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FROM THE EDITOR

Dear Scientists and Academicians,

We have brought together the academic journal Contemporary Issues of Communication (ConICom), the second issue of which was published in March 2023, within the body of Atatürk University Faculty of Communication, with our esteemed readers, through strenuous teamwork. An open access environment (ConICom), where scientists from different disciplines can contribute to the field by publishing their studies on the axis of "communication", it aims to bring together writers, researchers and readers interested in the field, and to contribute to science with original and current topics.

In the second issue of our journal, with the article titled "Mass Communication in the Context of Feminist Critical Theory: Analysis of Violence Against Women on Folk Songs", Ergül Güvendi and Erciş analyzed the way folk songs deal with women. In his article titled "Artificial Life: Virtual Reality and Multimedia Associated Design Experience", Erdem, evaluated the development of computer technologies through virtual reality, virtual lives and user modeling applications. Transferring his photography experience through portrait photography, Er, conducted a detailed discussion on examples of postmodern art in his article titled "Portrait Photography and Appropriation". In the article titled "An Investigation on Corporate Social Responsibility Project Partnerships of Companies", Aktepe and Alkan, who discussed the corporate social responsibility projects of the companies in the context of advertisements, tried to reveal how the advertisements addressing the concept of corporate social responsibility were strategically constructed with the project partner. Moç, conducted a theoretical study on the importance of well-being in the organizational culture of companies in the article titled "Theories and Practices Developed on Well-Being in the Organizational Environment". Okutan, who deals with the relationship between culture and public relations with a focus on local culture, pointed out in his article titled "Relations of Culture and Public Relations: The Case of Erzurum" that especially companies operating on a global scale should give importance to local culture in the context of their relations with their stakeholders while carrying out their public relations activities.

I would like to thank our esteemed article writers, valuable referees and working team who contributed to our journal.

Prof. Dr. Derya Öcal

Editor

Mass Communication in the Context of Feminist Critical Theory: Analysis of Violence Against Women on Folk Songs

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Article Info	Abstract
	Folk songs are cultural and artistic products produced with both literary and auditory means. The processes of perceiving, interpreting and making sense of life by the individuals who make up the society cannot be considered independent of the environment and culture they belong to. Art works of a society are important historical cultural values that show the way that society perceives, interprets and makes sense of life. In this research, in which folk songs, which are one of the most important values of Turkish culture, are examined in the context of gender roles, physical factors such as the forced marriage of the woman at a young age by her own family, not being allowed to marry the person she wants, marrying someone younger than her due to the bride price, being taken into the sand because she has no children. and psychological violence. Folk songs are important in terms of evaluating gender roles, as they represent traditional characteristics, carry the role of cultural carrier and historical document, and are an indicator of socio-cultural structure. In addition, the discursive structure and messages of these ballads in the context of discourses that establish gender roles, which are at the core of feminist critical theory, are worth investigating. The aim of this study is to investigate the problems arising from gender roles. For this purpose, the folk songs created on a real experience were examined within the scope of violence against women. TRT Repertoire was used for data collection and descriptive analysis method was used for analysis. The results were evaluated in the context of feminist critical theory. Deciphering the negative discriminatory discourses on the female gender is very important for the analysis and transformation of the social structure. In the research, music, one of the branches of art, has been examined within the category of folk songs, which is a traditional communication element. As a mass media, folk songs with the theme of violence against women have been evaluated in the context of feminist theory. The aim of this study is to investigate the effects of folk songs, which are one of the important elements of cultural structure, in terms of gender roles in mass communication. While our findings confirm the violence that women are exposed to in life, they show that these works should be replaced with different ideas and discourses.

Introduction

Creation, display, image and all actions that interact with other people, which are characterized as the products of our feelings, beliefs, tastes and thoughts, are described as communication. If musical, verbal communication, emotions, thoughts, observations or designs are expressed by visual means, if a work of art consisting of sounds is mediated, there is a nonverbal visual communication process. If the sounds are shared through relations established with a certain order, rule, and aesthetic wholes, the artistic aspect of musical communication is in question (Uçan, 1996: 76). In the communication process, which is expressed as the process of reaching the target audience through a channel of the message that comes

out of the source in its simplest definition, if the target audience consists of a large number of complex and large groups of people, then mass communication is mentioned. The common denominator of the communication activity, which is divided into various categories according to the target audience, source, process, method, message format, style and forms, is that it expresses an interaction process. In the literature, folk songs and communication relations, being a communication tool (Kinik, 2011), functionality (Görkem, 2020), media relations (Ekici, 2004), being an educational tool (Söğümlü and Tekşan). There are studies examining many different disciplines such as being a traditional transfer tool (Karataş, 2014), being a psychological tool (Aktaş, and Şimşek, 2014). From this point of view, in our research, music, which is one of the branches of art, has been examined as a traditional element within the category of folk songs. As a mass media, folk songs with the theme of violence against women have been evaluated in the context of feminist theory. The aim of this study is to investigate the relations of folk songs, which are one of the important elements of cultural structure, in terms of gender roles in mass communication. For this purpose, in the first part, conceptual and theoretical scope analysis was made, in the second part, the importance of folk songs in terms of mass communication was mentioned, in the third part, the songs determined within the scope and constraints were analyzed by descriptive analysis method, and in the last part, the findings were evaluated in the context of feminist critical theory. We believe that our results will contribute to the relevant literature, as it is the first study in which the cultural elements of gender roles in Turkish folk culture are examined in terms of communication and feminist critical theory.

Cultural Studies: Communication Art Relations

The values that a society has are the sum of beliefs, values and experiences that make up the individual or collective memory, and the sum of these material and moral values is called culture. The works produced as a result of the feelings and thoughts of a nation are very important in terms of understanding the sociocultural and sociopolitical situation of the period in which they were written. All of the artworks witnessing history are fingerprints that reflect the cultural values of the society. Therefore, works of art, which are a part of communication, whether produced by written, visual or auditory means, are also an important part of culture. Literary texts, especially those that bear witness to history and carry cultural values, are important sources that are thought to reflect the cultural structure of a society (Kaplan, 2003: 7). Although the value of a work in terms of its artistic style varies according to the structure of that branch of art, it is considered successful to the extent that it has a universal quality and reflects the beliefs, values and experiences of the society. In particular, its intergenerational permanence shows the feature of being a cultural heritage both in terms of communication and art. At this point, written literature is accepted as one of the most important treasures of the cultural language (Kaplan, 2003: 153-161). According to Filmer (2003: 200-202), the emotional and mental structure of a period can be understood by experiencing the works of art of that period. Three important functions of literary works are mentioned in the execution of cultural memory. Commemoration is a tool for remembering, being the object of commemoration and remembering, and being a tool for understanding the formation processes of cultural memory (Erll and Rigney, 2006: 112). From this point of view, literary works, as a means of expression, have very important functions in terms of creating social memory by mediating the creation, understanding and transfer of the cultural structure of the period. All these functions mediate the formation and continuity of cultural memory, as they are in a coherent structure with fields such as psychology, philosophy, ethics, and sociology (Erll and Rigney, 2006: 113).

Mass Communication and Turkish Folk Songs

Folk songs are described as one of the most effective communication tools of Turkish Folk Music due to the sincerity, enthusiasm and intense emotional expressions in their lyrics. "In communication, information, thoughts, feelings and behaviors can be transferred in different ways. They can be expressed in written, oral or expression forms that appeal to the five senses such as color, sound and

image. In this process, it is important that the messages are transmitted from whom to whom, how and in what way, by what means and by what means" (Cemalcılar, 1988: 6). In musical communication, the source is the composer and/or the artist who sings the song, the lyrics are the message, the audio (radio-cd, etc.) audio-visual (television) mass media of the folk songs, and the listeners are the receivers. In this context, the messages carried by Folk Songs are very important in terms of understanding the cultural structure of the relevant society, due to their traditional features, story, history and being a cultural element. On the other hand, the instantaneous reach of the message to large masses, especially due to the developing mass media, has made the receiver a mass, thus increasing the power and impact of communication. Folk music, which is accepted as the traditional music of the Turkish people, characterizes the lifestyles of the people according to the region or regions, but is also one of the important elements that express the lifestyle of the people in many fields such as linguistics, history and geography (Büyükyıldız, 2009: 13).

The cultural memory and the messages that we can define as historical documents in the lyrics of folk songs are one of the other factors that increase the relevant effect. As a result, auditory works of art, which are one of the important indicators of cultural structure, on the one hand, and the target audience's transforming the receiver into a large audience, on the other hand, have made the process of influence, persuasion, interaction and communication much more important. Depending on the purpose of the research, our research sample consists of folk songs that deal with the subject of violence against women among the Turkish Folk Songs. These folk songs are a deep-rooted folk art that reflects the essence of the Anatolian people in many ways. However, Turkish Folk Music is not limited to Anatolian Geography. Regardless of where they live, the sole owner of these works is Turkish people (Yener, 2006: 30). In short, Turkish Folk Music, It is one of the oldest folk arts that has spread to many areas of the world (Öztuna, 2006: 327).

Feminist Critical Theory

Feminist criticism movement is an approach that consists of seven feminist movements and is shaped by the first wave movement, the foundations of which were laid in 1920. Feminist thought, in which women acted in order to obtain various rights until the 1920s, turned to important academic studies to change the masculine perspective after the 1960s (Marshall, 1998: 240). Feminist critical theory, which developed with the second wave feminist movement, focused on the origins of the narrative structure and focused on the field of literature. Especially the novels of women writers have led to important developments in this field. In summary, feminism; states that there is an inequality between men and women in the economic, political and socio-cultural fields and argues that the causes of this inequality should be investigated and eliminated (Erçen, 2008). Cultural Feminism is focused on cultural transformation and advocates that the transformation be formed on the axis of matriarchal, that is, feminine values. It emphasizes the shaping of the enlightenment from an emotional, melodic point of view instead of a mechanical, material point of view (Donovan, 2005: 71).

According to Fuller, the reason for this thought is that women's development is seen as a very important factor for the change of society. According to Post Feminist thought, language and verbal products are the most important tools to be evaluated in terms of this development. For this reason, in our research, folk songs that allow a comprehensive analysis of the situation and issues where gender inequality is against women were preferred. In particular, the critical analysis of linguistic and discursive products offered by post-feminist thought has guided our research as it offers solutions to related problems.

Method

In this study, Turkish Folk Songs on Women were determined as the Universe, and Turkish Folk Songs on Violence against Women (4) were determined as samples. Relevant data are taken from the TRT Repertoire. In the analysis of the data, document analysis method and culture analysis design, which are among the qualitative research methods, were used. As Yıldırım and Şimşek (2013: 76) express from

Hancock, cultural analysis is a method that focuses on the definition and analysis of cultural elements such as social behavior, structure, functioning, values and norms. In order to determine the themes of violence against women in folk songs, which are an important part of our oral culture, a total of four works were analyzed by descriptive analysis method. Descriptive analysis is the interpretation of data according to determined themes. The purpose of this analysis is to present the findings in a systematic way. For this purpose, data first, it is systematically examined in line with the determined themes, and then it is evaluated in the context of cause-effect relationships (Yıldırım and Şimşek, 2013: 256). In addition, the data obtained in our research were interpreted in the context of feminist critical theory.

Findings

Folk Songs Themed Violence Against Women in TRT Repertoire

Table 1 gives the name of the song, the author, the region, the subject and the compilers of the songs with the theme of violence against women examined as a sample.

Table 1. *Folk songs themed violence against women*

Repertoire No	Folk Song	Author/Region	Topic-Theme	Compiler
3587	Ceviz Oynamaya Geldim Odana	Kayseri Adnan Türköz	A woman is forcibly married by her family to a boy much younger than her.	Nezahat Bayram
7	Ağ Elime Mor Kınalar Yaktılar	Denizli Süleyman Uğur	A little girl is married as a teenager by her parents for bride price.	Nida Tüfekçi
1530	Aktaş Diye Belediğim	Southeast Anatolia Selahattin Sarıkaya	The woman, who was taken to the sand because she did not have a child, goes crazy after the trouble she experienced.	Ateş Köyoğlu
1488	Kaçındasın Gelin Ümmü	Afyon Nezahat Bayram	A woman who runs away to her lover in order not to be forced into marriage with someone she does not want, falls into the river and drowns.	Muzaffer Sarısözen

Folk Song 1. Ceviz Oynamaya Geldim Odana

The woman, who was forced to marry a child much younger than her, by her family, tells that the child wants to play with her. The child, who is still at the age of play, wants to play with walnuts and the song is written on it.

Ceviz oynamaya geldim odana
Nişanlın da bu mu derler adama
Dayanamam senin kara sevdana
Aman aman olmuyor
Eş eşini bulmuyor
Kara yağız genç oğlan
Niye gönlün olmuyor
Asker bayrağını burca diktiler
Küçücük yarimi asker ettiler
Ben doymadan o yari de alıp gittiler
Aman aman olmuyor
Eş eşini bulmuyor
Kara yağız genç oğlan
Niye gönlün olmuyor
Asker oldu yarim gitti kışlaya
Ben beklerim yarim gelsin sılaya
Ben ölmeden o yari de bana yollaya
Aman aman olmuyor
Eş eşini bulmuyor
Kara yağız genç oğlan
Niye gönlün olmuyor

Image 1. *Folk song named "Ceviz Oynamaya Geldim Odana"*

Folk songs, one of the most important products of Turkish Folklore, are works of art in which Turkish people express their feelings, thoughts, experience and artistic understanding (Ataman, 2009: 59). In the folk song called "Would you come to play Walnuts", as seen in the lines "Did you come to play walnuts, the wife doesn't find her husband, but it doesn't happen", there is a woman's involuntary marriage and her complaining, unhappiness, and disbelief over this situation.

Folk Song 2. Ağ Elime Mor Kınalar Yaktılar

The story of the girl who was married as a teenager–child, by her family for bride price.

Ağ elime mor kınalar yaktılar
Gaderim yok gurbet ele saddılar
On iki yaşındı gelin etdiler
Ağlar ağlar gözyaşımı silerim (of of)
Merdimenden endim endim yıkıldım
Mevla'm izin verdi gine dikildim
Her çiçekten aldım aldım takındım
Gırmızı gül sendi galdı tamahdım (of of)
Yüce dağ başındı n'asmalı pınar
Asması yıkılmış suları hurlar
Galındı gal gal süpürgü çaldığım evler
Başım alıp gurbet ele giderim (of of)

Image 2. *Folk song named "Ağ Elime Mor Kınalar Yaktılar"*

In this folk song, the physical and mental violence that the 12-year-old boy, who was forced into marriage, has been subjected to with his verses, I have no destiny, they sold him abroad, I went down the stairs, I collapsed, I cry, I wipe my tears, is clearly seen.

Folk Song 3. Aktaş Diye Belediğim

The woman, who is wanted to be taken to the sand by her husband because she has no children, goes crazy with sadness. She sees a stone as her child.

Ak Taş Diye Belediğim
Tülbendime Doladığım
Tanrıdan Dilek Dilediğim
Mevlam Şu Taşa Bir Can Ver
Tarlalarda Olur Yaba
Savururlar Gaba Gaba
Merzifonda Piri Baba
Mevlam Şu Taşa Bir Can Ver
Yoldan Geçen Yolcu Gardaş
Ben Kimlere Olam Sırdaş
Kırşehirde Hacı Bektaş
Mevlam Şu Taşa Bir Can Ver
Bebeksiz Oldum Divane
Hep Ağlarım Yane Yane
Konyada Ulu Mevlane
Mevlam Şu Taşa Bir Can Ver
Yüksekte Şahin Yuvası
Alçakta Avşar Ovası
Gelsin Yavrumun Babası
Emzireyim Nenni Nenni
Bebek Uyandı Bakıyor
Sevinci İçim Yakıyor
Gözlerimden Yaş Akıyor
Emzireyim Nenni Nenni

Image 3. *Folk song named "Aktaş Diye Belediğim"*

Folk Song 4. Kaçındasın Gelin Ümmü

Forced to marry someone she doesn't want by her family, the woman runs away with the person she loves on the day of her marriage. She falls off the horse while fleeing and drowns in the river, she dies. The folk song is then written in prison by the person he ran away with.

Kaçındasın Gelin Ümmü kaçında
Sar'altınlar delebiyor saçında
Gelin Ümmü kaldı göller içinde
Katil Göller nere koydun Ümmü'mü
Ümmü'mü Ümmü'mü Gelin Ümmü'mü
On sekizdir siyah saçın örgüsü
Bu güzellik sana Hakkın vergisi
Suya düştü Ümmü kızın kendisi
Katil Göller nere koydun Ümmü'mü
Ümmü'mü Ümmü'mü Gelin Ümmü'mü
Davulcusu kaya dibi dolaşır
Seymenleri kuzu gibi meleşir
Evlerine kara haber ulaşır
Katil Göller nere koydun Ümmü'mü
Ümmü'mü Ümmü'mü Gelin Ümmü'mü
Altın tası suya düşmüş dalabır
Sırma saçlar su üstünde yalabır
Şu gelinsiz gelen kirvan banadır
Katil Göller nere koydun Ümmü'mü
Ümmü'mü Ümmü'mü Gelin Ümmü'mü
Akmaz iken kanlı sular harladı
Gelin Ümmü başın kimler bağladı
Gökte melek, yerde insan ağladı
Katil Göller nere koydun Ümmü'mü
Ümmü'mü Ümmü'mü Gelin Ümmü'mü

Image 4. *Folk song named "Kaçındasın Gelin Ümmü"*

In the folk song, where are the killer lakes, Umm, dark news reaches their house, the death of the bride Umm and the pain experienced due to this situation are expressed in verses. The death of a forced marriage woman while escaping is one of the most painful indicators of the psychological and physical violence she has experienced.

Discussion and Conclusion

Language, which is one of the basic tools of communication, is a system of symbols that constitute the mutual interaction and communication process of people. These symbols are created by various means such as pictures, writing, signs, music. Folk songs are cultural and artistic products produced with both literary and auditory means. The processes of perceiving, interpreting and making sense of life by the individuals who make up the society cannot be considered independent of the environment and culture they belong to. In that case, the artworks of a society are important historical cultural values that show the way that society perceives, interprets and makes sense of life. For this reason, in this study, in which folk songs, one of the most important values of Turkish culture, are examined in the context of gender roles, the sale of women at a young age by their own family, their forced marriage, it is seen that he was exposed to physical and psychological violence such as not being allowed to marry the person he wanted, marrying someone younger than him because of the bride price, being taken in the sand because he did not have a child.

Gender roles need to be evaluated because folk songs represent traditional features, are the carrier of culture and historical documents, and are indicators of socio-cultural structure. The intergenerational transmission feature of folk songs shows the continuity of the interaction process in terms of functionality. In addition, the discursive structure and messages of these folk songs are very important in the context of the discourses that establish gender roles, which are at the base of feminist critical theory. In terms of feminist critical theory, sexist approaches to language and thought are products that create false social assumptions and need to be changed. Especially in poststructuralist philosophy studies, names such as Lacan and Derrida point to the importance of language and thought criticism in terms of deciphering women-themed discourses.

Deciphering the negative discriminatory discourses on the female gender is very important for the analysis and transformation of the social structure. From this point of view, folk songs, which are one of the important components of the cultural structure, have been examined as one of the important arguments showing the results of sexist actions. While our findings confirm the violence that women are exposed to in life, they show that these works should be replaced with different ideas and discourses. Should our oral and artistic cultural heritage, which we will pass on to future generations, continue as "I cry, I have no destiny, they sold it abroad, they married when I was twelve years old, I cry, I wipe my tears" or should we continue with freedom, equality, happiness, should it be rebuilt with messages like justice? We believe that all these questions, which constitute our research purpose, will create awareness in terms of both the evaluation of other cultural elements and the production of works of art containing the relevant messages.

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Artificial Life: Virtual Reality and Multimedia Associated Design Experience

Serhat Erdem[1]

Article Info	*Abstract*
	Computer technology has revealed serious transformations on communication-based relationships over the past years. The development of artificial intelligence enables the phenomena of human-made design worlds to be followed in many areas such as cinema, advertising, photography, fashion, architecture and textile. Graphic is a line/drawing activity that has existed in an effort to exhibit nature as an extension of human endeavor and to reproduce what belongs to nature and human as a part of nature. In this context, graphic and design elements ranging from simple lines to complex shapes are used in various branches of art and scientific pursuits. Especially with the development of computer and internet technologies, visual designs for the 'virtual' have come to the fore. These productions observed in every moment and area of life, it almost offers clues to a simulation world and a living space. Artificial life, which is about human beings, presents humans and exhibits utopian narratives, is a time-space design that points to the manifestation of reality in the imaginary, although it emerges from the imagination of human beings. This design is the practice that emerges with the combination of graphics and multimedia, and the developments related to this practice are discussed in the study, new media technologies and the use of these technologies, and a proposition for future life practices has been developed.

Introduction

The message, which constitutes the essence of communication, constitutes the most basic tool of the togetherness of human beings. The simpler the message, the clearer and within the framework of common reference, the more possible the agreement will be. While the message developed for a specific purpose consists of a symbolic expression, it gains the feature of being common from the moment it is developed and shared. The interaction may gain intensity and/or lose its intensity depending on the symbolic power of the expression. Since the first day of existence, human beings have been learning, knowing and developing based on what they know. While each learning, technique and technology precedes it, the human mind tends to continue to produce.

Signs and symbols are prominent elements in human relations. Language, words, numbers, pictures, etc., as a means of common agreement. visuals can be listed as a few of the many narrative forms. While the sign represents the existing, it also reveals the relationship with the existing. Human, as an entity in an effort to make sense of his life and relationships, carries out his transfer to future generations through this system of meanings. In many fields, the cumulative knowledge of humanity can be recorded and analyzed on an ongoing basis. "A difficult challenge would be to create a system that could generalize and 'understand' what makes an image visually successful, and even generate other images that meet these learned criteria" (Sims, 1998: 92). Graphic and design applications that use human-made signs

and symbols have played a leading role in the processes of self-expression, transferring to future generations, making sense of life and artistic narrative and reproduction until today.

It is possible to talk about many application possibilities of artificial intelligence in the context of computer graphics and animation studies. Many application options, such as making use of existing objects, developing new objects, distorting objects, and spatial and temporal positioning of objects, shed light on the developments in the field. "Procedures could be evolved that generate motion from a set of rules (possibly cellular automata, or particle systems), or that control distributions and characteristics of 2D objects such as lines, solid shapes, or brush strokes. Algorithms that use procedural construction rules to create 3D objects from polygons, or functions that generate, manipulate, and combine geometric primitives could also be explored" (Sims, 1998: 91). While artificial intelligence and virtual reality technology enable users to experience artificial life in the context of getting the feeling of being 'there' or being in an environment different from the environment they are in, in essence, it is a three-dimensional (3D) computer product that allows or forces them to interact with this virtual environment. It is nothing more than an image. "According to Pérez Martínez (2011), VR helps to improve people's life quality in various fields of their daily activity, including science. In the case of behavioral sciences, the use of this technology has been varied—it has been used for data collection, self- monitoring, and immediate feedback for the users. However, its use has been limited in most cases, to the presentation of tasks on a computer screen with the main goal of getting the automatic record of the participant's responses, usually given through a mouse, a keyboard, or game control" (quoted by Rangel Bernal, Pérez Negron and Jesús Torres Ceja, 2020: 2). Artificial life offers the opportunity to interact directly through the use and means of augmented reality tools (glasses, helmets, gloves and even suits, etc.) and transforms virtual reality into a laboratory environment in applications. Thus, virtual reality is included in human life as a reality fiction design that includes visual, auditory, tactile and odor-based sensory stimuli designed to create a sense of reality in the user.

Virtual Reality: Designing and Applying

Design constitutes the essence of man's production world. The design, which seems to have become ordinary in the modern age, is reflected in all works touched by human hands, revealing an artistic vision. It is possible to find traces of design, which has a direct relationship with culture, in all human practices. Although there is no consensus on the meaning of the concept of design, "the most obvious reference point of design is fashion, interior design, packaging (packaging) where the concepts of form (form) and style (style) are temporary and highly variable, and in the absence of general rules, individual taste levels are valid) and for areas such as automobiles" (Heskett, 2002: 10). Contemporary design practice can be handled in a very wide scope from clothing to food and beverage, architecture and decoration. In this context, design can be expressed as a set of distinctive signs and symbols that are unique to human beings.

The design has an impact on everyone who is exposed to this production rather than the one who is produced. The ability to design is at the core of human existence and manifests itself in countless ways. "Design history can be more appropriately defined as a process of stratification, in which new developments are added over time. Moreover, this stratification is not only a process of accumulation or agglomeration, but also a dynamic process of interaction in which each innovative stage changes the role, meaning and function of what is at hand" (Heskett, 2002: 17). Although there are transformations in the technological, sociological and cultural context, the activism of design continues, although the tools and methods change in parallel with this change.

The transformation of design with computer technology has paved the way for graphic design studies to be transferred to the digital environment. The predecessors of virtual and artificial world fiction are important representatives of utopian life fiction. Cyber life fiction will help to keep track of digital lives produced through digital applications. "All these computer graphic artists are undoubtedly proof of the vitality of design that should be sought where there is life" (Weill, 2006: 126).

The combination of 'computer' and 'cyber' has opened up new worlds before humanity. "Virtual reality, a term coined by computer programmer Jaron Lanier in 1988, has been used to describe a variety of methods for turning computers into something other than glorified typewriters. The phrase conjures up images of people plugging into their computers with display goggles and interactive controllers that allow them to experience and move within artificial environments in ways similar to -or utterly different than- those of the real world" (Grady, 2003: xi). The virtual world, in which smart technologies are based on the fiction of 'reality' and 'visuality' as an indicator of their unlimited dominance over the world, has become the artificial reality of today, while it was once a utopia for humanity. "Today, the new products of developing technology continue to feed people's interest in the real and the unreal through the need for entertainment, education, culture and defense" (Ferhat, 2016: 725). Reality is reflected in virtual worlds, similar to the reflection of the human body in the mirror. "The concept of pictorial truth refers, first of all, to truth in the sense of seeing the world as it really is. We speak of pictures – sights, views – opening up before us. In the spirit of common-sense realism, I will argue in the first section of the paper that those pictures very much tend to be veridical. In the second section, I will assume that we can also speak of pictorial truth in the sense of correct depiction, that is, resemblance" (Nyíri, 2017: 51). The transition from material existence to reflection in the mirror has become possible with the technology of the current century. This virtual environment in which communication processes are transformed is neither the opposite of reality nor the reality itself. "With the advent of new media technologies, the virtual refers to a spatial experience that promises "to transform interpersonal communication to the very extent of our imaginations. […] VR will eventually provide the means by which interactants will transcend the real and create communication environments that are hyperreal" (cited from Palmer 1995, Aczél, 2017: 30).

Virtual reality, which emerged through the world of video games and entertainment as an application area and became widespread in many areas, continues to develop as a computer-aided and user-based application practice today. "Virtual reality is a simulation model that allows its participants to interact with a dynamic environment created by computers that feels real" (Bayraktar and Kaleli, 2007: 2). Electronic commerce sites have started to include virtual reality applications predominantly. "The rapidly developing global competitive conditions make it attractive for new approaches that will allow better communication with customers and respond to their needs more quickly. More importantly, in an era where everyone is talking about speed, quality, agility and customer satisfaction, virtual reality is an important potential that can be used in reshaping manufacturing processes" (Bayraktar and Kaleli, 2007: 4). The entertainment world is the sector where these technologies, which are increasingly reflected in every part of life and find application areas, are most widely used. "Beatles member Paul McCartney is one of the first musicians to enter the world of virtual reality. A 360° VR camera specially designed by Jaunt was used in McCartney's "Live and Let Die" concert held at San Francisco Candlestick Park on November 20, 2014" (Ferhat, 2016: 739).

Virtual reality, music, painting, dance, education, health, etc. It is a designed space that can be used for various purposes, similar to many environments. Virtual reality offers humanity the experience of living in almost any animated cartoon environment. While performing many practices, the individual gains the ability to develop the foresight of possible alternatives to live in the virtual environment. Virtual reality environment, in short, is a set of applications developed through computer technology. "By making data and programs accessible in the form of three-dimensional (3-D) worlds that are directly present to the senses and to navigation we propose -for the first time- to make the computer adapt to the human. Homo sapiens are inherently three-dimensional creatures: From the moment we first lie on our backs in our cribs we learn to reach and grasp and manipulate objects in a 3-D space. From the moment we first begin to crawl and later walk we learn to navigate and locate things in a vast 3-D space. These interactions are so deeply wired into our brains that we often cannot imagine the world any other way" (Cadigan, 1993: xiv).

Virtual reality (VR) is a computer simulation application based on graphics and design that creates an image of the world on an individual's senses that appears as they perceive the real world and physical

reality. "In order to convince the brain that the synthetic world is authentic, the computer simulation monitors the movements of the participant and adjusts the sensory display or displays in a manner that gives the feeling of being immersed or being present in the simulation. Concisely, virtual reality is a means of letting participants physically engage in some simulated environment that is distinct from their physical reality" (Craig, Sherman and Will, 2009: 1). Virtual reality, which is constructed through internet-based technologies, is an environment where people can get involved, present the phenomenon of being in real life, and share their experiences. What is meant here is virtuality, the process of re-experiencing reality, and the world witnessed and interacted with in this process is quite artificial. "Design of VR and multimedia interfaces currently leaves a lot to be desired. As with many emerging technologies, it is the fascination with new devices, functions, and forms of interaction that has motivated design rather than ease of use, or even utility of practical applications" (Craig, Sherman and Will, 2009: 1).

Virtual reality experience addresses one or more senses of the person experiencing this environment through synthetic stimuli. "Computerized virtual reality is a visually and spatially designed, photorealistic space each frame of which requires 80 million 'polygons' (three dimensional objects which are created out of many two-dimensional figures amidst straight lines). For the illusion of motion at least ten frames per second should be created with the above visual potential" (Aczél, 2017: 31). A typical VR system specifically encompasses visual and stimuli. In addition, skin feeling and force feedback, collectively called tactile sensation, can be applied. Vestibular (balance), olfactory (smell) and taste (taste) senses are also among the VR senses referenced. "There are many specialty hardware devices involved in bringing the rendered sensory images to the user from the proper perspective. A familiar VR visual display device is the head mounted display (HMD)" (Craig, Sherman and Will, 2009: 2).

The concept of 'cyberspace', which is frequently used in the terminology of virtual reality technology, is that people in different physical locations in a spatial context can interact with the use of intermediary technologies as if they were physically close. "Within this historical context the image was interpreted as something that can captivate the viewer who can then become enthralled by its power, for the power of the image seems to come from its ability to acquire the properties of that which it represents" (Chan, 2014: 40). 'Telepresence' means virtually placing a participant in another location where they are not physically present. 'Augmented reality' (AR) provides the user with a modified view of the real world. These technologies, which focus on the visual sense, give the user the opportunity to see behind the walls, which is not possible in real life, and to easily overcome these sets, etc. It offers many conveniences, increasing their attractiveness. "Virtual reality offers the opportunity for new modes of interaction not previously available with traditional computing systems. While offering new possibilities, a downside is that there is no established set of conventional idioms. Often interaction styles are borrowed from two-dimensional user interfaces. For example, pull-down menus can be imported into a three-dimensional virtual World" (Craig, Sherman and Will, 2009: 27).

In the virtual environment, the user wants to intervene through augmented reality tools by taking advantage of environmental factors. The individual, who is willing to transform the fictional environment he is in and interact with objects and other users in this environment, will increase his ability to intervene as he adapts to this environment. "In many cases, the process of selecting an item may be incorporated directly into the manipulation process. For example, moving a box might be performed by touching or pointing at the box, pressing a button, and then moving the hand that is making virtual contact with the box" (Craig, Sherman and Will, 2009:30). The experience and the manipulated element based on this experience can be an object of the virtual world or a feature of the general virtual reality system.

Artificial Life and User Modelling

Artificial life fiction cannot be considered independent of user modeling. When the user model is mentioned, the user(s) involved in artificial life and the personal characteristics of these users -related to their environment- come to mind. "Whilst developments in digital imaging techniques such as 3D film can be regarded as attempts to increase the realism and immersive qualities of the cinematic experience, they do not offer opportunities for interactivity" (Chan, 2014: 28). Modeling users in a virtual environment is basically based on the purpose of transferring real-world activities to artificial life. This modeling attempts to reveal user-based real-life thinking and behavior design. A simulated activism is an extension of man's desire to reveal his relations with objects and other living things and to present artificial life in the representation of reality. "I believe metaphor, functioning as metaphor, functions because it conjures up images. Metaphoric language cannot be reduced to non-metaphoric language because the visual foundations of thinking actually cannot be eliminated. Sacrificing images would amount to sacrifice truth. As I have suggested by way of introduction, it is the image that serves as the fundamental vehicle of truth" (Nyíri, 2017: 55). In this context, actions and/or operations performed as representations of reality are carried out in accordance with certain conditions created within the environment-time-space fiction. Artificial life is based on 3D applications of basic graphic design and is capable of developing complex relationalities - skill and behavior based - to give the user the ability to interact in virtual environment(s). "In this sense, the importance of user modeling lies in the fact of being able to create and modify a conceptual representation of the user, that is, to personalize and adapt the virtual environments according to the internal needs of the users. With this, it is intended to implicitly include the skills and declarative knowledge of each one of the types of users within the virtual system" (López, et al., 2020: 27). In this framework, User Centered Design (UCD) techniques are used in user modeling processes in order to include a large number of user types in more usage contexts in virtual environments. User-Centered Design focuses on the design and development processes and essentially tries to optimize the usability of the system. "Adapting a virtual environment to achieve the maximum degree of efficiency in the development of tasks or processes requires structuring of the contents of the environment in such a way that it meets the usability, accessibility, and user adaptability criteria" (López, et al., 2020: 28).

Multi-sensor systems multimedia variants are used in the reveal of the application. Numerous media processing devices produce output through audiovisual models. Moving images, text and graphics are revealed in high resolution; speakers also provide speech, sound and music output. At the heart of hardware rendering devices are software drivers. These provide device and storage facilities. "The design space of multisensory interfaces consists of several interactive devices; furthermore, interfaces are often distributed on networks. Although the software and hardware architecture is not the direct responsibility of the user interface designers, system architectures do have user interface implications. The more obvious of these are network delays for high bandwidth media such as video" (Sutcliffe, 2003: 6).

The personalization of the virtual environment gains importance in the context of its relation to reality. The designed appearance of the virtual environment and its functionality in the context of users depend on adapting it according to the tasks undertaken in that environment, existing values, cultural patterns and basic needs. User-oriented customization and interaction development processes are generally based on the common aspects of users as well as age, residence, culture, occupation, etc. organized in the context of demographic data. This dynamic structure varies according to the interests of the users. The user's willingness to be included in the virtual environment is made possible by personalized application options. Individual behavior and interaction styles play a guiding role in practices developed by using knowledge based on systematic thinking and observation. Getting to know the individual and the community of individuals closely will enable to make predictions about their attitudes and behaviors. In artificial life, environmental fiction and design are carried out based on human behavior, and the individual is actually directed to behave within the framework of existing life patterns. "The interaction with computers should be as natural as possible, and we, as users, tend to expect that computers to react and behave as human beings would. So it is of utmost importance that

computer applications are able to interpret and simulate emotions in a natural way. One of the tools provided by computational science, that allows us to model the approximate reasoning mechanisms that humans use, is fuzzy logic. However, few research works have been carried out on the use of fuzzy logic to model and simulate emotions. The most important models turn out to be too theoretical and fail to put forward a way to combine emotions with moods and personality traits to obtain an even more complex and realistic emotional simulation" (Julca, Me´ndez, and Herva, 2020: 91).

Graphics, art and design as a human-specific communication and narrative style express the cultural coding of culture. The design, which includes everything that can be seen, should also include the nature and environment in which man exists. "Throughout history and in different cultures and societies alternative realities have been explored in a variety of ways through incantations, meditation, prayer, dream states, hallucinogenic plants and drugs. In visual culture, the use of perspective, anamorphoses and Trompe L'Oeil paintings produced the illusion of three dimensions on a two-dimensional surface" (Chan, 2014: 35). The visual is anything produced or created by humans. "In visual culture, what is visual is what can be seen and has a functional and communicative purpose… Both graphic design and product design, for example, are visual and contain a communicative or functional purpose" (Barnard, 2010: 31).

Conclusion

When the traces of historical and cultural productions are traced, it is possible to reach many evidential works. As a result of a small-scale travel in the historical process, "the first thing that human beings will see will be various examples of our current culture; cities, art, religions, weapons, health systems, political systems, music, seven thousand different languages and powerful information technologies" (Marina, 2022: 13). 'Invention' and 'design' are indispensable elements for people who have to live together. It is mostly irrational behaviors that pave the way for the development of a person with reasoning ability. The human mind produces ideas, images, emotions, and this constant state of production plays a transformative role in life practices. Computer-based developments, the access and interaction possibilities offered by the network structure of the internet and an artificial life fiction on this mouth structure are also an extension of the extraordinary production mechanism of the human mind.

The concept of virtual commonly corresponds to 'digital', 'cyber' and 'simulated' within the framework of the possibilities provided by today's technologies. In this context, it comes to mind to reformulate the communicative processes, which are sometimes short-lived and often endless and intense, through numbers and codes. From this point of view, virtual means technological imagination, which enables the formulation of new, completely different fields for and through individual and collective actors. Virtual reality (VR), which is reproduced and refers to the artificial, is a simulation technique in which reality is transferred to the digital environment as a "computer-generated illusion". "Virtual reality comprises of spaces, each of which "is a hybrid of technical, social and economic practices" (Kuksa–Child 2014: 4). In terms of mediation, virtual spaces perform the highest form of immediacy, that is, the absence of the perception that there is a technology (interface) that mediates. In VR there feels to be no interface with which mental absorption of the human agent may be technologically reflected or the physical body objected. VR offers the experience of a physical and psychological involvement in a simulated and dynamic (because of feedback loops) world" (Aczél, 2017: 31). With this aspect, virtual reality has the real-time communication potential of new media. In the context of its user-based fiction, it appeals to holistic sensations in which digital simulations are heavily formulated. Belonging, existence, senses and feeling and artificial life reveal sensory, cognitive and emotional functions in the individual. "In many ways, digital code does appear to be the fundamental building block of life in contemporary culture since it is embedded into the operation of various technological products and services. But we need to be wary of cyber totalism, especially when this becomes a dominant ideological position which discounts other ontological or epistemological viewpoints and explanations about reality" (Chan, 2014:18).

The human mind continues to produce with free thinking and unlimited imagination. "Form an to be free, he must experience and maintain inner freedom, that private psychological space in which man may become and remain 'himself' " (Fore, 1970: 46). Although the development of technology and its infiltration into all life practices of human beings play a transformative role in the way of thinking, they will not be able to prevent unlimited imagination. Inspiration that stimulates creativity and results in intense activity is reflected in the final product, causing designers to discover new forms or thoughts (Ambrose and Harris, 2010: 209). Art and design, emphasizing the deep-rooted relationship between man and the world he lives in, is the living proof of man's adventure of transcending himself. Human fictional digital lives can also be imagined as an extension of this unlimited way of thinking. The design, which is conditional over time and is the representation of a certain historical way of thinking in history, presents the traces of the practice of continuous development and transformation even in the historical one (Fischer, 1993: 12). It would be a correct proposition to state that design and the ability to design, which is almost as old as humans, will continue to make history as the basic phenomenon of constructing the world of tools and objects.

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Portrait Photography and Appropriation

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Article Info	Abstract
Keywords: *Photography* *Appropriation* *Portrait* *Portrait Photography*	*In the early years of photography, portrait photography has produced quite a lot of different art and style, from the self-portrait of Robert Cornelius (1839) to the 'Self-portrait as a drowned man' (1840) photograph by Hippolyte Bayard, from the pictorial portraits of Julia Margaret Cameron to the present day handled by the artist in different ways. Portrait approaches that go back and forth between reality and fiction have turned into a completely different structure with the Postmodern period. With the postmodern period, a stance was determined in which different understandings were exhibited against modernism by moving away from the existing modernist norms. One of the distinctive understandings of art observed in the postmodern period is Appropriation. This approach manifests itself as an understanding of re-presenting an image by owning it.* *Appropriation portrait approach, on the other hand, contains neither Cameron's aesthetic and pictorial understanding nor the concern of capturing the character; Nadar who is trying to capture in the portrait. Appropriation portraits are produced with an understanding that is quite different in the history of photography and far from traditional portrait rules. Appropriation portraits have created images by centered on "reproduction", as the Postmodern destroys originality and is fed by different styles and contradictions. Richard Prince's reproduction of the 'Cowboys' in Marlboro advertisements, Sherrie Levine's re-photographing of modernist photography classics such as Walker Evans, Edward Weston, Alexander Rodtchenko without any changes, Cindy Sherman's frames from films in the Untitled Film Still series as models and even Aneta Grzeszykowska's reproduction of the Untitled Film Still series reproduced by Cindy Sherman are among the significant examples. In this study, 'Appropriation' portraits were examined by considering the portrait approaches created in the context of the new understanding.*

Introduction

With the discovery of photography, portrait photographs began to be taken despite technical inadequacies such as long exposure times. These early portraits resulted in images that had become almost torture rituals due to long exposures. Long periods of standing still in the sunlight to compensate for the lack of light did not affect the portrait photography pretty much. Despite all these problems, Robert Cornelius took a self-portrait in October 1839 and John William Draper took a portrait of his sister. In both portraits, the model had to stand still for more than a minute. As lenses improved and exposure time decreased, the quality of portraits improved. Julia Margaret Cameron used oversized cameras to produce evocative portraits that heralded the pictorialist style.

Due to his pictorialist approach, Cameron's work was quite different from that of Nadar, who significantly advanced the potential of the portrait. Nadar captured the expression of his models' personalities, avoiding the dull and expressionless postures of previous portraits (Smith, 2018, p. 15). Nadar used available technology, including artificial light, in his portraits as an exemplary. Besides that, while mentioning about his work, he spoke of 'capturing the spiritual essence' of his model, and 'a

momentary insight that allows it to come into contact with the model.' (Smith, 2018, p. 48). However, with Postmodernism, the approach to portraiture has completely changed. The shift in photography's understanding of reality was also reflected in the portrait. Portraits produced in the traditional sense have now begun to be produced as a re-image of an existing image with the understanding of appropriation. Portrait photography, which has been at the forefront of fashion-advertising and documentary until today, has shown itself in the new approaches and practices of artists with the postmodern period and has become a means of expression especially in today's social media and digital world.

Image 1. *Robert Cornelius, Self-Portrait, 1839.*

Image 2. *Portrait of John William Draper's Sister, Daguerreotype*

Image 3. *The Dream, albumen print from wet collodion by Julia Margaret Cameron, 1869*
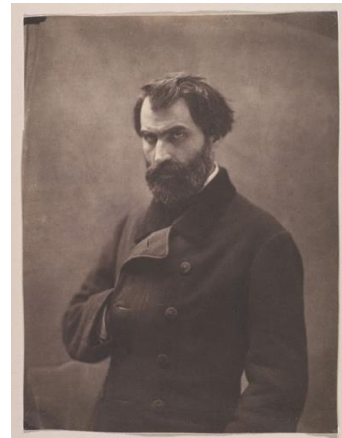
Image 4. *Eugene Pelletan, by Nadar, 1855–59*

Methods

This study on Portrait Photography and Appropriation is a descriptive study in the research scanning model. Within the scope of the study, the subjects of portrait photography, postmodern art, appropriation in art were scanned in the literature. The Postmodern period, in which appropriation studies were seen, was examined and the Appropriation approach was discussed with its first examples in this period. The portrait photographs produced with this approach were examined and the works created by the artists with Appropriation were exemplified and evaluated. 'Appropriation' portraits were examined by considering the portrait approaches created in the context of this understanding, which is quite different from the traditional and today's portrait understanding.

Findings; Postmodern Art

According to Richard Appignanesi and Chris Garratt Latin origins of "post" and "modern" translate "postmodern" as "immediately after". The postmodern has origins dating back to the 1950s or 1970s, but it can be placed even earlier. The consumer society, the image society, the information society, the spectacle society (Guy Debord), the post-industrial society (Daniel Bell), and what Fredric Jameson has referred to as multinational or late capitalism are just a few additional names for postmodernism (Warren, Sheikh, 2006, p. 1294). It has often been pointed out that 'Postmodernism, in some respects, became a term used by critics long before it became an art movement' (Braudbury, 1983:325 cited by Featherstone, 2013, p. 83).

In fact, one of the most important features of postmodern art in the 1960s was its attack on institutionalized art, museums and galleries, the hierarchies of critical academic taste, the sanctification of works of art as demarcated display objects. This attack on autonomous, institutionalized art was not new. As Bürgen (1984) showed, this attack was marked by the historical avant-garde of the 1920s, which rejected aestheticism. In this context, it should be noted that interest in dadaist and surrealist movements and especially in the works of Marcel Duchamp revived in the 1960s (Huyssen, 1984 cited in Featherstone, 2013, p. 81). Various currents have emerged that can be considered the heirs of Dada. Whether they have a true Dada spirit is still a matter of debate today. In a letter he wrote to his friend Hans Richter in the 1950s, Marel Duchamp wrote, "Neo-Realism, Pop Art, Assemblage, and many other movements, which are called Dada, rise on the foundations of Dada and use Dada as an easy way out. When I discovered the ready-made object, I aimed to destroy the aesthetic phenomenon. He is the person who started this discussion himself by stating that Neo-Dadaists, on the other hand, find aesthetic beauty in ready-made objects,' (Antmen, 2008, p. 175). Although postmodernism is seen as an opposition and rebellion, its roots are actually based on Modernism and it is encountered with the fact that its existence was formed there again.

Foster stated that there was no sharp transition between the two periods; As Walter Benjamin once stated, while each period imagines the next, it also revises and corrects the previous one. There is no simple now: no present is simultaneous, it is a mixture of different times; therefore, there is no temporal transition between the modern and the postmodern" (Foster, 2009, p. 254).

Cevizci, (1999) on the other hand, states that the following elements are among its basic and determining features, considering that the term Postmodernism first emerged in the field of art; postmodernism shifts the emphasis from content to form or style. Postmodernism, which attaches importance to bringing together stylistic elements selected from context and historical periods, accordingly denies regularity, logic and symmetry; and likes conflict and confusion. Postmodernism represents the intensification of self-consciousness and is distinguished by its desire to erase the boundaries between art and everyday life, to transcend the traditional distinctions between elite and popular culture and different art forms. Postmodernism vehemently opposes the originality of artistic production and destroys the thesis that the real work of art is the product of geniuses. Postmodernism challenges the author's authority and power as the creator of the text, giving importance to eclecticism, narration, artifact and randomness. Postmodernism is characterized by a violent critique and attack on modernity. As it is known, it entered the history of modernity as a progressive force that promised to save humanity from ignorance, superstition and irrationalism. Whereas, in the second half of the twentieth century, the record of modernity is deteriorated with two world wars, the rise of Nazism, concentration camps both in the East and the West, genocide, worldwide depression, local wars, etc. All this has eroded the belief in the idea of progress expressed by modernism. Hence, in this context, postmodernism criticizes everything created by modernity: the accumulation of experience created by Western Civilization, industrialization, urbanization, advanced technology, the modern nation state. Postmodernism, within the same framework, opposes all modern priorities, career, individual responsibility, bureaucracy,

liberal democracy, tolerance, humanism, egalitarianism, neutral transactions and processes, impersonal rules. Postmodernism strongly opposes the moral claims of modernity, a universal moral thought based on the modern subject, especially the ethical understandings expressed as creativity and individualism, and advocates an 'ethic of the other'. Postmodernism objects to all global, all-embracing worldviews of a political, religious or social nature. (Cevizci, 1999, p. 699). As a result, the whole of artistic approaches, seen in the process described as postmodern, has created a new conceptualist understanding of art with different forms of expression such as painting, sculpture, installation, photography, regardless of a certain medium. He brought an interdisciplinary and pluralistic understanding by putting an end to the dominance of a single art branch -for example painting- over others (Antmen, 2008, p. 277).

Postmodernism and Photography

Since the early 1960s, many avant-garde photographers or artists using photography have tried to come up with new forms in order to transcend the traditional format (Bajac, 2011, p. 71). The concept of postmodern has been widely used since the early 1970s, with the understanding that the attitude that characterized the modernist period, and especially belief in fundamental truth, was gradually moving away from it. Artists began to reject the traditions of style and form and to break down the differences between high culture and low culture (Lewis, 2018, p. 108). Artists from cross-disciplines also started to use photography, causing it to be increasingly accepted within the scope of contemporary art (Lewis, 2018, p. 108). The revival of the interest of contemporary art circles in photography brought about a re-reading of the history of photography from its origins (Bajac, 2011, p. 58). In addition to reading traditional forms, traditional methods were started to be used again and turned into a means of artistic expression.

Artists from Ed Ruscha to John Baldessari, from Jan Dibbets to Robert Heinecken, who question the modernist dogma that defends the purity of the medium, have used photography by feeding it with external influences: cinema, literature, sculpture and painting. Returning to photography at the same time, William Klein, like Robert Frank, increasingly turned to hybrid forms, moving away from his black and white works of the 1950s and nurturing different applications such as cinema, video, writing and painting. These tendencies have become stronger since the 1980s. The title of the exhibition on contemporary photography opened at the Paris Museum of Modern Art in 1980 was 'Ils se disent peintres, ils se disent photographes' (Bajac, 2011, p. 71). This ambiguity also characterizes the convulsions in the plastic arts, highlighted by the possibilities offered by technical developments (video, camera) and by the increasing circulation of images. Photography began to feed off of new narrative schemes and formal models: Time, as many historical and contemporary exhibitions show ['Fotografie als Kunst, Kunst als Fotografie' (Kassel, 1975), 'Malerei und Photographie im Dialog' (Lozan, 1977), ' The Artist and Camera (London, 1980)] is a time to combine, share and reflect on mutual contributions. Time is also a time of photography art that rediscovers its own history, overturns its traditional uses, questions its nature and explores new relationships to be formed with other art disciplines, and reflects on its own essence (Bajac, 2011, p. 71).

While the artists described as 'postmodern' adopted many different approaches from each other, they were suspicious of the capitalist society and were aware of how they should show this to the society. In the 1970s and 1980s, philosophy was vital in establishing the 'culture of criticism' that shaped this view. Walter Benjamin's article 'The Work of Art in the Age of Mechanical Reproduction' took on a new meaning in the context of mass media, and from this Martha Rosler and Allan Sekula carefully examined the role and obligations of documentary photography (Lewis, 2018, p. 108). Photographic technology and self-reproduction instinctively deal with matter of depiction: original and copy, authentic and fake. However, at the same time, it also creates the matter of dominant discourse, power, and perspective. Postmodern photograph artists like David Hockney and Barbara Kruger have highlighted the mentioned phenomenon via irony, parody and double coding. Photography, the technology of representation, has been accepted and often addressed, making visible the conventional presumption that pure, unaltered reality is carried by the medium in an empty state. (Warren, Sheikh, 2006, p.1295).

Poststructuralist theory also shaped the new devastating tone, using art as a tool of deconstruction. 'Appropriation' emerged as an important feature; artists adopted forms or styles to undermine the meanings of their subjects. Artists from the 'Pictures Generation', including Richard Prince, Cindy Sherman, and Sherrie Levine, who quoted advertising, film and social documentary photography, respectively, identified with this style. Sherman's own photographs were among the canonical works that Yasumasa Morimura re-enacted in the 1980s to challenge the Western art history narrative. Deconstructing the ways women are represented in the media was one of the most important areas of Postmodernism (Lewis, 2018, p. 108). Photography considered to be a defining symbol of a postmodern style aesthetic and era (Warren, Sheikh, 2006, p.1295). Feminist artists questioned the role of television and the illustrated media in generating beliefs about gender and sexuality and used photographs as tools to enact change (Lewis, 2018, p. 109).

Approach of 'Appropriation' in Art

'Appropriation' is a term that refers to re-presenting a pre-existing work of art, image or object in another work (Emerling, 2012, p. 197). The French avant-garde artist Marcel Duchamp's iconic Fountain, which he created in 1913, the Dadaist collages and photomontages created by Kurt Schwitters and other artists, Rauschenberg's 1950s, which included his use of found objects in his late "assembly" works (which he accomplished by collecting advertisements from different magazines), or the Pop Art and Fluxus act of the early 1960s are examples of art history precedents for the appropriation strategy. Andy Warhol's landmark photographic screen prints depicting Campbell's Soup cans, Coca Cola bottles, and multiple representations of Hollywood celebrities like Marilyn Monroe have become benchmark for later Appropriation practitioners like the American sculptor Jeff Koons (Warren, Patrick, 2006, p. 46). Another example is Marcel Duchamp's 1919 work, L.H.O.O.Q., in which he reconstructed the Mona Lisa, one of Leonardo Da Vinci's most important works.

Image 5. *Richard Hamilton, Just What Is That Makes Today's Homes So Different, So Appealing?, 1956*

Image 6. *Andy Warhol, Campbell's Soup Cans, 1962*

With postmodernism, appropriation practices have become the primary means of challenging the ideas and myths of modernism. The aim of 'appropriation' is to create a new situation for a familiar image and thus a new meaning or set of meanings. The art of appropriation raises questions about the value of originality, authenticity and authorship in art (Emerling, 2012, p. 197). The art of 'appropriation' raises originality, authenticity and authorship. This is an anti-aesthetic tactic because artists forgo art to be self-expressive, original, and unique in order to save its ability to present a political critique (Emerling, 2012, p. 102). One of the most important features of Postmodern is its stance against the original and the unique.

Appropriation has emerged as a defining artistic movement of the 1980s, but perhaps like some other contemporary conceptions, its potential and effect seems to have diminished somewhat after the period of excessive exposure. Nonetheless, ownership has also evolved into one of many Postmodernist tools that contemporary artists are still actively using in the context of their diverse work, in a more positive

meaning. The approach of merging borrowed images is expected to continue unabated in the contemporary art world due to the ease of access to technology in the early 21st century, usage of digital reproduction widely and recurrence in advertising, music and film, and more or less guarantees it (Warren, Patrick, 2006, p. 47).

'Appropriation' in Photography

Appropriation, which emerged in the postmodern process, was also used quite a lot in the field of photography. With the appropriation approach, the artists created their works by using the images they appropriated without making any changes.

One of the most perplexing and contentious techniques employed by artists since the 1980s and onward is appropriation. The most efficient way for artists to borrow, take, steal, or otherwise replicate current images from the public domain, the works of other artists, or the broader cultural context was through the photographic medium, which was a crucial component of this strategy (Warren, Patrick, 2006, p. 46). In the appropriation approach, it is mostly aimed to question the original meaning of a particular work or to put it into an appropriate context, and even the concept of authorship is questioned (Smith, 2018, p. 187). Also, the emergence of Appropriation, a theory-oriented technique, stemmed from a vision of a dystopian world dominated by images. Appropriationists have freely seized and used images owned or created by others to underline the plethora of photography (Marien, 2015, p. 200). Appropriation has also become a representation of one of the most important features of the postmodern, the stance against originality.

In early examples of Appropriation, photography was simply part of the artwork, as was often the case with the work of Rauschenberg and Warhol. Robert Rauschenberg included portraits in silk prints or newspaper clippings with photographs in his work. Andy Warhol went even further: Warhol's silk prints were color variations of existing photographs of well-known people (Smith, 2018, p. 187).

Image 7. *Andy Warhol, Marilyn Monroe (Marilyn), 1967*

The collection and reuse of images, which has been popular with avant-garde artists since the 1990s, is often associated with the archival model. The most important example of this is Gerhard Richter's L'Atlas, which consists of images he collected from here and there, arranged and articulated according to exhibition areas since 1972, in the style of "wall newspaper". Christian Boltanski's autobiographical and reflective series, or Annette Messager and her critiques of public spaces, are among the researches and works that emerged in the 1980s and 1990s, apart from Hans-Peter Feldmann's forty years of work conducted in this way by Michael Schmidt (Einheit), Zoe Leonard (The Fay Way Archives), Hannah Collins (War Damages), or, more recently, Peter Piller's systematic classifications, Erik Kessels (In Almost Every Picture) and Joachim Schmid and his archive of found footage ('Found in the Street')

(Bajac, 2011, p. 27,91). From the 1980s onwards, Joachim Schmid made claiming and reusing found photographs the main thrust of his work. The 'Found in the Street' series, which brings together a few

hundred photographs -forgotten, lost, unsuccessful, discarded- found on the roads all over the world, stands tall as a monument to the "abandoned" in the history of photography (Bajac, 2011, p. 91).

Image 8. *Gerhard Richter, L'Atlas, 1962-2013*

Image 9. *Joachim Schmid, Found in the Street, April 1990*

Levine, Prince, Goldstein, Lawler, and Sherman were some of the most significant artists to emerge with Appropriation. Each of these photographers employed methods that weakened photography's ability to capture reality, produced several unique works, and widened the concept of fine art photography. Levine questioned the great Modernist masterpiece myth of Walker Evans, Edward Weston, and Aleksandr Rodtchenko in his re-photographic works, such as the series After Walker Evans. Goldstein (re)presented brief film snippets, such the looping scream of an MGM lion, and Prince magnified images from magazine advertisements that featured the classic Marlboro cowboy, distorting the images (Warren, Patrick, 2006, p. 46). His works, which he adopted almost without any change, have become one of the most talked about and discussed works in the context of art. Prince's Cowboy series has also resulted in lawsuits for copyright reasons.

Image 10. *Lack Goldstein, Metro-Goldwyn-Mayer, 1975*

Image 11. *Richard Prince, Untitled (Cowboy)*

In 1933, Prince renamed the photo Untitled (Cowboy) in which he re-photographed photographs of the cowboy in an advertisement for Marlboro cigarettes, originally taken by Sam Abell, which is sold for $1 million at Christie's New York (Smith, 2018, p. 187). Prince's photographs of the Marlboro campaign as a reproduction of reproduction have been interpreted as incitement against the notion of originality and authorship in media culture; it was also perceived as a refutation of the concept of the American dream (Lewis, 2018, p. 108). The American master critic Douglas Crimp certainly found Prince's re-photographing of the photographs interesting because they were 'detaching and moving away from a root, a producer, originality (Higgins, 2014, p. 58). Also, today, the reclaiming of iconic 'images' - and their often-mirrored distortions has become a completely different genre, featuring artists from different perspectives such as Morimura, Vik Muniz, Aneta Grzeszykowska (referring to Cindy Sherman's 'Film Stills') or Joan Fontcuberta (Bajac, 2011, p. 90).

Criticism of Appropriation came from inside and outside the art world. Intellectual property claims were brought against those who seized the works in this way, and, as with Prince, they were threatened with lawsuits and prosecuted. Martha Rosler, whose extensive critical writing is as influential as her photographs, has written a highly controversial essay that delves into the role of Appropriation in the twentieth century. He observed that irony is necessary to break up the new context of the original purpose of the appropriated photograph, arguing that many forms of appropriation from advertisements can unwittingly make commercial products and stereotypes more appealing. His anti-war series House Beautiful: Bringing the War Home combines photographs from architecture and design magazines with photographs of soldiers or suffering villagers from documentaries about the Vietnam War, creating an unwelcome contrast between exquisite interiors and images of war (Marien, 2015, p. 201). Encouraging viewers to rethink the "here" and "there" of the world picture, these activist photomontages reveal the extent to which a collective experience of war is shaped by media images (martharosler.net). Rosler has stated about himself and his colleagues who are undertaking similar work in what is called the "new social documentary" that they "want to be documentarians in a way that documentarians are not. With this approach, theatrical or dramatized sequences or performance elements combined with more traditional documentary strategies, text, irony, absurdity, all kinds of overlooked forms, Rosler also likens this approach to Heartfield's photomontages of Berlin Dada in the mid-1930s, which opposed the rise of Nazism (Emerling, 2012, p. 102).

Image 12. *Marta Rosler,* House Beautiful: Bringing the War Home, 1967-72

While appropriation continues as a strategy in contemporary art and photography, copying photos for adding to their personal collections or for reuse has become a daily experience for millions using digital technologies. Flickr supports a variety of like-minded Appropriation groups that make appropriation a daily business (Marien, 2015, p. 201). Sometimes the use of these communication technologies turns into a form of criticism. Just as postmodernism has witnessed the appropriation of images in the mass media as a means of questioning, Post-Internet artists adopt digital media aesthetics to reveal their prevalence in contemporary visual culture. Stock images, corporate branding, emojis, GIFs and caps; Personalization of Tumblr, Instagram and Facebook pages all play a role. To provide an example, Kate Steciw, Constant Dullaart, and the DIS Collective, have all appropriated or created stock images in their work, as in the DIS case. They draw attention to their ubiquity in everyday life and also explore how such images can assume a new cultural and economic value when reintroduced as a branch of fine art (Lewis, 2018, p. 141).

'Appropriation' in the Potrait Photography

With the discovery of photography, portrait photography, in which the first examples are appeared, has been handled by very different art and artists with different methods, from Cornelius' first self-portrait, to Nadar's approach to capturing the character in portrait, to Cameron's pictorialist portrait approach, and to the present day. Portrait approaches that go back and forth between reality and fiction have turned into a completely different structure with the Postmodern period. The Appropriation approach, examples of which we have seen in the postmodern period, neither includes Cameron's aesthetic and pictorial understanding nor the concern of capturing the character Nadar is trying to capture in the portrait. Appropriation portraits are produced with an understanding that is quite different in the history of photography and far from traditional portrait rules.

Photographer Sherrie Levine's work for Appropriation is a great example of this knowledge. In the late 1970's Levine created a series of straightforward photographic replicas of modernist masterpieces including Evans, Edward Weston, Alexander Rodtchenko, and then exhibited them on gallery with his own signature (Warren, 2006, p. 1250). Levine selected twenty-two pictures Evans took while working for the FSA between 1935-38. He then re-photographed the images as presented in a catalog of Evans' work. These new owned images were later presented at Levine's solo exhibition at the Metro Pictures gallery in New York City in 1981. These images were hailed as "a mix of excitement and anger" (Button 2009:270 cited by Emerling, 2012, p. 101).

Families that were subjected to the FSA's screening are referenced in the original Evans images. However, the nearly identical Levine prints' meanings have little to do with what they really show. Instead, the "aura" of ownership, authenticity, and the fact that the Levine edition is a replica of the Evans edition are revealed in Levine's images. Levine prints' meanings are derived from their relationships with other prints, not from any relationships with extra-imaginary worlds (Warren, 2006, p.1250). Sherrie Levine's works, which also claim the works of artists like Atget as her own, question some of the basic concepts of modernity: auteur, freedom, truthfulness ('Interieurs parisiens d'Adget', series, paula Cooper) Gallery, New York, 1997) (Bajac, 2011, p. 91)
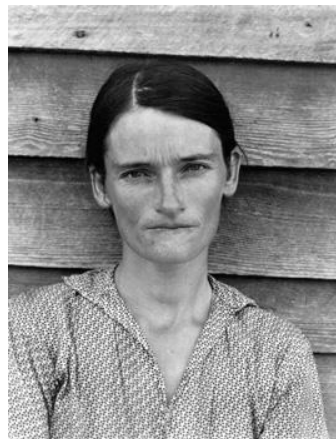
Image 13. *Walker Evans, Alabama Tenant Farmer Wife, 1936*
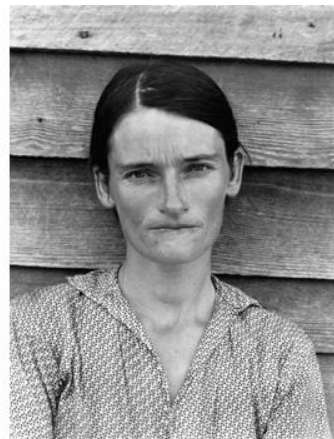
Image 14. *Sherrie Levine, After Walker Evans*

Levine's interest in Appropriation was first reported in Style magazine in March 1982, p. It is revealed in his article published in 48. 'The world is full to the top. Man has left his mark on every stone. Every word, every image, rented and mortgaged. We know that a painting is a space with various images in it, none of the images are original, they mix and overlap. A painting is a fabric of quotations from the myriad centers of culture. Like those eternal copyists Bouvard and Pecuchet, we are denoting the deep

ludicrousness which is in fact the accuracy of painting. We can imitate a gesture that is always a backdoor, never the original. The plagiarist who follows the painter no longer carries passion, temperament, emotion or impression, he only has this giant encyclopedia he draws by looking at it. The spectator is a tablet on which all the quotations that make up a picture are completely engraved. The meaning of a painting lies not in its origin, but in its purpose. The birth of the spectator must come at the expense of the painter '(Harrison, Wood, 2011, p. 1090). Levine's view of this text, his view of the original, and his preference for copying original works reveal his plagiarist attitude.

Some Appropriation orientations, such as Sherri Levine, have re-photographed their famous photographs as they appear in books and catalogues. They said the resulting work was theirs, and in a sense, it was, because they copied it and placed it in a different intellectual context—which questions originality rather than glorifying it. Rather than attempting Duchamp-style satire, the photographers of the photograph questioned the value of the original in the age of mass media, as the famous German critic Walter Benjamin underlined in his essay 'The Work of Art in the Age of Mechanical Reproduction' (1936). The work of Levine and others popularized this strategy (Marien, 2015, p. 200). He created the current generation that re-photographed photographs taken by Levine et al., thus widening the distance and separation between the original and the copy, and blurring the concept of authenticity (Marien, 2015, p. 201). One of these artists is Vik Muniz.

Vik Muniz stated that "No matter what we think, art always has something to do with illusion, implicitly or directly." For more than two decades, American-Brazilian artist Muniz has been mixing and reinventing the history of representations in his own way by constantly multiplying photographic images. His playful and not very respectful works play with the distance that exists between the represented subject and the representational technique used; he applies this to reproductions of art and photographic history icons, which he often makes with unusual materials (such as cotton, nails, caviar, chocolate, paper, powder). His works, which he created by making size and volume games with the help of garbage and discarded objects, proceed in this direction (Bajac, ,2011, p.123). Vik Muniz re-photographed Julia Margaret Cameron's 1872 portrait titled 'I Wait' in her own style, using extraordinary materials.

Image 15. *Julia Margaret Cameron, I Wait, 1872*

Image 16. *Vik Muniz, I Wait, after Julia Margaret Cameron, 2004*

Levine and other artists found encouragement in the works of critics like Hal Foster and Douglas Crimp. In his remarks as the curator of the 1977 show Images, Crimp stated that artists are now unmistakably in the realm of the Postmodernists and are moving away from existing Modernist norms: the work I am talking about requires uncovering layers of representation...beneath every painting there is always another painting (Patrick, 2006, p. 46)

Meanwhile, in his analysis of appropriation, Foster argues, "this shift in practice requires a change of position: the artist becomes a man who manipulates signs rather than a maker of art objects, and the

viewer becomes an active reader of messages rather than a passive contemplation of works." the aesthetic or consumer of the spectacle." (Warren, Patrick, 2006, p. 47).

Cindy Sherman is one of the most important names who produce photographs using images like Levine. Cindy Sherman, who entered the history of photography directly after playing with many indirect and direct quotations in her fake self-portraits taken in the 1970s-1980s - cinematographic in "Film Stills", pictorial in "historical portraits" - has become the object of Appropriation today (Bajac, ,2011, p. 91). Sherman draws attention to the reductive methods in which 'femininity' is portrayed on the screen by producing 69 black and white images for this series of 'Untitled Film Still', in which he imitates the female archetypes found in different movie clichés from low-budget movies to artistic cinema (Lewis, 2018, p. 108). In the years 2006-2007, young Polish Aneta Grzeszykowska recreated the artist's famous 'Film Stills' series in color, using herself (Bajac, ,2011, p. 91).

Image 17. *Cindy Sherman, Untitled Film Still #3, 1977*

Image 18. *Cindy Sherman*
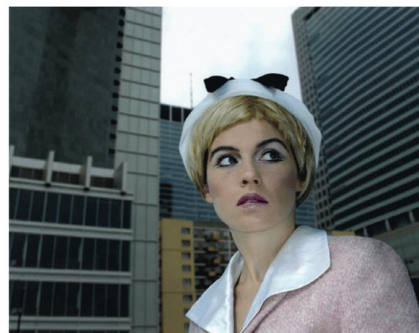
Image 19. *Aneta Grzeszykowska*

Sherman stated with her works that "There are moments when a person has a choked throat, sometimes from desperation, sometimes from a one's eyes to brim with tear sensuality, and that he wants to convey such complex emotions in his photographs. Sherman thinks that in order for the photograph to reach its own independent existence, the photograph must be able to transcend itself, and on the other hand, the displayed image must be able to extend beyond the medium in which it is shown. While creating her photographs, she expressed the following; 'I try not to show myself in my paintings, but the embodied form of spontaneously expressed emotions. Who the model is may be as interesting as the possible symbolism of any detail, but that's it. When preparing characters, it's important to identify what I'm working against; I must not forget that people will still look for that common denominator under all that makeup and wigs. However, I try to show people what is about them, not myself. I am very afraid that the photos will be perceived as being about me, and the false impression that I am actually a smug and narcissistic person. Then I wonder how I can fool so many people. Am I not actually doing one of the dumbest things in the world? I dress like a child, pick up my camera and try to create

beautiful pictures. And people are catching on to it. (For a moment I have the feeling that what I'm doing isn't that big of a challenge.) As the audience's interest grows, it becomes harder and harder to believe in one's own art (Antmen, 2008, p. 282).

Sherman; describes her artistic approach in an interview with David Frankel (Artforum, March 2003) as follows; I was aware that from the late 1970s to the 1980s, the world of painting and sculpture looked down on those who used photography. At the same time, I felt that the world of photography was also looking down on what was one foot in the art world. I was quite unfamiliar with both of these worlds and looked at my work as art, but not as 'high' art. That was also a good thing, because I didn't want to do anything too valuable. I didn't want to do 'high' art, I had no intention of using painting, I wanted to find something that everyone could relate to, even if they didn't know about contemporary art. I wasn't thinking about valuable prints or archival quality; I didn't want my work to turn into a product (no one was buying anyway). I started using color around 1980 and printing became a bit more expensive, so I couldn't be as carefree as before. But it was still the idea, not the quality of the print, that was the issue' (Bajac, ,2011, p. 144-145). This idea of Sherman is also seen in Timuçin's (2008) evaluation. 'The artist's orientation is a constitutive orientation; that is to say he tends to form a composition around an idea or sketch. Different elements, which do not seem to go side by side at all, will form a whole that can be called natural in its composition (Timuçin, 2008, p. 198).

However, with the advent of postmodernism, the practices of Appropriation became the primary way to challenge the ideas and myths of modernism. The practical purpose of this is to create a new situation for a familiar image and thus a new meaning or set of meanings. The art of appropriation elevates originality, authenticity, and authorship. This is an anti-aesthetic tactic because artists forgo art to be self-expressive, original, and unique in order to save its ability to present a political critique (Emerling, 2012, p. 102). Gillian Wearing, who gave up originality and re-photographed some images from the past in the Appropriation orientation, took her place in Appropriation with her personal approach to portrait photography.

She takes a three-year-old photograph of herself as a reference and reproduces the photograph she took at the age of three. Wearing uses herself as a model in this photo and other reproductions in this series. This three-year-old used herself as a model by wearing a kind of mask she prepared in the reproduction of her own photograph.

Image 20. *Gillian Wearing, Self-Portrait at Three Years Old, 2004*

Conclusion

From the early years of photography, from Robert Cornelius' self-portrait (1839), to Hippolyte Bayard's 'Self-portrait as a drowned man' (1840) photograph based on a mise-en-scène, from Julia Margaret Cameron's pictorial portraits to the present day, very different art and artist methods have been addressed. Portrait approaches that go back and forth between reality and fiction have turned into a completely different structure with the Postmodern period.

Postmodernism has removed the boundaries between art and daily life, moving away from existing modernist norms and adopting an understanding of opposition to modernism. Appropriation, whose purpose is to own an existing image, to use it without any intervention, with the understanding of ownership, has come into existence together with the postmodern. The Appropriation portrait approach, which we see examples of in the postmodern period, does not contain either Cameron's aesthetic and pictorial understanding, nor the concern of capturing the character; Nadar is trying to capture in the portrait. In this understanding, the important thing is not to be in front of the camera or to be exposed in the traditional sense, but to reproduce an existing image. In this context, Appropriation portraits are produced with an understanding that is far from the traditional portrait rules in the history of photography.

Appropriation portraits have created images by centered on "reproduction", as the Postmodern destroys originality and is fed by different styles and contradictions. In fact, one of the most important features of Postmodern is the stance against the original and the unique. Richard Prince's reproduction of the 'Cowboys' in Marlboro advertisements, Sherrie Levine's re-photographing of modernist photography classics such as Walker Evans, Edward Weston, Alexander Rodtchenko without any changes, Cindy Sherman's frames from films in the Untitled Film Still series as models, and even Aneta Grzeszykowska's reproduction of the Untitled Film Still series reproduced by Cindy Sherman are among the outstanding examples.

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An Investigation on Corporate Social Responsibility Project Partnerships of Companies

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Article Info	*Abstract*
Keywords: *Corporate Social Responsibility* *Social Responsibility Projects* *Garanti Bank* *Cif Ads*	*Corporate social responsibility campaigns are among the public relations practices that have come to the fore in recent years. Corporate social responsibility activities are emphasized in line with many purposes such as the efforts of institutions to differentiate from each other in the increasing competitive conditions, the desire to contribute to the corporate reputation and image, the concern to expand the market share, the development of loyalty in existing customers and attracting potential new customers. One of the striking points in these projects is the execution of projects within the framework of corporate partnerships. Partnerships are important in terms of developing a sense of responsibility that can create trust in the target audience on various issues. Reaching the target audience of these activities is important for the organization to achieve its purpose. The effective way for this is to develop advertising studies. Institutions, they reach the masses with their effective advertising activities and improve their corporate image and reputation. The aim of this study is to reveal how the advertisements that appeal to the concept of corporate social responsibility with a project partner are strategically constructed. In this framework, the primary goal is to determine to what extent corporate partnerships are displayed in advertisements and by which elements the visibility of corporations in advertisements is achieved. Within the scope of the study, advertisements published with the slogan "With the Love of the Country" in partnership with Garanti BBVA and TURNEPA and with the slogan "Beautiful when Clean" in partnership with the brand Cif, Kızılay and Istanbul Metropolitan Municipality were analyzed by semiotic analysis method. As a result, the partnerships are clearly displayed in the advertisements, the logos of the partners are presented in many indicators such as vehicle, place, clothing, It has been determined that the commercials broadcasted are designed in accordance with this strategy.*

Introduction

Changes and transformations on a global scale have brought competition. This competitive environment is quite challenging for institutions to continue their existence. In this direction, it is important to create awareness in its products and services, to respond to the demand very quickly and effectively in order to stand out from the competitors, to be permanent in the target audience, to maintain its existence. The fact that the target audience/customer is a group that researches, learns, and exhibits active behavior in accessing information and services within the framework of technological possibilities makes it difficult for companies to compete on a local, national, international and global scale. In this framework, companies focus on social responsibility activities in reaching and persuading the target audience (Karatepe and Ozan, 2017 as cited in Bakan et al., 2018: 2).

Corporate social responsibility projects provide many benefits to companies. In particular, it plays a role in enhancing the corporate image and reputation. In this direction, it increases customer loyalty, reduces costs, increases the ability to motivate and retain employees, establishes better relations with local people and authorities, develops relations with stakeholders, contributes to strategic planning, directs them to innovations, increases brand awareness, attracts the attention of investors, it can be stated that it makes many contributions such as helping management and increasing its market share (Güleryüz, 2019: 39-43).

The benefit of corporate social responsibility activities is directly related to its announcement to large masses. Firms apply to traditional mass media and new media environments in order to announce the activities they carry out with a sense of social responsibility. The social responsibility advertisement published with the slogan "With the Love of the Country" in partnership with Garanti BBVA and the maritime association TURNEPA, which is the subject of the study, and the advertisements prepared in partnership with the Cif brand, Kızılay and Istanbul Metropolitan Municipality and published with the slogan "Beautiful When Clean" are examples of the studies prepared in this context. An analysis made in the example of these advertisements gains importance in terms of analyzing the social responsibility advertising strategy. Many elements such as slogan, place, music, color and characters used in the message strategy are meaningful and valuable in terms of analyzing the message setup. An important aspect of the inclusion of the aforementioned ads in the review is that they represent corporate partnerships. Applying to corporate partnerships in activities is an extension of the effort of two reliable brands to come together and reveal much more impact on the target audience. The rapid spread of information among the masses, the fact that the target audience, who is an active audience, is almost an adprosumer by making various evaluations and sharing(s) regarding information, increases the importance of the message produced and carries the target audience to an important position.

Corporate Social Responsibility and Advertising

The rapidly changing and developing world from past to present has also witnessed many technological innovations. While these changes and developments provide many benefits to humanity, they also cause new problems to come to the fore. Institutions and organizations need to keep up with these technological innovations in order to develop and survive. "In order for institutions and organizations to survive, they must not only be innovative, but also fulfill their responsibilities towards the society, which is becoming increasingly conscious, and carry out works that will benefit society" (from Boatright and Smith, 2017 cited by Koç Kaplan, 2022: 3). In this direction, they are increasingly focusing on corporate social responsibility activities that will benefit the society.

It cannot be said that there is a universally accepted definition for corporate social responsibility. It is possible to say that corporate social responsibility expresses the corporate culture, strategies, services and identities of corporations, and all kinds of activities that benefit the society in areas such as social, economic, mostly environmental (Fidan and Şentürk, 2017: 43). "Corporate social responsibility is an obligation undertaken to improve the welfare of society through discretionary business practices and contributions of corporate resources" (Patan, 2019: 3). The highlight of this definition is that it is "optional". Considering this definition, it is concluded that it is mostly made for the benefit of the society and does not require an obligation. Considering this definition, it is concluded that it is mostly made for the benefit of the society and does not require an obligation. In particular, the word optional underlines that such studies are done voluntarily. Of course, corporate social responsibility is expressed with different denominations. "These; corporate responsibility, corporate accountability, corporate citizenship, responsible business, etc." (Fidan and Şentürk, 2017: 43).

Indispensable points come to the fore when businesses attach importance to corporate social responsibility activities and focus on when they implement them. Businesses should be aware that these studies are the responsibility of the management. While doing these activities, they should be aware that all their partners and stakeholders will be affected by this situation, and they should carry out their

activities in cooperation. When businesses attach importance to and implement corporate social responsibility activities, they should also work meticulously while carrying out these activities and avoid situations that harm the environment and society (Cesur, 2021: 12-13). There are many reasons why institutions want to do corporate social responsibility work. "The desire to create the perception of being a conscious institution, to increase the customer potential and to increase the income in this direction, to contribute to the image and reputation of the society as an ethical business that adapts to common values are among these goals" (Açıkgöz, 2022: 46).

Social responsibility is included in many strategic plans made by businesses today. The social responsibility activities of the institutions are generally carried out on the issues that the public is interested in and mostly environmental problems are discussed. It is seen that these studies put the institutions one step ahead in the competitive environment, and most importantly, they contribute to the image and reputation. Corporate social responsibility enables institutions to be innovative, more reliable and memorable before their target audiences and stakeholders (Öcal and Özarslan, 2022: 271). These studies also bring the opportunity of potential customers to become permanent customers.

It is very important for institutions to reach the target audience for their corporate social responsibility activities. Institutions can reach large masses only with a good advertisement work. In this respect, it is known that advertisements, one of the best communication tools, play a leading role in the execution of corporate social responsibility activities. Advertising, which is a dynamic process that is delivered to a certain audience through various communication channels by institutions, leads them to spend, and provides benefits to the corporation as a result, is to present messages covering the product/service to consumers, customers or corporations by using mass media (Öcal and Özarslan, 2022: 272).

Advertising is a tool used to deliver a product, a service or a demand to the target audience by purchasing space and time from the media. Advertisements have many purposes such as informing the target audience about the product or service, increasing the demand for the product, and directing them to purchase. It is also possible to say that they have aims such as attracting new customers and increasing memorability (Kaya, 2018: 2). Technological developments have caused change and transformation in many areas. Of course, this change and transformation also has an effect in the field of advertising. Institutions that follow and keep up with technology reach the target audience much faster and the effect of reaching the masses is much greater. "Therefore, advertising; It is an activity that not only offers products and services to its target audience, but also conveys how and through which stages these contents can be obtained" (Yüksel, 2021: 35-36). The point to be considered during the preparation and publication of advertisements is that the advertisement is permanent in the minds of the target audience, has an impact, and while doing this, it is important that it provides access to the content of the advertisement. With this aspect, it is possible to call the advertisement as an effective marketing and sales process, which is used to deliver the desired message to many people at the same time, prepared with images such as creative ideas, colors, sounds, and visuals (Pektaş, 2014: 2). "In that case, advertisements contain many attractive elements thanks to their appeal to both the eye and the ear, activate the emotions in the audience with the use of celebrities or children, create empathy, and are among the attractive communication tools preferred by businesses because they contain visual elements that support the brand identity" (Taran Kılıç and Akbayır, 2022: 151). Based on this explanation, it is seen that advertisements contain many elements, are a planned activity, and enable the target audience to raise awareness on behalf of the institution.

Corporate social responsibility and advertising relationality serve a common purpose in terms of sustainability of organizations/firms. "There is a need for communication studies in order to increase the effectiveness of the concept of corporate social responsibility and to ensure that the ethical and responsible mindset, which is at the core of the concept, penetrates into all layers of the society. At this point, corporate social responsibility communication is the communication efforts carried out to gain the support of the stakeholders by explaining the corporate social responsibility efforts and results of the enterprises and plays a key role in the formation of corporate reputation" (Taran and Akbayır, 2022:

149). In this respect, it is clearly seen that the most important way of positioning corporate social responsibility activities of corporations in the eyes of society is through a good advertisement work and contributes to the reputation of the corporation.

One of the public relations activities, corporate social responsibility activities are brought together with the audience through advertisements. "Today, more and more businesses benefit from corporate social responsibility efforts. In other words; In an environment of widespread and increasing distrust towards large companies, businesses are increasingly giving importance to corporate image advertising campaigns based on corporate social responsibility initiatives in order to meet the consumer's demand for information about their concerns and effects on society" (Akbayır and Taran, 2022: 150). Thanks to its impressive sound, visual effects and narrative language, the advertisement helps large segments of the society to pay attention to the corporate social responsibility message, thus expanding the scope of the corporate social responsibility message. In this direction, corporate social responsibility activities aim to benefit the society, contribute to the corporate image and reputation, and be widely publicized only through well-executed advertising campaigns.

Methods

The increase in technological innovations and the transformation of business practices in both production and management processes brought about intense competition conditions among companies. In this context, it has become very difficult for companies to maintain their existence and keep up with the fierce competition environment. In this context, it is very important that the products and / or services they offer respond to customer demand and appeal to the target audience in order for companies to survive in a competitive environment. Being one step ahead of other companies in the market in a competitive environment, being visible, and maintaining its existence requires undertaking different works. Chief among these is corporate social responsibility studies. The support given by a company to social responsibility activities or carrying out a corporate social responsibility work as an institution increases the recall of the institution with positive emotions in terms of the target audience, increases the demand for products or services and makes the institution one step ahead in the competitive environment. Advertisements made within this framework make it easier to reach a large number of individuals.

It is known that in today's world, where competition conditions are increasing, institutions give importance to social responsibility studies. Corporate social responsibility studies are prepared with the aim of both contributing to the corporate reputation and gaining a place in the minds of the public, taking into account the benefit of the society. Partnerships made in this direction are also noteworthy. Institutional partnerships are found in recent studies. The visibility of the advertisement works produced in this framework in the advertisement works of the project partner institutions, the extent to which they are included in the context of the objects and people used, color and slogan, and how effective the broadcasting of these advertisements in series are as a reminder is meaningful in terms of analyzing the strategies used in corporate social responsibility studies. The aim of this study; The aim is to reveal the strategic construction of advertisements that address the concept of corporate social responsibility with project partners. In this framework, the aim of the research is to determine to what extent corporate partnerships are displayed in advertisements and with which images the visibility of corporations in advertisements is achieved.

The advertisements, which were prepared as a corporate social responsibility project with the partnership of Garanti BBVA Bank and the maritime association TURNEPA, attracting attention with the slogan "With the Love of the Country", the second one published with the same slogan, and the corporate social responsibility project of the Cif brand with the partnership of Kızılay and Istanbul Metropolitan Municipality. The advertisements, which were prepared with the slogan "Beautiful When Clean" and the second one published with the same slogan, were analyzed by semiotic analysis method. This study is limited within the framework of the features of the semiotic analysis method.

Semiotic analysis is completed with three elements. These; The sign is defined as the signifier and the signified. In the semiotic analysis method, it is possible to say that the indicator expresses a whole. The sign consists of the signifier and the signified. The signifier consists of tangible objects such as all kinds of photographs, images, texts and sounds. What is shown are images used instead of concepts. It can be called the invisible face of the objects expressed by the concrete images shown (Aydınlıoğlu and Susar, 2021: 11). In another definition, the sign is about what the perceiver sees, and the signified is about what they reveal by analyzing what they perceive.

Within the scope of this study, corporate social responsibility advertisements prepared with the partnership of Garanti BBVA and TURNEPA and the partnerships of Cif Brand, Kızılay, Istanbul Metropolitan Municipality, on which the second advertisements were published and analyzed, were examined. In these advertisements published within the scope of corporate social responsibility, the extent to which the partnerships of the corporations are reflected, the importance of the partnerships in these studies, the elements that will remind the corporations' corporate reputation, corporate identity and brand were analyzed using the semiological analysis method.

Findings

a) Garanti BBVA and TURNEPA Corporate Social Responsibility Advertisement

Through the commercial film prepared with the partnership of Garanti BBVA and the maritime association TURNEPA, it was tried to create the perception that Garanti Bank is an institution that works hard for its country, is an environmentalist and supports social responsibility activities. The advertisement film, which was broadcast with the slogan "With the love of the country", emphasized the love of Garanti Bank for its homeland. Here, the message is given that they have taken it as their duty to clean the Sea of Marmara in cooperation with the Marine Clean Association TURNEPA, and that they are working for a cleaner future.

Image 1. *Garanti BBVA and TURNEPA corporate social responsibility advertisement*
Source: https://m.youtube.com/watch?v=u1lqrX_ZKzI

Table 1. *Semiotic analysis of Garanti BBVA and TURNEPA advertisement*

INDICATOR	SHOWING	DISPLAYED
Human	Famous actor	Famous male actor in a fisherman's outfit, with the face of a Garanti Bank advertisement
Venue	Sea, boat	A boat that moves and collects garbage on the Marmara Sea
Action	Cleaning the sea	Cleaning the Marmara Sea full of garbage
Title	"With the love of the country"	As an environmentally friendly bank, Garanti Bank cleans the Sea of Marmara and protects its homeland

Four indicators were discussed in the social responsibility advertisement of Garanti BBVA and the Marine Association TURNEPA. (a) Human indicator; The famous actor who is the face of Garanti Bank is Fatih ARTMAN. Here the character is seen as the person who cleans the sea by boat. (b) Venue indicator; It is the Sea of Marmara and the boat on the sea. In the commercial, the Sea of Marmara full of garbage and the boat that collects the garbage in the sea, called a sea broom, are featured. (c) Action indicator; Cleaning the Sea of Marmara. Here is an individual working to clean up the garbage of the Marmara Sea. It is exhibited that this job is undertaken by the guarantee bank due to the value it gives to the country. (d) Title indicator; It appears as the expression "Love for the Country". At the end of the advertisement, it is emphasized that the guarantee bank gives trainings for sea cleaning, and we will take good care of Marmara. It ends with the sentence "For the love of the country" (see Image 1 and Table 1).

Image 2. *Garanti BBVA and TURNEPA corporate social responsibility second advertisement*
Source: https://m.youtube.com/watch?v=twyHLe0c34g

Table 2. *Semiotic analysis of Garanti BBVA and TURNEPA advertisement 2*

INDICATOR	SHOWING	DISPLAYED
Human	Officers working on the boat	The officers leaving the Marina to clean the sea and the captain using the boat
Venue	Marina, sea, boat	Marina where the boat is located, Marmara Sea and the boat that continues to collect garbage
Action	Cleaning the sea	Teams that continue to clean up garbage from the sea
Title	"With the love of the country"	Being a bank that values its country

It was published as the second of Garanti Bank's regular advertisement, "With the Love of the Country". Here again, four indicators appear. (a) Human indicator; While Fatih ARTMAN, who was the advertising face of the bank in the first advertisement, was the actor here, "the employee appears as individuals in charge. (b) Venue indicator; Marina, sea and boat. There is a marina where the boat is located, the Sea of Marmara and the boat that continues to collect garbage on the sea. (c) Action indicator; Sea cleaning. Here, the teams and boats that continue to clean the garbage accumulated in the sea are shown. d) Title indicator; It is "Love for the Country". In this advertisement, which is a continuation of Garanti Bank's first advertisement, we will take a good look at Marmara, with the title "With the Love of the Country". It is emphasized that they continue to clean the sea, they want to leave a clean sea, and they will achieve this with their loyalty to their homeland (see Image 2 and Table 2).

b) Cif, İstanbul Metropolitan Municipality and Turkish KIZILAY Corporate Social Responsibility Advertising Film

In this commercial, prepared by the Cif brand in partnership with the Istanbul Metropolitan Municipality and Turkish Red Crescent, the cleanliness of the city is emphasized. It was noted that the Cif brand made in accordance with the social distance rule in the Covid-19 pandemic, cleaning and renewing the park, underpasses, and then placing the cif garbage grabber product, specially produced for Cif, into the seas and collecting the wastes in the seas. Within the scope of the work started as the "Beautiful When Clean" project, five more advertisements were published as a follow-up to this advertisement. In this advertisement, it is underlined that the Cif brand, as a cleaning brand, attaches importance to the cleanliness of the cities, makes new initiatives, and most importantly, by producing Cif garbage grabber products that work non-stop, the seas will always remain clean and they recycle the waste they obtain from there. It has been pointed out that the Cif brand is an environmentally friendly brand.
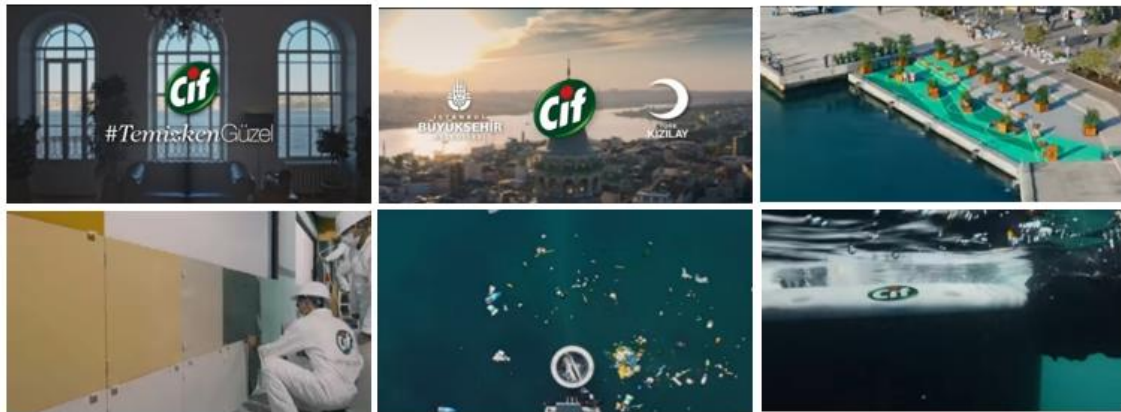

Image 3. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent commercial film*

Table 3. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent advertisement semiotic analysis*

INDICATOR	SHOWING	DISPLAYED
Human	Cleaners, park workers	The officials who clean the underpasses in Karaköy and Eminönü, the employees who make the park
Venue	A room overlooking the Bosphorus, the sea, the underpass, the park, different streets	A room where the Bosphorus is shown from the windows, various streets of Istanbul, the underpass that is cleaned and where people pass, a park built by the sea and the sea where garbage cans are placed on the surface of which garbage is placed
Action	Environmental cleaning and creating new areas	Employees representing the brand to clean various parts of the city of Istanbul
Vehicle	Machine developed by Cif	Garbage grabber vehicle manufactured by Cif that collects surface wastes in the seas
Title	"Beautiful when Clean"	Emphasis on the brand that is a cleaning product, the logo of the partners, the emphasis that cities are beautiful when they are clean

Five indicators stand out in the Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent's beautiful while clean project, corporate social responsibility advertisement. (a) Human indicator; They are "cleaners and park workers". Here, there are the teams sent by the Cif brand, which parks in accordance with the social distance, and the employees assigned to clean the Karaköy and Eminönü underpasses of the Cif brand. (b) Venue indicator; It is "a room facing the Bosphorus, the sea, the underpass, the park, different streets". A room where the Bosphorus is shown from its windows, various streets from different districts of Istanbul, underpasses that are cleaned and where people pass, a park built by the sea and the sea where garbage cans are placed on the surface with garbage. (c) Action indicator; It is "cleaning the environment and creating new spaces". Here they are seen as employees representing the brand to clean various parts of the city of Istanbul. (d) Vehicle display; It is the "machine developed by Cif". Here, it appears as a garbage grabber vehicle produced by Cif, which collects the surface wastes in the seas. (e) Title indicator; It is "Beautiful When Clean". Here, attention is drawn to the brand, which is a cleaning product, and it is emphasized that cities will be beautiful when they are clean. In addition, the logo of the partners is included (see Image 3 and Table 3).
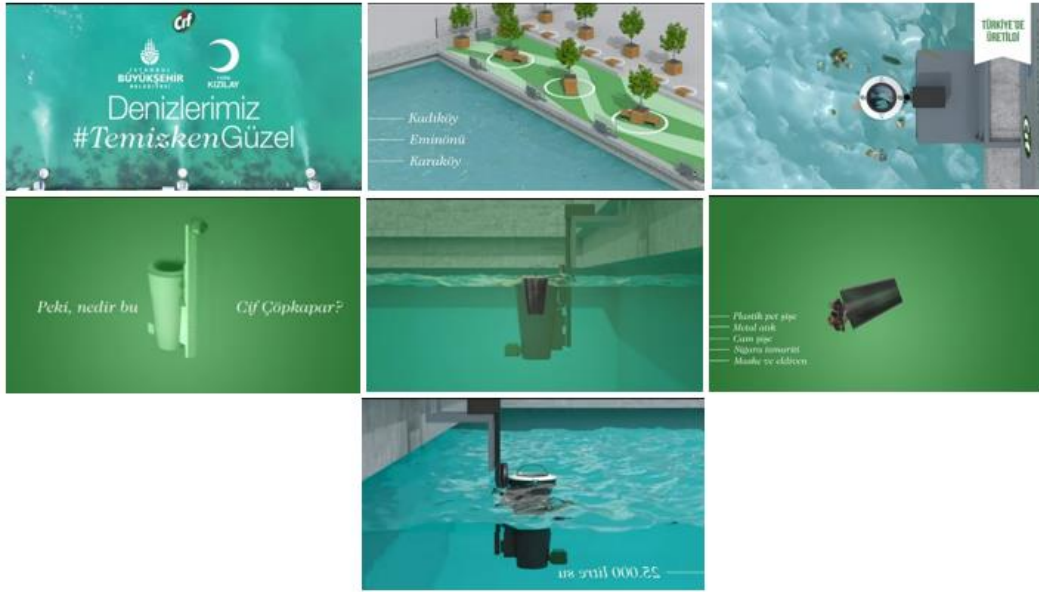
Image 4. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent second commercial film*
Source: https://m.youtube.com/watch?v=Uw50deiPfxk

Table 4. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent second commercial film semiotic analysis*

INDICATOR	SHOWING	DISPLAYED
Vehicle	Machine developed by Cif	Presentation of the garbage grabber vehicle produced by Cif
Title	"Beautiful when Clean"	Emphasis on marine cleanliness. The slogan of the brand.

Two indicators stand out in this advertisement, which is the second of the consecutive advertisements of the "Beautiful when Clean" project of Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent. (a) Vehicle display; It is the "machine developed by Cif". Here, the garbage grabber vehicle produced by Cif is introduced. (b) Title indicator; It is "Beautiful When Clean". It is the slogan of the advertisement. It also emphasizes the cleanliness of the sea (see Image 4 and Table 4).

Image 5. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent third commercial film*
Source: https://m.youtube.com/watch?v=QKz1Y9ptDzM

Table 5. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent advertisement semiotic analysis*

INDICATOR	SHOWING	DISPLAYED
Human	Cleaner	Cleaning officer wiping the Cif trash can
Venue	Bosphorus	Bosphorus with bird's eye view
Vehicle	Garbage grabber vehicle manufactured by Cif	Garbage grabber vehicle manufactured by Cif that collects surface wastes in the seas
Title	"Beautiful when Clean"	Emphasis on marine cleanliness. The slogan of the brand.

There are four indicators in the third sequential commercial film of Cif, Istanbul Metropolitan Municipality and Turkish KIZILAY. (a) Human indicator; is a cleaner. Cif is the cleaning officer who deletes the place where the garbage trap is written. (b) Venue indicator; It is the Bosphorus of Istanbul. With a bird's eye view, the Bosphorus becomes the Marmara Sea. (c) Vehicle display; The garbage grabber vehicle produced by Cif, which collects the surface wastes in the seas, can be seen. (d) Title indicator; It is Beautiful when Clean. Emphasizing the cleanliness of the sea is the motto of the brand (see Image 5 and Table 5).

Image 6. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent's fourth commercial film*
Source: https://m.youtube.com/watch?v=IdBKyh9FA0k

Table 6. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent's fourth sequenced commercial film semiotic analysis*

INDICATOR	SHOWING	DISPLAYED
Human	Cleaning staff, garbage pickers and staff who place their vehicles	The officers who launch the garbage cans and the cleaner who deletes the garbage trap
Venue	Bosphorus and its districts	The sea shores of Istanbul from the Bosphorus
Product	Cif bottle	Cif bottle produced with collected waste
Vehicle	Cif grabs trash	New Cif garbage grabbers placed at sea
Title	"Beautiful when Clean"	Emphasis on marine cleanliness. The slogan of the brand.

There are five indicators in the fourth sequential commercial film of Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent. (a) Human indicator; They are the cleaning staff and the officials who take the garbage and launch their vehicles into the sea. Here, there are the officials who land the new garbage collectors on the shores of Ortaköy and Aşiyan, and the cleaning worker who cleans the garbage container. (b) Venue indicator; Bosphorus and its districts. Here, from the Bosphorus,

the shores of Istanbul's districts where new garbage collectors are placed are shown. (c) Product indication; It's a Cif bottle. It is informed that cif cream bottles are produced by recycling the wastes collected from the sea thanks to the garbage collectors. (d) Vehicle display; Cif is trash. It shows that the works continue by placing the new 5 double garbage grabber vehicles into the sea. (e) Title indicator; It's Beautiful When Clean (see Image 6 and Table 6).

Image 7. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent's Fifth commercial film*
Source: https://m.youtube.com/watch?v=yRgSnJZjFdQ

Table 7. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent's Fifth Sequenced commercial film semiotic analysis*

INDICATOR	SHOWING	DISPLAYED
Human	People	Individuals wandering by the sea
Venue	Seaside	Seaside areas where Cif garbage catchers are found and people roam
Product	Cif bottle	Cif bottle produced with collected waste
Vehicle	Cif grabs trash	New Cif garbage grabbers placed at sea
Title	Our seas are alarming project The slogan of "Beautiful when Clean"	With the "Our seas are alarming" project, the messages are that the pollution rate in the seas has increased, the living spaces of living things have been threatened, and that this can be reduced to zero with the support of everyone, with the alarming of cif garbage pickers on the environment day. The slogan of the brand.

There are four indicators in the fifth sequential commercial film of Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent. (a) Human indicator; is the people. It consists of individuals wandering by the sea. (b) Venue indicator; are seaside. There are seaside where Cif garbage catchers are found and people roam. (c) Product indication; It's a Cif bottle. The cif bottle produced from waste collected from the sea is the one shown. (d) Title indicator; Our seas are alarming project and its motto is beautiful when clean. With the "Our seas are alarming" project, messages are given in order that the pollution rate in the seas has increased, the living spaces of living things have been threatened, and that this can be reduced to zero with the support of everyone, when Cif garbage pickers sound an alarm on the environment day. At the same time, the slogan of the brand is "Beautiful When Clean", which emphasizes the cleanliness of the seas (see Image 7 and Table 7).
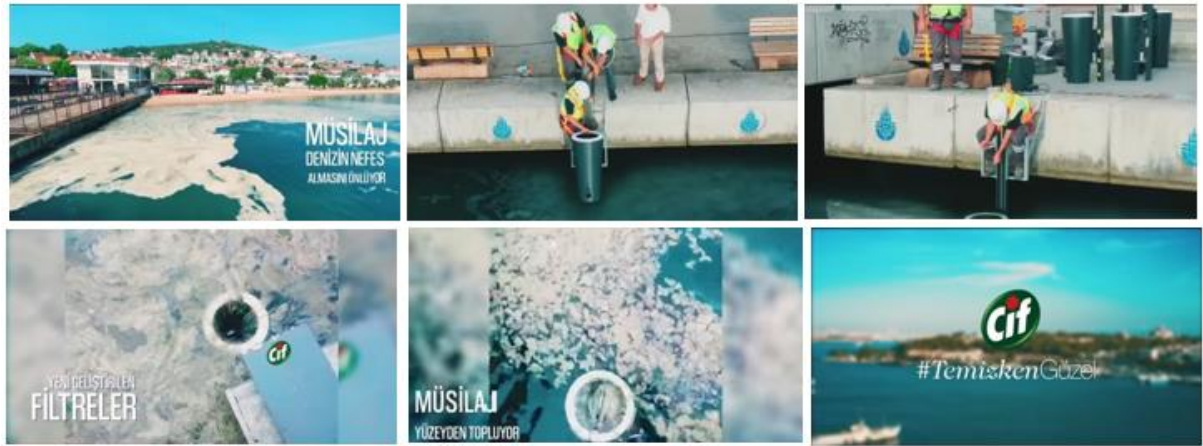
Image 8. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent's Sixth Commercial Film*
Source: https://m.youtube.com/watch?v=a--yMwzZJYg

Table 8. *Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent's Sixth Sequenced Commercial Film semiotic analysis*

INDICATOR	SHOWING	DISPLAYED
Human	Working staff and individuals wandering by the sea	Teams deploying new cif trash cans and individuals wandering by the sea
Venue	Sea of Marmara	Showing the shores of the Sea of Marmara from different angles
Action	Cleaning mucilage at sea	Actions to remove mucilage from the sea surface
Vehicle	Newly developed Garbage grabber vehicle by Cif	Cif scavenger vehicles that collect mucilage
Title	"Beautiful when Clean"	Emphasis on marine cleanliness. The slogan of the brand.

There are five indicators in the sixth commercial film of Cif, Istanbul Metropolitan Municipality and Turkish Red Crescent. (a) Human indicator; working teams and individuals walking on the beach. There are teams that place Cif garbage cans with the new mucilage collection feature and individuals wandering around the seaside. (b) Vehicle display; are newly developed Cif garbage grabbers. The new Cif garbage grabbers with mucilage collection feature are shown. (c) Action indicator; It is to remove mucilage from the sea. There are studies carried out to clean the mucilage accumulated on the sea surface. d) Venue indicator; It is the sea of Marmara. Showing the shores of the Marmara Sea from different angles is the display of the space indicator. (e) Title indicator; It is beautiful when clean. The slogan of the brand is given by emphasizing the cleanliness of the sea (see Image 8 and Table 8).

Discussion and Conclusion

Corporate social responsibility has emerged as a very important public relations practice for businesses in recent years. "Corporate Social Responsibility" means any organization –a profit-oriented company, public institutions or non-governmental organizations– by acting "ethically" and "responsibly" towards all stakeholders both in its internal and external environment. It is a concept that expresses the

making and implementation of decisions" (Yağan, 2012: 3). In this context, institutions focus on corporate social responsibility activities for many reasons such as contributing to their image and reputation, standing out from their competitors, and obtaining a positive impression from the society. One of the important points taken into consideration in these corporate social responsibility studies is project partnerships. The work carried out by trustworthy institutions builds trust in the target audience and increases retention. The most effective method used to announce these works to large masses is commercial films. In this context, the advertisements published sequentially within the framework of the corporate social responsibility project carried out in partnership with Garanti BBVA and Deniz Temiz Association TURNEPA, in partnership with the Cif brand, Istanbul Metropolitan Municipality and KIZILAY, were analyzed with the semiotic analysis method. In this framework, a total of 8 advertisements, two consecutive advertisements of Garanti BBVA and Deniz Temiz Association TURNEPA, and 6 consecutive advertisements of the Cif brand, Istanbul Metropolitan Municipality and KIZILAY, were analyzed within the framework of the characteristics of the semiotic analysis method. As a result of the analyzes made, giving the logos of the partners at the beginning of the advertisement of the corporate social responsibility project partnerships ensures the recognition of the project partners. In the advertisements of Garanti BBVA and the Marine Clean Association TURNEPA, the presence of the corporate logos on the "sea sweeper boat" that cleans the sea increases the memorability. The presence of Fatih ARTMAN, a popular actor, who is the brand face in the advertisement, is used famously in the advertisement, and the actor's dressing in accordance with the character he plays in the advertisement creates a positive image in the target audience. A positive perception is created on behalf of the institution by frequently emphasizing a bank that values its country and works for its country. In the advertisements published in partnership with Cif, Istanbul Metropolitan Municipality and KIZILAY, corporate logos and names are given at the beginning. The slogan of being clean while being beautiful, which emphasizes the cleanliness of the city, also highlights Cif, the cleaning brand, in the target audience. The presence of the Cif logo on the clothes worn by the officers in the advertisement shows that the brand is constantly drawing attention. The most striking element in the advertisements is the Cif garbage grabber vehicle, produced by the Cif brand in Turkey, which collects the surface wastes in the sea. The fact that the brand is produced in Turkey and by Cif ensures that the target audience creates a perception of a brand that works for its country and brings innovations. In addition, a brand perception that supports recycling has been created by drawing attention to the separation and recycling of the collected wastes and the production of cif bottles from these wastes. It is emphasized that the publication of six advertisements with the same slogan and work sequentially also gains a place in the minds of the target audience, and it is emphasized that the project continues and more efficiency will be obtained with the support.

In these advertisements, which are generally published in partnership with the project, it is seen that the partners of the corporations are openly displayed, the logos of the corporations are on many indicators such as clothes, vehicles and places, and it is frequently stated that they act as environmentalist institutions. It has been revealed that they act with the aim of providing benefit to the society without any profit, and that the commercials published are designed in accordance with this strategy.

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Theories and Practices Developed on Well-Being in the Organizational Environment

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Article Info	Abstract
	Being healthy in all areas throughout life and maintaining a state of well-being is a psychological state that is not under the direct control of individuals. This is also true for an individual's business life. Due to stress and health problems, negative working conditions in the workplace and systematic problems arising from the structure of the organization, it is not always easy for the individual to protect his/her physical and mental health. When well-being is defined as a healthy lifestyle, the behaviors that provide it gain importance. These behaviors are summarized as having adequate and balanced nutrition habits, managing stress well, doing regular physical activity, activities that support spiritual growth, keeping interpersonal relationships alive and taking responsibility for these issues. In this study, the practices that should be done within the framework of well-being studies for the well-being of individuals working in the organization are summarized, taking into account the quality of life. Some suggestions are presented regarding the behaviors that individuals can do within the framework of managing and controlling the stress and health problems that arise as a result of conflicts they encounter in their work environment. In this study, based on the literature review, the concept of well-being in the organizational sense was investigated, and it was aimed to contribute to the field of organizational management by presenting suggestions for managers.

Introduction

General thinking about "well-being" reveals an explanation in the form of "well-being" and "well-being in mental and/or psychological conditions" at the conceptual level. In psychology, the concept of "happiness" is often associated with subjective well-being (Luthans, 2002; Diener, 2000), which expresses the cognitive and affective evaluations of individuals' lives (Diener, 2000). When it is moved from the social level to the individual level, the concept of "well-being" corresponds to the individual's "satisfaction" with life. In the dictionary meaning of well-being, "as the condition of being comfortable, healthy and happy" (oxforddictionaries, 2023), however, the subjective perception on this subject differs depending on certain conditions existing at a point, especially as a result of long-term evaluation. "Therefore, is necessary to approach this aspect from an objective point of view. There may be variations depending on cultural differences: depending on certain conditions, on overall health status –for example, obesity is perceived differently according to the social norms. Similarly, there may be differences between population groups depending on their social expectations. Specifically, the approach from the subjective point of view is necessary, along with the traditional objective assessment" (Sfeatcu, et al., 2014: 124).

Social scientists have been doing large-scale population studies for years and trying to measure how satisfied individuals are with their lives in general. Many philosophers and thinkers have defined

happiness as the purpose of life. However, with the rise of behaviorism in the early 20th century, skepticism emerged among economists and psychologists that emotions could and should be measured. Instead, the use of objective social progress measures such as GDP has been preferred, and in recent years, the state of happiness and happiness among academics from different disciplines, those involved in administrative processes and policy makers has been the subject of research again.

Being healthy in all areas throughout life and maintaining a state of well-being is a psychological state that is not under the direct control of individuals. This is also true for an individual's business life. People spend most of their lives at work. Therefore, the events they experience in the workplace, their relationships with the teams they are with and others, can directly affect both the work life and practices of individuals, as well as the time and activities spent outside the workplace. When individuals feel happy, peaceful, healthy and safe in their working environment, their productivity in the working environment increases. Today, most of the organizations are aware that they can have a more sustainable productivity thanks to their happy and peaceful employees in their workplaces. However, it is important not only to examine, identify and reveal the elements and strategies on how this awareness can increase the happiness of individuals in the workplace, but also to implement them regularly. The concept of "workplace happiness" has also been strengthened by the theoretical work of Martin Seligman, the pioneer of positive psychology, in which he revealed the principles of happiness. According to Seligman (2019: 32), "Emotions are a situation, a momentary event, and they are not necessarily recurring features of personality. Unlike situations, traits are our negative or positive sides that recur over time and in different situations, and the sense of well-being and strengths and virtues are our positive sides that are the source of contentment. Traits are tendencies that make momentary emotions more likely". The general happiness level of individuals also affects their work life positively. Therefore, the individual will be able to maintain the balance between work and daily life more easily with positive emotions. For this reason, organizations also strive to increase workplace happiness in order to have highly motivated employees, taking into account the excess of time they spend in the work environment.

After the Industrial Revolution, mechanization and business practices that were moved to the factory environment have undergone serious transformations until today. Especially with the development of the services sector after the 1980s, the human-to-human engagement has gradually increased. The stressful business environment has taken its place among the leading problems for businesses that try to maximize their profits and ensure their sustainability in harsh competitive conditions. Stress-related health problems have turned into an important situation that the employee has to struggle with. Due to the negative working conditions in the workplace and the systematic problems arising from the structure of the organization, it is not possible for the individual to protect his physical and mental health at all times. When well-being is considered as a "healthy lifestyle", it turns into an important condition that businesses need to regulate. In terms of businesses, well-being stands out as having adequate and balanced nutrition habits in the context of employees, managing stress well, performing regular physical activities, activities that support spiritual growth, keeping interpersonal relationships alive and taking responsibility in these matters. In this study, what should be done within the framework of well-being studies for the well-being of individuals working in the organization, taking into account the quality of life, is discussed. It has been tried to reveal the negative consequences of the conflicts that individuals face in their working environment, what they can do within the framework of managing and controlling stress and health problems, by examining the relevant literature.

Well-Being and Wellness: General Definitions of Concepts

The fact that the concept of well-being has been frequently mentioned and focused on human life in recent years has brought about the focus on the well-being of today's modern people, especially in the business environment. Well-being is defined in the Cambridge dictionary as "the state of feeling healthy and happy" (cited in Baltaş, 2021). In another definition, well-being is the ability to realize one's own abilities, cope with the stress of daily life, work efficiently and contribute to the society in which one

lives (WHO, 2014); It refers to the state of having positive emotions (hedonia) and positive psychological and social functionality (eudemony) in one's life. The concept of well-being means "an individual's evaluation of his/her own life and judgment. Life satisfaction includes many variables such as family satisfaction, absence of depression and distress, positive affect and mood" (Kangal, 2013: 216). Evaluation on life is basically the whole of the existence of cognitive judgments such as life satisfaction and family satisfaction, positive emotions such as pleasure and enjoyment, and negative emotions such as depression, pain and grief. In this context, the individual's well-being is concerned with how and why he or she evaluates and should evaluate his life in positive ways.

It suggests coexistence and common business practices in individual and society interaction processes. The individual's work, daily and private life can reveal various stressful events and situations. Well-being, as an approach that considers the life of the individual holistically and aims to support mental and physical health, points to the goal of developing an organizational culture where employees are happy and peaceful and synergy prevails in the workplace. The health of the World Health Organization in 1948 was not merely the absence of disease and infirmity; at the same time, wellness, which he defines as "a state of complete well-being" physically, mentally and socially, has carried the state of being a happy person to a much more advanced level (WHO, 2017).

Well-being, in other words "wellness", is a goal to be achieved; It includes body-mind-spirit-emotion integration, which is the expression of holistic health. In this context, wellness is a lifestyle and development awareness. It is a dynamic process on the way of change and growth; It has the function of increasing the quality of life of the individual and society and ensuring that the individual is happier and more satisfied in every field he is involved in. Healthy life primarily refers to the state of being physically and mentally healthy, and in this context, issues such as the individual's physical well-being, nutrition, and sleep patterns come to mind. In this context, the lifestyle and practices that emphasize the self-respect of the individual come to the fore. The World Health Organization defines wellness as "a conscious, self-directed and evolving process for reaching full potential" (WHO, 2017). In this context, wellness can be expressed as an active process shaped by healthy living, behavior and choices. "Well-being" is the state of being physically, mentally and emotionally well. It is a state of well-being in all emotional and mental processes, such as an individual's positive outlook on life and a positive perception, being happy, satisfaction in relationships, and even feeling beautiful (WHO, 2017). Well-being is about how satisfied an individual is with life, but also how comfortable he is in his current situation. In this context, individuals who are in contact with the environment and interactions with these individuals are also effective in the process. In this context, well-being is a multidimensional phenomenon that has no boundaries and varies according to individuals and cultures. It is fed by many micro-scale factors such as the personality, character and temperament of the individual as well as many factors such as time zone, living conditions, geography, cultural practices, business processes. Definitions and ways of approaching the subject reveal how necessary and comprehensive the concepts of well-being and Wellness are for human life. Today, with the decrease in the state of well-being in working environments, many organizations are taking precautions by developing different approaches.

Models and Components of Well-Being

As with Well-being, there are various models in the literature; It was determined that nine models of well-being were handled comparatively in Roscoe's study (2009) and thirteen well-being models in Miller and Foster's study (2010). The Wellness Star Model developed by Korkut-Owen and Owen (2012: 27) is among the leading studies. The dimensions included in these studies were (a) physical well-being; This dimension, which touches on the physical aspects of being healthy, includes items related to a healthy lifestyle, such as a balanced diet, being physically active, regular sleep, and fulfilling physical health-oriented behaviors such as doctor control. (b) Emotional well-being; It is the dimension of being healthy, which is more related to internal experiences and includes features such as being able to notice/control one's emotions, and to look at himself, life situations and conflicts as realistic, positive and developer. (c) Social well-being; This dimension, which shows the quality and degree of the

individual's interaction with other individuals, society, environment and nature, also includes the perceived social support given by family, friends and other important people. (e) Cognitive well-being; There are features such as liking to be intellectually active, using their knowledge for themselves and the society, being open to learning. (f) The good state of making sense of life and being goal-oriented; In this dimension, there are features such as searching for the purpose and meaning of life, setting goals and making decisions.

The components of well-being have been studied by different scientists and various models have been created. Models that will create a wide-ranging perspective from the perspective of individual and organizational applications have made significant contributions to the applications in the field. These models can be listed as follows:

(i) Ed Diener's Three Dimensions Model: This is a model for subjective well-being. Ed Diener and Gallup research company define happiness as a process in the model they have created as a result of their studies and accept it as the science of subjective well-being. Happiness results from certain internal and external causes and in turn affects the way people behave and their physiological state. In the model, some of the main determinants of subjective well-being are expressed as a person's innate temperament, the quality of their social relationships, the societies in which they live, and their ability to meet their basic needs. People with high subjective well-being seem to work healthier and more effectively than people who are chronically stressed, depressed, or angry. Thus, happiness not only makes you feel good, but also contributes to people and those around them. In this model, Diener reveals three main types of happiness: (a) high life satisfaction (good income, reaching goals, high self-esteem, etc.), (b) frequent positive emotions (enjoying life, loving others, being loved, etc.) and (c) infrequent negative emotions (rare anxiety, rare sadness, anger, etc.)

(ii) Carol Diane Ryff's Six Factor Model: Professor Carol Ryff, in this model; Six elements that make up psychological well-being were listed and a scale measuring them was defined. These elements also cover the difficulties individuals face while trying to use their full potential and realize their talents. Ryff took into account two important issues while creating his model. First, the theory of psychological well-being must be scientifically valid, reliable, and empirically testable. Second, his model will not be limited to biological or medical definitions only. Rather, it would include philosophical implication about the true meaning of a happy life. Ryff succinctly outlined six factors: (a) self-acceptance, (b) positive relationships with others, (c) autonomy in thought and action, (d) environmental mastery, (e) purpose in life, and (f) personal growth.

(iii) Corey Keyes' Growth/Shine Approach: According to Professor Corey Keyes, well-being has three dimensions: (a) emotional or subjective well-being, (b) psychological well-being, and (c) social well-being.

(iv) Martin Seligman's Positive Psychology Approach and PERMA Theory: Seligman is an American scientist who carries out important studies on the development of positive psychology. The interest of positive psychology, eudomonium (good life), focuses on the most valued, contributing and satisfying issues in life. Martin Seligman defines the good life as authentic happiness and endless gratification created by using strengths every day. Seligman's PERMA model is expressed as multidimensional well-being. Seligman included this concept in his book "Flourish: A Visionary New Understanding of Happiness and Well-being", which he wrote in 2011, taking into account other studies. According to Seligman, happiness is a "thing" and well-being is a "structure". This structure is not something in itself like air or freedom, but a form that emerges with different components that contribute to it. Therefore, it can be explained as a structure formed by different components. The initials of these components form the name of the model: (a) Positive Emotions, (b) Engagement, (c) Positive Relationships, (d) Meaning, and (e) Accomplishment.

(v) According to Westgate (1996), well-being is a process of self-care that includes the individual's understanding of his emotional and physical needs and regulating his lifestyle to satisfy these needs. In

another definition, well-being is to lead a life that is oriented towards being healthy at an optimal level, integrates body, mind and spirit, aims to have individual goals and to live a more meaningful life, and is functional in all areas socially, personally and ecologically (Myers, Sweeney et al. Witmer, 2000). In definitions, well-being is often a choice, a process, a way of life; Although it is multidimensional, it has a holistic structure; it is about balance; It is emphasized that it is subjective, perceptual and relative and is based on the characteristics of healthy people (Miller & Foster, 2010).

Well-being practices are becoming increasingly important today in order to adapt more easily to our changing work and living conditions with the pandemic and to maintain a healthy life balance (PERYÖN, 2021). Corporate well-being is a set of practices that make employees happy in many ways, aiming for mental and physical well-being and therefore a holistic state of health and happiness. It has been determined that institutions that want to have more efficient and productive employees should invest more in human well-being during the pandemic period. Situations that can be defined as "conflict" such as incompatibility and disagreement in the workplace can cause serious problems in the health of employees. This negatively affects well-being. Conflicts can lead to many problems such as stress, heart diseases, high blood pressure, nervousness, fear, hatred, alienation from work, reluctance to come to work, and poor performance. "Lack of well-being increases conflict, conflicts negatively affect well-being, and the lack of well-being in employees can be the cause of conflicts in institutions. Employees who do not have a sufficient level of well-being, have mental, mental or physical health problems, and are not sufficiently satisfied with issues such as fringe benefits and wages may be more nervous, anxious and reactive in the face of possible conflicts in the workplace" (PERYÖN, 2021).

In summary, well-being and conflict are interdependent in all circumstances. In both conditions, controlling and improving well-being, creating a peaceful environment in the workplace and having people working with high performance are considered as an important expectation/condition in the organizational environment.

Well-Being in Organizational Environment

Today, "being happy and well" in organizational environments comes to the fore as one of the most needed phenomena depending on the level of stress and depression experienced. "Stress can affect not only physical and psychological health, but also the daily attitudes and behaviors of individuals positively or negatively. Stress should not always be considered as a negative factor for the organism. Stress conditions can prevent the individual's capacity, but on the other hand, they can also enable him to reveal his capacity. Mild stress can be stimulating for the person, activating and motivating the person" (Kaba, 2019: 64). Considering the organizational behavior and management disciplines, which have been emphasized in recent years, this concept can be considered as an important goal that human behavior wants to reach as a result of their efforts and efforts. In today's business practices and managerial processes, where competition is at a high level, the basic expectation of organizations is to increase the contribution level of employees to increase their competitive power. Target-oriented training programs in organizations encourage the human mind to use the "caring about their own wishes" motive more accurately and professionally. "Individuals may pursue different goals throughout their lives" (Locke & Latham, 1990) -While individuals' happiness levels should increase if these goals are realized, mental and physical fatigue triggers the feeling of dissatisfaction. This situation leads to the emergence of situations such as loss of motivation, unhappiness, depression and anxiety in the individual.

Subjective "well-being" underlines once again that individuals may not be happy when they are told to "be happy", so that happiness differs from individual to individual and, in Aristotle's words, happiness is a virtue (as cited in Myers & Diener, 1995). According to Martin Seligman, one of the founders of positive psychology (2002); What individuals have the most difficulty with is controlling their negative emotions, and this will be possible by highlighting the individual's strengths. Seligman (2002); In his book titled "Authentic Happiness", he draws attention to the importance of revealing positive emotions

and gaining skills in this direction in behavioral expressions aimed at increasing individuals' feeling positive emotions and experiencing these emotions frequently. As a matter of fact, the difficulty of developing a common understanding or standard on this issue is that well-being is variable and works depending on different conditions. "The sources of happiness that people eat differ from each other. While some people perceive happiness as enjoying life, some individuals may perceive happiness as 'searching for meaning' (Peterson et al., 2005).

As the studies in this field show in the literature; When the concept of "well-being" is taken into consideration from the workplace, it means that "happy employees are productive in the workplace and this creates a positive atmosphere that increases workplace productivity" (Wright and Staw, 1999; Gregory, 2011). In the current century, the focus of the studies is on the concept of "well-being" and the results are that happy employees increase workplace productivity (Wright and Staw, 1999; Judge et al., 2001; Quick and Quick, 2004). The concept of corporate well-being can be considered as a comprehensive help that professional companies have received for their employees in recent years, so that employees can work in a more peaceful, healthy and productive way in the workplace environment (Abacıoğlu, 2021).

Evaluation on Well-Being and Conflict

Addressing the deterioration of well-being for various reasons in the business environment, Marmara University faculty members Prof. Dr. Güler İslamoğlu and Prof. Dr. Deniz Börü, in his article titled "Well-being and Conflict Handling Style" published in 2007, made the following determinations: (a) Being in conflict can threaten one's self-esteem; Cognitive methods should be used to cope with this situation. (b) Conflicts stress; Stress causes the immune system to deteriorate. This causes employees to be more open to factors such as viruses, bacteria and parasites and to get sick more often. (c) Conflicts within the organization can lead to alcohol dependence, psychosomatic complaints, and burnout. Therefore, the commitment to work decreases. This leads to results such as being late for work, absenteeism and leaving work. (d) Emotional support and encouragement are essential to well-being. The relational conflict between the manager and the employee can be devastating because this perceived situation also negatively affects the support of the institution.

Situations that can be defined as "conflict" such as incompatibility and disagreement in the workplace cause serious problems in the health of employees. This negatively affects well-being. Conflicts lead to many problems such as stress, heart diseases, high blood pressure, nervousness, fear, hatred, alienation from work, reluctance to come to work, and poor performance. Employees who do not have a sufficient level of well-being, who have mental, mental or physical health problems, who are not sufficiently satisfied with issues such as fringe benefits and wages, are more nervous in the face of possible conflicts in the workplace; as the state of being depressed and low-spirited increases, cooperation and reconciliation decrease.

There is a serious interaction between well-being and the way of handling conflict in the workplace. In the study conducted by İslamoğlu and Börü in the 2000s, two conclusions were reached between well-being and conflict resolution: (a) If well-being is good, conflict is handled more positively within the institution. (b) Employee well-being is ensured through positive handling of conflicts.

In order to compensate for the negative conditions revealed by the pandemic in 2020, many institutions have tried to allocate budgets for well-being practices. In organizations, it is aimed to improve the health behaviors of employees, to support them in order to realize themselves and to reveal the "good life" potential in them. Rewarding employees for taking 10,000 steps a day, organizing sports activities such as yoga and pilates, doing breathing exercises, learning healthy eating protocols, smoking cessation programs, offering alternative transportation options such as cycling, sending healthy food packages to homes, remote dietitian and psychologist support applications such as providing distance education and even organizing distance education for the children of the employees come to the fore. Free fitness classes are offered online to help those working from home stay healthy and active. In order not to

neglect personal development, free memberships are offered from education applications (PERYÖN, 2021: 6, 7).

Well-being practices in institutions can be an effective tool for controlling the workload, reducing the stress experienced, and therefore protecting heart health (Turfan, 2021). Practices such as sports, good nutrition, motivation, stress control, breathing exercises, which are among the well-being programs offered by institutions, can help alleviate the pressure on heart health. Evaluating well-being practices in institutions on the axis of healthy life, work, stress, nutrition and sports, cardiologists stated that factors such as workload and prolongation of working hours that affect the health of employees even before the pandemic caused a stress response in the body and deterioration of heart health. In the researches; "The World Health Organization recently made a statement with the data of 2016; Those who work 55 hours or more per week are at higher risk of heart attack and stroke than those who work 40 hours. In another study by the World Health Organization, it was concluded that working late or at night causes hypertension, metabolic problems and heart diseases (WHO, 2017). "Physical exercise or sports are known to reduce stress, anger, tension and depression and make people feel better. However, physical exercise also reduces the physiological and mental consequences of stress that cannot be managed or managed" (Kaba, 2019: 70).

Stress has been an important risk factor for heart health, even in the so-called "old normal" times. Added to the cognitive, neurological and hormonal changes caused by stress; poor diet, sedentary life, increase in smoking and alcohol consumption create adverse conditions for cardiovascular health (Turfan, 2021). For employees who have to struggle with all these, well-being practices in institutions offer employees an important way out for a healthier life. Particularly, practices that support sports and good nutrition affect heart health positively and directly. Considering all these, the creation of a well-being culture in the workplaces varies according to the general climate and style of the organizations.

Healthy Organizational Environment

For the principle of "healthy life" to become an organizational culture, it is necessary to adopt a culture of well-being at every step of the hierarchy. In this context, there are some strategies that increase the well-being culture of organizations in terms of working environment, technology, management philosophy and office tools: (a) A Comfortable Working Environment; Paying attention to the aesthetics of designs and tools in workspaces makes a big difference in both productivity and happiness levels. Minimizing distractions, providing natural light, using comfortable office furniture and inspiring color schemes make it easier to improve mood and focus the mind (Turfan, 2021). (b) Promotion of Sport and Healthy Living; Creating gym-like spaces at work is one of the most tangible ways to support healthy living. Since there is no one type of exercise suitable for everyone, different methods can be used to encourage employees to live a healthy life. Discounted gym memberships, yoga classes, outdoor activities or fitness applications are among the popular applications that motivate employees to live a healthy life (Turfan, 2021). (c) Regulation of sleep times (circadian rhythm); Since a balanced sleep pattern reduces stress, it also positively affects nutritional habits and the digestive system. In addition, optimal sleep increases the secretion of the growth hormone GHA, which is secreted by the body, and DHEA, which allows us to cope with stress (Şinik, 2018). (d) Manage stress; Diaphragm breathing exercises are the best step to improve the ability to manage stress. Correct breathing ensures that all our body functions work in balance. Breath is the primary detox system in the human body and when used correctly, it creates balance, peace, joy and health in the physical, mental and spiritual body (Şinik, 2018). (e) Meditation and Mindfulness Practices; Creating awareness areas for various mental health practices that help employees get away from the burden of life by taking a short break makes an important contribution to the improvement of mental health by making use of technology (Şinik, 2018). (f) Employee Recognition and Reward; reward plans are used to build employee engagement and help retain talent. As the internal motivation of the employees who feel supported and appreciated increases, their welfare level increases at the same rate (Yazgan, 2021). (g) Digital Workload Management Tools; Various applications designed to alleviate the workload of employees help reduce stress as they

improve task and time management. (h) Outreach Programs; It supports building trust among employees, connecting organizations with society and creating opportunities for critical thinking (Yazgan, 2021).

Conclusion and Recommendations

There is a close relationship between individuals' healthy lifestyle and well-being; In fact, it has been determined that this state of happiness continues in the daily lives of people who are happy in the workplace environment. For this reason, teaching and disseminating life-long well-being-enhancing activities is seen as the basic building block for the dissemination of healthy lifestyle behaviors. Employees' focus on developing more positive strategies, both physically and emotionally, both increases organizational performance and supports employee morale and motivation. "Stress and intense anxiety cause excessive energy consumption. Because of this, after a while, the individual may feel himself weak, weak, experiencing intense anxiety for an unknown reason, unable to sleep well, tense, angry, and quickly excited" (Kaba, 2019: 72). In this context, it is important to develop ways to cope with stress at the individual and team level. Well-being practices provide important contributions for organizations and individuals. Decreased sick leave and absenteeism rates, improvement of employees' sense of organizational belonging, increased productivity due to highly motivated employees, and having a physically and mentally healthy workforce contribute to both organizational culture and individual happiness and well-being.

The concept of well-being, which contributes to the well-being and well-being of the employee and positively affects a person's job, general health and happiness, has attracted attention as the subject that organizations are most interested in increasing their performance in recent years. Considering the welfare and well-being of the employees in the organization is among the indispensables for the sustainability of the institutions. In this context, it should be noted that well-being practices are effective in terms of employee retention, loyalty and business success. This atmosphere within the organization –well-being, well-being, high morale, productivity and motivation, high participation, reduced vacation days– creates a strong employee profile.

With modern approach methods becoming more popular in today's organizations, managers have begun to give more importance to their employees. In this context, institutions should be sensitive about creating yoga and exercise rooms in their working environments in order to develop well-being practices, putting flexible rest breaks between working hours in order to meditate, and getting more conscious help in the preparation of menus. Professional help should be sought from psychological counselors or well-being specialists in order to control stress levels within the organization.

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Relations of Culture and Public Relations: The Case of Erzurum

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Article Info	*Abstract*
	Culture, which is defined as 'the way of doing business' simply, refers to the practices that cover people's way of life, beliefs, traditions and customs in general, and that change from society to society, from geography to geography. Culture is sustainable and transmitted from generation to generation thanks to communication. In this context, the forms of communication become both a part of the culture and the carrier/transmitter of the culture. Public relations activities may differ strategically according to cultural characteristics due to the international and global scale business areas of the companies. Public relations considers different cultures as an important function of companies' effective communication with their internal and external stakeholders. Public relations activities are shaped within the framework of the values, beliefs and norms of the stakeholders, can be reduced to local dimensions. This study reveals the relationship between public relations and culture and examines the culture of Erzurum in the example of local culture of Erzurum.

Introduction

People's lifestyles, their relations with their environment, shopping styles, eating and drinking styles, traditions and customs, that is, the forms of communication with other people constitute an element of culture. Cultures are transmitted through communication processes. The differentiation and transformations that culture has experienced over time can also be caused by communication and interaction. Communication-based public relations activities are also developing in a way that appeals to cultural differences due to the differentiation between countries and even regions.

The life adventure of mankind until today reveals the richness of cultural patterns. It refers to a set of practices that are directly affected by culture, geography and living conditions, open to constant change, and tend to protect themselves. Culture is the sum of the basic characteristics of a society. People have thoughts and behaviors according to the culture of the society they grew up in. For this reason, the forms of communication in societies differ from culture to culture. There may even be behavioral differences among members of the same culture. "The human being, observing, questioning and searching for meaning, had a very active adventure in his struggle with difficult conditions until he settled down; had to adopt a practice framed by 'property' relations in its world, which had a structure based on agriculture; as an extension of industrialization and transforming production relations, it has tried to construct its 'reality' within the dynamics of capitalism" (Öcal, 2022: 13).

Public relations is a professional business practice that companies get support in their managerial processes. As a field of practice, public relations is among the leading practice practices in terms of establishing relationships with stakeholders in the society in which they operate, promoting cultures, and establishing communication bridges. It is necessary for companies to carry out activities on a global scale, to know the markets in which they will take place and to act in accordance with these markets. As well as production relations, ensuring that the produced product is purchased in the market also

requires knowing the cultural dynamics at the local level. The success of public relations activities depends on the analysis of the business practices, values and norms of the societies in particular of the stakeholders. "Designing successful localized public relations and advertising strategies that will reflect the cultural values and norms of the target audience requires developing intercultural understanding" (Erdem, 2021: 422). In the following years, with the understanding that culture is a determining factor in public relations activities, the classification of public relations practices in societies with similar cultures and the pursuit of excellence in public relations came to the fore.

The effort to recognize cultures, which is among the precursors of effective public relations activities, has a contribution to the field of study that will reveal the cultural structure of Erzurum when it is carried out in Erzurum in our country.

Culture and Intercultural Communication

Analyzing all the patterns of the social structure in which the individual exists, beyond individual experiences, requires addressing the perspectives of many psychological, sociological, economic and anthropological fields of study in general. Patterns of social structure, partnership and togetherness are extensions of consciousness. Technical and technologically based human production processes arise and develop from a cultural business practice. In this context, it would be meaningless to consider production relations separately from culture. "As an extension of many definitions, culture, which establishes a framework for how the individual uses the values transferred from the past or the experiences (practices) he has left behind in his daily practices, and how they benefit from them in his effort to shape the future, is the 'work that dominates the relations of social production and reproduction'. way of doing it" (Öcal, 2022: 14).

The concept of culture is derived from the Latin word 'colera' and means 'cultivation' (Doğan, 2007). According to the definition of the Turkish Language Association (2023), culture; It is the whole of the material and moral values formed in the historical and social process and the tools to be used to transfer them to the next generations; it is expressed as "all of the material and spiritual values created in the historical and social development process and the tools used in creating and transmitting them to the next generations, showing the extent of human dominance over their natural and social environment, culture, culture".

In addition to serving as the basic building block in many disciplines, different features of culture are used among different disciplines. This shows that culture is multifaceted and reveals different definitions of culture. According to Falade (2018), culture is "the elements that constitute the values, communication and perceptions of people speaking the same language and living in a historical period and geography". According to another definition, culture is "the features that make up the lifestyles and identities of societies and separate societies from each other" (Mutlu, 2004). Barutçugil (2011) defines culture as "individual's knowledge, belief, customs and traditions, habits gained over time, lifestyles experienced, abilities and behaviors in the society of which he is a member". According to another definition explaining the concept, culture is "the set of values that express the feelings, thoughts and judgments of societies" (Oktay, 1995). According to Griffin (2007), it is "the set of behaviors, attitudes and attitudes that separate societies from each other". When examined in terms of communication sciences, culture is expressed as "historical transfer of symbols and meanings" (Kartarı, 2016).

Based on these definitions of culture, it can be stated that it has some characteristics. These characteristics are as follows: Culture is (a) learned, (b) passed on from generation to generation, (c) shared, (d) symbolic, (e) stereotyped, and (f) adaptive (Luthans, 1989). All these definitions show that culture is a phenomenon that emerges as a result of people's communication with their social environment. In other words, culture is not innate, but consists of thoughts and behaviors learned through the interaction of societies. In addition, culture shapes the behavior of individuals and becomes sustainable because it is transmitted from generation to generation.

Culture encompasses the basic characteristics of society. Individuals are shaped according to the society they live in and their thoughts and behaviors are formed according to the social culture. This means that the communication of societies differs according to their cultures. Culture, which expresses the common values that people share in society, has its own values. These values are formed according to the lifestyles of societies. The fact that each society's lifestyle is different brings about different cultures. Elements that make up these differences: (a) religion, (b) technology, (c) politics, (d) language, (e) values and behaviors, (f) social organization, (g) law (h) education (Gegez and Arslan, 2003).

The traditions and customs of the individuals living in a society, the customs and traditions, the ways of eating and drinking, the way of shopping, the gift giving, the hospitality relations, in other words, all the elements that make up the society constitute the culture. Culture is transmitted between societies and to the next generations through communication. With the effect of communication, culture changes and differentiates over time. People who maintain their existence and lives in a society have various beliefs, knowledge, values, customs and traditions. Because culture comes from the past and is transferred to the future.

Culture is a system of values and these values are the building blocks of culture. "Social culture includes behaviors that contain the characteristics of the society in which they live, that were formed a long time ago and that emerged depending on a historical accumulation" (Nişancı, 2012). These features vary from society to society and differ from each other. Kaplan and Manners (2011) identify four elements that determine social culture: (a) techno-economics, (b) social structure, (c) ideology, and (d) personality. Hall et al. (2007), according to the social culture model, (a) Regulation (legal and official inspections and illegal local inspections), (b) Production (the emergence of cultural products), (c) Representation (coding of meanings), (d) Identity (meanings formed through social relations) can be explained by (e) Consumption (transfer of cultural products).

When generalizations are made about approaches to social culture, it is seen that the characteristics of social culture and its environment become evident. In short, culture is formed and transmitted through social interactions. It can also undergo change. The factors that are effective here are values, norms, symbols, roles, perceptions, stereotypes, technological developments, geographical location and ideologies.

The concept of intercultural communication refers to the communication between individuals belonging to different cultures or subcultures (Mutlu, 2004). Intercultural communication refers to both communication between different societies and communication within the same society. In intercultural communication, since individuals come from different cultures, the more information they have about each other's cultures, the more accurate they can communicate, so communication becomes more effective (Bozkaya & Aydın, 2010). Cultural preferences bring about different behaviors. It is necessary to understand and comprehend cultural differences well. It is more important to understand that different cultures may have different characteristics than to call a phenomenon false. The lack of this understanding causes some problems in intercultural communication: (a) Putting people into a certain mold, (b) Prejudices about other people, (c) Negativities caused by differences such as race, religion, age, gender, (d) Far from tolerance (e) Being closed and suspicious of culture, (f) Showing disrespect towards other cultures, (g) Lack of cultural empathy and (h) Having traditional cultural values (Erdoğan, 2008).

Globalization: The Relationship between Culture and Public Relations

Public relations is basically the communication bridge between an organization and its target audience. Public relations activities are communication activities that meet the expectations of the organization's bond with the society, its door opening to the society. In this context, to explain the role of public relations on intercultural communication, Harlow's definition is: It is a management function that provides early warning service and uses ethical communication techniques to predict" (Harlow, 1976 as cited in Cutlip, 1994).

Public relations is an application area that provides mutual communication, strives to establish and maintain cooperation based on common understanding, helps in problem solving, informs the public, serves the public, is based on ethical communication and contains healthy data. When we consider these features of public relations, we explain the role it plays in intercultural communication. Public relations also has the function of establishing useful relations in intercultural communication. While public relations creates intercultural communication, it is based on two-way communication and its democratic structure is built on the humanist image that accepts all parties in its communication in terms of professional ethics.

The role of public relations in the intercultural communication process can be examined in three different dimensions. The first is that public relations creates a self-awareness approach in the face of cultural differences. In this way, the values of other cultures will be taken into account, communication will be provided and ethnocentrism will be avoided. In the second dimension, it is about the role of public relations in the communication process of intercultural public relations. This dimension focuses on the problem-solving role of intercultural public relations. In the third dimension, there is the humanist approach of public relations in intercultural communication. All three dimensions show that in the emergence of intercultural communication, public relations practitioners should first realize that they are in different cultures and prefer two-way communication in public relations practices (Varol, 2012). In intercultural communication, public relations play the following roles in order to emphasize cultural diversity and cultural richness by providing an environment of mutual understanding, tolerance and peace, and to give importance to cultural sensitivities: (a) Facilitating communication, (b) solving problems, (c) providing an environment for negotiation, (d) To eliminate conflicts and agreements in intercultural communication, (e) to erase the negative image of intercultural communication and to contribute to the creation of a positive image, (f) to increase intercultural recognition and (g) to create an environment of reconciliation based on universal values, (Varol, 2012).

The culture of a society is effective on the communication used in that society. For this reason, public relations is first and foremost a communication activity. Because of this situation, public relations have a direct effect on culture (Sriramesh and White, 2005: 636). In order for public relations activities to be effective and successful, it is necessary to know the culture in the society and pay attention to cultural elements. In this context, it is necessary to analyze the culture in which the event is held. Intercultural communication paves the way for the evaluation of cultures in terms of differences and similarities. "What connects the concepts of culture and communication with each other in intercultural communication studies is the qualification of 'intercultural'. Intercultural communication means communication between members of different cultures or different subcultures within a culture" (Özdemir, 2011: 29).

In addition to trying to understand the cultures of different nations in all aspects, the relationship between intercultural communication and public relations should be well understood. In addition to those who agree with this view, it is necessary to expand the traditional culture and, accordingly, the cultural framework, public relations theories to other cultures. Since each culture reveals its own internal dynamics, public relations activities also differ as cultures differ. This shows that culture is the most fundamental determining factor in public relations activities and approaches.

Globalization brings public relations into focus by providing new opportunities, on the other hand, it affects the field of public relations in many ways and puts it in mutual interaction. Public relations practitioners must increasingly be present in new markets. Today's economic conditions increase competition in different markets. Public relations have a high place in the achievement of the objectives of the institutions. Public relations practitioners should develop strategies formed by the common synthesis of global and local cultures, and ensure that people and societies integrate with global values without losing their local cultural characteristics. In this context, the acceptance of public relations as an important area of expertise in intercultural communication gains importance. In this context, the

creation, management and sustainability of public relations activities focused on intercultural communication at local, regional and global levels will make great contributions.

Local culture, which stands out within the framework of public relations practices, is expressed as the culture that gives identity to a nation, helps to determine the difference between it and other nations, that has occurred and accumulated throughout the history of that nation, and ensures the integrity of the nation. According to another definition, local culture is expressed as the common values of the nations living in a geographical region. In other words, local culture is the experiences, beliefs, acquired behaviors and attitudes shared by the citizens of the same nation (Kozak, 1997).

One of the important phenomena of recent years is globalization. The globalization process, which gained momentum with the development of mass media, has affected the economic, political, social and cultural dimensions at different rates today. Globalization emerges as a system that ignores national borders. Candaş (2007) expresses cultural globalization as the shrinking of the world and its formation as a whole. According to another dimension, cultural globalization is both the universalization of locality and the localization of universality. From this point of view, globalization is stated not as the opposite of locality, but as phenomena that act simultaneously and together (İçli, 2001).

George Ritzer deals with the situation of cultural globalization in three different ways: these are the "global difference" in which cultures persistently try to differ from one another, the "global overlap" in which local cultures can be overcome by stronger other cultures, and an external culture that manages to penetrate the local culture into a single one. it is "cultural hybridization" that creates a hybrid culture (Ritzer, 2011: 262-277). Globalization is also very effective on languages. Language is at the forefront of local cultural values, it provides communication between people and helps to transfer cultural heritages from generation to generation. The nation consists of people who speak the same language. Language unity also provides cultural unity. Language, which is the most important element that distinguishes one nation from another, creates an identity crisis by creating similarities at the international level as it experiences deterioration.

Globalization is a multifaceted process that affects the whole world and all areas of life. Globalization makes its impact felt in all areas of life, from economy to politics, from nationalism to religion. The area in which the impact of globalization is felt the most is undoubtedly culture. Local cultures have been greatly affected by globalization and have undergone a great transformation. While some local cultures have re-established themselves by being caught in the current of globalization, some have taken a negative attitude towards globalization and formed local counter-movements. Some other cultures, on the other hand, have chosen a third way, taking the right and positive aspects of globalization and making a synthesis between their own values and global values.

The impact of globalization on local cultures has been the subject of many scientific studies. While there are approaches that highlight the positive effects of globalization, there are also approaches that express its negative effects. A third approach, different from these two opposing approaches, refers to the synthesis of local and global elements. This third approach softens the sharp claims of the first two schools and points to a new and third situation. In some sources, these three schools are called "Hyperglobalization school", "Globalization skeptics" and "transformationists" (Held et al., 2009).

New global processes decode and deploy local production technology. The change in production patterns makes it necessary to standardize consumption patterns more and more. This shakes the lifestyle patterns envisaged by local cultures and brings along a cultural monopoly under the guise of globalization (Davutoğlu, 2002:211). With globalization, people begin to remember or discover their local values. In the face of the globalization wave, people try to look for something new to embrace and invent something called "cultural essence" (Aktay, 2005). The cultural essence is found by some in the ethnic structure, by some in religion, and by some in the village environment and tried to revive it. This is the remembrance of local cultures and identities that have emerged in parallel with globalization. Therefore, the relationship between globality and locality may result in the re-creation of cultural

authenticity. In this sense, the importance of localization is how globalization comes to an end, and the importance of globalization is how local cultures are transformed at the end. With the increase in the importance of public relations practices, intercultural communication studies have also increased. The basis of communication is language. This reveals the need for sufficient language and cultural knowledge in order to communicate effectively in societies. Even in countries that speak the same language, different meanings emerge under the influence of culture. For this reason, it is not sufficient to know the language of that country only for the practice of public relations, but also the integration of the information with the local culture is required. Among the studies carried out to understand the forms of communication in different cultures, Hofstede's model consisting of five main items stands out (cited in Anholt, 2003:75 and Çelik, 2005): (1) Range of Authority (Power Distance): The distribution of power in each society, the behavior of those who hold power and the attitudes towards power are different. (2) Uncertainty Avoidance: In every culture, how people feel in uncertain and unconventional situations and their ways of coping with it are different. (3) Individualism/Pluralism: The extent to which people's commitments and interests extend to larger groups or how limits are varies. (4) Masculinity/femininity: It refers to the ratio between masculine values of success and the power to overcome something, and feminine values such as sacrifice and quality of life. (5) Long-term Orientation or Confucian Dynamism: While there are long-term management and perseverance values, in the short-term there is respect for traditions and fulfilling social responsibilities.

The Example of Erzurum Culture in the Focus of Local Culture

Anatolia is a land that has hosted many cultures that have historically been under the influence of various cultures. All provinces in the country are also parts of the culture. Erzurum is one of the provinces where the local culture is richly experienced. It has been kneaded and shaped in history and has reached the characteristics of local culture. Tezcan (1987) listed the characteristics of the local culture of Erzurum as follows: (a) Enjoying beauty, (b) heroism, bravery and bravery, (c) javelin game, (d) artistic spirit, (e) commerce, (f) love of nature, (f) tea culture, (g) religiosity, (h) education, (i) sincerity, (i) bride-mother-in-law conflict, and (j) consanguineous marriages. There are many customs and beliefs as well as beliefs belonging to transitional periods such as birth, child, youth, marriage and death. Some of these are ritual beliefs based on religion and some are profane beliefs that are material (Sezen, 2007).

(a) *Alkarısı:* It is believed that alkarı, who is considered as a jinn, fairy and devil, has the identity of a witch woman who combines human and animal qualities (Acıpayamlı, 1961).
(b) *Noding Cloth Çapıt:* It is known that the custom of tying yarn, cloth and captite has been around since ancient times. In Erzurum culture, yarn, cloth and fabric binding is seen not only on tombs but also on some trees, especially the rosehip tree (Sezen, 2007).
(c) *Frankincense (Buhur):* Frankincense, which means incense, consists of flammable and fragrant materials such as oud, amber, and is burned to clean the deteriorated air of crowded environments such as mawlids and condolences (Sezen, 2007).
(d) *Magic (Büyü):* It refers to the actions taken to obtain some extraordinary results and to change the ordinary order of events (Bayı, 1947). It is generally believed that he causes resentment between people and mediates.
(e) *Witch (Cadı):* The word meaning is magician, witch is used in Erzurum as jazz or vixen (Develioğlu, 1970). It is generally believed that he causes resentment between people and mediates.
(f) *Sleeping in İstihare (İstihareye Yatma):* Istikhara is going to sleep after making ablution and praying in order to understand whether something is good (Sezen, 2007). Interpretations are made according to the colors seen in the dream.
(g) *Burning Oil Lamps (Kandil) and Candles:* It is done in order to grant wishes or to prevent the dead from being afraid in the grave after burial (Sezen, 2007).
(h) *Amulet and Longing (Muska and Boylama):* It is a triangular piece of paper with a prayer written on the person in order to be protected from diseases and evil eye.

(i) *Collecting Arafalık (Arafalık Toplamak):* Children collect some chocolate and candies from their neighbors the day before bayram.

(j) *Bath Set (Hamam Takımı):* Groom's family buy some materials like towel, clog, perfume to their bride and give it before the wedding.

Kayserili (2011) gathered the local culture of Erzurum under some headings:

(k) *Erzurum's Traditional Residential Culture:* Erzurum and its surroundings have hosted many civilizations throughout history, and this has had an impact on residential architecture. Erzurum houses, which are of great importance in terms of culture and art history, are parallel to traditional Turkish house architecture in terms of basic principles and general lines, as well as have unique local cultural characteristics due to their geographical location.

(l) *Clothing Culture of Erzurum:* There are professions called abacı, which deal with sewing and preparation of clothes, in Erzurum city. In addition, there are clothes called ehram, which are preferred by women. In the local culture of Erzurum, there is a fur called kevel, which is worn in winter.

(m) *Erzurum's Food Culture:* Due to the continental climate of Erzurum, cereals and meat products have an important place. Nutrition culture for protection from cold is in the front. In addition, thanks to the developing transportation opportunities, the local food culture has developed considerably, with the products that are not in the local cuisine culture easily brought.

In addition to these, Sezen (2013) stated the following titles:

(a) *Erzurum Folk Songs:* Erzurum folk songs, which have become famous from the past to the present and have been transferred from one language to another, contain intense emotions and meanings. These folk songs, which have a unique melody, maintain their popularity today.

(b) *Erzurum Folk Dances:* Folk dances, which have an important place in Erzurum local culture, reflect the Turkish beauty taste, heroic legends, manifestations of human psychology to the customs and traditions of the region in the most beautiful and impressive way.

(c) *Erzurum Handicrafts:* Handicrafts, which constitute a large part of folklore and have an important place in material culture, take different forms. Handicrafts, which are the product of a deep-rooted transition and have a very rich repertoire, are valuable documents of material culture.

Discussion and Conclusion

Every individual has patterns of thought and behavior originating from the society he grew up in. But it is not right to try to put everyone in these patterns. At this point, public relations is in charge of communicating with target audiences who do not share the same culture. While doing this, they should understand the emotions and needs of the target audiences from different cultures and make this situation felt. Because public relations is aware of cultural differences and provides communication by building bridges between these differences.

The concept of culture and communication are intertwined phenomena. As Dhanesh and Sriramesh (2017) stated, the concept of culture is so important in public relations, and it is difficult to examine the concept of culture empirically. There is a strong communication between public relations and culture. Beliefs, values, customs, traditions and customs are an important factor in the success of public relations activities.

Erzurum has been an important gateway and trade center between Asia and Europe for centuries. The region, which remained under the influence of the cultures of the tribes coming from Iran and the Caucasus and the cultures of other tribes in Europe, has a rich cultural treasure whose roots go back to the depths of history. The city of Erzurum has been influenced by many cultures due to its geographical location, but over time it has created and preserved its own local culture.

Erzurum has a homogeneous social structure in many aspects. The historical development and the transferred cultural heritage have allowed the local people to mingle with each other homogeneously and the local culture to be enriched. This homogeneous structure is also reflected in many aspects of local culture. For this reason, there has not been much change in the local culture. In short, Erzurum has been one of the rare provinces that has preserved its local culture and has not undergone much change. Although industrialization and developments led to some changes, it continued to exist as an indicator of Erzurum's local culture.

Public relations practices are implemented in relation to the cultural structures of the stakeholders. In this context, companies tend to act within the framework of cultural interaction, intercultural differences and intercultural communication, especially if they have global-scale activities. The understanding of glocalization makes it a necessity for global-scale companies to operate in the markets they enter, taking into account the structure of that market in order to establish and gain sympathy and interest. Sometimes a country is considered as a local culture, while sometimes a province or region in a country represents what is local. In this context, it is important for all companies to develop strategies based on local culture, regardless of whether they are national or international. In the case of Erzurum, an application will achieve success when it aims to develop product/service marketing and sales policies, taking into account the local culture of Erzurum.

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