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PREFACE
While Generators of ‘Image of Authority’ Change

In the modern world, it is obvious that a change has been going on in routine practices in and theoretical approaches toward the field of mass communication. Technical developments based on Internet and Informatics, new tools, means and opportunities of communication provided by digital data transmission, expansion of electronic infrastructure, and possible new technologies that may emerge during transcription of this paper shake the hegemony of mainstream means of communication and media. Events indicate a radical change in the system and structure of mass communication due to deviation from known practices of manufacturing and distribution. Considering the development of technology conventional media feeds on which took place in the last century, and the last quarter-century in which mass media has reached its peak, it seems that the current change will irrevocably bring new communication and media practices and applications. Although it seems that majority of media contents are consumed daily in urban centers through tools of traditional media such as newspapers, magazines, radio, television and cinema, tendency of content consumption rapidly shifts to digital tools and Internet-based communication platforms. Most studies report that the list of media tools and platforms followed daily sees a tendency toward consuming the content shared via Internet and using computers and mobile communication tools, particularly among the young, highly educated and urban population.

New communication tools and platforms change the world we live in. These tools and platforms are faster and more personal and massive than all tools of traditional communication, have a higher ability to send, combine and distribute all contents via any medium, and centre the dominant associations relating to content generation so that these associations cannot create power fields in the new market system, and undermine all fields of competence and authority of the state, civil life and individual. “Social Media”, which is the main topic of our book, and new communication technologies and digital communication tools and platforms it is based on distort the perception of dominant social, cultural and political structures, and thus, gears of content factories are broken which enable the creation of power centers in the state-, politics- and economy-based organizational areas of the society, and lifestyles are changed radically. New communication technologies break the media contents into pieces, as well as the method of production and distribution thereof, and they crystallize the content market by means of new opportunities brought by digital data transmission rate and variety. Vision of the new man has expanded, and the level of social perception has begun to get out of the monopoly of rigid, monocentric and forcible tools. According to Althusser, effects of tools and means of ideology and pressure used by the state which were constructed by the social organization of the last century have been reduced, and the new media has started building a new field of social life, demands, political discourse and political organizations based thereon.
It follows that, current events are not limited only to the change in mass communication industry. It can be observed that the two hundred-year-old social organization has been going through a change as well. Although it is to be established yet which one affects the other, new communication tools and political development of the societies make each other undergo an evolutionary change. Therefore, evaluating and determining the development pertaining to the field of mass communication require an understanding of social transformation as well. Positive or negative aspects of this process of understanding are highlighted, and widely varying views are suggested such as expressing that while individuals expand their fields of freedom, they are getting lonelier at the same time, and pointing out that unifying values relating to the society have been shattered by new media applications, or that new and more qualified values have been born thereby, etc. Besides, an expansion can be observed in the field of market economy, as well as the presence of new social organizations caused thereby. Today, development of the market system which requires continuous expansion and was described in the book “Great Transformation” by the Hungarian philosopher Karl Polanyi who was known for his opposition to the traditional economic thought breaks the cluster of feudalism-based nation-state, and furthermore, a new process using market dynamism looms on the horizon which is based on global countries that have completed their progress of industrialization and are the sources of digital infrastructure. He notes that “the market-induced system which has got out of the society’s control and followed its own rules, and for which it is impossible to accord with the human nature has deconstructed the social structure in order to maintain its own presence”; however, it has faced a threat it cannot deal with”. Thus, the era we are in is the period which sees the struggle between social structure, organizations and representations on the one side, which own the tools of retrospective mass communication system and the “perception of authority” sold thereby, and thought and value representations of manufacturers/users of digital communication tools and platforms and social media on the other. Therefore, all kinds of traditional communication tools we know today are still trying not to lose their feature of being the power centre by way of applying the digital developments to their own structures while dominant political organizations and representations prefer to put a distance between themselves and digital communication tools and social media applications, and manage the information recipients of large masses. Similarly, traditional market actors who do not prefer to change the habits of the consumer markets opt to configure the sales of communication contents which are to raise a barrier before the changes in their lifestyles, and they support the content centers held by the political masters of the social structure, and thus prevent power centers from crystallizing.

Richard Sennett states in his book “Authority” that “authority is an essential requirement”, and that authority is a main integral factor for adults. He takes authority, in its most basic form, as the effort of interpreting the conditions of power, and figuring out the conditions of control and influence by way of identifying an image of power. “… As a result of taking authority as the process of interpreting the power, a question is raised as to what extent the sense of authority depends upon the view of its controller”. Describing two separate schools on this issue, Sennett states that according to one of these schools, the factor determining what the subject will see and feel is
mainly the conditions of power. The most prominent representative of this school is Max Weber. However, unlike Weber, according to most Marxists representing the other school which postulates that the power held by dominant social classes automatically becomes images of authority, “Ideas of dominant classes are the dominant ideas of the era. People do not think about the power, but about the things instilled into them by the ones who hold the power”. Weber does not find this view satisfactory and points out the importance of the rise of critical mind. Weber thinks that “people produce ideas about the power from a variety of perspectives; however, certain ideas cause them to see the ones who are in power as the authority, which are determined by various controls adopted by the ones in power”. All in all, the part which is stressed out by Weber as well relating to the perception of authority is the item “various controls”. Media tools (newspapers, magazines, cinema, television and radio) we call traditional media today which have marked the construction of the last century’s social organization stand out as the tools working for establishing the authority of new political organizations who have grabbed the power from their predecessors. The media that will design and coordinate the “voluntary obedience”, as Weber put it, is required for the authority which is to be established by way of creating “voluntary obedience”. Media is the manufacturing plant for the images of authority. In order to realize its dream of capital accumulation based on high production and distribution, industrial capitalism needs masses non-resistant to the production system. Masses are expected not to complain about or react to poverty and harshness of living conditions. Furthermore, the importance of mass media increases even more for the products manufactured to be marketed, as well as for achieving mass consumption. Ideological tools pertaining to the market which aims at mass production of voluntary obeyers, and to the state which guarantees this mass production worked for and caused the construction of the capital-owning class and the end of feudalism in the last century. As Ahmet İnsel states in his book “Critique of Economic Ideology”, the belief that a voluntarist and authoritarian state was required in order to realize the capitalist economy’s ideal of development was an issue agreed upon by development economists in 1950s. There were even ones stressing out that instead of democracy, a “temporary” dictatorship would be better in the first stage of the development period. As Alex Callinicos put it, “closed nation-states enabled the development of capitalism”, and development of both economic and political organizations could be possible with the help of mass communication industry organized and structured by the capital.

Capitalist market system of the last century has recently been going through a change, and within the framework of this new system, actors of production and consumption have to be more social. Despite the thought that capital accumulation should be achieved come hell or waters high, ideals of planned economy and development economy are replaced by “social economy” in the recently developed state structures. The system bringing about the construction of uniformity and monoculturalism is replaced by cultural change, and there are attempts to express the concepts of multiculturalism, cultural engagement and representation of differences with different concepts such as social change and social engagement. As the values of the past shattered by the tools of modernism in the process of designing a new phase are revived, we witness confusing events. Moreover, as all known values are reviewed
and the classes marginalized in the last century begin to raise their voices, living areas for certain sections of the society become narrow. In the course of all these, representative values of the last century try to survive while social organizations who had achieved dominant positions and living conditions try to protect their tools and relationships of power. While media tools of the mass communication industry which resist the change try to survive as well, they cannot leave the habits of content generation and presentation, and social engineering. New communication technologies and social media restrain their habitat as well, and indicate that they should determine a new way for the future. Rather than promising a new kind of market, social media and mass communication industry bring an effect that changes the behaviours of consumers and breaks the habits. Despite all the resistance, this necessitates the change in direct proportion to the market pressure and demand of consumption. A hundred year later, probably, it will be hard to find paper-based journalism. Content generators we know today, i.e. organizations, television, cinema, schools, universities and libraries, will change, and furthermore, changes will occur in the structure of social organization as a result of the digital changes in transfer of information. Families, cultural organizations, religions, etc. will be affected. A future change in political structure model, institutions and tools seems inevitable as well. As our habitat will be equipped with smart buildings and smart transportations systems, our habits of following the media and contents will be changed too. Current events indicate that radical changes will occur in working styles and in the structure of manufacturer-capital.

Power centers of the feudal system had changed with bourgeois revolution, and now, power centers of our century which have been built with the intervention of bourgeois are on shaky ground. One of these power centers, mass/traditional media, has been going though such a change. The unavoidable fact is that mass media will go through this change with its all values and mode of operation. The first volume of the two books, i.e. “Social Media and Network Society”, consisting of articles most of which are professional includes papers in which you will find the clues about the said change. The second book, however, deals with the analysis of the effects of social media within the context of culture, identity and politics. We are sure that number of such studies will increase, and analysis of the changing mass communication industry will be more extensive and higher in number, thus leading the practices and the future. I would like to say thank you to all fellow academicians and authors who have contributed to the studies, and to the distinguished academician, Gülim Şener Ulagay, Arif Yıldırım, Richard Vickers who are dear friends of mine I have collaborated with in the preparation process of the books. Hoping to be together in new works...

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SURREAL VENUES OF THE POSTMODERN WORLD: SOCIAL NETWORKING SITES

BARIŞ BULUNMAZ*

INTRODUCTION

Following the distinction of Internet becoming the locomotive of everyday life, crucial social changes have taken place in all areas of cultural and everyday life. Concepts such as time and space have disappeared, and classical communication methods have left their places to very different, alternative and technology-based applications for people’s interactions with each other. The Internet technology; holding a very important place for institutions’ communication with each other and providing the old habits to be ‘disposed of’ has allowed institutions to achieve savings also in the financial aspect.

As a result of today's age of information and technology entering into union of forces with the Internet gaining a great momentum since the beginning of 21st century and entering into the veins of our social life, it has been seen that both individuals and institutions have left aside generally accepted rules and habits. This quick change has led people to different pursuits also due to the influences of the post-modern world and environmental conditions that we are within. Factors such as the dominant emergence of technology in all areas, individual approaches, alienation arising from loneliness have brought people rapidly towards a different search for identity in a 'virtual world' created by the Internet. Especially in the last 2-3 years with social networking sites like Twitter and Facebook, which come to mind when we say the Internet, providing people the possibility of converting themselves into their ‘dream heroes’ in ‘surreal’ venues, prepared the ground for a decrease in sense of mutual trust with each other, as well as for the identities they created beyond what is true and wearing a very different ‘dress’.

In this study, primarily the 'new world order', which is brought by the technological revolution, will be discussed, then critical perspective with both positive and negative aspects will be introduced to a different area, to which we started to get used and whose frame is drawn by the internet and social networking sites. Finally, the applications in the most popular social networking sites such as Twitter and Facebook will be evaluated in regard to stories and the anticipation of situations, which we may face in the future.

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DREAM WORLD AND TECHNOLOGY REVOLUTION

When we look at all films, printed journals, or conversations and estimates about the future in the 1970s and 80s, we face with a completely different world. So, what were they? Was there a point in the boundless eccentric dreams that everyone created in a vast system of thought? Or when we compare the predictions for 21st century with the realities of today, do we face with a disparity or a completely different world?

Jetsons’ flying cars and vehicles, escalators to the sky, ‘excellent’ robots with no difference than humans, space vehicles, modular structures by which we can do all our business touching a button, were only some of the ‘surreal’ issues, which we normalized and imposed in our brain in regard to 2000s. It seems quite possible that all kind of evaluation on the issues closely interconnected between our dream world and the reality may lead us to many different areas, but the important thing is the necessity to make realistic analyzes on how close the frequency of ‘likelihood’ between them is to reality.

All the developments occurring in the information age and the new regulations created by these developments, are located quite far from the way 2000s dreamed of 20-30 years ago. Although technological progress based on automation has expanded in all areas and created a whole new world of its own, the most basic phenomenon, which burned 2000s ‘flare signal’ and constructed the core of social transformation, is the emergence, discovery or entering into life of the Internet. The Internet technology advancing slowly but steadily with steps put upon the previous ones from the second half of the nineties attracted all kinds of ‘metal’ object like a magnet in time; standing around or attempting to approach it. This process of magnetizing to itself has increased the power of the Internet over time to the extent that the Internet or its derivatives have become the most basic keystone of all kinds of technological development. So at this point, it would be quite appropriate to ask the following question: “How should we make explicit the most basic decomposition point of the expectations of our dream world, which proceed boundlessly, and today’s reality, and how should we evaluate it?”

The most accurate answer to this question must be given entering through the door the Internet opened. Internet and presence and effectiveness of web-based new communication technologies have lead up to the emergence of any kind of innovation or transforming of uncertainty to ‘ordinary’. Otherwise, how could we explain the ‘flying people’ emerged in new world created by the Internet, instead of flying cars?

INTERNET AND THE NEW WORLD ORDER

The Internet, whose birth was given in military projects, the defense industry, university co-operation and an information order to be reconstructed in the United States in the 1960s, has penetrated every square meter of both business life and social life nowadays. This new system created by the Internet, causing many destructions, re-structuring and revolution, ultimately prepared the ground for a new world.

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1 The science fiction comic strip released first in the United States in 1962.
In the period when a ‘new’, whose substructure was created by Internet, is needed by a new system from behavior models to thinking patterns, everything from international relations to socialization activities between individuals or from international business models to many applications in the field of public, has been in an attempt to make its position explicit and clear on realities created by the new world order.

This world system led by the actors of bi-polar world formed after the Second World War and the ‘enemy’ created by both sides, completed its natural evolution not so long but 20-25 ago with the collapse of the Berlin Wall. At this point, after the capitalism and liberalism, the new world order created by technological progress presented a new phenomenon the same in essence but different in appearance to the world market: Globalization! The globalizing world, or to be more accurate, the global system where the big ones are not satisfied to become bigger and the small ones are not allowed to become so even if they intend to do it, has ‘found’ the Internet for the new search of technology. Not only did find it, but also it made a great effort to make the whole system an integrated system to fit the body chemistry of the Internet. And how well did it manage it? System integration has been carried out quite successfully, but the new world order posed by the Internet, has created his own world growing much higher than the expected and perhaps the envisaged, and also become the natural decision mechanism of the system since it has prepared the substructure of all forms of innovation and become indispensable.

At this point, developing a different perspective, it is worth to note the drawbacks posed by the ‘equal world’ utopia promised by the basic components of the new world, namely technology and globalization; and even Internet. Everyone can produce whatever he wants and sell it wherever he wants, go wherever he wants, access any information he wants, and dozens of other promise. Some dreams, which seems relatively realized when looking from a single window, brings a vice versa state in front of our eyes when looking from a wide perspective.

Expectations triggered by technological progress such as equal world, globalized markets, the realization of production-consumption sounded good but also prepared the ground for the formation of a concept such as the digital divide. The digital divide based on the size of the gap and the inequality formed between the countries, which produce, use and ‘market’ digital technologies, namely benefit from all blessings, and the countries, which is deprived of these benefits, in fact, today, is the main point of many of the resulting inequality. So, with each passing day international major actors, who change the system from top to bottom and in doing so benefit from technological means in addition to performing an articulation to all kinds of innovations as a continuation of the previous one, are in a great mobilization for the functioning of the wheels of the global order being insensitive and uninterested in what happened at the bottom.

The digital divide, which does not point only to a technological inequality between countries, should also be considered as the use of different technology levels between different groups within the same country or the same region. This situation in itself
creates an unequal order, an unfair sharing system, and it is located at a very different position than the targeted.

As can be seen in the ‘Causes of Digital Divide and Preventive Policies’ graph, which by assesses the issue mentioned above on a national basis, by Sozer, a number of reasons including many sub-sections from technological infrastructure to the level of education or from economic income differences to costs of technology usage, prepare the ground for the digital divide. Stating that as well as specific measures can be taken for all of them; it emphasized the incentives based on investment and an equitable price policy with an infrastructure system and education formed by the government. However, before all else internalization the utopia of an equal world promised by the globalization, then the development and application of the behavior accordingly, is extremely important in order to reach healthy and successful results.

SOCIAL NETWORKS: ARE WE IN PURGATORY?

The concept of the new media posed by the Internet brought many changes and applications. The new media, which has revealed new patterns in the process of its technological evolution using the basic elements of the old media, can be considered as the common name of all kinds of technological innovation today. The new media, which base the main feature of interaction and benefit all kinds of blessings of technology, has in time prepared a ground for an environment, where the individual has been brought to center and a proactive course of action has been taken. One of the important novelties created by the new media is perhaps the social networking sites, which make up the basic framework of the age of communication and technology that we live in. With the general definition, social networking sites is a formation, where
people taking part in a common platform and mutually exchange of ideas and opinions, pictures, videos, photos and benefit from opportunities of all kinds of two-way communication taking advantage of multimedia features.

In fact, untruly, a lot of people believed that the online networks did not exist before the 21st century. However, people could communicate through electronic bulletin board systems (BBSs). These sites run by computer enthusiasts for free, provided an opportunity for users to send information to each other and discuss correlative. However, this application carried out over telephone lines, could be used usually among people who live in close to each other; because the people who live in remote areas might face with the high amount of phone charges due to such a way of communication. Starting in the 1970s, another interactive service for businesses was ‘CompuServe’, providing computer-based communication. Finally, interactive environments supplied by users were created by the Internet providers and search engines such as America Online (AOL), Yahoo and Google. The first social networking site; which used the same features as today’s sites such as Facebook and MySpace and differentiate itself, was SixDegrees.com, founded in 1997. SixDegrees.com provided its users the features to create a buddy list, to send messages and to create a profile. However, with the establishment of many other social networking site such as LiveJournal in 1999, Friendster in 2002, MySpace in 2003, Facebook in 2004 and Twitter in 2006, SixDegrees site stayed apart from the competition in 2000 (Lusted, 2011: 8). Facebook and Twitter, have positioned themselves to a different location among social networking sites by increasing both their number of users and their popularity with each passing day.
The above graph showing the history of social networking sites, gathered the social media types emerging as a result of the system created by the new media and communication technologies under several different headings. The graph with a wide variety of differences or distinctions according to purpose of use, the multimedia feature or a particular purpose, stated Facebook mentioned above under the heading of ‘social networks’, and Twitter under the heading specifically created for Twitter.

So, what is social networking? It is so that a group of people can contact between each other for a specific reason. One of the best examples to be given as a social network is anyone’s circle of friends. In this environment, there are similar characteristics and patterns of behavior, which are an essential part of every human being. In other words, anyone who has their own group of friends carries out social networking. Social networks serve for all purposes, in all shapes and sizes. Some social networks are designed for the most basic level of interaction such as sharing of private information, while others are designed to solve complex problems. With the invention of telegraphy, radio, telephone, and the Internet, people have created and maintained their social networks in recent history against large dis-tances. All over the world, the synchronous communication ability has encouraged the whole new form of social networks that never existed before. People now can easily connect to other people.
living thousands of kilometers away (Ryan, 2011: 4,6). While this connection form brings many advantages, it also negatively contributes to the process of building an asocial personality affecting people's social behavior and cultural development. Especially the efforts to create an ‘ego-centric’ and surreal identity should be regarded as a phenomenon revealed by social networks, or in other words, social networking sites. At this point, mentioning the advantage and disadvantage of social networks, social networking sites, will deepen in the study, and be useful to understand social networking sites as one of the stops of postmodern world formed by the new world order and needed to focus on as well as the fact of surreal personality.

Some of the topics seen as an advantage of social networks can be considered such as below (http://bote.hacettepe.edu.tr/wiki/index.php/Sosyal_A%20Alar, 26.12.2011):

- Sharing
- The realization of two-way interaction
- Active participation
- Allowing feedback process
- Individuals’ feeling comfortable and being able to express their feelings easily
- Offering individuals the opportunity to know each other better and facilitating them to know each other by seeing each other's personal information
- Depiction of gestures and facial expressions

And for Rutledge, while the benefits and possibilities are infinite, 10 gains that can be achieved with social networks can be listed from a different perspective as follows in the style of a manifesto. In particular, when a new way of developing and maintaining professional relationships is desired, it is emphasized that social networks can provide new opportunities in terms of business, career, and life increase (Rutledge, 2008: 10):

- Create an online profile attracting attention and opportunity
- Find an unknown job market and prepare for a striking interview
- Improve quality job candidates
- Make the launch of products and services, create market and advertise them
- Develop an online platform to promote career as an expert, lecturer, and consultant
- Improve your fan base like a musician, artist, actor or writer
- Announce public an event, political campaign or non-profit organization
- Share your business information with phonebook friends
- Conduct a specific niche or demographic market research
- Find potential partners, investors, distributors and analyze them

As common intersection point of the advantages of social networks mentioned above, emphasis on sharing, display of proactive personality structure and experience of an easy communication process come to the fore. In addition, Rutledge addressing the institutional position of social networks at business life and what needs to be done on the establishment of a successful structure, stated that steps can be taken more
quickly with a content to make a difference, and with an implicit emphasis on image emphasized the importance of ‘aura’ (environment) to be created. In addition to the benefits of social networks explained above, some disadvantages in terms of both individuals and organizations can be grouped under the following headings (Onat and Alikilic, 2008: 1124-1125):

- Social networks environment interaction is said to be one-way. Transfer of knowledge and information is one-way
- They are closed platforms. In fact, the only open information is between the person, who is a member of the social network, and the social network server.
- Members of social networking sites can not transfer all personal information to another platform.
- There is not enough openness in social networking sites. It is necessary be accepted by the members on the most site in order to achieve user profiles
- With the addition of new members to social networks every day, overcrowding of social networks may increase the noise factor in communication and cause loss of marketing and communications messages, target confusion and feedbacks below expectations for the companies.
- Codes in regard to the Internet law, public relations and advertising with the Internet vary from country to country. Thus, legal restrictions challenge companies to achieve their goals.
- And another disadvantage is the language used in social networking sites. That English is a common language, have led to the establishment and design of social networks in English. Since people, who can not speak English; do not enter public social networking sites, only the sites prepared in the local language can be used as a means of advertising for these people.
- Internet connection speeds may vary by region. Since this variation may cause differences in loading times of heavy posts and pictures, people may avoid from long-lasting load applications (application, widget). And this may prevent achieving advertising goals.

Freedman, however, emphasizing identity strategies and the ways to demonstrate identity in social sites, which is also the main subject of this study, in an indirect way, put a finger on the perception of ‘an impersonal element’ despite the positive sides of social networks. He stated that it is not always easy to leave a reliable impression on someone else with the identity created or the ‘mask’ attached in social networks (Freedman, 2009: 29). Therefore, let us first give some information through Facebook and Twitter, which are the most popular ones of social networking sites and social networks, and then evaluate the concepts such as independence, freedom, isolation with their positive and negative aspects through social networking sites. Thus, we can provide the opportunity to understand much more clearly the fact that social networks, whose advantages and disadvantages we look at, have pros and cons at both end, namely we are in fact exposed to a process at the ‘purgatory’.
FACEBOOK AND TWITTER: THE BALANCE CHANGES

We have seen in the previous graph that a wide range of differences or distinctions can be made only according to the intended use, multimedia feature differences or a particular purpose of social networking sites. The graph below shows the establishment dates of major social networking sites in a perspective depending on the years.

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As seen, the history of social networking sites starting with SixDegrees.com in 1997, continued to develop towards often to the point of sharing and in particular to very different purposes. Facebook, which was founded in 2004 in a special way only to Harvard, was opened to high schools in 2005, and ultimately to all users in 2006. In 2006, Twitter also entered the social networking sites ‘market’ and both of them secured their positions as the most popular social networking sites in a very short period of time.

Facebook is used so that people can communicate and share information with friends. Facebook was founded by Mark Zuckerberg in February 4, 2004. Mark Zuckerberg was at Harvard in 2004, and previously in Ardsley High School. When Facebook was founded, the membership was limited to Harvard students. Then it was opened first to the schools in Boston (Boston College, Boston University, Harvard, Northeastern University, and Tufts University), Rochester, Stanford, NYU, Northwestern, and two months later, the Ivy League schools. The following year, many universities participated separately. Ultimately, it was opened to e-mail addresses with the extensions of educational institutions such as .edu, .ac, .uk. It was opened to networks or groups, large firms, and high schools. Since September 11, 2006 it was opened to e-mail addresses with all the extensions (Bahar, 2009: 33). Facebook is at the highest ranks of most popular social networking sites currently with its hundreds of millions of users around the world. The following table shows the first twenty countries in terms of the number of Facebook users around the world where taking into account the data in January 2012.
Country | Number of Users
---|---
United States of America | 157,412,260
Indonesia | 41,777,240
India | 41,402,420
Brazil | 35,154,500
Mexico | 30,990,480
Turkey | 30,963,100
United Kingdom | 30,469,680
Philippines | 27,033,680
France | 23,544,460
Germany | 22,125,300
Italy | 20,889,260
Argentina | 17,581,680
Canada | 17,113,920
Colombia | 15,802,180
Spain | 15,682,800
Thailand | 13,276,480
Malaysia | 12,060,340
Taiwan | 11,602,700
Australia | 10,721,020
Venezuela | 9,576,640

Source: “Facebook Statistics by Country.”

One of the most striking points of data in the table is that India, which is in the third place, has a Facebook utilization rate of less than five per cent when compared to its population. The list, where Turkey is the sixth place, shows that almost half of the population use Facebook or has a user account. In addition, considering the information of the distribution of the Internet traffic in Turkey shared by TTNET in June 21st, evaluating its activities in the entire Internet as percentage, 4.07% of Turkish internet traffic alone takes place on Facebook. When proportioning the percentage on web traffic (excluding video sites, compared to the category of web browsing) Facebook's share of web traffic increases to 12.73% (4.07/4.07+22.-88). In other words, while there are approximately
eight billion web sites in the Internet, Facebook alone gets the 12.73% of web traffic in these eight billion sites (http://www.facebook.com/note.php?note_id=230108337030128, 06.01.2012).

The second social networking site after Facebook in terms of the popularity of and the number of users is Twitter with its more than 100 million active users. Founded in 2006 by Jack Dorsey, Twitter, is a social networking and micro blogging website. Twitter allowing its users to write 140-character text, called 'tweet', is a next-generation communication tool that can be used more effectively by various means. Tweets sent by users can be seen by everyone. However, users can put limits so that only their friends can read their Tweets. Users can subscribe to other users' tweets. They can see the number of followers of persons or institutions, whose member they are, and who follows them. All users of Twitter can send and receive tweets through the web site. Users can enter into Twitter web site, by compatible external applications (such as smart phones) or short message service which can be accessed in certain countries (http://tr.wikipedia.org/-wiki/Twitter, 06.01.2012). Unlimited possibilities provided by technology and use all the new technology compatible and integrated with new media tools, has enabled the expansion of the area of use of social media or social networking sites, to which we refer as social media in a broad framework.

**INDEPENDENCE? OR FREEDOM? OR LONELINESS?**

As a result of a very wide field of use of social networks all over the world, and the perception which can be described almost as a ‘common meeting place’, it brought the belief that users have a possession of power of ‘change’ in economic, political, political or cultural spheres and a kind of identity, which does not just listen/speak but also implement.

It is possible to explain Facebook and Twitter becoming a center of attraction in recent years with people abandoning traditional methods of communication with the expectation created by the power of change and shifting to ‘virtual’ communication options, and perhaps evolution of the social structure and the process of ‘transformation’ of social interaction in a way very fast way and well above the expectations. At this point, Alvin Toffler's “Third Wave” book is worth mentioning. Alvin Toffler, explains social change with the analogy of successive waves. The first wave is the period called “Agricultural Revolution”, when people lived in small communities, are involved in hunting, animal husbandry and agriculture, between BC 8000 and A.C. 18th century. Industrialization movements, which emerged since the beginning of the 18th century and reduced the impact of the First Wave, was the second wave of change with “Industrial Revolution”. The start of mass production with the use of steam machines is the most defining feature of the period. A new economic and social structure was formed with the transition to industrial society. And the third wave began with the transition of societies producing industry-oriented tangible products to societies meeting the more abstract needs of people and using information more than physical sources to perform this. The most important feature of the Third Wave is its “Information Revolution” nature bringing the widely use of information in all areas, and making communication and computer systems an integral part of our lives (Toffler, 1996: 31-38; cit. Kocabas, 2005: 247). Therefore, we can say that social networks or social networking sites, which can be explained with the concept of social media created
by new communication technologies based on the automated system and subsequently the Internet technology, is one of the important of completing factors of the information revolution, which is described as the third wave by Toffler.

We see that technology plays the role of a vast oasis with 21st century, which is described as communication and information age. Just as people put the unlimited opportunities offered by technology into the central point of communication with other people, who are member of the same natural community, they have had to internalize the new formations brought by this situation in time. Wondering, if new communication technologies and their derivatives, which are thought to provide a social media presence or targeted to increase socializing, draw the individual to loneliness with an individualist understanding in a bell glass drawn in bold lines over time, rather than to more free, more independent and more proactive structure of identity?

At this point, it would be useful to examine identification strategies and forms of identity exhibition created in social networking sites and thus in social networks. On one hand social networks include many arguments, which can be approached positively; on the other hand they cause the opening of multiple doors on the point of identity construction and uncertainty. For example, it is possible to say that the person may wear a different ‘dress’ showing himself different than who truly he is and identify himself with this dress, and the gap between the personality which he dreams and wishes and the ‘real’ is opening more and more over time.

Let us consider first the Facebook. When first established in 2004 by Mark Zuckerberg, Facebook was designed in a special way only for Harvard students. There was a system, which allowed students with Harvard e-mail addresses to be a member of Facebook. Thus, it did not allow students to create an identity with different or false information than who truly they are. Harvard students who are members of Facebook could create their own personal profiles reflecting their characteristics, form their own friendship groups and share their own pictures, videos, social content, information, files, and so many things on a common platform in a way that they fully form and control themselves. However, over time, as a result of increase in its popularity and as well as awareness, Facebook, has become an open platform first for schools in the region and later university group with the best universities called Ivy League in the United States. Despite appealing to a wider audience, Facebook continued itself based on the fundamental principle of reliability, transparency and fairness allowing membership only for the e-mail addresses with the extension of a university name.

By 2006, however, based on the fact that limitlessness due to technological development and social communication can not be prevented or which we can call ‘metal fatigue’; Facebook has changed the membership system. By 2006 Facebook, forming a structure open to all e-mail addresses and moving its popularity to a higher level each passing day; had a financial worthiness expressed in billions of dollars, but it caused damage on the reliability of ‘identity' structure, which Facebook users had in the preceding years. This situation prepared a ground for the forms of identities idealized in accordance with a kind of the search for identity and social expectations, especially on the ways to exhibit identities. It allowed any user to show himself in a very different identity and to
appear in an image shaped in accordance with this identity. In fact, we can use the analogy that a fruit looking fresh and healthy from the outside may have a very bad taste after tasting due to chemical agents and difficulties caused by environmental factors.

Zhao, Grasmuck and Martin, in a study on identity construction on Facebook, focusing on identity strategies and forms of identity exhibitions in social networks, emphasized that despite many similar characteristics with other popular social networking sites, Facebook possesses some very important differences also as a result of their study. Facebook allows users to present themselves in a number of ways. Users can display their pictures, such as albums, write their own personal interests and hobbies, create friends lists and social networks. At the same time, users can write comments about a particular topic and send message interacting with each other. However, the most important aspect that differentiates Facebook than others is that users can have an anonymous identity and reflect an institutional identity. Thus, the users can exhibit the desired and imagined identities rather than the real identities (Zhao et al., 2008: 1820-1821). For this reason, Facebook, moving away from the concept of transparency in its first organizational purpose over time, has prepared a ground evolving towards an ‘ego-centric’ world and perhaps most importantly to self-alienation of the person, where the users can possess the control in their hands to reflect the facts in a different way and with incorrect information in the process of the creation or building of one's own identity.

On the opposite side of these criticisms taking Facebook in the center, there are also other opinions putting the individual himself in the center and stating that the sense of uncertainty can be eliminated by being in interaction with other people. The main point, where these opinions intersect, is that the individual sets belonging and attachment instinct in motion with his own will and desire, taking place within a community, whose limits are entirely drawn by himself. So, the individual takes place in an environment, where he can feel himself more comfortable and safe, reducing the pressure and atomization of the classic methods of communication on himself, and preparing a ground for reduction of the sense of uncertainty created by the Internet and the elimination of the virtual-real distinctions.

It is possible to say that social networks have uncovered the concept of community from a different angle in regard to creation of a comfortable and ‘available’ environment for the possession of a different social status or the exhibition of identity by integrating in a community and attaching to it. Sener, stating that the concept of community in social networks emerges once we created a list of friends with people we know from different social backgrounds, said that the concept and perception of community in social networks is different than the classic notions of community, which emerges due to the location, and user can determine the members thus it should be evaluated in a different axis as a personalized community. Accordingly, he said that as for the concept of community in social networks, individual's own friends, whom he determines as he may wishes, are actually a part of his own world and reflection of his identity. Thus, users believe that when they do not include the people, whom they do not want in their lives, in their own lists, they provide a safe medium of communication between people whom they know (Sener, 2010). This situation, within a climate of trust created by the individual's own control and
completely operated in his control mechanism, allows the individual’s own individuality and play the role of his ideal identity in addition to being ‘subject’ of the event placing himself in the center.

Twitter is the social network, which ranks second in terms of awareness, number of users and the popularity, within social Networks. Twitter, which is in a different position than Facebook in many ways in terms of use functionality, purposes and functions, is on the same line with the point of social networks’ own specific features such as the interaction and sharing.

So, what are these features making Twitter so appealing and keeping on the agenda over an increasing trend since established in 2006? And people’s effort to express what they want to say with only 140 characters? The cutthroat competition on the number of followers of? Touching to the world after fifty centimeters distance between the keyboard and screen? Or subconscious reasons for wearing a different ‘shirt’ developing in the individual’s self-control?

In fact, the central point of the answer to all these questions can be explained very clearly with links, descriptions and analyzes established for causes and consequences of identity strategies and forms of identity exhibitions in social networks as already mentioned for Facebook. Thus, many reasons such as playing the role of an identity accepted by society, demonstrating an individual attitude, having the control completely in his own hands against the adverse effects of the environmental factors, efforts to create a positive image, appear as reasons valid for Twitter world too.

One of the most important points, where Twitter differentiates itself, is that people can actually create an image of himself through other people, and accordingly, their effort to create a different perception of their own identity. Even the quantitative assessment on the nature of users, whom the user follow, and the number of his followers, gives tips that Twitter includes a strategic approach in its chess moves on ‘target audience’ in order to build the identity.

Although in theory it seems that users have managed to apply all kinds of classical methods of communication in the ‘virtual’ world thanks to the opportunities provided by technological means, in practice, the situation is very different. Although live video and audio streaming is possible with the camera, classic communication methods such as face-to-face communication, reveals the body language and emotions of the person, and the identity, whom the person truly is but not what he wants to be. Although the surreal structure, which the person wants to create as a result of expressing himself with 140 characters, generates a highly appreciated image, it also leads to an outcome, which brings the person to the loneliness and self-alienation.
CONCLUSION: WHERE ARE WE GOING?

21st century, which we call as communication, information and technology age, has brought an invention not only in the point of progress of technology’s evolution based automation, but also the renewal of entire system from up and down and a need to adapt. Although the INTERNET was born as a child technology, declaring its own ‘kingdom’ in a very short period of time, it took its place at the cornerstone of all kinds of technological development or new invention.

Let’s think, today, in a world without the Internet, many ‘things’, whose substructure is provided by the Internet not directly but indirectly and which has become indispensable usual things of our lives today, would not have been existed or had the same functionality. The easiest way, just think about mobile phones. Mobile phones allowing talking while walking, which seemed impossible when it first appeared in the mid-90s, today, perhaps curved to a very different point than its original purpose. The ‘unusual’ situation emerging from combination of Internet technology with mobile phones, has transformed mobile phones to a technology, whose talking function has become one of the least used functions.

With the internet, even without flying cars, meals that are ready for the touch of a button or human-like robots imagined for 21st century, the new world created by the Internet constituted a system, which brings the world with a touch to a keyboard. The new system, which requires the regeneration, competition, being good, being fast, good quality and most importantly, doing not what you want but what to be asked for needs to be met, has reached to a position to affect not only the individuals, groups, institutions, but also the countries and international relations. It has secured the position as creator, constructor as well as the controller of many economic, political and cultural innovations more and more with each passing day.

Along with the occurrence of many concepts such as social media, social networking, social networking sites, and innovation, people's relations with each other has come to a different level. Social networking sites, which incorporate of several advantages and disadvantages, formed a different structure in the virtual-real confusion of the internet world especially with Facebook and Twitter, which are known by almost everyone in the world. Social networking sites, which attract users into the system in a way independent of time and place, creating a structure, where people can freely express their ideas and views among each other as well as against the system through their interactions with each other, led the ‘individual’ to feel more independent and more free with playing a role of a more proactive identity. However, despite these advantages, social networking sites, on the other hand, prepare a ground for self-alienation, identity confusion and ultimately formation of a small world due to the loneliness of individual over time depending on the way of exhibition of individual identity and the degree of social impact on himself.

At this point, I think that it would be extremely convenient to recall a definition of Haberturk Newspaper Editor in Chief Fatih Alpaylı for social networking sites, or in a more general context social media: “Antisocial socialization.” For social networks, which is defined as one’s ‘surreal’ definitions on his own identity and ultimately as the presence of a highly social environment, in fact, I think of the metaphor of a person wearing a king’s dress and watching the monitor in a shanty in search of self-identity over others.
In fact, the post-modern world and the created ‘climate’, want us to pull in a certain direction in specific to identity strategies and forms of identity exhibitions on social networking sites, where we can call as surreal places. The loneliness brought by technology and pressures created by the globalization, reducing the next options, raise the questions where are we going or what will happen next. So, will Cinderella remain at the ball in the palace knowing that carriage will become pumpkin and the sparkly dress become a torn dress after midnight?
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NEW WORLD CREATED BY SOCIAL MEDIA: TRANSMEDIA STORYTELLING

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INTRODUCTION

The information communication technology developing in today’s world brings about new and different communication opportunities. In modern period communication tools that are shaped under the dominance of postmodern images, mean more than being means of communication and play a more effective role compared to the past. These tools, which are mediating the change of culture production mechanisms, increase the parameter of functionality by incorporating into people and tuning to each other. They are accepted as an important part of daily routine. For these reasons, the present age is considered as the age of convergence. In fact, convergence, as a concept, is pushing the limits day by day. It hints its effects on economic, political, and cultural lives by breaking the taboos considering its nature as a technological concept. The profile of individual -consumer- of the new world is different. The change of media perception and media consumption habits led the passive and isolated consumers of previous periods to give way to social consumers who are interested in interaction and sharing. These consumers, who are new subjects of the new period, do not do with consumption of the product presented by media as audiences; they have desire to participate in the story and to be one of the creators of it. Social media platforms, which are actively used by these consumers in their daily lives, play an important role regarding realizing these desires, reaching new contents, and the efforts to re-create and share the new content. New style of storytelling, which feeds on the codes peculiar to the period and is expressed as transmedia storytelling, enables consumers to shape media content and media as they wish through creating a deep, overreaching, and participative plot; language and narration model; and in this sense, necessitates a detailed analysis.

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FROM APPLICATION TO THEORY: TRANSMEDIA STORYTELLING

In recent years, the concept of transmedia storytelling has become a frequently mentioned topic in sectorial applications as well as in academic circles. When scrutinized from a historical perspective, it is seen that the emergence of transmedia storytelling as a strategy is in association with media and entertainment industries’ pursuit of new ways in 1990’s in order to meet their financial needs. Transmedia storytelling, which was first actualized through sectoral practices, became one of the domains of academia in the forthcoming years and continued to develop conceptually. Today, many companies operating in different areas use transmedia storytelling and benefit from its strength as a strategy in order to present their products or services to public groups; or, to conduct their communication campaigns.

The Emergence and Conceptual Development of Transmedia Storytelling

Transmedia storytelling is a narrative technique based on telling a story across different communication platforms. This definition provides a general framework regarding transmedia storytelling; yet, it falls short in terms of explaining concept’s nature, its thorough and non-estimative content, its relation with the outside world, and its strategic importance as a communication and marketing tool. Therefore, in order to be able to deal with the concept of transmedia storytelling and provide a more detailed description it would be an appropriate approach to scrutinize evolution of the concept from the beginning, and explain it by associating with the underlying phenomena in it.

Transmedia storytelling is closely related to postmodernism, which is an identifier defining the modern period, and came to the fore mainly as a result of the culture of convergence. Convergence means converging of different communication technology and platforms, and making possible the use of the two altogether. In other words, it means the convergence of the present communication technology in a way that new product and services will be created (Çakır and Gülnar, 2008: 208).

Convergence, which reveals itself in the field of technology, results in redesigning of social and cultural practices, media consumption habits, and communication techniques. Jenkins (2001: 93) argues that convergence is not a result but a continuing process. For him convergence brings about five dimensions -process-: ‘technologic convergence’ that includes digitalization and presentation of verbal, visual, or audial contents in different media platforms; ‘economic convergence’ that is explained by horizontal integration, which takes place through presenting different production categories under a single roof; ‘social convergence’ meaning that information and communication technologies that consumers have enable them to realize more than one action at the same time; ‘cultural convergence’, which, with the impact of culture of contribution, finds meaning by adding a new dimension to content creation and sharing; and, ‘global convergence’ that is formed with the international flow of the content. In this sense, convergence does not define only a technology-based change, but a new and multidimensional cultural order that is effective at global level.
The culture of convergence was built on three basic concepts, ‘convergence’, ‘collective intelligence’, and ‘participation’. These three concepts are of great importance regarding transmedia storytelling (Toschi, 2009: 4). The consequences -or circumstances, given it is an ongoing process- of new media order dominate transmedia storytelling practices; also, they help referred three basic concepts find an intenser expression. These results -circumstances- can be elaborated in this figure (Berelowitz, 2011: 4-5):

There are difficulties in associating contents, which are presented on classified media, with each other. It is not easy either to catch those consumers who look for fun or added value in products that they consume.

The generation, which is called as the digital natives, has been in relation with media since birth. It affects both entertainment and media industries as producer and consumer, and conduces to formation of a new world.

Active consumers, who were shaped with the culture of contribution, are taking passive consumers’ place.

Today’s media consumers can take place in more than one action at the same time. Content creators, on the other hand, are able to transform this feature that can lead to distraction into a fast-moving experience.

The opportunities created by web technologies, and effective power of social media bring storytelling and technology together; and, many new opportunities emerge with the development of mobile screens, which was not the case in past.

In media platforms, there is a high interest in the concept of game; the games, in which players become a part of the story, are well received by the consumers.

The distinction between media environment and media platform becomes unclear. In this sense, traditional format is in change as well.

Apart from media platforms, boundaries between online and offline worlds became unclear. In fact, there is no difference between the digital world and the real world anymore. Consumers became unable to see the difference between these two worlds.

Communication tools and methods as well as consumers are changing in parallel with the change in technological and cultural platforms. Digital culture, which is the basic identifier of new period, results in increase in need for the technique of transmedia storytelling. Recently, transmedia storytelling, which finds an application area in parallel with the search of media and entertainment industries to reach consumers, has been used by other industries and has become a new marketing technique forming a strong bond between brands and consumers.

Transmedia storytelling is a new aesthetic form that emerged in response to media convergence, and it depends on the demands of modern consumer as well as active participation of information societies. In other words, transmedia storytelling is the art of creating a large world out of fictional worlds that both have different richness. In the process of transmedia storytelling, the role of consumer is as important as the role of the producer. In this sense, consumer should do both hunter and gatherer in order to experience any fiction world as a whole; he should chase the pieces of story between
the channels; he should share and compare his comments and thoughts with other people via online discussion groups; he should involve in such a cooperation that enables other consumers, who also spend time and energy, to have a richer entertainment experience (Jenkins, 2006: 20-21).

“Transmedia Storytelling is a particular narrative structure that expands through both different languages - verbal, iconic, etc.- and media - cinema, comics, television, video games, etc.-” (Scolari, 2009: 587). Formed contents are transferred in accordance with different media, platforms, and different languages. Consumer of the content contacts different parts of the story through different channels; and, he is surrounded and wrapped up with the story in all respects.

From conceptual perspective, the term transmedia storytelling draws attention with its structure composed of the collaboration of the words, ‘transmedia’ and ‘storytelling’. Considering the term from linguistic perspective, it is the combination of the words ‘trans’ and ‘media’. In this sense, trans- prefix means, beyond; extreme; on the opposite side; the other side of it; from between; from within; all; and transverse (Avery et al., 2000: 1041). The word media -media- finds meaning as communication platforms and it is used as the plural of the English word medium, which means environment, tool, and channel (Gülsoy, 1999: 319). With reference to its linguistic meaning the word transmedia corresponds to expressions like through communication platforms, between communication platforms, and from one communication medium to other.

Storytelling, other component of the concept of transmedia, is defined as expressing an emotion, a thought, problem, event, or topic through elements such as statement, writing, sound, or image. Regardless of the type of the narrative, there are forms of expression like, ‘narration’, ‘description’, ‘explanation’, and ‘discussion’ according to the purpose of the narrator. Narration is a form of expression presenting an event, or an action in occurrence (Kantemir, 1995: 198). Switching from one situation to other, transforming into one phase from other are determinant features of this narrative type (Özdemir, 2007: 31). In narration the reader/audience gets involved to the action and finds himself in a continuous motion. For this reason narration is a preferred type of narrative when the purpose is to inspire and excite the reader.

With reference to all these conceptual, linguistic, and narrative openings, transmedia storytelling means telling interesting parts of a story by using different communication platforms; therefore, bringing the whole of the story into use through different dimension and experiences. Starlight Runner is a company that provides transmedia storytelling services to brands like Coca Cola and Hasbro; according to this company, the concept of transmedia storytelling is the technique of transferring messages, concepts, and themes to the mass audience through time sharing multimedia platforms on a systematic figure (http://www.starlightrunner.com/transmedia, 01.10.2011). Jeff Gomez, director of the company and expert on transmedia storytelling, describes transmedia storytelling as a technique that transfers messages, themes, or story series to mass audience by using multimedia platforms in a planned and rational fashion; he compares this technique to symphonic orchestra (Phillips,
For him, although we hear the music performed by orchestra as a single sound; still, the orchestra is composed of many instruments having different sounds. These instruments serve to the whole by performing music individually and they contribute to the formation of dominant sound.

“In transmedia storytelling, media-content providers are developing texts across several technological platforms, thus taking advantage of each platform’s specific qualities and abilities” (Bölin, 2010: 75). Thanks to the features and strengths of channels and platforms; their visual, audial, or verbal elements; and, the impacts of these elements on consumer, the story is consumed in a different dimension and consumer’s interest in the whole and other dimensions of story are stimulated.

While today’s media consumer enjoys establishing a connection with media and channels by controlling different channels, he needs a story that will provide an experience and guidance. Consequently, in the virtual world the type of storytelling both providing content and rewarding with experience is more successful (Hosea, 2011: 21). A change is observed in the needs of media producers in common with the expectations of media consumers. In order to consume the story more, it is necessary not to limit the storytelling with one channel, it should be reproduced by spreading; connections should be established between channels, and the story should reach wider audiences. Transmedia storytelling means to expand narrative structures of new technologies towards other channels in addition to television. As a result, this change, which includes the movement of story and audience between media platforms that are different from each other but at the same time related to each other, lies behind transmedia storytelling and practices (Evans, 2008: 197).

Henry Jenkins (2007), who contributed to the establishment of the concept of transmedia storytelling within literature and was identified with the concept, explains transmedia storytelling technique with ten items:

Transmedia storytelling is a process of distribution elements of a fiction to communication platforms on a systematic figure in order to create an integrated and coordinated entertainment experience. In this sense, there is no single reference that includes the whole information about the story.

Through brand or ‘franchise’* practices, the story is presented on as much as possible and different media platforms. In fact, transmedia storytelling is a technique based on the synergy created through different media platforms.

In the process of transmedia storytelling the storyline is generally based on an elaborate fiction world composed of a number of characters associated with each other and their stories, instead of characters or specific events.

Transmedia storytelling is a technique based on extensions. In this sense, extensions have several functions during the transmedia storytelling process. Extensions can serve as tools to form an opinion regarding characters and the motives directing them; to enrich fiction world and establish meaning bridges between the events; to add feeling of reality to fiction world; and to connect the fiction world with real world.

Transmedia storytelling enlarges potential markets, in which the product can be presented by using different media platforms preferred by different consumption
groups. It can do that through different channels such as, television series for middle-aged, internet applications for teenagers and coloring books for children; or, content-differentiation like novels approaching to the story from action perspective or reflecting romantic affairs of characters.

In transmedia storytelling world each narrative is of high importance not only because of its value in itself, but for contributing to the whole. In fact, each new content both creates an access point to the story world for those who meet it for the first time, and helps existing followers understand the whole fiction. In other words, each narration has a mutual mission.

Transmedia storytelling can be applied in coordination with different media agencies and institutes. For example, producing company can both be the owner of different channels, on which the story will be told, and producer of more than one story. Therefore, a character in a story can show up on all channels that the story is told, and characters can even appear as guests in different stories of the same producer.

Transmedia storytelling practices make the story to enlarge with new information each time presented; and, include consumers to the process. In this sense, consumers are encouraged to talk about the story and to exchange information with other consumers so that they can get all information about the topic.

Transmedia storytelling texts are not supposed to disseminate information-only. They make the story find a place in daily life of consumers by presenting roles and missions in addition to information. With reference to the example of Star Wars, audiences can include the story and characters to their daily lives through toys, costumes, and various merchandising objects. Even, they can act in unison and combine power in order to press for transferring one character, like Boba Fett who had a secondary medium, to a primary role because they like him.

Another important feature of transmedia storytelling texts is that they are designed by leaving missing points. In other words, transmedia texts are created with missing points that will be explained later. The narration deficiencies in question include hints that will complete other stories; thus, it is encouraged to create new stories that will explain the blanks. In this sense, it is possible to consider the productions made by fans –admirer- as uncontrolled extensions caused by the need to explain the missing points and fulfill a need.

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<td>1955</td>
<td>Disneyland opened and The Mickey Mouse Club TV show launched as a way to help promote and finance the park. Suddenly Disney was no longer simply known for animated characters on film and TV. Now it was a larger story world where the characters came to life; the ethos was embodied by Annette Funicello and the rest of the Mouseketeers, who sold viewers on the brand.</td>
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<td>1978</td>
<td>A year after Star Wars premiered, a new character, Boba Fett, appeared in a TV special. After viewers embraced the subsequent action figure, he was elevated to a significant film role—one of the first examples of a character from a secondary medium moving to a primary one. Beyond that, the Star Wars story world has manifested as six films, TV shows, books and toys, with the action figures allowing fans to create their own stories.</td>
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In Japan, manga and anime properties like Gundam (which launched in 1979) have spanned media, manifesting on TV and film, portable and console video games, in print in collectible format and as theme park attractions.

The cross-platform concept filtered out of Japan with Pokémon, whose fans followed the characters across TV, film, games and trading cards.

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<td>1979</td>
<td>The cross-platform concept filtered out of Japan with Pokémon, whose fans followed the characters across TV, film, games and trading cards.</td>
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<tr>
<td>1999</td>
<td>The Matrix: The filmmakers were inspired by anime culture when they created this transmedia universe that includes three films, animated shorts, games, comics and merchandise.</td>
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<td>2001</td>
<td>The Beast, created to promote the film A.I. Artificial Intelligence, got more than 3 million players involved in a futuristic murder mystery that included thousands of websites, phone calls to players and, in three cities, real-life rallies. It was a pioneer in the genre of alternate reality games, which use online and offline components to turn storytelling into a massive interactive game. An ARG is inherently transmedia.</td>
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<td>2003</td>
<td>The term “transmedia” first surfaced in the ’90s, then was picked up in 2003 by Henry Jenkins, director of MIT’s Comparative Media Studies Program. Now a USC professor, Jenkins remains an influential academic voice in the field.</td>
</tr>
<tr>
<td>2004</td>
<td>Lost: A blueprint for extending a TV show well beyond its time slot. The story’s complexity prompted viewers to form online communities, and a fan created the Lostpedia wiki. There were games, a novel “written” by a character, websites for fictional entities in the show and a series of mobisodes (mobile episodes).</td>
</tr>
<tr>
<td>2006</td>
<td>Heroes is one of several TV shows that followed Lost’s transmedia model. This clip outlines the “online stories that impact and extend on-air broadcasts, unique Web and mobile features, and countless ways for fans to interact.”</td>
</tr>
<tr>
<td>2008</td>
<td>Why So Serious?: A 2009 Cyber Grand Prix winner in the viral category at Cannes, this promotion for Warner Bros.’ The Dark Knight drew 10 million-plus participants via hundreds of Web pages, mobile, interactive games, print, e-mail, events and video. The alternate reality game, which centered around the Joker, even included cakes with a baked-in phone that players picked up from bakeries.</td>
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**Figure. 1.** Historical Development of Transmedia Storytelling

In today’s world the emergence of transmedia storytelling, which has become a remarkable trend on a global scale, and establishment of its place in the literature were not formed in one night. According to Schauer (2007: 206), the footsteps of transmedia storytelling, which is one of the biggest developments of Hollywood narratives, began to be heard in early 1990’s with the idea that it is possible to flow from one media platform to another (Pennington, 2010: 19). Transmedia storytelling, as a form of narrative and marketing technique, was actualized primarily in terms of practice; then, found its place within the literature through scientific studies and formation of conceptual structure. Table.1. summarizes information about the historical development of transmedia storytelling.

The operation of transmedia storytelling is based on telling each piece of the story on different channels. That’s why each piece of information obtained from a different channel serves to the whole of the story. In fact, the audience can get information about the whole of the story with new elements of story, by consuming different products and services such as book, radio programs, comic books, websites, blogs, games, and activities (Lefever, 2010: 1). In an ideal transmedia application, each channel does the best and unique thing that it does. Accordingly, a story can firstly be launched as a movie and be extended through television, novel, and comic book versions; and eventually, the created world, which is open to explore in all aspects, can be experienced through games. In addition, in order to take pleasure in playing the game it is not necessary to see the movie and be informed about the story. With reference to Pokémon example, each product is like the access point for ‘franchise’ practices representing the whole (Jenkins, 2003: 2).

Each narrative, which is a part of the story within the framework of transmedia strategy, is at the same time a product, called as ‘franchise’. “The drive to continue exploring the franchise is increased by promising not narrative repetition, but extension. While each could be experienced separately and still be enjoyable, each component became part of a single unified storytelling experience” (Long, 2007: 14-15).

In the light of these details, transmedia storytelling can be defined as creating a procreative story world and transferring all its elements like story, adventure, character, space, and culture, on both ‘online’ and ‘offline’ all kinds of media platforms through more than one channel and different communication codes. In this regards, in transmedia world there are more than one narrative. Each narrative, as a part of puzzle or a piece of the big picture, contributes to the whole. Every narrative is a separate story and it constitutes a part of a bigger story by serving to it. In point of fact, through the narratives transferred via different channels it is both helped establishing the story world and reaching different consumer groups. Through its nature emphasizing participation and experientialism, transmedia storytelling as a technical term makes consumer exist within the story world and become story’s consumer, narrator, and producer.
The Difference of Transmedia Storytelling from similar Concepts and Techniques

In order to be able to understand what a certain concept or phenomenon is; it is necessary to be certain what it is not. Therefore, it is practical to refer to similarities and differences between storytelling and similar concepts and techniques, so as to elucidate transmedia storytelling. The idea of presenting media products on different platforms is not a new invention. In fact, until today many films, books, comics, or animations extended the channels, on which they are broadcasted, and they were presented to the audiences in the forms of souvenir, game, film and series, book, magazine, and comic book. What makes transmedia storytelling different from other applications is the approach towards understanding and practice in its essence. Within this framework, transmedia storytelling is in parallel with the concepts of adaptation, multimedia, and cross media.

Adaptation means to translate a production to another language or transform it into another kind. Adaptation, which is a frequently encountered application especially in many Hollywood productions, can be effectuated for both two figures. In the first case, a production that is peculiar to a certain culture is adapted to another culture. In the second case, the production is adapted to another kind from its original version. In other words, adaptation means adapting a story to a different channel. Presenting literary works with the support of audiovisual elements –adaptation to cinema- is the most common example of application of adaption. In this sense, adaptation is to re-tell a story on a different channel; while transmedia storytelling is to tell a story by using multimedia (Long, 2007: 22). During the process of adaptation the channel’s characteristics are taken into consideration; and it is neither substantially interfered nor contributed to the fiction of story. No big changes are done regarding storyline and characters; only the tool, through which the story is transferred, changes. In transmedia storytelling technique, instead of retelling a story on different channels, it is the case that a different story based on the main story is presented on each channel; in other words, different aspects of the story as a whole are presented through different channels.

Multimedia is another concept similar to transmedia storytelling. The platforms that are created on computer environment by combining graphic, picture, video, and sound embedded systems are called, multimedia. It is a conceptualization that contains more than one communication platforms. Since it enables a message to be transferred by taking advantage of more than one communication platforms, it is parallel with transmedia applications. In multimedia more than one communication platforms are used; on the other hand, there is no relation between these platforms. In transmedia storytelling different platforms are used and there is a mutual relationship between these platforms.

Cross media is another concept that is mistaken for transmedia storytelling. As a marketing technique, cross media aims to commer-cialize story-the product on different platforms. Gift products with the characters, soundtrack albums, season or serial DVD’s etc, are examples of cross media applications. Cross media means to spread a certain product through various platforms; while transmedia storytelling
means to tell different aspects of a certain story in every channel (Pennington, 2010: 19). As Scolari also puts (2009: 587), transmedia storytelling is not only harmonizing one channel to other. A story in a comic book is different from a story told in television or cinema. Different channels and languages provide continuity for transmedia storytelling world.

![Diagram of Multimedia, Cross-Media, and Transmedia]

**Figure. 2.** Comparison of Transmedia Storytelling and Similar Modellings

Source: Thompson, 2010.

Figure 2 shows the difference between transmedia storytelling and similar concepts. Each diagram in the modeling represents any product - book, film, series, internet website etc. The diagram at the top symbolizes the main channel of the story. In an application, in which multimedia strategy is used, other products can be novel and television series while motion picture is the main product, for example. However, there is no interaction between television series and novel, and motion picture; they are presented as independent products getting strength from the same story. In cross media application there is a unilateral relation between the main product and other products. In this sense, main product, i.e. a television program, affects the contents of byproducts – comic book or websites-. In addition, any possible development at byproducts does not have an effect on the content of the main product. In transmedia storytelling strategy, on the other hand, there is a bilateral relation between main product and byproducts. Developments in different channels do affect the whole of the story. For example, the past of the characters of a certain novel can be told in comic books; spaces that emerge in comic books can be explored in online games; and, all of these can be transferred to a second novel or a motion picture.

As differences with similar concepts and techniques also address, transmedia storytelling is a platform based on interaction. In fact, there is a unilateral relation between both the story and side-stories; and, story and consumers. “Although something happens with the narratives when they are transferred between media technologies, this is not exactly the same as transmedia storytelling, since the aim with new adaptations is not to add something to the stories -although in reception this is of course unavoidable-” (Bölin, 2007: 245-246). In the case of transmedia storytelling,
each narrative, each byproduct has the power to influence the whole story no matter on which channel it is. Side-stories both get strength from the main story and contribute to it. Developments in main story, like the side-stories reveal; and developments in side-stories, affect fiction of the main story.

Transmedia storytelling, as a marketing communication tool, helps build relationship between product and consumer, and create interaction (Jacobs, 2010: 19). The purpose of transmedia storytelling technique is beyond presenting alternatives via different channels; it is to draw consumers in a universe composed of story worlds. The relation between the story and consumer develops in a way that consumers believe in the existence of story world through its richness and continuity, and the existence of himself within that world as an individual. Different channels address to different characters, stories, and beings related to the story world. Online and offline applications that have the characteristic of interaction, give an opportunity to consumers to be directly part of the story world. In short, transmedia storytelling not only tells story to consumers; but also creates a story world and encourages consumers to live in it, and transforms the story into an experience.

BUILDING A TRANSMEDIA WORLD:
THE PROCESS OF TRANSMEDIA STORYTELLING

Transmedia storytelling is formed by transferring several narratives, which are developed out of a core story, to consumers via different means of communication. There are two important points in forming this narrative network. First, narratives address to a story by acting independently. At the same time, they are in relation and interaction with each other through textual connections. Second, narratives are transferred through different channels, and with the occasion of the dominance of channels in question different senses are appealed. In this sense, benefitting from channels that have different features leads to experience different dimensions of the story within a wide framework of senses. Therefore, both elements like the story world, characters and events; and, divergence of channels, which are the story media, play an effective role regarding the formation of transmedia world.

In the process of transmedia storytelling, primarily, various worlds peculiar to the story; in other words, building a story world is of high importance. A well-designed character can reproduce more than one narrative; a well-designed world can reproduce more than one character and its narratives, and pave the way for success of many ‘franchise’ products (Jenkins, 2003: 3). The world forming the plot of the story is an imaginary entertainment environment. In fact, fictive decorations change in time as is they are real spaces broadcasted on different channels; and, every single decoration is in relation with others as far as it contributes to the imaginary environment; in other words, to the conditions of the world, history, and development of the story (Mackay, 2001; Long, 2007: 48). The story world can be designed and transferred in a more detailed figure thanks to the use of more than one communication channels (Freeman, 2008; Toschi, 2009: 6).
A similar situation applies to the story characters, too. Every character, in line with his effect on the whole of story, continues its interaction with other elements of story. Parallel to that, consumers are identified with story characters while they are drawn in the story world. The features of characters, who became a role model and representative of personality, and their place within the world, affect the relation between consumer and story.

However, shaping characters is about the features of story universe, which is more far-reaching, and its atmospheres. “In addition to furnishing atmosphere and the spatial dimensions that support the narrative, they also have dynamic functions, shaping characters' experiences, inflecting plotlines, and supporting intricate networks of cross-connections through which narrative events resonate” (Gwenllian-Jones, 2004: 83).

To be successful, a transmedia world should form a story that can be extended on more than one media forms, and it should think and design the world of the story as an independent, even primary character. The reason is that, many transmedia narratives, beyond being the stories of a character, are stories of a world. In this sense, particular attention should be paid on building the episodes on such a structure that can reveal more than one chains of events and adaptable to different modes of media; and, each episodes should have the characteristic maintaining the harmony of the story world (Long, 2007: 48).

It is essential that proper channels are determined in order to transfer the created story world, characters, and events in that world effectively. The decision regarding which dimension of the story will be presented on which channel is related with the advantages and features of the channel. In cinema the atmosphere is movie-oriented and the effects of audiovisual elements are increased; in books verbal power is at the forefront and readers are enabled to envisage the story; in games the player enters into the story world personally and explores it on his own. In order to enclose the consumer with story and capture different consumer groups it is of high importance to benefit from proper channels as much as possible.

In building transmedia storytelling world, film, television, websites; arg games like World Without Oil; video sharing sites like YouTube; social networks like Facebook; LinkedIn, Plaxo; forums that enable online discussions and messaging; wiki sites like Wikipedia that provides with encyclopedic information; social virtual worlds like Second Life; game series like World of Warcraft; and social network and micro blogging services like Twitter and Yammer can be used (Edmonds, 2010: 36-37). In this sense, several merchandising products especially novels, comics, motion pictures, television series, anime, websites, micro sites, blogs, games, activities, meetings, costumes, figures, and many digital, online or offline applications can be used to transfer details regarding the transmedia storytelling world.

Each narrative and franchise product taking place on different channels are parts and byproducts of the main story. Each narrative contributes to the story world with its content, and unique features of the channels, through which story is transferred. Franchise products that enrich the story world can include information about characters, biographies, maps that show where a particular fact emerged, or timetables
showing when a fact emerged, extra parts on DVDs, comments of producers, forums that enable fans to discuss, current news transferred via RSS, txt, or e-mail about future products, stores from which franchise products can be ordered, and similar applications (Long, 2007: 143).

As figure 3. shows, transmedia world is composed of ‘franchised’ products containing the main story, which is transferred via a certain channel, and narratives enriching story world through different channels. Every narrative has its own value,
and it contributes to the whole of the story world. Which narrative is main product, which is byproduct are expressed through primary and secondary elements of the story world. With reference to Matrix, it is seen that films are primary elements; comic books, games, anime, and others are secondary elements; with the consumption of secondary elements, a better understanding of story world and films, which are primary elements, is provided (Long, 2007: 40). However, audiences can understand the storyline and chain of events only by watching movies, without consuming secondary elements.

The fact that transmedia products have primary or secondary elements is also related to the phases of story world. In fact, taking main story to different dimensions also leads it to be presented as a new product. As figure 4 shows, a triple classification is made for products that emerge in relation with story in the fiction world. Products of story world called as ‘Canon’, ‘Apocrypha’ and ‘Fanon’ can be explained as the following:

**Figure. 4. Products of Story World**

**Canon**: ‘Canon’ means the original world and main product constituting the main story. In this sense, Canon is the first step of transmedia storytelling; in other words, the process of transmedia, and the basis of other products of the fiction world. First presentation of the story means proving the main product. The products presented at Canon stage are the main products of the story world. That is, Canon, states a group of text that is accepted by fan groups as a legitimate part of the franchise world, and effective in reviews, discussions, creations, and developments regarding the story (Jenkins, 2006: 281).

**Apocrypha**: ‘Apocrypha’ contains the extended world and byproducts stemming from different dimensions of the main story. Due to its parallelism with Canon, the boundaries of Apocrypha sometimes become indistinct. It includes alternative stories, in which different dimensions of the main story are presented. Apocrypha is not a completely independent creation; it is an extended version, in which new dimensions are included, of the original world and composed of byproducts of the main story.

Therefore, all other products, to which side stories resulted from the main story are transferred, are in the scope of Apocrypha, the second stage. At this stage, different dimensions of the story world are transferred via different channels, and a new product
is presented to consumers. To maintain the feature of Apocrypha, byproducts should be produced by creators of the story world.

**Fanon**: Fanon, third output of the fiction world, is totally independent from main product and producer; and, it contains products produced by fans of the original product. More clearly, independent narratives, which are related to story world but produced by fans without the control of producers, take place at Fanon, third stage of the fiction world.

In addition, productions made by fans can be checked by the creators of the story from time to time. In fact, it is even possible that creators of original world are impressed by Fanon products. As a result, fans can contribute to the story that they admiringly follow; they can even shape it.

Consumers, who get strength from digital world and social networks, interpret the story world with their own imagination; they add different dimensions to it and share them with other fans; as a result, fan fiction products emerge. A transmedia story at this stage is embraced by consumers and its self becomes alive through sharing.

Sincerity is the most important feature of Fanon products. Because they are designed with the spirit of amateur and shared on non-for profit purposes, they create a sincere and non-sophisticate perception. Another determinant feature of Fanon products is their stance. Because they are sincerely based on the main story with sympathy; they add to the story by sticking to the main chain of events, and help extending the story world.

Analyzing the stages of the story world with reference to Star Wars case one can see that, six movies that were ran on motion picture screen are Canon; DVD extras related to the series, products like television series, comic books, book, game, animation, and figure are Apocrypha; and, productions like adventures and stories about characters written and created by fans are within the scope of Fanon.

Star Wars is an interesting example especially regarding Fanon productions. Star Wars fans re-interpreted and reproduced the movie for several times through the forms like, film, animation, dough, puppet, and toy block. In this sense, it is known that there is a conflicting relation between George Lucas, creator of series, and fans. In 1997, when Lucas claimed that he was not content with the original version of the movie, and produced a short version; and made a trilogy in 1999, Star Wars fans thought that their childhood was stolen and it meant that they were betrayed. In fact, the documentary film entitled, The People vs. George Lucas (2010) directed by Alexandre O. Philippe, is like a culture research, which is about this conflicting relationship that has been extended for 30 years (http://www.istanbulmodern.org. tr/sinema/gecmis-programlar/yildiz-savaslari-fanlar-hucumda_777.html; 02.02.2012).

Doctor Who, which is one of the cult series of BBC and television world, is one other forerunner and successful examples of the usage of transmedia storytelling strategy. Doctor Who, which began running in 1963 and continues to be popular today, is important regarding transmedia storytelling due to its created universe and characters, chain of events and channel-caused extensity. It is possible to analyze the transmedia adventure of Doctor Who, which is about a time lord who is known as
‘Doctor’ and comes from Planet of Gallifrey, within a chronologic order from the narratives when it was first produced to modern narratives of today when it started running again (Evans, 2011: 23-26).

In this regard, it was aimed to spread the series to out of television formats with the first broadcast period applications. In order to actualize that purpose the stories broadcasted on television were transferred to press media and adapted to novel. The story world was extended with movies, which clarify the general features of characters and story -Doctor Who and the Daleks, Daleks’ Invasion Earth: 2150 A.D.-, novels, and radio plays. Also, audiences were enabled to create their own stories through board games and figures.

Surprisingly, Doctor Who was discontinued broadcasting in 1989; it began to re-run in 2005 and resumed on transmedia storytelling adventure. The difference between new and first broadcasting periods is that the story world was enriched through stories transferred via online and mobile platforms. Within this framework, popularity was gained also on online platforms through animation websites, interactive games, and video clips; and consumer of the new era was reached successfully. The existence at digital world was supported through narratives that can be downloaded to mobile phones.

The most important feature of transmedia storytelling strategy of Doctor Who is the fact that previous and subsequent applications are both independent of each other, and interdependent. Namely, it is possible to consume today’s stories with pleasure without consuming first period’s products. On the other hand, new presentation of the story integrates with the old one, which prevents a possible feeling of discomfort and paves the way to consume the other part of the story.

With reference to Doctor Who example, primary and secondary characters of the story draw attention as effective components of transmedia storytelling strategy. In this sense, fictions were about primary characters, like Doctor Who, as well as secondary characters; and their adventures. Even Tardis, which is the machine allowing Doctor to move in space and time, was situated as a separate character within the storyline, and functioned as a basic element of the mobile application.

Doctor Who, which was listed by the Guinness Book of World Records as the most long-standing science fiction program of the television world, (http://news.bbc.co.uk/2/hi/entertainment/5390372.stm, 28.09.2006); supports and enriches the dream worlds of consumers through the plotline that has been developed from past to present, secondary products that it offers, all characters with their styles and pasts, and adventures of these characters; and, encourages consumers to create their own stories (http://www.bbc.co.uk/doctor-who/comicmaker, 03.01.2012).

Considering Doctor Who, which started as a television series and became widespread on many platforms, within the framework of transmedia storytelling strategy from the perspective of story world; weekly episodes that are featured on television are considered as Canon, while, online and mobile applications are considered as Apocrypha. Doctor Who, which has wide fan groups, stands out with Fanon products, too. Fans share their Doctor Who stories through clubs and forums.
that they created, and via social networks; and, from the page on BBC website the creators of the story encourages fans to create. Fanfiction products enable the Doctor Who world to reach more people, and draw the fans in the process. Fans sometimes create fictions over existing characters; sometimes they put themselves as the main character of the story. With its extensive world that is open to experience, Doctor Who continues to be popular today as in the past.

Transmedia storytelling means to create a story universe that is shaped by the existence of several narratives depending on a story world. Therefore, to establish a bond between stories, it is necessary to develop a fiction, in which every narrative is consonant with each other and mutually complementary, and put relevant elements in narratives. For these reasons, by referring between narratives, putting elements that can create new narrative, or leaving spaces in stories, products are interlocked to the main story from a certain point through a new narrative.

In transmedia storytelling strategy leaving missing points in the story serves for arousing interest regarding these points (Long, 2007). Each new narrative, transfers new knowledge and finds the proper piece of the story, if the whole story is considered as a puzzle. As a result, consumer is drawn into the process and becomes consumer of the whole story in proportion as he is the consumer of each story. With reference to Star Wars case, first three films of the series put a question mark in the minds of audiences regarding how Darth Vader, who is one of the primary characters, passed to the dark side, how clones emerged, and how the state of war developed. These missing parts basically constituted the contents of the next three films. Different ‘franchise’ products were used to transfer information regarding characters’ past lives, spaces, and technical features of used tools and guns. In fact, the interest in Star Wars universe is still in fashion, which enables new productions. In this regard, transmedia storytelling is a process that has an infinite wealth. As long as producer’s desire to earn money, and consumer’s interest and passion continue, transmedia storytelling can continue its existence.

On the other hand, in order to maintain continuity and present new ‘franchise’ products, it is of high importance to process the fiction artfully and leave missing points that are balanced and do not disturb the story as a whole. In this sense, missing points should not prevent consumers from understanding the story; they should encourage consumers to reach different narratives.

Leaving and explaining missing points features of transmedia storytelling can be elaborated in the example of Sex and the City. Sex and the City, based on the novel of the same name by Candace Bushnell (1997) aired between 1998 and 2004 as television series. Six seasons of the show, which was about entertainment, fasion, and friendship, aired and the show became a phenomenon. The legend of Sex and the City adapted to the motion picture screen in 2008 and 2012 by Michael Patrick King. One month before the sequel comes out, Candace Bushnell’s novel, ‘The Carrie Diaries-Meet Carrie Before Sex and the City’ (2010), which is about the beginning of the story, was launched. Bushnell’s second novel, ‘Summer and the City-Carrie Diaries 2’ (2011) followed the previous one, which was about the times when Carrie Bradshaw was only Carrie; in other words, a town girl. These books are about the earlier period, which was
not covered in television shows and films; that is, these novels have the characteristic of prequel and they are at the stage of becoming a television project led by CW and Warner Bros channels. As Sex and the City example also reveals, transmedia storytelling strategy functions according to leaving and explaining missing points. However, missing points do not have to be in story’s linear time flow. In this sense, it is possible to explain turnarounds and missing points in past.

Transmedia storytelling is a strategy; as each strategy it needs to be planned, implemented, and monitored. Therefore, to create transmedia storytelling world it is essential to put all necessary elements together with a strategic and holistic approach. All elements including, story world, spaces, characters, storylines, missing points, side-stories, media platforms, channels, and franchise networks should be designed and performed in a series of network extending from today to tomorrow; rather than random efforts. Figure 5. shows an example regarding the process of building a transmedia storytelling plan.

**Figure 5.** Plan Sample of Transmedia Storytelling Strategy

**Source:** Pratten, 2009.

A transmedia storytelling plan is a road map showing the steps required to transform an existing scenario into a transmedia story-telling project. In fact, this plan
bases on input and costs like present resources, consumer needs, marketing needs, and the theme and type chosen by producer. The flow of the story depends on some factors such as story world, characters, and chain of events. After figuring details regarding these factors, next step is to think about how to transform these factors into other formats like film, game, and activity. The output of all these will be a project that is structured with scenario of main story and ‘franchise’ products based on the story (Lefever, 2010: 4).

In the process of transmedia storytelling it is essential to be planned and programmed. On the other hand, producer’s plan will be different according to the conditions of product, brand, target group, and market. In this regard, it is not the case that only one strategy and only one method are correct and proper. Although it is not correct to present generally accepted strategies, it is possible to summarize transmedia strategies with reference to transmedia storytelling examples that has been applied so far now (Scolari, 2009: 598).

• Interstitial Micro stories: Interstitial micro stories are small scaled stories enriching the narrative world -diegetic world- during the season break. These texts are closely related to macro story; their existence contributes to the story world. Comic books, online clips, games, and mobile episodes -mobisode- are examples of this strategy.

• Parallel Stories: Parallel stories are other stories developing at the same time with macro story. These texts complete macro stories. Parallel stories can be transformed into byproducts.

• Peripheral Stories: Peripheral Stories are stories that are linked with and deployed around the main story. Interpreting from a metaphorical approach, they can be considered as the satellite of the main story. These stories have a weak relation with main story; they can be transformed into byproducts.

• User-Generated Content Platforms: User-generated content platforms stand for the platforms, on which fan-generated contents are presented. Blogs and wiki sites can be counted as examples within this scope. User-generated content platforms can be evaluated as story-creation machines enabling users to get involved in fiction world and enrich it. They should particularly be considered for their potential and for being clear resource.

In the process of developing and applying transmedia strategy; in other words in the process of building and carrying the road map, transmedia story creators should pay attention to some components like, creating an extensive story world, using multimedia platforms systematically, and catching points of intersection of marketing targets. In this sense, following points should be considered while implementing a transmedia storytelling strategy (Huang, 2009: 13):

• Stories that have deepness should be created. Therefore, it is essential that the story can extend both horizontally and vertically. Horizontal extension means that story spreads among different media, networks, and users; vertical extension is the case when the story progresses in depth and creates permanent connections.
• Each narrative should add value to the total experience; yet, it should not be presented to consumers obligatorily; in other words, it should not be imposed. What is important is to make each narrative without forced consumption, in a way that supports the main story. Each piece should help shaping and explaining the meaning of the whole. In addition, it should be possible to consume the story without putting pieces together.

• The power of fans should be accepted. Internet and social media provide fans with power and authority; and transform the relationship between creators and target groups into a real time dialogue, and sometimes into cooperation. Fans can show their liking and criticism through many ways including contents, blogs and forums that they generate; and social media platforms. For this reason, content generators should approach to fans not as consumer of narratives, but co-creator of them.

• Not only one story, but a single universe should be created. Therefore, it is important to create a wide living universe taking part in a story; not a story taking part in a world. Apart from entertainment industry, the brands using transmedia storytelling should also consider this. In the stage of building a brand story, there are several ways to create a world surrounding the purposes of users. This world can be a fantastic world like in the case of Coca Cola’s Happiness Factory campaign. It can also be the real state of the world, in which we live, like in the case of Dove’s Real Beauty campaign.

Transmedia storytelling is a modern storytelling technique that is becoming more preferable day by day, and began to be used more widely by media industry. This technique that has features parallel with the new age’s basic characteristics shaped by postmodern effect, continuing to evolve due to its dynamic structure; requires a strategic perspective. Therefore, it conditions an extensive, holistic, long-term, and detailed approach. These developments cause to emerge fields of expertise like storytelling, transmedia creativeness, and transmedia strategist.

The interesting point is that this interest is not limited to media and entertainment sectors, and marketing communication professionals. The reason is that users, who were consumers in past, are included to the process and they have a power, which may not be assumed by produced, of directing story as they wish. As a result, it is practical to analyze the benefits of transmedia storytelling technique as an increasing trend and a marketing communication strategy. Thus, it is possible to elaborate the power and all dimensions of transmedia storytelling strategy in a more effective way.

**ADVANTAGES OF TRANSMEDIA STORYTELLING STRATEGY**

Cultural and social transformations set off by technologic developments, penetrate to all living space. This global process, forms of business and entertainment, communication, and consumption habits, lead to the emergence of a consumer profile, which is different from past. Developments result in change of target group and market structure of media content producers. In this sense, both products and their form of presentation take the shape according to the codes of the current period.
In new media order, which is parallel with the dominant cultural and technologic structure, traditional communication strategies are no longer sufficient. In such a case, media industry, like all consumer-oriented business lines, needs a communication and interaction based approach as well. Besides being appropriate and compatible with modern culture, transmedia storytelling is such a strategic application that can actualize marketing communication targets of producers, who want to reach new consumers and connect them, and increase competitiveness potentials. At this point, it is possible to summarize advantages of transmedia storytelling as follows,

- Transmedia storytelling is a technique that has the power of appealing new media consumer. In fact, media consumption habits become different depending on innovations through the change; and, a new media consumer rises. Considering new and old media consumer, it is seen that there are so big differences that can be described as opposition. The old media consumer is a passive individual, who is generally at the position of audience. He acts predictably due to his constant structure, and he is stable. Being isolated from social life, leads him to be perceived as quiet and invisible; and to act agreeably and obediently. Because of these reasons and nature of traditional media environments, old media consumer is subject to manipulation.

<table>
<thead>
<tr>
<th>Old Media Consumer</th>
<th>New Media Consumer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passive</td>
<td>Active</td>
</tr>
<tr>
<td>Audience</td>
<td>Participant</td>
</tr>
<tr>
<td>Stationary</td>
<td>Migratory</td>
</tr>
<tr>
<td>Predictable</td>
<td>Unpredictable</td>
</tr>
<tr>
<td>Stable</td>
<td>Wanderer</td>
</tr>
<tr>
<td>Isolated</td>
<td>Open to interaction and social connection</td>
</tr>
<tr>
<td>Quiet and invisible</td>
<td>Noisy and visible</td>
</tr>
<tr>
<td>Compliant</td>
<td>Disagreeable and Resistant</td>
</tr>
<tr>
<td>Subject to manipulation</td>
<td>Difficult to manipulate</td>
</tr>
</tbody>
</table>

Table. 1. General Features of Old and New Media Consumers

Source: Jenkins, table was made with reference to 2004: 37-38

Modern media consumer, on the other hand, is a participative individual. Thanks to his dynamic structure, he can refuse commitment. Therefore, he is a wanderer, and not loyal to media and social networks. The fact that he is involved in social media and his socialization degree is high, results in being open to interaction and linked to the environment. He cannot be adapted to the content presented, due to his noisy, public, and visible structure. He can be disagreeable and resistant. He can control media; in other words, he can direct it. Because of these reasons and nature of new
communication platforms, new media consumer has a characteristic that can hardly be manipulated.

In this sense, being participative and active are the most determinant features of new consumer. In fact, he can resist to what is presented; he not only consumes presented content but also questions it. New consumer shapes contents according to his desires and expectations; and, shares his ideas and comments with others; he even reproduces the content. He does not depend on one channel, but can show up in different media platforms for different experiences. New media consumer is also active in social context; he is a part of a wide social group through digital networks. These features of new consumer led him to have a voice about what is offered; his social power affects embracing or refusing; sharing and liking; or, erasing and destroying the products that are put on the market.

![Figure 6. Types of Media Consumer and Transmedia Consumer](image)


For Scolari (2009) there are three types of media consumer. These types of consumer can also be considered as a chronological perspective regarding media and development of media consumer. In this sense, media consumer of the first group is a consumer of a single text. These people consumed only one single product. For instance, they only read the book or watched the movie of a certain story. In second group, there are people who are users of a certain channel. These consumers consume every single text transferred through a channel. For example, they watch a television show aired every week; or, follow monthly published comic books. Transmedia consumers are in the third group. Transmedia consumers are on the move between the channel and platforms on which the story is presented. They do not confine themselves to only a part of the story, and try to catch all narratives and texts in order to explore the story world.

- Transmedia storytelling is an effective technique to reach a wider consumer group. Because of its multidimensionality and versatility, it has the power of reaching consumers who have different media consumption habits. To reach consumers with different consumption habits through a channel special for them, not only underpins
target advertising but also provides information regarding disposable income of different consumer groups, which are of vital importance for marketing professionals, and the relation between consumption behaviors and generated content (Dijk, 2009: 47).

Using different media platforms makes it possible to reach the groups who are consumers of these platforms; and, to be able to produce contents peculiar to the target group. Therefore, it is possible to evaluate more special markets. In this context, different channels attract different niche markets. Movies and television most probably have the most diverse consumer group; while comic books and games have the narrowest consumer group. A good transmedia application is able to reach a wider consumer group by using the content differently, in different channels. In this sense, each product offers a different experience; and, its potential market cloud further extends with each channel (Jenkins, 2003: 3). Thanks to a successful media distribution, it is possible to reach a wider group of consumer by evaluating each and every market within the market cloud.

Transmedia storytelling is such an application enabling more narrative; therefore, more production. This means more profit for media content operators. Each narrative, which was produced for different channels, is a new product offered to consumer. Hence, it is possible to consider ‘franchise’ system as a brand extension strategy within the framework of transmedia storytelling (Lefever, 2010: 2). According as brand extension strategy, there is no main product in transmedia strategy; main brand is the main story. Flankers, which get strength from this brand’s awareness, image, and reliability; are created; and, extended products are side-stories depending on main story.

Creating new narratives from an existing story enables to generate sustainable income through new products introduced to the market. With reference to the Star Wars case, the logic of sustainable profit can be interpreted more efficiently. When the first movie of the world was released in 1977, the box office earnings was 1.17 billion dollars; while the cost was 13 million dollars. For more than 30 years this success has been a phenomenon, which continues to be through products like the following 5 movies, DVDs, toys, games, and books. Star Wars franchise enterprises brought in more than 22 billion dollars in total (Greenberg, 2007). In fact, even today franchise production related to the Star Wars universe is continuing; this stems from the facts that an extensive story world, a firm story, strong characters, complex fiction, and narrative network were created; and, all these were introduced to consumers through efficient media use. In this sense, a successful transmedia universe should be able to maintain a wide range of narratives; support them through various channels and products; and, on the other hand, it should be independent from its genuine period, be timeless and sustainable.

• Transmedia storytelling is a technique that creates a long-term, extensive, and effective value. This value becomes widespread through social media. Therefore, a correct and efficient transmedia application leads to the creation of brand mythology and brand missionaries (Berelowitz, 2011: 3). On this basis, through transmedia applications not only consumers are influenced; it is possible to include those people
with whom (these) applications are in interaction through communication networks, in which fans are included, to the process. Thus, persuasive impact of the story spreads through networks directly and indirectly, and it is reached to larger groups (Yakob, 2007). Therefore, transmedia storytelling is a global application that processes throughout digital networks; gets strength from marketing by word of mouth and viral effect; and spreads on a global scale.

- Transmedia storytelling is an effective marketing strategy as well as a type of narration peculiar to the modern world. Coca Cola’s campaign called, Happiness Factory can be counted as a successful example regarding the use of transmedia storytelling technique in the field of marketing communication. This campaign, for which a fictional world was created with an original atmosphere, entertaining and dynamic style, and cute characters; is remarkable for its strong visuality, combining Coca Cola marketing strategy and brand awareness, and brand values; and, including transmedia storytelling to the concept of marketing communication.

Campaigns were started in 2006. In the content of the first commercial film, which was made by using animation techniques, people are invited to the Coca Cola vending machine and the magical world inside the machine is introduced, this activity is accompanied by musical show. This commercial film, which was highly liked in Turkey and all around the world, created a wide story world. In fact, the first film was followed by events like, advertising and billboard posters; short-film-like sequels that were longer than the original version, viral behind the scenes, and interviews with the fictional characters of the film. In this sense, the fantastic world in vending machine was followed by game based websites, commercials, the song ‘Open Happiness’ that was on iTunes Top 40 list, and comic book applications; and the story world was extended as much as possible (Berelowitz, 2011: 7).

The world of Coca Cola Happiness Factory was actualized as a total of planned and programmed applications, like every transmedia storytelling world. This world, which was designed in cooperation with Wieden+Kennedy/Amsterdam and Starlight Runner Entertainment, is product of a strategic perspective, and it is composed of several long term details (Burkitt, 2009). Second long commercial film was released in 2007 following the first one. This one had extended the Happiness Factory world, and created connections that will help audiences reach characters easily.

First connection is the globally accessible website, which transforms users into one of the animation characters of ‘Happiness Factory’. Then, comic books released to the market in Brazil; mechanical installation exhibitions in malls in Denmark; and, costumed mascots of characters of ‘Happiness Factory’ that meet consumers in grocery stores in Japan, stepped in. It was possible to trace ‘Happiness Factory’ world, in all countries where Coca Cola is in service. In this sense, within the framework of ‘Happiness Factory’ campaign, which was conducted globally, all the people in the world had the opportunity to connect with the generated world. Culture based localizations and differences according to the size of the market were taken into consideration within the dynamics of campaign.
The world in Coca Cola vending machine kept extending with a six-minute long commercial film called ‘The Great Happification’ released in 2011, and the fifth film with musical-format. The journey, which continued under the guidance of Pepe the narrator, cheer leader Wendy, a puppy, a group of penguin and ‘Mortar Man’, spread rapidly on global scale by releasing from Youtube and Facebook pages, through social networks (Eleftheriou-Smith, 2011). At first, ‘Happiness Factory’ met consumers via animation themed commercial films. It was extended by narratives like brochures, Facebook applications, mobile commercial films, wallpapers, music audio tracks, behind the scene photos, interviews with creators and fictional characters, information videos about the creation process of characters; and it became a universe.

Gomez claims that the biggest stage of ‘Happiness factory’ universe and Coca Cola transmedia adventure is to create a ‘franchise’ mythology. In order to enrich this story world with dozens or even hundreds of hours of material, enough to produce content, an in-depth research was conducted about culture and mysticism, and messages and their themes; then, a franchise mythology was formed as a guide regarding the basic plots like characters, spaces, and history of the fictional world (Burkitt, 2009). To give the message that each and every bottle contains happiness, Coca Cola created such an extensive, widespread and meticulous story. To create the story Coca Cola took the advantages of, an extensive fictional world introducing an entertaining experience; emotionally impressive and cure characters; power of visuality; and efficient structure of media and social networks.

- Within the framework of transmedia storytelling, transferring narratives through cross use of different communication medium wraps up consumer with the story; therefore, the coefficient of influencing consumer increases. The model of transmedia storytelling is in a sense an evolved version of integrated marketing communication model. In integrated marketing communication model the sense of coherence, which is between the messages transferred on different contact points, transforms into a brand community oriented approach and a being transferring different messages -along with an over-reaching strategy- on different contact points (Berelowitz, 2011: 4).

- In this sense, the marketing communication principle regarding transferring same message on each channel, takes on different dimension. The principle to surround the target group with a message through conveying content, which is one of the basic impulses of modern marketing, via different channels, applies to transmedia approach, too. In addition, what makes transmedia applications different is the fact that, instead of presenting same content on each channel, new contents that are compatible with the main message -main story- are generated in accordance with special features of each channel and consumer group.

- Transmedia storytelling is such a technique that makes consumers enjoy consumption through fictional story world and narratives; and, introduces an entertaining experience to consumer. In fact, in this strategy the targets of marketing communication and brand communication are in cooperation with the targets of consumers’ consumption enjoyment (Örnebring, 2007: 459). In modern period, in which hedonism and happiness are elevated, consumers expect to enjoy presented contents and the way they are introduced. For this reason, content producers try to
transform their products into entertaining experience; and, marketing experts create brand stories and mythologies to base the experiences that brands will introduce.

Transmedia storytelling is an effective strategy devoted to transform generated story world into brand story. Brand, is a concept including a suggestion as well as a story in itself. The values of brand are expressed through brand communication; and consumers are introduced with a story about the brand. Story of brand becomes integrated with its consumer and consumer becomes the protagonist of this story.

From semiotic perspective, brand is a tool that can produce and construe a discourse; it can transfer this discourse to its listeners. Brand reflects a meaning; and, it can reveal itself through review-based agreements between companies and consumers. This agreement introduces a series of values to consumers, and makes an offer to be a part of this world. Therefore, brand management and storytelling are closely related to each other. So far now, brands have tried to tell their stories through marketing communication applications. As for the non for advertising fields, brand’s relation with storytelling is limited to production placement. In this regard, transmedia storytelling strategy brought a new perspective to this relation. Transmedia storytelling takes the brands from within the fiction and transforms them into fiction itself; fiction world, which becomes product itself, takes the place of the act of putting product into fiction (Scolari, 2009: 599).

In transmedia storytelling model, there is a non linear brand story. In this sense, a large brand world is built through different channels, each of which contains different dimension -content- of the brand story. Consumers can gather the pieces of the story as they wish (Yakob, 2007). The purpose is to extend the brand experience and create a more fast-moving, complementary, and mutual experience as much as possible (Pate, 2007). Introducing the story with different contents; and, getting it through wandering different channels provide richness of experience and motivate more consumption (Jenkins, 2003: 2).

Brands create a world by using transmedia storytelling; thanks to that brand values are formed and brand expresses a culture. As a result, the brand awareness and reliability increase; and, the brand transforms into a symbol of a life style. Thus, loyal consumer groups, who are identified with the brand, emerge and they gain a sustainable competition advantage parallel with the brand value.

**CONCLUSION**

New generation consumers, who were raised within improved resources introduced by information and communication technology and are more social, active, curious, dynamic, and has higher expectations; are difficult targets to catch. Economic, political, and socio-cultural structure, which changes in parallel with new world order, brings the concept of communication and communication techniques to a different dimension. Rapid changes in technologies modify not only the communication concept, but also marketing concepts and applications. In this sense, storytelling, which unifies consumer and brand on the sense of entertainment and experience, and wrap
them up by creating a fictional world through different media platforms and digital networks; takes the place of traditional marketing tools and techniques. Transmedia storytelling emerging as a technique peculiar to the modern world is an effective marketing strategy for brands aiming to have sustainable competition advantage by meeting the needs of consumers, who have different features compared to consumers of past periods.

Transmedia storytelling means to form a story world extending through different platforms and channels. The characteristics of this world can be counted as limitless and rich. For this reason it is attractive and appealing. Transmedia storytelling surrounds consumer all around by creating a universe composed of stories -each is like a world- and makes the story indispensable for consumer; makes consumer indispensable for story. Consumer holds a view regarding the universe of the story by combining the pieces, just like completing a jigsaw puzzle; he even directly contributes to shape it.

Transmedia storytelling means more than a narration and a marketing strategy. In fact, it can be described as a culture; it can influence culture production mechanisms and can be influenced by them. Transmedia storytelling, as a technique, emerged as a result of developments bringing about the modern world, and it became widespread through being used by the marketing professionals, who aim to meet expectations of the new consumer. Today’s consumers are not homogenous groups of people receiving messages sent by institutions through mass media. New consumers are composed of heterogeneous groups of people who pick their messages; even create contents; transfer these messages to other consumers through channels in their control; have different interests; and involved to different groups. At this point, social media forms a convenient platform for transmedia storytelling applications. The characteristic of transmedia storytelling is to add different dimension to the story and extend it through transferring other channels; social media is very suitable for both purposes.

Within the framework of transmedia applications, social media is an effective tool in terms of delivering main product -Canon-, by product -Apocrypha-, and fan made product -Fanon- to related groups. A new dimension is added to transmedia storytelling applications through social media. Story universe is enriched with new contents, the sphere of influence of story universe is extended; and the story is reproduced within transactional network over and over again. In this sense, social media is particularly effective regarding releasing fan-made products and sharing them with related groups. In fact, like in the Star Wars case, it is even possible for fans to be associated with the story and act like the original creator, even cutout the creator and try to maintain control. Social sharing websites, social networks, blogs, and internet applications enable story narratives to be personalized and shared with other people. As a result, it is mediated to emergence of a culture that is wider compared to past, more dynamic, experimental, participative, and productive, in which consumers are as active as marketing professionals.
REFERENCES


PHOTOGRAPH SHARING AND VIOLATIONS ON SOCIAL MEDIA (CASE OF TURKISH SOCIAL MEDIA)

NESRİN TAN AKBULU

ESİN KOMAÇ KARTOPU

INTRODUCTION

All rights and responsibilities of photographs belong to the photograph owners. Copying, reproducing and distributing the photographs unofficially are not allowed without the permission of the photographer. Copying and using photographs without any permission is considered as a crime according to the laws.

Mankind has been creating, sharing images since their existence… New media serves as a significant platform for this sharing. The most remarkable image sharing is photograph sharing.

“Why do people take photographs and share them?”

The answers of people sharing photographs are as follows:

“Actually, photography is a ‘language’. Photography is a way we use to express our feelings and thoughts. If we want to communicate content, we take photographs. We have the desire or rather the need to share. I believe that people take photographs to express themselves and share these photographs for the same reason.” (Gokhan Korkmazgil, http://www.fethiyefotograf.com)

“Photography is a visual way of expression. When we open our family photo album, we read the stories of our babyhood, childhood, youth years, the ones we were together with and those who left us in time and different places. We see where we came from and where we are going to in photographs.

We share the behaviors, emotions and postures of all living creatures in the universe. We notice the differences. Every photograph is full of emotions. We share

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these emotions by looking at the same photograph. (Kamil ACAR, http://www.fotonol.com)

“What lies beyond photograph taking is to satisfy our souls, prove our superiority and the desire to have this superiority be appreciated by others. That’s why we take photographs and share them...” I think taking photographs is similar to picking flowers in nature, collecting colorful pebble stones on the beach and choosing apples in the market. Or to wear the most beautiful clothes, drive the best car, have the most delicious drinks and food or to have the “best” spouse. Briefly to have the “best” of anything and to show that you have the best of anything. “Self, selfish, selfishness sneakily lie beyond having the “best” of everything; the bad “nature” of the inner self. This is the feeling of having something unique that nobody else has; something more beautiful, bigger, more colorful, more delicious or different from others. This is the feeling that lies beneath having the best of everything. And with a power that dominates all desires; “Look! I have the most beautiful one, I own it... What I have is the most beautiful one”. Taking photographs gives the feeling of having the most beautiful and possessing what is interesting and beautiful even if it is virtual beauty. Taking the photograph of a beautiful view, flower or fruit to possess it; a beautiful person to document an interesting happening; to have our photographs taken or take photographs in a beautiful place we visit mean “Look!... I have seen this, I had the opportunity to see this, an opportunity that some others could not have”. It also gives the chance to remember those moments, those things we once had without sharing with anyone just like Moliere’s The Miser. That’s why we take the photographs of the things we like, the things we find interesting, the things nobody else sees and the things we do not have but we want to have. With the help of these photographs, we document the values that we have and that other people do not have and accordingly we document our privilege. Briefly, the desire to have these privileges all the time and to show these privileges to everyone leads us to take photographs and share these photographs in order to document our superiority we gain thanks to these values. We also demonstrate how wise and how talented we are while experiencing this satisfaction. Finally: “We take and share photographs to feed the feeling of satisfaction and proof... We expect and wish to be noticed and admired by others to feel the pleasure of this experience”. (Korkmaz Gocmen, http://www.foto-no1.com)

Today photograph sharing reaches millions of people thanks to the social media applications that facilitate photograph sharing. Way of photograph taking, showing and sharing has become an integral part of social media and changed in parallel with the development and usage of digital technology. People share their photographs mostly through Facebook, which is one of the social networking sites.

COMMERCIALIZATION OF VISUAL SHARING AND VIOLATIONS

Today’s technological developments provide people with the opportunity to send songs, films or books to their friends by using their computers. People are not aware of the fact that this is ‘illegal reproduction’. Moreover, they do not know that the photographs of their most precious moments can be used by third parties for
commercial or bad intentioned purposes. As a matter of fact, it is possible to see lots of
news that include warnings about sharing on Internet on television, newspapers and
news sites:

“Do not share your child’s photograph on Internet”

Parents sharing their children’s photographs on Internet actually invite virtual
stalkers... Ankara Bar warns experts: Do not send your children’s photographs to
social networking sites. Perverts convert these photographs into pornographic images
with the help of Photoshop. The risks related to social networking sites have been
explained with a report. It was stated in the report prepared by lawyer Sahin
Antakyahoglu that Facebook and similar sites create risks for children. It was told that
parents sharing their children’s photographs on such sites invite perverts. According
to the report, “Child abusers convert children’s photographs into pornographic
images. Thus, children’s photographs shared on site for innocent purposes provide
perverts with golden opportunities”. (http://arama.hurriyet.com.tr)

People whose sharings were violated on Internet express their situation in their own
words.

“I make rag dolls as a hobby. I share these on my personal blog page and shopping
sites (mostly foreign sites) with photographs and stories. Most of my rag dolls reflect
the humorous side of certain characters. I also created a brand for my dolls and
expose my blog and my name on shopping sites by using this brand name. I have not
obtained any patent yet but I’m planning to get one as soon as possible.

2 days ago (on 22-09-2012), when my husband and I were in a famous bookstore in
Kadikoy, I saw the picture of one of the toys I made on the “cover of a book” and I was
really shocked. The picture of my doll was used on the cover of a book written by a
foreign author; same picture was used on the bookmark in the book. I took a look at
the section related to the book cover but there was nothing written about me or the
brand I mentioned. Frankly, I don’t mind my doll’s picture being used in such a book
but I do mind that my name has not been mentioned.”(http://www.hukuki.net)

I have been an amateur photographer for 7-8 years, I generally took pictures on
“The History of Konya” as I live in Konya and I’m interested in history...

I coincidentally saw my photographs used without my permission in 2 magazines
last month. There were 6 photographs of mine... (http://www.hukuki.net/showthread.php?70002-Fotograf-Telifi-Hakkinda-Soru-ve-
Bilgi)

Photographs are one of the most popular means of sharing for Facebook.
Considering the number of photographs uploaded to Facebook every month in 2010,
which was 3 billion, the total number by the end of 2010 reached 36 billion.

LEGAL DIMENSIONS OF PHOTOGRAGH SHARING VIOLATIONS
Fast sharing and content creation on Internet, which has become a new and very effective mass communication channel, have changed the dimensions of communication on social networking sites. People really loved sharing and consuming what other people share. Moreover, they gained the chance to share simultaneously. It became possible to share any idea or content on everywhere with an Internet access regardless of the time and location. It has never been so easy to access information. Fast and easy access to contents and reaching limitless targets have also eased violations of personal rights and intellectual properties and thus made people defenseless.

A photograph violation that was used on Hurriyet Newspaper on 23 September 2012 is as follows:

‘Sharing a childhood black-and-white photograph taken by his/her photographer grandfather on a web site that promotes the city in Mersin, A.O. sued when he/she the same photograph on the display window of a shop. The court overruled the claim for 10 thousand liras because of ‘using a private photograph for commercial purposes and without permission’. However, Supreme Court granted the compensation considering this unauthorized usage as an ‘attack on personal rights’.

Supreme Court Assembly of Civil Chambers (YHGK) decided that a private photograph shall not be used for “commercial purposes without any permission” even if it is shared on Internet. The Court considered the unauthorized use of a childhood photograph shared on a site as an “attack on personal rights”. A.O. gave permission for using a black-and-white childhood photograph taken by his/her photographer grandfather with his/her elder sister in the old Gumruk Square in Mersin in 1964 on a web site that promotes Mersin. A company used this black-and-white photograph on its display window and business card. Seeing this photograph in the display window coincidentally, A.O. brought a 10 thousand-lira libel suit in 3rd Civil Court of First Instance in Mersin by claiming an attack on personal rights.

**District court**

The court overruled the claim stating that “There is no attack on personal rights” with its decision dated 25 September 2008. The decision was as follows: “In this case, the suer gave the photograph to a web site, which was created by people researching the history and culture of Mersin and which gives information about Mersin. Thus, this means that the suer indirectly gives permission to use the photograph knowing that everyone can access this photograph when visiting the web site. The texts under the photograph are texts describing the old view of Mersin. The main purpose in this photograph is not the people in the photograph. Therefore, it cannot be regarded as an attack on personal rights.

**Supreme Court: It Shall Not Be Used**

As a result of the appeal, 11th Supreme Court Civil Chamber reversed the judgment. The decision dated 21 June 2010 was as follows: “It is obvious that the purpose of displaying the photograph, which is the matter in dispute, was related to the
childhood and private life of the sufferer. Despite the court decision, giving permission to use the mentioned photograph on the web site for cultural and promotional purposes does not mean giving permission to other people to use and reproduce this photograph for commercial purposes. It is certain that the photograph has been used for commercial purposes without any permission.

The court insisted but...

Mersin 3rd Civil Court of First Instance insisted on its decision on reversing the judgment on 4 April 2011. The court insisted on overruling the claim by presenting an additional ground that “It is not possible to decide that the photograph was used for commercial purposes when the photograph and texts are evaluated as a whole”. The decision was made after discussing the matter in Supreme Court Assembly of Civil Chambers last Wednesday. The assembly approved the decision that “The permission for using a childhood photograph representing a moment from private life on a web site for cultural and promotional purposes shall not be regarded as permission for using and reproducing that photograph for commercial purposes.” Court’s decision on insisting on overruling the claim was overruled unanimously.

As seen, there are ethical and legal methods of protection for the injured party in case of violations. The lawmaker regards these violations as an attack on personal rights. Here, law of persons is taken into account. Suits for damages, which aim to compensate the damages caused by attacks on personal rights, are among the protective precautions offered by the lawmaker for the injured party. After illegality is proved, violation is prevented and the injured party gains the right to claim for pecuniary and non-pecuniary damages. This is the subject of the law of obligations. ‘Solatium is a way of monetary compensation that must be paid by the damaging party for the compensation of pain and suffering of the injured party due to an attack on personal rights.

Copying, reproducing and distributing photographs are subject to the permission of the photographer. (In case of an agreement between the author and the user, a copyright agreement must be made.)

However, it should be known that all kinds of photographs are under the protection of FSEK. Unauthorized reproduction and use of photographs is considered as a crime according to the Law no. 5846 on Intellectual and Artistic Works. For example, using a photograph that belongs to a certain person on a company’s web site is regarded as an act that violates the Law no. 5846 on Intellectual and Artistic Works and Decree Law no. 556 on Protection of Trademarks.

In case that the photographs are reproduced or published by using the same media by a third party, provisions of law on unfair competition are executed (FSEK m.84/11).

Unfair competition is governed by the provision no. 48 of the Law of Obligations and provisions no. 56-65 of Turkish Commercial Code. The enforcement of provisions of Turkish Commercial Code related to unfair competition does not require that the person involved in unfair competition must be a merchant (FSEKm.84/II). The
duration for the protection of the photographs is determined as 25 years. (http://www.-tfsf.org/haklarimiz1.pdf)

If the taken photograph is regarded as an artwork according to the article 4 of the law no. 5846, the right to use this artwork belongs only to the owner for any purpose according to the article 20 of the same law. This is protected by article 14 of the law no. 5846. According to this law, “The time and style of publishing a photograph is determined only by its owner.”

The lawsuits that can be brought in case of violations of the rights protected by the law on Intellectual and Artistic Works are stated in Articles 66-73 of this law… “Action of Trespass” (FSEK 66, 67, 68) in case of an attack on moral or financial rights, “Actio Negatoria” that can be brought as a preclusion in case of neglecting attacks on moral or financial rights and “Claim for Damages” (FSEK 70) for the compensation of financial and moral damages can be brought (Oztan, Firat s. 616).

THE CRITERIA USED FOR CONSIDERING THE SUBJECT PHOTOGRAPH AS AN ARTWORK

According to the law no. 5846 on Intellectual and Artistic Works, “an artwork is an intellectual and artistic product regarded as scientific, literal, musical, fine art or cinema work that reflects the characteristic of its owner.” According to article 4/5; “Photographic works” are considered as articles of virtu. A photograph must reflect its owner’s characteristic to be regarded as an artwork. Complying with certain fundamental rules of the art of photography is the criterion used to determine whether it reflects this characteristic or not. These rules are categorized as composition components and the components that provide clarity in a photograph.

In order to consider the photograph, which is the subject matter of the suit, as an artwork, fundamental components that provide clarity and composition principles should be taken into consideration (three-dimension, focus point, rhythm, impression of speed and motion, continuation, direction, integrity, harmony, balance, light, contrast, perspective, color, texture, etc.) in the photograph and most importantly, the viewer of the photograph should have the feelings of reality and the photograph should fulfill the technical requirements related to diaphragm, instantaneity, three-dimension, framing, required daylight and a good environment. Courts assign experts for the evaluation. The expert submits his/her report and the final decision is made by the judicial authority.

THE PRECAUTIONS TO BE TAKEN BY THE ARTWORK OWNER

Artwork owner has to prove that the artwork belongs to him/her in case of a lawsuit. The simplest and easiest way to do so is nota-ritization. (It can be stated on the web site that all the rights and responsibilities are reserved by the artwork owner as a deterrent method. [“Tüm hakları saklıdır © All Rights Reserved”] However, it is not as deterrent as it should be because people believe that they will not be caught. Violations can happen at any place of the world.)
In lawsuits submitted to the court, the artwork owner will be requested to prove that the artwork belongs to him/her in case of a violation. In such cases, advanced digital technologies may help the artwork owner to prove ownership by means of various recording formats.

Artwork owner should keep recording formats such as raw, jpeg and tiff. These formats are required to transfer the photographs taken by a camera to a computer. Some results can be obtained by opening this type of format on Photoshop at later stages. These are called exif data. With the help of exif data, lots of information such as the model and brand of the photo camera, the time of the photo shoot, focusing settings of the camera and Kelvin value can be learned.

**CONCLUSION**

Internet has become an integral part of our lives and the fastest means of interactive communication. It not only eased the way to access information but also created a brand new platform to share information. People can communicate with their friends; attend conferences & meetings; send music, video files and e-books; share their photographs on social media by using their computers and mobile devices. They are unmindful of the ethical and legal aspects of this sharing thinking that this is just personal sharing. Actually, sharing artworks is ‘illegal reproduction’ and is regarded as ethical and legal violation. Every country has some legal arrangements to protect the personal rights of artwork owners and people sharing. According to the law no. 5846 on Intellectual and Artistic Works in our country, such an action is considered as a crime. In case that the artworks are reproduced or published by a third party, unfair competition provisions are enforced (FSEK m.84/11). Unfair competition is governed by the Article 48 of the Law of Obligations and Articles 56-65 of Turkish Commercial Code. Today, there are developments in creating robot software that can immediately detect sharing a copyrighted artwork on a computer with the purpose of finding pirated copies. Such software will start to be used shortly.
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ANALYZING AND UNDERSTANDING THE CHANGES IN MEDIA PRODUCTION AND CONSUMPTION CARRIED BY IT

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INTRODUCTION

Changes that occurred at the beginning of the 21st century heavily influenced physical and cultural productions within media organizations. ICTs provided alterations in the production and consumption processes of media narratives.

Media production processes were especially influenced by the changes undergone by digital technologies. Who would have told us 10 years ago that US news weekly Newsweek would declare its print edition obsolete and replace it for a version that is exclusive available for tablet computers and other online gadgets, would be considered losing his or her mind. Newsweek took this decision because they expect that on the long run the audience for an online only magazine would be bigger and not less important more profitable. UK daily newspaper The Guardian is seriously considering making the same switch in the coming years.

From Hollywood movies to TV shows, from hard news to people magazines, the content production process is exposed to drastic transformations. For Caldwil (2008) and Alvares & all. (2013), such transformations occurs much more in meaning production process. At the end, since communication boundaries loses their clarity, roles of the producers and media users also change. Communication tools turns more and more effective, less expensive, and easier to use than in the past; access and collaboration are increasing, and we are evolving from being mostly media consumers to include many media producers – or ‘produsers’, as the current jargon calls it.

In short, the borders between media turn more and more fuzzy and the role of producers and audience are shifting. In order to deconstruct the dichotomy between production and reception, this paper consider the narrative as a whole in transmedia storytelling. But what is transmedia storytelling exactly and how does it change the way we produce and consume media?

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TRANSMEDIA STORYTELLING vs. CROSS-MEDIA

In order to pinpoint more precisely what the definition of transmedia storytelling is, it is useful to clarify the difference between "transmedia storytelling" and another similar concept: "cross-media".

Cross-media is the exact same story told via different channels (only altered to fit the rules of the medium), while in "transmedia", every channel tells its own unique part of the story. The following schemas help to better understand the difference between the two concepts:

**Cross-media vs. Transmedia**

The movie Eat, Pray, Love, with Julia Roberts is a good example of cross-media storytelling.

The movie is basically a screen adaptation from Elizabeth Gilbert’s novel. It is the same story in a different form. No additional narratives are added.

In 2003, Henry Jenkins introduced the term "transmedia” to better analyse and understand the changes in media production and consumption carried by IT. He described "transmedia storytelling" as "a story unfolding across multiple media platforms with each new text making a distinctive and valuable contribution to the whole" (2006). Contrary to cross-media, according to Carlos Alberto Scolari (2009), transmedia storytelling is a narrative structure that expands through both language (verbal, iconic, etc) and media (cinema, comics, television, video games, etc.). Geoffrey A. Long graphs Jenkins's transmedia narrative as follow:

As you can see in the above graph, transmedia narrative interactions enhance people reading experience (across multiple media) and encyclopedic expanse of information (a Henry Jenkins criterion of this new mode of storytelling) alter traditional representation of the fiction as a whole. Although each component can be experienced individually, they all clearly exist in relation to each other in the larger transmedial story. Therefore, if an audience member can consume individually the games, the films or the comics… the connections between other media forms improve the transmedial experience as a whole (Long, 2007, pp.15-16).

The B-Western TV series Hopalong Cassidy is a good example of a transmedia narrative. In 1948, when the B-Western started to go out of fashion after World War II, William Boyd (the actor who played Hopalong Cassidy in the TV series) bought the rights to the dying TV series and everything related to it for $400,000. He took the TV serial and expanded the story via every possible media platform he could find. He wrote new Cassidy stories and told those stories via television, radio, newspapers, comics, records and books.
For every medium, William Boyd made new and exclusive narratives (Westenberger, 2010). He turned the over 60-year-old Hopa-long Cassidy into an international media phenomenon thanks to transmedia storytelling techniques. This example is an important one since it provides one of the first examples of a certain narrative strategy used in television series: seriality and intertextuality. This strategy is not about just one story, for just one media. It is about constructing worlds that can support the augmenting and stretching of multiple characters and multiple stories across multiple media.
Walt Disney Studios was one of the first to understand this phenomenon: children who love the characters from their cartoons and animated movies would ask their parents to buy toys, books and other merchandise that portrayed their favorite characters. A documentary broadcasted on the French channel France 5 on October 10, 2011 depicts this well:

Source: [http://documentaires.france5.fr/documentaires/histoires-de-jouets](http://documentaires.france5.fr/documentaires/histoires-de-jouets)
The documentary Histoire de jouets (Toys’ story) illustrates Carlos Alberto Scolari’s multiple implicit (trans) media consumers.

Carlos Alberto Scolari differentiates three kinds of multiple implicit (trans)media consumers which can be classified according to their relationship with the media:

1. "Single text consumers": people who only play a game or read a novel and do not take into account the total geography of the fictional world.
2. "Single media consumers": consumers who experience the world by watching the narrative world on TV each week or by watching DVDs.
3. "Transmedia consumers": consumers who participate in the narrative world in different media and language. (2009)"

But a fixed formula that defines the relationship between consumers and the stories they consume via media is hard to make. Hedonistic dimensions play an important role in the way people consume and participate in transmedia storytelling. Morris B. Hol-
brook & Elizabeth C. Hirschmann (1982), two specialists on behav-ioral studies, have already argued while analyzing consumption how it is important to take into consideration feelings, fantasies and fun. This also explains why a standard formula that defines the relationship between an animated game avatar, a living actor and a verbal characterization does not exist. Neither does a simple intertextual reference between them.

Today, stories can start their lives in many forms. It can begin as a book (Rowlings’ Harry Potter), film (Star Wars), television series (StarTrek), cartoons (The Simpsons), graphic novels (Spiderman), or video games (Angry Birds) and spread to other media and genres, together with all kinds of merchandise.

**WHEN DIFFERENT NARRATIVES MEET**

If we explore the game universe as a collaboratively created, socially networked intertextual digital hyper-object, we can usefully focus on the game Angry Birds. Briefly, in this game, the birds need to destroy the pigs and their fortresses, since they have stolen their eggs. But while talking about this game, it is important to focus on the elaboration of strategies of transmedia diffusion in order to reach audiences. We have to explore Angry Birds’ game universe as a collaboratively created, socially networked intertextual digital hyper-object since the game has been downloaded more than 500 million times since its first release in 2009. Therefore, Rovio (the Finnish company behind the game), announced first to have plans to make an Angry Birds movie. However, on (social) media news website Mashable, Rovio later announced to write a new story line since nobody would watch a movie in which one could see for more than an hour birds destroying pigs. At the end, in 2011, Angry Birds and the animated 3D-movie Rio joined forces.

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1 For more details: http://www.reuters.com/article/2011/11/02/us-rovio-
   idUSTRE7A137Q20111102

2 In the movie, a blue Parrot of a species about to be extinct, has to travel to Rio de Janeiro in order to be able to mate with another blue parrot and save its own species. The city parrot never learned to fly and that brings him (and the other parrot) in all kinds of trouble. Close to the end of the movie they end up being caught by a bird trader. As today it is the case with every 3D-animated movie, Rio was accompanied by a set of computer games for pc, xbox and playstation. In these games people could play all kinds of Mario Party-like games with and against their favorite characters from the movie. The interesting thing about Rio was, that prior to the release of the move, an interesting mobile phone application was released: Angry Birds Rio: the storyline of Rio mixed with the gameplay and storyline of Angry Birds. In the game, the Angry Birds don’t try to destroy the green pigs as they usually did. The birds are in the storage barn of the bird trader from Rio, trying to liberate the capured birds (with the liberation of the two main characters of the movie as ultimate goal), by destroying their cages.
Genre-hybridisation and transmedia narratives: The case of Angry Birds in Rio

The two transmedial stories meet and mingled. It was clever deal between two transmedial story producers to use the strength of each other's storylines to promote two products: the movie Rio in the first place, and Angry Birds in its slipstream. By passing over closed and static boundaries of a single media, Angry Birds in Rio draw the audience into potentially infinite ongoing narratives riddled with intertextual references and allusions creating layers of meaning.

Angry Birds Rio is not the only encounter of different transmedia storylines. For instance, in the South Park episodes “Cartoon Wars I & II”, three transmedia storylines meet: South Park, Family Guy and The Simpsons. In these South Park episodes, Family Guy is planning to broadcast an episode in which the prophet Mohamed appears. In this South Park episode Eric Cartman tries to get a fictional episode of another animated tv-series Family Guy in which the prophet Mohamed appears pulled of the air. In this attempt he gets help from Bart Simpson (one of the main characters from The Simpsons).

The episode is a direct reaction on the case of the Danish cartoonist Kurt Westergaard. The television network broadcasting hesitates to air the show. Eric Cartman, one of the main characters of South Park, hopes that they will cancel the episode since he hates Family Guy. His theory is that, as soon as one episode is cancelled, the whole show will soon be cancelled. His friend Kyle wants to do everything in his power to keep the show on tv. Kyle decides to go to the television network to convince them to air the show. Cartman acts like he supports him, and joins him on his trip. During the trip Cartmans real intentions become clear, and the trip
turns into a race who reaches the network directors first. In his race and fight against Kyle and the tv-network, Cartman gets help from Bart Simpson, one of the main character from The Simpsons.

Bart Simpson (hating Family Guy) appearing in South Park episode “Cartoon Wars”

Source: http://i32.servimg.com/u/f32/15/02/21/76/bart10.gif

In an age of technological, economic, and cultural convergence, the ever-growing kinds of media we have at our disposal makes it easier for media producers (no matter if they are professionals or amateurs) to produce transmedia stories. However, for creating a transmedia narrative, one needs to go a step further than thinking in terms of different platforms and their borders.

THINKING BEYOND PLATFORM BORDERS

In a transmedia narrative, the platform is of secondary importance. The often strict borders we created between media channels need to be crossed (and in some cases even broken down) in order to create a true transmedial narrative.

For instance, cooking or sports events are more than a television format: they are a kind of social ritual. If reality shows are not seen to be as intellectually challenging as a documentary or a political discussion program could be; however, they give interesting insights into how television formats can work beyond genre and platform borders: People become involved in the show, they tweet about it, visit the official website but also several parallel “fan” website for exclusive content not yet shown on television. Just like people follow their favorite sports club, they follow and discuss it using every possible channel available to them. They participate in the mediated world in different media and languages. But the question of how a ‘traditional media’ such as television draws in its viewers still remains.

In fact, Umberto Eco tried to answer this question in 1983. In his article «TV : la transparence perdue », he made an opposition between what he calls paleo-television
and neo-television. For him, during the paleo-television era, which started in 1955 and lasted until 1980, public television (France Television, BBC, ZDF, TRT, etc.) had mostly a pedagogical discourse and broadcasted a mixture of fiction and information.

The neo-television era started in the 80’s with the emergence of private channels (for example RTL or Canal+) and made television more fragmented (as with the broadcast of videoclips on MTV): people started to “zap”, while at the same time, television cultivated a closer relationship with its audience and broadcast a mixture of fiction and information. However, nowadays, the opposition between paleo and neo-television is almost obsolete. Television involves a multiplication of narrative programs, screen fragmentation, and an acceleration of narrative speed.

Chef Gordon Ramsey’s reality show Hell’s Kitchen is a good example of this. Unlike classical cooking programs, it is not about food or hidden advertisements for consumer goods. The core ingredient of the show is the competition between the professional and amateur cooks trying to be the best and win the show. Just like in a sports match, the viewer gets involved, picks his or her favorite character, and agrees or disagrees with the jury. This competition entices viewers to watch the show every week, just as they would follow their favorite football club. Even a website is dedicated to Hell’s kitchen fans:

![Screenshot of Hell’s kitchen community website](http://hell’skitchen.community.fox.com/)

At any moment of the day fans have the possibility to connect to their program. While the history of fandom is long and storied, never before have fans (of television, cinema, games, sport or celebrities) operated in such a hypermediated environment as exists in the contemporary world. Just as cultural texts use multiple medial platforms, so too do their fans have access to and utilise this multi-plicity of platforms to reify and display their commitment to the objects of their fandoms. While in the past, the audience was merely seen as a passive receptor, today (s)he is more and more seen as a story co-creator. Producers have the possibility to connect to an ‘expert’ global niche audience with more imediacy through the internet, engaging virtual communities, crowd funding and fan building initiatives in a variety of social media landscapes.

Transmedia narratives aim to create a user community and to be consumed (and created) in multiple ways. As a result of the new transmedia narratives, the closed and static boundaries of television (but not limited to television) turn more and more unstable and fuzzy.
TV program creators no longer write one story for television only. They write narratives which are from the beginning are meant to be transmedial. Screen writers are constructing a multi-medial world (involving both new digital media and old media) that provides space to follow, augment and develop multiple characters: worlds that they can explore, spread and drill. They are making narratives that replicate via different media channels and enables spectators to follow and influence them. This development shows that television is undergoing a change from spectatorial culture to participatory culture.

In order to understand modern media culture and the new media sphere it brings, academics need to have deeper insight in how fans actively participate in media productions and the way they form communities. It is important to realise that fandom goes deeper than just adoration. Fans do not only take part in debates about the object of their adoration. They extrapolate existing storylines or even create their own new ones. This is what David Marshall calls “massaging [a] text in to something larger” (2002, p.69). In this new method of creation, production, distribution and financing, digital technology process allow the intensification and elaboration of the intertextual matrix. In his book The New Intertextual Commodity (2002), Marshall argues that media productions (e.g. television programmes, books, computer games) are cross-referenced in refined way through-out the whole entertainment industry (e.g. magazines, tv program-mes, newspapers, websites). The audience learns about a narrative not only by following the main storyline itself, but more and more via its associations in other cultural forms (new products, from remix to media content share).

Studying narrative worlds is often done with the preassumption that the researcher has a complete overview of this world. Studies of cultural productions which use ICT to diffuse their narrative often focus on the commercial aspect of the outlet. They often have a predefined world in mind in which products are being sold. A good example of this is the Matrix case of Jenkins. In his example, infor-mation about the narrative (and associated products) are spread via different narratives via different channels. But transmedia narratives and convergence are not just a technique aiming to sell products. Convergence can also be found in other fields than the media industry.

Since consumers of a certain narrative take part in the same transmedial world, convergence also happens between users. Stor-ylines intertwine. When studying transmedia narratives it is im-portant to keep the level of user participation into consideration. Not every user is involved in the same level. The way they interpretate the narrative on a certain media channel influences the way they look at the narrative in another channel. In this sense, there is no such thing as one transmedial narrative. Every user creates his own transmedial world and it is impossible to have overview of the 'complete' narrative (Jenkins, 2004).
TRANS_MEDIA, MORE THAN A TECHNOLOGICAL END-POINT

Creators do not longer just write just one story, just for one media. Now, they are constructing worlds that can support the augmentating and stretching of multiple characters and multiple stories across multiple media.

As scholars, it is crucial to analyze the various processes in modern culture and the new media sphere, by virtue of fans’ active attitude to mass media, their practice of community formation and their engage-ment in the media industry. It is a truism, but it pays to reiterate that in this age of digital fandoms, the distinction between producers and consumers is no longer sacrosanct. Fans not only participate in debates about the media text(s) that are the objects of their fandom, but they also create cultural texts of their own—particularly, videos, fiction, games—that further the original text either by corresponding to it or deviating from it in imaginative ways.

The study of the construction of the audiences must take into account the degree of involvement of individuals, the participatory part in the construction of the apparatus themselves. Interpretative models that the users carry from one media to another and which help them to give sense to their practices must also be considered here. That is why we can say that “the transmedial narrative is a virtual possibility that only exists within the peculiar, personal and always incomplete actualization by the users (because it is impossible to see everything“. This is the case of the Matrix universe, an example used by Henry Jenkins, from which information concerning the fictive universe is spread through various works on various media. But transmedia links and convergence can also be observed in numerous other fields.

Scriven and Roberts (2003) focus especially on the rise in usage of digital technology and how it have changed the face of the audiovisual landscape, stating the way to consume popular television. Thanks to cable, satellite and digital technology, TV broadcasting can reach an international audience. Yet this is not the end point. We are still in the middle of a transition process. Television enters the digital era, the era of the franchise formats. There an ongoing shift from linear to non-linear television (e.g. DVR (Digital Video Recorder) and VOD (Video on Demand).

Non-linear television dismantles the concept prime time and seems to make power of the mass market decrease. DVR and VOD offer more screens and more temptations to view a program. When you look at the top 10 most viewed programs on DVR: it is a combination of serials and reality shows like Survivor and Hell’s Kitchen. In general, the development of digital media presents a unique opportunity to reconsider the meaning of transmedia, and what individuals, groups, and societies might hope to accomplish through new(er) as well as old media. As explained by Klaus Bruhn Jensen (2009), at a time when digital media still provokes both utopian and dystopian views of their likely consequences, it is important to place these “new(er)” media in a comparative perspective together with “traditional” mass media, restating the two classic questions of media studies: what do media do to people, and what do people do with media?
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NEW POSSIBILITIES PROVIDED
BY SOCIAL NETWORKS TO RADIO
BROADCASTING PRACTICES: R@dio 2.0

FIRAT TUFAN∗

INTRODUCTION

The possibilities that new communication technologies provide to mass medium have created a great transformation and also have affected contents though indirectly. Moreover, it has caused changes in societies’ perception of mass media in a social sense. The way and reason people use mass media have been changing. It has caused more complicated structure by diversifying expectations in the same direction. Radio, which is able to reach large mass as an oldest mass media after from printed press, is more affected from this process. While conventional radio broadcasting was able to carry out interaction with limited tools such as telephone and letter, interaction level increased considerably with possibilities provided by new communication technologies. Communication form which is high level interaction of social networks plays an important role on radio broadcasting nowadays. The way to communicate with audiences through social networks has provided much more individual connection to raise with a sense of belonging and community at a point beyond a mutual message sharing. Social networks equal to all kind of representation on the internet of a radio organization. Social networks which are also serving corporate image of radio are also a kind of a notice board is including audiences directly to the radio. Today Radio, which was asserted as a wish for that day by Bertolt Brecht's 'Radio Theory' article entitled in 1932, has become a communication tool instead of a transmission tool.

Digital communication technologies have led to transmission of conventional mass medium in various ways particularly since the year of 2000. Internet environment which has become common medium of basis for mass medium as newspapers, television and radio has provided opportunities to be formed new forms of all these communication tools in their own way. Radio with just technique based on sound is affected exceedingly from this process. In today’s digital technologies, the way of achieving a sound quality and transmitting it to audiences has become much easier. The fact that radio has a technique just based on sound and thus is able to be listened through very small receivers; it has become easily adaptable media to environments

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enabling to convergence. This feature also makes it easy to reach its audiences. New communication technologies do not only improve the relationship between the audiences and the radio at just quantitative context but also affect the closeness of qualification to connect audiences to radio.

Bertolt Brecht, who is opponent minstrel and author in titled article “Radio Theory” in 1932, emphasizes that radio ceases to be a trans-mission medium, needs to become a communication medium. According to Brecht, if radio did not only allow to send messages but to receive also and not only to hear but also to communicate and connect audiences rather than to isolate them from each other, then it could be the most effective link between people in public life. But the author admitted that it was not possible to be carried out these suggestions for that period and he added if all of these suggestions once were practiced it would help to be formed the other ones (Alankuş, 2005: 36). Today, there are available technologies to carry out almost all of expectations of Bertolt Brecht. Therefore, the importance of radio in social life becomes more significant.

While Brecht imagined a foresight for the future in the context of technological competence that new formations were able to establish strong bonds between individuals and institutions, today, as an active solution to meet the expectations of him, we observe that it has already been started to be used as social networks in radio broad-casting. Social networks are presented an important alternative for the relationship between the audience and radio programmer in order to strengthen the relationship between audiences and create a more intimate relationship, and diversify corporate images, corporate communications and advertising-promotions of the various areas. It is considered the social networks create a perception of friendly atmosphere due to the fact that social networks have occurred on the basis of interpersonal communication and people have created their own social environment through this social media. The environment has been shaped through the intimate social relationships; as a result of this the perception of people’s will manifest itself on the other professional activities on the environment.

In addition to these, social networks provide an important alternative for unique internet radios. In this study it is tried to be studied how and in what ways social networks are used in radio broadcasting. The relationship between social networks and radio will be examined in the next chapters of the study within the scope of broadcaster, audiences and company.

**SOCIAL NETWORKS AND INTERACTIVITY**

Heretofore, internet has become the fastest growing media among all media. While internet reached 40 million users only in period of 4 years, for television it took 13 years to reach this amount, and for radio 30 years (Holtz, 1999: 5). According to the latest figures released in December of 2011, the total number of internet users in the world passed two billion (http://www.internetworldstats.com/stats.htm 28 October 2011). It can be clearly seen that the prevalence of internet using has increased rapidly over the years.
Interactivity which has included in internet is an important concept in the literature. Today, it has been interacted in more different ways than it was before thanks to new communication technologies. In the beginning, while the word “interaction” was used for human relations in conventional mass media, today; it has been used for technological devices with new technologies. Together with the interaction of people, there is also a kind of interaction of devices. In this sense, it can be asserted that interaction means a relationship between new communication technologies and networks linking the world.

The literature of interactivity includes multiple concepts that help to explain how individuals perceive interactivity in the context of computer based communication. For example, Heeter suggested users exert more effort when they attend to interactive media than to traditional media forms (Heeter, 1989: 221). However, Mc Millan found it was difficult to operationalize this concept of effort in an analysis of web sites. Therefore, the relationship of effort to interactivity requires further examination (Downes ve McMillan, 2000: 159).

Steur defined interactivity as “the extent to which users can participate in modifying the form and content of a mediated environment in real time” (Steur, 1992: 84). Rice and Williams also focused on real time communication and suggested that media are interactive if they have the potential for immediate, two-way exchange. But not all observers agree about the importance of real time (Rice ve Williams, 1984). For example Rheingold suggested that the asynchronous characteristics of tools such as e-mail, newsgroups and listservs is one of the key benefits of these interactive media. The importance of time in interactive communication needs to be explored in more depth (Rheingold, 2000).

Interaction is seen as the biggest advantage of new media. According to this view, traditional media has one way flow of information, in spite of the fact that the information communication technologies have two-way free flow of information. This is the most important feature of its transforming potential. Thanks to the two-way free flow of information, amount of information will increase; its structure that allows to individual communication will provide advantages to interaction and universal access (Barnett, 1997: 193).

Role taking and feedback are two additional concepts that have appeared in several studies of interactivity. Rice suggested “fully interactive media imply that the sender and receiver roles are interchangeable” (Rice, 1984: 35). More than a decade later, Rogers echoed the same theme when he defined interactivity as the degree to which participant in a communication process can exchange roles in and have control over their mutual discourse (Rogers, 1995: 314).

Chen suggested passivity and interactivity are qualities of individuals making use of media, not qualities of the media per se (Chen, 1984). Other researchers also suggested that individual uses are more important than media features in determining interactivity. Some researchers, however, have argued that certain technologies permit
more interactivity than others. For example, Snyder focused on ways in which the non-linear nature of hypertext enhances interactivity (Snyder, 1996).

Before the internet, none of the previous technologies have provided opportunity to communicate as blogs and social network web sites provide today. Recently, a new trend which is defined social media has emerged as internet-based applications. These internet applications have provided interaction that is increasing more and more between users and applicants who are informed by other users and who are satisfied of these applications. This content includes in images, videos, text and mixed formations related to this media (Komito ve Bates, 2009: 233).

Widely used social networks provide communicate opportunities asynchronously as well as synchronously. The popular social networking sites Facebook and Twitter practice communication flow on real identities instead of virtual identities. All of these have rapidly increased the usage of these applications and web sites especially among young people. New generations who need more interactive communication forms and get used to that have started to leave their e-mail using habits which are generally carried out asynchronously. Social networking profiles almost have turned into virtual identity cards.

Qualman said that social networks were new inbox. Young generations have found e-mail old (Qualman, 2009: 32).

The form of social networks which has high interaction power has provided users to produce contents themselves. Alvin Toffler, in his book The Third Wave, which was published in 1980 (The Third Wave), argued that consumers were a phenomenon of particular to industry age. As society moves towards the post-industrial era, the number of those who are all consumers will also reduce. They will be replaced by prosumers who are producing their own goods and services. The word “Prosumer” was composed of a combination of the words producer and consumer (Toffler, 2008). Today we can see the effect of Toffler’s argument in collaborative processes that provide opportunities to produce contents controlled by users. In this process, prosumer concept also means a professional consumer (prosumer) (Bruns, 2009). In this new case, producers may also consume their own productions and consumers may be in a production phase. For this reason, interaction has become a key precipitating element on consumers and producers.

**SOCIAL NETWORKS AND RADIO AS COMPANY/ESTABLISHMENT**

Today, social networks are used for many different purposes and there are many web sites in the sharing networks. Social networks whose main purpose is to provide interactive communication vary by customized target audiences and usage qualifications in formal. There are a lot of social networks like targeted professional life or established interpersonal special relations. Social networks have now become the most preferred form of online communication for people to communicate each other.

There are social networks and mass groups in social media. People introduce their corporations, have friendly relationships, and show loyalty related to products,
services, ideas and content of the objects (Solis, 2010: 6). Social media is a common term used for interactive online tools and websites that provide users to share information, thoughts and interests and thus create interaction opportunities. As it can be seen in the name of social media, it mediates to build community and network by encouraging participation (Sayimer, 2008: 123). Social media is one of the newest ideas that provide many opportunities as a new type of online media (Mayfield, 2010: 6).

In today's computer and internet technology, like Facebook, Twitter, Ning and other social online networks, blogs and other Web 2.0 tools have become the tools that are used frequently. Frequency of usage of social networks which are found in the user statistics has affected many various areas. In parallel with frequent usage of Web 2.0 tools, there have been different usage fields with the impact of the studies in the literature in relation with the subject recently. The definitions of Web 2.0 applications have diversified and new concepts have emerged based on Web 2.0 applications (Dawson, 2009: 13).

Web 2.0, which is used almost synonymously with social media, is the more natural and original form of next generation internet which is included economic, social and technological trends. Web 2.0's general features can be listed as user participation, openness, and display of network (spread) effect (O'Reilly, Fall, 2006). Social media has strengthened people as new active ones and has forced public relations and marketing professionals to include these powerful tools in advertising and marketing communication strategies by getting them to understand these tools. However, marketing professionals do not know yet how to adapt this new world of the social media (Solis & Breakenridge, 2009). While flow of information and news has been conveyed to audience/users in one way in traditional mass media, today social media users may become the ones that produce or collect and disseminate messages. Contents have reached to masses through shaping the guidance of audiences. People have produced and disseminated messages with their own personal identities as well as corporate identities in organizational structures. Content of a message as referred to guidance of audience content is not a new idea, in fact. In the past, the letters which had been sent to radio and television producers or editors, telephone calls to radio programs and song requests were the oldest examples of guidance of audience content (Schweiger & Quiring, 2006: 2).

Today, we have seen that radio organizations have been communicating with audiences through social media instead of letter, fax, telephone or e-mail which are ordinary methods. While many radio organizations have a social network profile, and also a radio programmer as an individual can communicate with his/her audiences through his/her own social network profile. Radio organizations have realized the importance of the social media environments which have high interaction power for they do not only use these social media environments for communicating with their audiences in a friendly and quick way but also for creating a point of corporate image by existing in these environments.
When a survey was conducted on the internet about the measurement of being listened to radio by KMG, which is a research company in Turkey, it was seen that 20 radios being mostly listened according to the report in January 2012 were using social networks actively such as Facebook, Twitter as a corporation or as a program/a programmer. These radios were Kral Fm, PowerTürk, Süper Fm, SlowTürk, Alem Fm, Best Fm, TRT Fm, Power Fm, Radyo D, JoyTürk, Show Radyo, Number One Fm, Radyo Viva, Metro Fm, Radyo Turkuvaz, Radyo 7, Kral Pop, Radyo Tatlıses, NTV Radyo, KanalTürk Radyo. If over 1000 radios in Turkey which are local, regional and national are included in this survey, it may set forth that almost all of these radios are using social networks as a corporation or as a program/a programmer.

Today, traditional marketing messages can’t affect consumers as much as it used to be. Moreover, it is known that traditional marketing messages are now disturbing consumers. Chaney has defined an advertising model as “an interfering marketing method” which is fictionalized to make people stop immediately from what they have been doing or thinking for nearly a hundred year and make them think something else and lead them to messages that encourage consumption. He has also pointed out that such advertisements include in mainly illusoriness, tempting messages and incorrect comparisons. Hence, it is getting more and more disturbing for consumers. Another aspect of this increasingly disturbance is that companies cannot manage to establish a humanistic relationship with their consumers. Whereas, the greatest promise of social media is to build a long-term relationship and trust by establishing real, honest, friendly, and humanistic relations between a company and its consumers (Chaney 2009: 5).

We are already seeing the economic potential of social media in its ability to reduce inefficient marketing and middlemen. Million-dollar television advertisements are no longer most important factor influencer of purchase intent. People referring products and services via social media tools are the new most important factor. It’s the world’s largest referral program in history (Qualman, 2009: Introduction, xviii).

When we position the radio as a company we know that this company needs to use some marketing methods in order to supply its products to consumers. A radio organization has started to use social networks frequently as well as traditional marketing methods in order to convey its programs, programmers and all contents included in advertisements to audiences and to gain their interest and pursuit. Information about a program such as its date, time, content, guest information, currently playing song information, and introductory information of programmers, information of organization and above all online listening link of internet broadcast have found place directly in social network profiles. All of these are new marketing forms affecting customized audiences mass directly.

Today, there are a lot of radios in large or small scale in the internet environment within the framework of possibilities offered by new communication technologies. Today, even any simple home user can transform his individual computer to a radio (laptop or PC) via most simple methods and any basic devices. Social networks also have expanded promotion and operation field of this kind of small practices. Internet
radio practices have been seen positively in terms of providing opportunities to new discoveries on behalf of radio and polyphony.

There are several ways to use Facebook as an advertising tool. It is crucial to know that Facebook user groups have been primarily built on personal relationships and networks. When it is realized Facebook has an advertisement potential, the relationships between Facebook groups and marketing people have shifted towards a different direction. Therefore, it is important to manage this process carefully (Weinberg, 2009: 151). The most important point in following radio organization through a Facebook profile to which has to be paid attention is personal relationships and connections. Each of loyal listeners and followers can turn into an advertiser at this communication and marketing forms.

Negative comments and posts are easier for companies to find with social media. Hence those companies have more time to focus on the solution rather than spending time finding the problem (Qualman, 2009: 42). Audiences can put into words their likings as well as negative criticisms in a much more comfortable way through social network profiles and they can also share them with any programmer or representative of radio. Feedback process in the methods which need a little more time and labor such as telephone, fax or letter could perform in a much more delayed or inadequate way.

Open, two-way conversations are much more effective than unilateral communications to your audience, for politics and business. Social media enables these two-way conversations. Utilizing free social media tools and placements is more timely and cost effective than traditional advertising (Qualman, 2009: 87).

When it is considered from the point of public relationships, it is possible to build a confidence in the presence of symmetrical communication on employees who have an important role among stakeholders. Organizations implementing two-way symmetrical communication model by Grunig will develop open and trusted relations and so it will create possibilities to enable strategic collaborations with employees. Grunig has mentioned the most important factors of quality of relationships. These factors are arrayed as reciprocity, trust, credibility, mutual legitimacy, openness, mutual satisfaction, and mutual understanding. These factors are also valid in relationships that will be established with workers who are located in the first row in putting the target audience of organizations, target group or stakeholders in order (Grunig, 1992).

Today, many employees have an account on websites such as Facebook, Twitter, Myspace or share images, and videos about their own individual interests and have memberships on sharing websites and even have their own individual blogs. Hence, social media should not only be analyzed with customers’ perspective, but also be considered as a powerful medium that employees are using effectively.

Most of the radio organizations in the world are commercial radios. Target audiences of these radios are generally young generation. It is known that young people have play role actively in using social networks. Based on this information, the ways of strengthen to relationships between audiences and radio through integrate radio with social networks should be studied more deeply.
Qualman emphasized that business models need to shift. Simply digitizing old business models doesn’t work; businesses need to fully transform to properly address the impact and demands of social media (Qualman, 2009: 32).

**RADIO “SOCIAL NETWORK”**

Since the mid-1990s, deregulation of the radio industry has altered much of local radio’s historical relationship with the public within an “increasingly competitive environment”. Research has found that, in the post-consolidation decade, changes had the potential to create monopolies, while negatively impacting diversity, the number of listeners, the number of formats in a given market, and the level of competition and “new formats” within markets. Broadcasters are also faced with technologies such as satellite radio and portable digital audio devices that have been viewed by some audience members as alternatives to radio programming. Despite the emergence of alternative digital audio technologies, radio is still an important tool for local connections and was observed to be “a highly popular source of news for Americans in 2008”. However, the importance of online communication for broadcasters cannot be ignored. More recently, radio stations and their on-air personalities are connecting to audiences online via Twitter, a social network system that provides both connectivity and glimpses at people’s lives (cited by Ferguson and Greer, 2011: 33–34). In Europe and Turkey it is possible to see the stages of developments of the radio industry in U.S. Many radio stations in Turkey are sharing a broadcasting button with their online audiences through Facebook and Twitter or maintaining to communicate with them through the same media.

Music was the first sector to recognize the potential of social networks, with many bands building a fan base through MySpace. Facebook is built around networks of special interest groups, originally based on the university or college the member attended, but now including thousands and thousands of niche groups. In addition, users can add a range of applications to incorporate other forms of rich interactive content (Philips and Young, 2009: 26).

The indisputable role of music on radio broadcasting has provided a possibility to create a new existence of its own through social networks around music. Social networks offer important chances for internet radio practices based on technology as well as advertisement and for reaching wider groups. As a result of the increase of social networks’ server capacity, the opportunity to reach more people directly and effectively has been raised.

Social networking around music has emerged as a class of Web service. While terrestrial radio has yet to fully embrace this, music social networking represents a large opportunity for terrestrial radio stations to gain relevance and currency online. Fundamentally there are two functions around music that social networking can fulfill: One is to enable people to connect with others and show that they belong to a certain tribe represented by the music and bands they follow. Social networks also offer important opportunities for the increase original internet radio stations and adopted (Gupta, 2007). It is known in Turkey, audiences can ask questions to radio
representatives in social networks about the songs played by radios such as Power, Virgin, Capital radios, which are generally broadcasting foreign music. In such cases, they have a great curiosity to learn the song’s or singer’s name since they do not know.

Some broadcasters are present and active on social media platforms such as Facebook, Twitter and others. New programme formats have been developed that use these platforms to enable listeners and viewers to directly and easily interact with the running radio or television programmes. The primary objective is to create programme associated communities and facilitate the link between the audience and the main audiovisual service and to promote the broadcaster's brands and content (Technical Report, 2011: 19). Radio programmers have tried several ways to strengthen their relations with audiences through social networks. Music lists are shared through Facebook or Twitter; also various gifts are given to audiences. Most radio practices which had been carried out through telephone or letter in the past are today carried out through social media and in particular through social networks.

Research company which is carried out radio audience measurements in Turkey use the widely accepted universally standard of weekly diary method. Total sample is distributed equally into each week of 1 month’s reporting period. Diaries cover one total week from Monday to Sunday divided into 15 minute time slices. Station, program type, place and means of listening and time information is recorded for listening longer than 5 minutes. Sample consists of 15,468 individuals and represents a population of 20 million in 24 cities urban and rural areas. Sample is randomly distributed with respect to area population and controlled by socioeconomic status and household size parameters (Ipsos KMG, 2012). It is considered to results of online listening rates, it would make out regular raise over the years. However, if we regard as exceptional to 2011, it would make out regular raise over the years for listening radio via mobile phone. Data of research results are shown below in more detail through graphics.
As it is understood in the graphics, while it is seen a regular decline on traditional radio listening habits, radio listening habits based on new technologies developing with internet is increasing rapidly. It is possible to develop predictions about that radio will be a part of integral of internet environment and it will become integrated with this

* The graphic is formed based on data IPSOS KMG Research Company.
** The graphic is formed based on data IPSOS KMG Research Company.
environment in the next years. It also wouldn’t be wrong to say that radio integrated
with internet environment will continue its function with an integrated structure with
social networks owing to fact that it will meet on social networks with their most of
audiences.

IN LIEU OF CONCLUSION

While the starting point of social networks are that interpersonal social ties
provided and developed on virtual environment too, when we look at the present
situation, social networks with its content and its technology are seem undertake a
mission much more beyond a point than the provision of interpersonal communication.
Advertisers have carried actions of advertisement and marketing practices in real life to
social network environments in which millions of people are meeting.

Social networks as a mass media are according as reach wider audiences,
broadcasters have resorted to use advantages of multimedia and convergence practices
own computer and internet technology. As a result of the social networks that allow to
share and broadcast texts, audios, videos, photos and all kinds of documents; radio
broadcasting has started to use communication advantages falling to its share in this
environment.

Social networks not only give an opportunity to radio broadcasting practices just
within the context of broadcasting technology through internet, but also strengthened
corporate image of radio as well as advertisement and promotion activities of radio for
its product and serving, internal communication, public relationships practices. Above
all, it has provided important opportunities for establishing communication with
audiences much faster, friendly and steady.

Radio broadcasting via the internet has caught an advantage making more visible
and known itself through a media which is more visible increasingly. Each radio in a
network with millions of people can share broadcast button as online and reach to
target audiences directly anymore. In the same way, it also can share all kinds of
broadcast content through social networks. Radio had found opportunity carrying out
to advertisement and promotion activities on customized groups, so this provided very
important advantage for its brand recognition. Communication with audiences is not
one way anymore. Audiences have more advantages about to reflect their expectations
to broadcast contents. It is inevitable that audiences have a voice much more about at
many practices of radio albeit in directly in this communication form which is high
interaction. This situation may affect to broadcast contents in next days.

Social networks mostly will affect radio broadcasting practices carrying out on the
internet because of its medium. However, when we consider today’s practices that
almost all radio organizations have reached broadcast to audiences via internet. This
can be as terrestrial, cable or satellite broadcasting simultaneously on the internet as
well as radio broadcasting or it can be practices being formed only on the internet
environment and in more original forms.
Today, in conjunction with it is known there are hundreds of thousands radio practices, it is observed most of them are just music-content radios. However, practices of thematic and original radio broadcasting which are real practices can also increase fields of practices via social networks. It has seen clearly, according as social networks are more widespread and stronger, all kinds of radio broadcasting will strengthen.
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ONLINE REFERENCES


WHEN INFORMATION BECOMES
VIRUS: NEW PERSPECTIVES
IN JOURNALISM

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From Spanish translation: Gülüm Şener

ABSTRACT
While the apparent chaos achieves a new order in everything that touches the Internet and journalism, information moves faster than ever. What this article proposes is that this affects the viral spread in social processes and how it is necessary to take into account this viral in order to understand 2.0.- journalism. In order to illustrate it we provide several concrete examples of new forms of digital journalism: viral information on this citizens’ movement called 15-M in Spain, spring-2011.

KEY WORDS
Viral information, hypermedia, citizen reporter, digital journalism.

INTRODUCTION
Information browses throughout new technology platforms media with the advent of digital space. It has been a breakdown of the linearity in the path that follows a story from the transmitter station to the receiving facility. To be informed, the press has had to reinvent itself and continues in it, while the link and the links we have been taught to read, are anymore between the lines but between media and between systems: information is processed in an holographic space. No longer ink stains fingers as did the newspapers, instead now we press pages. Thanks to the technology people carry in their pockets: such as smart phones, tablets, netbooks; they have become makeshift reporters that, in a few minutes, can hung on the net-work any fact just recorded anywhere in the world.

At the same time, social networks, emails and YouTube channels act as distribution platforms and spread many small pieces of information which rapidly reach hundreds of thousands of hits. This phenomenon has already been defined

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and used from marketing and that is now affecting equally to information: the Viralization.

The Royal Academy of Spanish Language defines a virus from the dual perspective of biology, as a body of very simple structure, composed of proteins and nucleic acids, capable of replication only within specific living cells, using its metabolism, and, on the other hand, from the computer as a program surreptitiously introduced into the machine memory which, when activated, destroys all or part of the stored information (RAE, 2010).

Viral information, in our view, could then be the phenomenon that occurs when a simple organism (a fact or a new) is capable of reproducing cells within the complex: (a digital newspaper, a website, a blog, a social network, an e-mail), which in turn is capable of, if not destroy, at least compromising the stored information. However, studying biology we know that the virus is found in all Earth's ecosystems and transmission vectors have to move from one organism to another. In addition, many viruses reproduce without causing disease in infected organisms. We wonder to what extent viralized information can be a threat to the known information system and, on the other hand, also the possibility that behave like an element that can live in it with other information structure better known and accepted.

It would be necessary to inquire what the contents that viralize itself are, to know which characteristics they share and so, been able to define the effects that can be generated on journalism and society as macro-structures that may be affected.

THEORETICAL NOTES

In the midst of a rather pessimistic scenario for the media we turn our gaze to the study of some specific information on the network.

The gradual migration of readers from payment media to new digital solutions, have flipped to the expectations of the press in the network to open some versatile communication medium that eliminates costly phases providing visibility on the global environment and endows it with continuous updates. Similarly television has being relegated as the preeminent media played for several decades, and while adapting to changes, it needs to create web-sites that posts their programs and offer users selective review of its content. The radio, for its part, is served on a platter internet pod-cast on demand, and their managers have found in the network a vehicle to store such ephemeral released on the airwaves.

A new culture of consumption in the field of communication has been born. News are consumed, shared, tweeted, forwarded, linked, hyperlinked, and installed on different pages, etc.

Internet has incorporating traditional media, generated new ones, as new social networks all of which have created an environment for information under the name cybermedia. Forms of communication based on interactivity and new concepts in the narrative information and its processes, as well as the expansion of new spaces for hypertext mutations, are what we have now.
In the eighties came to pass what Roger Fidler called *mediamorphosis*. This term has been used to define the change that the media began to suffer on their infrastructure.

Fidler argued that new media and media do not necessarily mean the disappearance of previously existing, but there was a recon-figuration of applications, languages and their adjustments to target audiences; an adaptation 'metamorphic' old media through new technological extensions. (Fidler, 1997).

On the other hand *infomorphosis* has been defined as «those change process that are having informational messages or other in-formation content, regardless of media (web, podcast, blogs, mobile, etc.) where such messages are issued». (FLORES VIVAR, 2009: 78)

From this perspective, in the present we will investigate how the virus operates in selected cases, to see if they mean a threat to the organisms they inhabit.

There is already a consensus. Both academic and professional publications manifest that Internet journalism has reached a status at least equal, to that of other conventional means such as print, radio and television (Vivar and Miguel Flores Arruti, 2001, Estévez, 2002, Alvarez and Parra, 2004, Meso, 2006, cited by PA-LACIOS, M. and Díaz Noci, J. (Eds) (2007)). And that makes us recognize the same consensus that the study of online journalism is, at present, a necessary exercise in constant expansion and constant revision, which we call *work in progress*.

Interactivity has been added to the practice of information as a multidimensional process that goes from the aspects of technological mediation to media expression [...] extends the concept of traditional journalistic value added other dimensions attached to individual issues and groups. Incorporate other modes of narration and expression. (Cebrián Herreros, 2009: 18)

The present social, political and journalistic situation, meets many of the axioms of the current liquid times, a term coined by sociologist Zygmunt Baumann when it states that

*Social forms [...] are not able anymore to maintain their consistency because they decompose and melt before they have the necessary time to assume them [...]*, which proclaims the virtue most useful to serve the individual interests of conformity is not the rules (which in any case, are scarce and often contra-dictory) but flexibility: the readiness to change tactics and styles in a trice, to abandon commitments and loyalties without regret and to pursue opportunities as the availability of time, instead of following their own bounded references. (Bauman, 2007: 7-11)

Our starting point needs a paradigm bring you lightweight flexible enough to meet the task of investigating in a world in constant motion. We will refer from submit work to the proposed methodology for performing Antonio Caro, as he suggests, to «shore in terms of scientific methodology that rooting required between science and life. Which is the starting point of a new scientific paradigm currently in the process of setting». (CA-RO Almela, 1999).
In the online media is moved from a linear model to other interactive where users play very active roles. Especially in social net-works, journalists should be the first to handle and understand the new paradigm of culture and information networking. «Social media is defined by the convergence of individuals in social networks, the use of new media and organizing ideas or links, documents and other content information and opinion. They are participatory media, where information and, by extension journalism is defined as a conversation» (Varela, J. (2005) cited by VI-VAR FLORES (2009)).

Gustavo Cardoso (2001) has spoken of the birth of a new com-munication paradigm in which neither "the medium is the message" as pointed McLuhan (1997), or «the message is the medium" as stated by Castells (2002) a place where rather, "people are the message. "From an empirical dimension, in which the distribution of the information is immediate and exponential, we are speaking that there is experimental evidence of new practices rooted generate a new structure of social communication.

To cement our proposal, we left for the end Nicolas Martinez (2011) who, citing Bennett and others (2008), and the study of the Civic Learning Online Project of the Center for Communication and Civic Engagement at the University of Washington, reminds us that there coexist two kinds of information users in the network that establish two models or paradigms of citizen involvement (Bennett et al., 2008, p. 8), which the authors call actualizing citizen and dutiful citizen.

The dutiful citizen, the first of these identities citizen is for generations and adult civic engagement feels like a duty that is exercised within the scope of traditional political system and through the mechanisms of conventional participation: voting, militancy in parties and social organizations, etc. Younger generations, however, are responsive to actualizing citizen model for civic engagement that would be kind of potential citizen is implemented (updated) to address specific social problems by resorting to any means of intervention available. The actualizing citizen could be, somehow, civic involvement more diffuse than that of the dutiful citizen, but that just may be spurred on effective updating of ICT by the ability of these to build participatory technological environment. What is relevant is that this capacity is being channeled by the younger generation to make an intensive social and recreational use of ICT, but the cultivation of attitudes and participatory skills that these technologies would be easier.

The ability of the Internet to generate new forms of democratic governance and the exercise of active political citizenship depends not only that, as noted by this author (Nicolas Martinez, 2011), «are granted access to the same, but also degree of civic involvement of citizens and societies».

The concept of viralization applied to communication and social sciences, has been studied especially applied to marketing (Sanagustin, 2009). The Viral Marketing, also known by some as Viral Advertising is a marketing technique used to present the public with a product or company.
They use many ways to reach the public without actually promoting the product, but leading them to other media forms through most addictive (e-mail or social networks) that can attach to a person and as they find something fun and enjoyable, fare his friends and acquaintances, along with the product or company advertisement.

In other words: companies play with the idea that if people like the content of what they receive, it will be shared with friends, acquaintances and family for enjoying of it as well.

Viral marketing has become a popular means of advertising and marketing, because it has a relatively low cost. To avoid being tagged as spam mail, viral marketing counts on the enthusiasm of people to convey the contents. And if a person sees that the sender is the name of someone they know, would not locked but open, and will send it to others.

To study the impact of viral information in this study we will stick to an experience around the 15M in Spain. This movement, which emerged following a protest to demand real democracy and denounced the cuts as social, labor and economic changes which threw the financial crisis, resulted in a massive camp in the Puerta del Sol in Madrid and by extension, in many populated areas of cities in the rest of Spain, Europe and the rest of the world. Into this context there was a video about the housing bubble, Españistán, who was hanged on May 25, 2011 by its creator, Aleix Saló, on his YouTube channel and in just a fortnight became one of the top videos viewed on the Internet. It was Trending Topic on Twitter, and subtitled in English and Italian. As of August 4th, 2011 has been viewed 3,781,374 times.

**WORK METHODOLOGY**

**Objectives**

The purpose of this study is to investigate the viral information to know how far it works like a virus: how is its spread and expansion and if, as informational viruses, actuates destabilizing and under-mining traditional journalistic structures.

This is explained from two case studies in which information moves through the network viralize. We will try to establish a categorization of its parts and also we will see if we can establish a common pattern from which causes such viralization.

**General Objectives**

We will analyze the case of the comic Españistán: from the housing bubble to the crisis by the author Aleix Salo hunged on Youtube May 25, 2011, in the time of the euphoria of the movement 15M. It was quickly viralized

a) through e-mail.

b) thought social networks.

c) on Youtube.
Specific Objectives
a) Identify what kind of facts appear in this information.
b) Categorize what kind of emotions it promotes on consumers.
c) Identify the ethical, social and cultural rights that are appealed.

Sample
A. ESPAÑISTAN ESTATE BUBBLE BY THE CRISIS ALEIX SALÓ
http://www.youtube.com/watch?v=N7P2ExRF3GQ&feature=mfu_in_order&list=UL
B. INFORMATION appeared on La Sexta TV: ESPAÑISTAN
http://www.youtube.com/watch?v=3BUN00STr2s&feature=related

Justification of the sample
For Españistán, a comic created by Aleix Saló and distributed on YouTube, we noticed from the time it was received in our own email or appeared on the walls of a group of Facebook friends during the four weeks following to May 15, 2011. The criterion of choice to understand that information that has been viralized lies in the fact of how many times it has been seen or shared. These data can be quantified on a platform like YouTube, which offers next to each video the number of visits or views you have had. Not so happens when we are talking about distribution through email or social networks. So it makes very difficult to predict the effect of a viralized information, nearly impossible to establish patterns or algorithms to explain how it happens.

THE VIDEO-CLIP "ESPAÑISTAN".
The claim is to announce a comic that explains the gestation of the housing crisis in Spain very ironically. Aleix Saló, its creator, made a video clip that completes the vision and the story that unfolds in the comic to make it known on the network. Taking advantage of the situation of the preceding days, in which many people belonging to the movement 15M camped in the Puerta del Sol, in Madrid and other nerve centers of many Spanish cities. It were at their peak after the regional and municipal elections, on May 22nd and he decided to upload the video to YouTube on May 25th, 2011. This video relates, in a suitable language for all audiences, rooted in popular culture events which ignited through the moral behind what is told them. The crisis explained for the general public, which provides official data and draws conclusions that quickly seized between the movement of so-called "outraged".

In the words of its author in an interview posted on its more You-tube channel, "the drama of audio-visual language of the net power generated this pump is called Españistán and has resulted in only two months a number of consequences that the network motivated by appropriating the name from multiple
perspectives to explain the current crisis”. The comic had to be reissued in just two weeks and the paper industry, to say of himself Saló, revealed slow to demand that the Internet is able to generate.

There are positions (DE LA ROSA, 2011) who argue that the reputation that supports the brand enables information to spread like a virus over the Internet, Españistán quickly has become a brand that drives users to want to extend the content in she related. However, the content is one of the most important drivers of the Internet. With good content attracts traffic to a website. It also helps to position itself well in the results pages of search engines and, therefore, be visited. Accordingly, having a good content is a necessary condition to generate interest, although not sufficient.

The format also matters: since time is very limited concentration in front of a computer, the format most suitable for consumption of Internet is the microcapsules.

In this sense the viral studied does the job. Usability and design are fundamental to consumer experience satisfactory content. Anything can be digital contend, because with a camera or video, or a computer can scan any content. Another thing is that the content is of value. The contents without some diffusion may be lost or it may take forever to get to a certain mass of people.

CONCLUSIONS

In our view the key underlying Viralization of this case are that the video is able to mobilize a range of emotions such as anger, which promotes anger, sadness, which promotes reflection, the joy that promotes enthusiasm and the excitement and fear that lead to the complaint. A large number of citizens were immediately reflected by what the video-clip summed up in an agile, entertaining and smart and decided to share it massively getting into one of the most watched in the first two weeks of hanging. In addition, the social conjuncture stirring around 15M movement was the key to their widespread dissemination. The video has been translated into Italian and English and has been "trending topic" on Twitter.

The viral information requires the enthusiasm and participation of people for dissemination. When readers, viewers or media consumers find some information that deserves to be disseminated, share it with your acquaintances via email or social networks or posted on YouTube with an identification mark that makes it accessible to a search related by it can be related and easily found.

This brings up an interesting scenario of information activity that comprises among citizens with the same tools that have been used advertising and marketing in recent times in the transition from 1.0 to 2.0 web. In the digital environment of social networking is becoming increasingly necessary to consider the evidence that, some information became virus for their use: they share exponentially, making a number of online views often unpredictable. When information becomes virus it is also observed that emotionally moves the users, there is a social climate, a fertile breeding ground for the virus to spread. We doubt that without the opportunity of what was happening in
the streets and squares video Aleix Saló, like many other content circulating the web these days, have found little support.
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“CYBER FASHION” in GLOBAL VILLAGE: FASHION BLOGS

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INTRODUCTION

The global spread of products in conventional media are provided over identities as a result of the relationship between the global and the local media through fashion magazines prepared for female readers. In capitalist economy, individuals in order to be approved by the society, they obliged to become consumers. In fact, this process turns into the individual cases by various indicators to surveillance society and therefore construction of new identities in the "Global Village" takes place in this way.

With the development of new communication technologies, the orbit of the capitalist economy have been translated into information technology field. New communication technologies, particularly the Internet, and has an important place in the capitalist economic system. The concept of "Network Capitalism", in order to serve the whole of the capitalist economic system, capital generates new communication technologies to fulfill global circulation. Thus, the conventional media leaves its place to new forms of productions such as social media. Fashion blogs are substituted in “Cyber” space in place of fashion magazines.

In this study, the phenomenon of surveillance “network capitalism” through social media and one of its product, fashion blogs. In this way, surveillance is transformed to "exposing" through fashion blogs. In parallel with this transformation, hyper reality identity proposed by Baudrilliard, Bloggers are transformed as the representation of a simulacra. Individuals are encouraged to be self-esteem and self-liking. As a model of satisfaction within the social and cultural patterns, men and women identities are being reproduced.

Social media tools (blogs, Twitter, Facebook, etc.) and the production of each tool in "network capitalism" are serving to “capital”.

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RE-INSERTING MEDIA IN THE AXIS OF CAPITALISM

McLuhan, Ong, Innis, Havelock, and many thinkers and researchers worked in the field of communication are united in the opinion that ways of thinking of people are affected the society in which they live directly or indirectly (Baldini, 2000:20).

Means of communication in the historical flow are shaped through the main current approaches and critical approaches have shed light on different views to conventional media studies.

Within the historical flow, Gutenberg's invention was the real revolution in the field of communication. This revolution is caused motion 1 and even beyond. According to Elizabeth Eisenstein, printing is one of the most important factors that make up the changes in contemporary society (Baldini, 2000:42). With respect to the economic sectors of industry and commerce, the place of the printing has been undeniable important. To Eisenstein's the rise of capitalism in 1500's and 1600s were associated with (Baldini, 2000:45).

The commercial publishers paved the way for production of the first batch of mass production and spread beyond the cities of the late Middle Ages (Oncu, 1997:67).

Towards the middle of the 1800s, the world of communication got through first by typographic culture then by electric, electronic media and by independent publishers that run newspapers, manifestos and brochures. Thus, there had been started a massive remodeling in communication (Bozkurt, 2000:34). This corresponds to the French Revolution and it also threw the cores of reproduction of the social.

The beginning of the industrial revolution in 18th century and the progression in 19th century, brought the new international and intercontinental industrialization economic and commercial relations. In 19th century, Britain was completely industrialized and strengthened its economic ties with other countries. Other countries in Europe has followed the footsteps of Britain.

Push factor in the second half of the 1800s in Europe to colonialism is completely for economical reasons. Additionally, the major factor of the development of the industry beginning from 1870s was also an economic factor. As the industry evolved, production increased, as production increased, the industrial countries did not consume the excess products and they begun to seek new places to distribute the surplus. In this context, mobilization of production based on economic reasons into the stream of history, capitalism was placed on the basis of the phenomenon beginning since 1800s.

In the beginning of the 20th century, scientists following Marxist politic tradition, such as Rudolf Hilferding, Rosa Luksenburg, N.Buharin and Lenin worked for the globalization of capital. Globalization is a phenomenon dating back to the 1800s. After neo-liberal politics Keynesian capitalism became imperative in the timeline of the history. However, capitalism topple into crises or not, it is processing on the basis of the imperialist power of the state and regulations. Globalization is the global

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1 Motion, "the main feature of the events in a society, social processes that determine the whole being" (Turkish Language Association).
accumulation of capital. With globalization, multinational corporations, many different parts of the world have begun to produce goods and lock parts. Thus, the production system was globalised.

The rapid progression in the 1800s and 1900s was not only in the economic field but also in the fields of technology.

Britain's world leadership of the period between the two world wars (1914-1945) left its place to Keynesian welfare state of western capitalist countries at the end of World War II. Understanding of welfare state in Western countries between the years 1945-1970 continued until the 1970s economic crisis. Neo-liberal practices were the solution to the economic crisis of capitalism.

Neo-liberalism policies within the framework of capital hegemony proposed the boundaries drawn in advancing the global capitalist system. In this context;

1. Removing economic boundaries that exist between nation-states and national markets, thus national markets were to be opened to large companies. International capital would be in circulation.

2. Capital and Technology worked for those who hold them in order to advance their needs and their profitability.

3. Industry, finance, banking, technology, and cultural policies will be determined by the dominant western multinational corporations. (Kazgan, 2005:120-122).

Capital is the agent\(^2\) of capitalism and globalization is the internationalization of the transformation of capitalism under the hegemony of capital. The essence of the globalization is the name of the hegemony of the world anticipated by the US-led multinational corporations (capital) since USSR's collapse in 1989.

The neo-liberalism policies mentioned above which were developed after the Second World War-such as satellite, computer technologies, and so on.-- are acceded these technologies into global circulation. Along with the process of globalization a number of ideas and thoughts were started to come fore. In the words of Fukuyama, neo-liberal policies at the discursive level, emphasis on scientific and technological superiority. "Modern bourgeois" (Capitalism) (Erdogan, 2000:56) reproduce the social within a relation of capital-producer power-production.

Media, in the loop of all, keeps evolving the means of production to meet the needs of classes that keep the technology and production in the hands. Development of new communication and information technologies in the world of communication caused significant changes in the same manner as in nature, such as Neil Postman has emphasized. Each dimension of globalization requires information and communication infrastructure. Computing and communication technologies are needed. Economic, social, political, technological, and cultural developments in the concept of globalization is hidden under the hegemony of capital serves as a justification.

\(^2\) Representative
Today, the process of globalization, is produced by "Network Capitalism". "Network Capitalism" is a concept that opened the discussion by sociologist Christian Fuchs. Fuchs (2008) "Internet and Society: Social Theory in the Information Age" in his work he emphasized that computer networks reveal the global network capitalism as a technological development. This development is carried out by the economic, political, and cultural capital in order to provide a global organization and communication in cyber space. The functioning of the capitalist economic system is provided over the network. Thus, “Late Capitalism” is now placed in the stream over the network. In other words, media re-placed in the axis of capitalism.

With the development of new communication technologies in the information technology field, the orbit of the capitalist economy is translated to new communication technologies, particularly by the Internet and its tools, which have an important place in the capitalist economic system. The concept of "network capitalism", to serve the whole of the capitalist economic system, generates new communication technologies through global circulation. Such a mode of production and the relations of production is re-produced by Social Media.

**IMAGES PRODUCTION THROUGH SOCIAL MEDIA**

Social Media, with emphasis on the phenomenon of globalization as an ideology emphasizes that there is no longer anything like the same. The most popular brands, products, and the images are adopting a certain way of life style in our lives by creating specific identities via the global dissemination of media products.

Changes and developments in the second half of the 20th century have a strong footprint, on communication, economic, political and cultural globalization. Culture and cultural reproduction is therefore most affected by the changes throughout history. Today, culture, production, distribution, and consumption take place swiftly as compared with the past. By modern mass media culture is breaking national borders and culture is characterized by communization. This fact is called as "global mass culture" by some theorists (Hall, 1998:47-48). The images, used in ads and commercials, in social media is becoming global brands (Lull, 2000:52-53). The flow of the culture that dominated the world of capital was circulated by the conventional media in the past. At the present "images created globally through social media".

Image-imago-is a word of Latin origin. As a concept image, it is expressed as designed in mind that longed for something to happen, imagination, reverie, general appearance, impression, image, consciousness of an object detected by external sensory organs, senses perceived, the form of objects and events without a stimulus that appears in consciousness (Turkish Language Authority, 2012).

According to Robert H.Holt (1964) Image: "Contains memory images and visualize images; may be visual, auditory, or other sensory mode and may be totally in an oral form" (p. 254-264).

At the same time image can be explained as the objects or persons in the image to revitalization in the form visualizing. The most important feature that makes image so
powerful is the authority to bring it into a visualization that have occurred as a result of the action.

Richard Leppert's (2002) in his book *The Social Function of Meaning in Art of Images* mentions that image show people—not the real world, but a world of worlds and images are not shown in the representation of things, but they are 're-presentation'. According to Leppert, "The images are not the things of ore extracted from dug up, they are certain things which was built in a particular socio-cultural environment" (p.14).

Scientific area of image should be approached in two ways: the first, the images are always based on seeing and observing, so based on the inner structure of the brain and cognitive processes of perception, and the second, with a more complex analysis of interpretation (Becer, 2002).

At this point, the "Network Capitalism", reveals its power via re-generated images by social media. Commodization of images are done on behalf of commercial gain. Commodization of images have become the subject of consumer cycle. We are under the absolute domination of transformation of images and re-production process which also it will continue to amaze us in the future. It traces the transformation via a social media tool, Fashion Blog. While the terms of each image has its own space of time it involves different meanings depending on who carries the property. For some people fashion blogs are represent cyber-images in space, for some people it represents a kind of a status of "social mobility" and for some it means a vehicle to adapt to fashion.

**FASHION BLOGS in CYBER SPACE**

The concept of globalization is defined by considering various aspects and transformations. According to Giddens (1994), globalization can be defined as the concentration of social relations around the world that shape, and connects the distant events of miles away.

Globalization is an international process which involves economical, social, political and cultural change. Globalization is the movement of culture and the movement of capital in terms of international dimension basis. Globalization involves movement and circulation of capital, goods and services, people, icons, symbols, meanings and myths (Oncu and Weyland, 1997:3).

Capitalism, beginning from the second half of the 20th century has led to significant transformations restructuring on political, economic and cultural fields. In particular, this transformation of economic structure showing the effects on cultural structure. This gave rise to a new concept of consumption. Now this understanding undergone change and transformation by “Network Capitalism”.

Barrie Gunter emphasizes the use of different meanings blog. Different meanings of a blog cover; reading a blog, visiting blogs, reading and commenting on a blog, producing a blog, creating and sustaining the process. In this case, it can be said that a “blogger” is an actor of both the producer and consumer. According to Bruns and
Jacobs are also active bloggers, publishers, reviewers and discussants. The process transformed into the producers and the user—which is called “hybrid transformation” is remarkable (Liebert, 2011:45-146).

Social media as a product of Network capitalism is considered as the tool where identities and cultural products are re-shaped through fashion blogs.

Beginning from the second half of the 20th century, the consumer resolve the products beyond their needs. The imaginations of people which appear, the identities which appear as the product of these imaginations based on consumerism and consume more. The consumers do not buy even each product that are seen in fashion blogs, but they are trying to buy them.

Time periods mentioned as "Late Capitalist Period" or the "new consumer society" lifestyles are forefront as a new consumer understanding for the society (Featherstone, 1996). According to Mike Davidson (1992) lifestyle is also commodified. Today, network capitalism put commodified identities and lifestyles into the global circulation through fashion blogs.

Chaney (1999) refers the concept of lifestyle as follows:

"Life styles are the patterns of behavior that makes people different from each other. Lifestyle helps to explain what people are doing and do for themselves. In addition, lifestyle although it depends on cultural structures, each lifestyle is a format, a form of usage, an attitude and a style belonging to a group, places and times."

On the other hand, Mike Featherstone (1996), however, defines the concept of lifestyle as "a person's body, clothing, speech, how to use leisure time, food and beverage preferences, home, car, vacation choices so on and signs of individual style of consumer tastes (p. 153) . Life style, represent the diversity of the individual. However, with the same understanding of consumer groups, are also known as "lifestyle groups" (Leiss, Kline and Shally, 1990).

Today, fashion blogs with the identities they are building plays a leading role of consumption of indicators and symbols, The products selecting by the fashion blogs are brought into a way of life. Therefore, “an elite way of life” is constantly emphasized.

The identity and image of women in the fashion blogs give the message to make attractive by the opposite sex and they build an extremely well-maintained and stylish image which are enviable by the fellow women. Female image is reproduced. It is seen in fashion blogs that female models are alike and variation is not observed. In conventional media fashion magazines produce the demands on meta-level about women's life and fashion. These demands are now responding by fashion blogs. The attention and appreciation of the usage of the demands and as well as a way of life shape through the blogs. Thus, women begin to look over life in terms of having particularly commodities, including their cloths. They make precious making their own life to have these commodities.
The image is increasingly taking an import role in order to build female identity in terms of appearance and consumption. Women consumer behavior is supported by the social media, which affects the culture industry and it shapes through fashion blogs.

In this way of creation of cultural interaction lays the groundwork for cultural identities and their transformation. Thus, as a result of the global spread of media products via social media through fashion blogs re-shape and define the female identity. The woman identity that is created as a result of global cultural flows and global cultural products is the image of an independent and perfect woman. At the present, the life dreamed consists of beauty, wealth, power, indifference and the concepts of technological boastfulness. The world in such a way of life that has been surrounded means by the fact that it surrounds the whole world and exploits it (Baudrillard, 2006).

Women image in the exploitation of world is reproduced by fashion blogs today and it arises as Baudrillard (2006) expressed "neither a dream, nor a reality" rather than "hyperreality". In parallel with the transformation, fashion "bloggers" undertake a task of being a "simulacra of "hyperreality" (Baudrillard, 2006). Simulacra is a view that is perceived as reality. Fashion "bloggers" in their blog pages by taking part in their own photographs showing the styles of hair, clothing, ways of behaving, they represent the identity and converts the identity to an “exhibiting” tool. Exhibiting is lack of knowledge and is mainly enhanced by images and full of simulacra in order to promote a lifestyle full of hyperreality.

On the other hand fashion bloggers express themselves more freely and can be more critical on fashion by the texts they write and with the photographs about fashion and fashion-related issues. It would be different than the conventional fashion magazines which is a product of the media, to act in accordance with the publisher's line, is subject to a more biased opinion of a line carrying.

Group of followers who follow the content of fashion blogs may create a "frame of reference" (Nalcaoglu, 2005). To be covered by the frame of reference is the messages not directly meant but rather than indirectly denoted. For example, certain brands of fashion products which are manufactured are not only want to transfer a message of "beautiful", "fashion", "fashionable" but also the concept of “femininity” as a "frame of reference" as the way bloggers posing in their photos. This frame of reference has nothing to do directly with the clothes offered or advertised. Women should always appear "beautiful", "groomed" and "feminine"(p.59-61).

Then why the "fashion blogger" and their followers want to exhibit an attitude to see themselves in a frame of reference?

According to Lambert attitude; is “an coherent thoughts, feelings and responses about an individual, people, groups, any environmental incidents, social issues and more general issues. According to this definition, attitude is not only a reaction but also it reflects thoughts and feelings. According to Lambert, one of the ways to develop the attitude that people adapt to their environment is socialization (Inceoglu, 2000:67).
Cyber Fashion” In Global Village: Fashion Blogs

Fashion blogs involve individuals into small groups, social class and the culture in which they are belonging as a small group.

The second approach is the identification. The individual is often wants to look like a person or groups of interest (reference) in which to adopt attitudes (Inceoglu, 2000:31).

Network capitalism build new identities via social media through fashion blogs and it determines the individual's place in the social stratification. Thus, individuals who do not come face-to-face interactions formed themselves an "atomized societies" (Inceoglu, 2000), which they have no prior knowledge about each other, by just following the consumption patterns of social strata. To evaluate this framework, the perspective of the mid-1960s American, British and Northern Europe communicators opened a debate on uses and gratifications theory (Erdogan and Alemdar, 2002). According to uses and gratifications theory people try to cover their needs. It is noted that mass communication tools were used for saturation (Erdogan and Alemdar, 2002:188). Today, this saturation is provided by social media and its products (blog, etc).

Fashion blogs allow “surveillance” phenomenon to turn into "exhibited" phenomenon in cyber space. Bloggers' desire to be glorious, fame, to be followed by others, curiosity of other people on bloggers, having a popular fan base, gaining a certain status, jumping to an upper class (social mobility), to reproduce their life can be considered as the reasons of bloggers’ why they are following "exhibited" phenomenon in cyber space. On the other hand, fashion blog followers who are observing the following fashion blogs are involved in the daily lives of bloggers. Such conditions as stated before entails the phenomenon of fan base.

As Baudrillard (2008) expressed, consumption is no longer "the prestige of the individual or the community" but rather as a communication and a system of exchange where without stopping re-create the indications given in the code (p. 111).

Individuals are encouraged to like themselves in everywhere. Self-liked individual, dominated by the idea that they are also admired by others. New identities are created with as social and cultural model of satisfaction. However, after a while, similar identities- it looks as if there is almost no difference- begin to consume itself (Baudrillard, 2008: 89). Individuals does not correspond to the truth about themselves, sometimes adopting the opinions of others (Dedeoglu, 2006:77). Consumer society is the most dangerous enemy of truth and reality which brings to belong the stack of solid and stable majority. But it appears not being a part of a community, just being in the crowds alone.

CONCLUSION

Identities put into a circulation on fashion blogs introduces hyper-reality and they are voluntary servitude to network capitalism. Mc-Luhan's "global village" concept today, are transformed to “cyber village” via social media tools (blogs, etc.). The transformation is produced by the hegemony of global movement of capital. The
relationship of capital control and social media are parallel to each other to certain extent. Conventional media by transferring the flag to social media is reshaping the modes of production and the relations of production. The concept of social media should be evaluated on a historical flow. This flow is not just a technology, but also in the axis of political economy approach through a framework of network capitalism.
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SOCIAL MEDIA APPLICATIONS IN TERMS OF PUBLIC RELATIONS

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INTRODUCTION

Communication becomes one of the most important concepts of the today's world. Now, the successes and failures are made related with the communication and non-communication. It is an undeniable fact that effective communication has the biggest effect in the big presidential elections and public revolutions sweeping over the governments.

The social media has a big role in the concept of communication becoming an issue which gradually gets importance, is analyzed and discussed. The social media which becomes the apple of the communication with the new communication technologies makes possible the usage of the internet environment not only for getting information but also for communicating. Due to the social media environments, every user having internet access has gained privileges such as making activities such as forming, changing, interpreting and evaluating contents in a way which is independent of time and place or even being member to the communities that s/he cannot be informed if internet is not accessible. The phenomenon of socialization which is one of the most important humanitarian characteristics has gained new dimensions due to the social media and has ensured that the internet has become essential for us with the innovations that it has brought to the concepts of time place.

Even though the social media is a fairly new concept, it has taken hold of the whole world and has entered to all houses like a virus and amazes people with the power it takes from the people. The incremental growth of the social media like a snow slide has ensured that this environment has attracted attention of all organizations. The firms which cannot get the productivity that they want from the communication activities due to the fact that the target groups have got enough with the advertisements consider the social media as a new rescuer. Also, the firms which cannot find the opportunity to get famous with the high cost communication activities consider their remedy in the social media environments.

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The definition and bounding of the social media which becomes the easiest and effective way of reaching to the target groups whose structures have changed with the continuously changing trends and movements are also extremely difficult. The social media in which almost every day new applications have been developed and new environments have been formed and new concepts have been revealed has a vital importance for firms in terms of using the traditional communication activities in a complementary and supportive way. While the initiatives which give new points of view to the firm by executing the communication activities with support from social media continuously rise, the initiatives which get their own way by isolating themselves from the new communication technologies and social media environments are unfortunately condemned to disappear.

The public relations which are one of the most important pillars of the mentioned communication activities manage the strategic communication of an institution as well as its reputation, image and brands. Due to the fact that it is a direct management function, the public relations have big importance for all institutions. Due to the fact that it becomes one of the most important tools of this management process, the social media becomes one of the issues that also the public relations deal most. Today, the public relations realize most of its application through the social media channel due to the easiness that it brings and effective communication activities it promises.

**CONCEPT OF SOCIAL MEDIA**

**Definition and Characteristics of Social Media**

One of the biggest changes that the media has is that it becomes socialized and stopping to be a formation which the humans passively watch and becoming a world which is formed and managed by humans in person. In order to better understand this world, it is required to analyze the definitions of social media.

The first part of the social media, that is to say social, mentions the need and instinct of the person to communicate with the other people. Since the first human, we communicate with each in one way or another. Being included in a group in which there are people who think like us, nearby whom we feel like we are at our homes and with whom we can share our thoughts, feelings and experiences easily is a humanitarian need. Media is your methods of communicating with these people. This communication can be established with drum, bell, writing, telegraph, telephone, radio, television, e-mail, website, photograph, audio file, video, mobile phone and short message. Media is all of the technologies we use to ensure this communication (Safko, 2010).

That the internet becomes a gradually growing world makes the definition of the concept of the social media gradually harder. The social media is directly related with the content that is formed by the user. According to the Organization for Economic Cooperation and Development (OECD), the contents in the artificial world should have three characteristics to be considered as user sources: First of all, the mentioned content should be published on a website or social network which is open to public,
that is to say which can be accessed by everybody. Secondly, the content is required to appear as a result of a creative effort. Thirdly, it should be formed in nonprofessional applications (Kaplan and Haenlein, 2010). That is to say, sharing information via emails or online messaging or sharing a previously published article via the social networks are not included in the user sourced content.

**Functional Characteristics of the Social Media**

Seven functional phrases which the social media affects and changes can be listed as follows: Identity, dialog, sharing, availability, relations, reputation and groups. Each functional phrase is used for understanding one aspect of the social media experience. We can detail these as follows;

**Identity**: The social media has caused the changing of the concept of identity. According to TDK, the identity is ‘all indications, attributions and characteristics which show what kind of person a human is as a social entity.’ In the social media, the identity deals with how correctly the users tell themselves in any social media environments. This also means sharing or not sharing of the information such as name, age, gender, profession and place by the users; how and to what extent they share this information is also extremely important.

**Dialog**: Dialog means that the social media users communicate with the other users. The primary objective of the social media is to bring people having common characteristics together and by this way to create a community which is composed of people having the similar fields of interest and requests (Topper, 2009). That is to say, the priority of the social media is to make the communication between its users possible. This communication has many objectives: The people can be members to social media sites to find the real love, increase their self-confidence and making comments of the innovative thoughts and important issues (Kietzmann and et al, 2011). If this dialogue happens in social media sites which have millions of members, it is an inevitable reality that the environment formed becomes very important for the marketing. Every organization recognizing the importance of the social media will try to do its best to be a part of this dialogue and control the dialogue for its benefit.

**Sharing**: The biggest difference between the old communication channels and social media is related with the sharing. Our activity in the social atmosphere formed with the digitalization of our relations and communities to which we belong can mainly be called as "sharing". People makes sharing through the social media channels with their current friends to make many more friends and to belong to many more groups. Due to the social media, the information becomes a thing shared rather than a consumed or acquired thing (Zandt, 2010).

**Availability**: Availability is an issue related to the accessibility of the social media users. In the real world or artificial environment, it deals with knowing where the other users are and whether they are accessible or not. In the artificial world, it is done with the status updates such as "the one declaring availability" or "requesting confidentiality". If it is considered that the number of people who are existing in the
social media gradually increase, this serves as a bridge for combining the artificial world with the real world (Kietzmann et al, 2011). That is to say, activities oriented for the social media are also related to the transfer of the activities in the real world to the artificial world rather than existence of the people in the artificial world.

**Relations:** Relations are the element which makes the social media social. The most important characteristic of the social media that distinguishes it from the traditional media is that it allows people to establish bilateral relation with the other people. The social media approaches to all users in the same way: a trustable friend or a stranger who is not known at all, all or none. The relations are the most important pillar of this range (Gilbert and Karahalios, 2009). That is to say, it is very important that you "know" someone even if remotely, this situation will put that person in the category of trustable friend and it is very difficult for a person you do not know at all to enter this category.

**Reputation:** Reputation can have many meanings in social media platforms, however it is generally closely related with the concept of trust. Why the social media cares the issue of reputation that much can be explained as follows: We form a profile in a site, make friends, become members to the applications, participate to the groups and activities and we realize all of these to define our identity. In due course, we become more active and make contributions to the formation of content and make comments and attend to the voting; in turn this brings certain level of reputation to us. This reputation can be turned into trust: How trustable the social media users are is decided by looking at the information in their profile and their friends and contents they have formed. As all of these happen in due course, it can be said that the social media is a long term relation (Papworth, 2011). That is to say, the reputation which is the third step of the social media journey starting with the profile and aimed to be ended with trust is one of the most important pillars of the ranking as profile-identity-reputation-trust.

**Groups:** Groups represent large and small communities that the social media members form. The growth of social network means bigger friend group, more followers and connections. The groups are divided into as the one that everybody can view and confidential. The confidential groups are the private communities which can be entered with invitations. For example, there are groups which can be entered without the approval of the administrators in Facebook (Kietzmann et al, 2009). It is true that the social media is inclined to the grouping. The grouping of the users is important in terms of reaching to more people in a more correct way.
Transition from the Traditional Public Relations to the Public Relations in the Social Media

The duty we have called public relations is efforts shown by a real or legal persons, that is to say, a human, association, private or public institution to establish relations with the groups with which it does business reciprocally and to develop its relations with them, if any. Whether being done by the person (real or legal) or by others working for it, this business requires the usage of various techniques and following of various ways and undertaking of various mathematical efforts (Asna, 2006). These techniques change in direct proportional to the changes encountered in the social media.

Through the continuously developing communication technologies and especially the artificial environments, the individuals have provided the advantage of reaching not only to the things happening in their surroundings, but also to the events in the whole world at the "time they have selected" and via the "source that they have selected". In this context, the individuals have gained the opportunity to obtain the information they want at the moment they want and the regional, political, economical and social limits of the information have disappeared (Özgen, 2010). This situation has also affected the public relations in all communication activities. The public relations experts have started activities for reaching to their target groups in these new environments that the communication technologies indicate.

All changes affecting the social life enter into the field of interest of the ones doing the business of public relations. For this reason, nobody can be indifferent to the internet environment. We can have the chance of following the developments, being in them and making use of them in the rate in which they are presented to us and we can reflect them to our daily life. Today, an important part of world public relations industry has expertise in the field of communication technologies. They select their customers from this field and adapt their service forms to this expertise field (Kadıbeşeğil, 2004). This adaptation changes the determined objectives and results, the public relations which are required to be an activity which is continuously renewed has started to feel the requirement of being renewed more frequently and dense as a result of the starting of rapid change and development of the communication technologies.

The contemporary public relations applications show the bidirectional symmetrical communication model as the ideal model. The social media environments are communication environments in which the organizations can have one to one interaction with the individuals in their target groups and where the bidirectional communication flow is possible and which are open to the sharing and participation. The social media environments are the newest communication channels in which they can extend their corporate communication messages in the content of the public relations tactics and in which they can support the application fields such as crisis management, activity management, public opinion establishment and cooperation with the shareholders. That the social media channels are measurable and traceable and it gives opportunity for rapid information sharing and publication is an important
communication channel characteristic sought in the communication of the organization with is target groups in the public relations (Onat, 2009).

**Applications of Public Relations in the Social Media**

Due to social media, the dynamics of creating action and reaction have shifted from the news and journalists to the audiences watching, reading and listening this news. The blogs, social networks, online forums and other social media tools have completely changed the dynamics of creating action and reaction. The information which is accessed as ready in today’s world is shared and distributed among friends. This situation can be considered as a threat and an opportunity. While the communication experts tell their stories, they have the chance to access more efficient targets from the most important media channels without any obstacles in between them. Also, the ideal customer choosing to give information to his/her friends in the social media channel can be easily reached (Solis and Breakendirge, 2009).

In the internet applications for public relations, the organizations are required to develop their internal communication strategies by using the internet techniques. We are required to be ready for facing with the internet users who spread to a wide range of attributions. There is no need for us to give the pre-estimates of how this group established their preferences. Because, due to the different channels of internet, all of them have many decision making processes. For this reason, the design of websites becomes important in terms of public relations for the companies (Sarı, 2011).

The corporate web pages give big opportunities to the institutions and present fast and effective communication. The web pages provide many advantages such as addressing to a specific part of the institution’s target group, presenting different contents according to the different expectation and needs of the consumer, getting instant reactions, reporting attractive issues, making communication conti-nuous and establishing a database (Bilbil, 2008).

A method that will make the communication of public relation expert both within the organization and with the institutions in his/her surroundings easier is teleconference (video conference and audio conference) systems. The system which appeared in 1960’s but which could not become widespread due to the fact that its cost is too high and due to the failure of the potential users showed a big development in 1990’s due to the increasing of the services, signal transmission rate and display quality of the digital network lines. By this way, the teleconference systems decrease travel costs and make time and energy savings and have become an indispensible element of the organizational communication (Becerikli, 2011).

From Web 2.0 environments, the corporate blogs are communication channels which are appropriate to the objectives and fundamental principles of the public relations. With the development of internet, the web phenomenon becoming an indispensable communication tool and the number of writers and readers of the blogs which increase every passing day in Turkey, like in the whole world in this alteration period, the blog writers creating their own reader groups and becoming gatekeepers,
the blogs have started to make their importance be felt in the communication world (Alikılıç and Onat, 2007).

Microblogging also has become an indispensable media selection of the applications of public relations. Today, especially the companies use Twitter efficiently and try to create difference in this environment which is changing and developing steadily. Twitter can be used by the public relations experts to create awareness and make corporate reputation studies and for notifying and getting feedback.

‘wiki’s which are one of the favorite tools of the social media can also be efficiently used by the public relations. “wiki”s which have structures that make possible the combination of information of more than one user in an issue in a single hypertext environment has characteristics of flexibility, quickness and providing cooperation. Also, some “wiki”s can also work in compliance with the institution’s electronic document and document management systems. The corpo-rate usages are used in the project management, evaluations of the intraorganization documentation, evaluation of the institution docu-ments by the external users and ensuring of the remote information entry (Çakmak, 2009).

Taking place in the social bookmarking sites has entered among the new objectives of the public relations experts. It is required to establish specific strategies for the social bookmarking sites. What is never forgotten is that when social media is at issue, the most important concept is communication, sharing and cooperation, not promotion. Marking and interpreting of the sites in which people are interested and reaching to the people who are interested in the similar issues become possible with the help of the social bookmarking. The public relations employees can benefit from the social bookmarking sites and can access to many persons (Hay, 2009). The target group to be reached in this way is selected in a more correct way and the communication to be established with this target group will also be more healthier. The social bookmarking sites also provide information regarding the institutions. The comments related to an institution or the numbers of people who have marked that institution give information to the public relations employees regarding the perception of the institution by the people. The activities that will be realized based on this information will be more effective.

The media sharing sites such as YouTube provide viral communication to the public relations employees. Fifty five of the ninety four campaigns winning in 2008 Effie Awards used YouTube in an effective way (Young, 2010).

Podcasting which is another one of the social media application can also be used in the applications for public relations. For example, the press bulletins can also be spread as podcasting as well as being printed. Similarly, the news related to the institution can also be spread as podcasting, because the files having images or audios are much sought after rather than the written files in the social media environment. Podcasting helps public relations in the issues of crating brand awareness and ensuring corporate communication. It makes the accession to the social shareholders easier and ensures to realize all of these with a very small budget (Sarı, 2011).
The networks which have appeared in the internet regardless of time and place have become communication channels in which the methods of forming public opinion, obtaining trust, approval, consent and respect of public relations are applied efficiently, effectively and in a measurable way (Onat, 2009). While the social networks become wider, they take more places in the applications in the public relations. Today, a public relations campaign cannot be considered as being separated from the social media and especially Facebook. What the companies deciding to take place in the social media do first is to open up a page belonging to the company in the Facebook and to communicate with the social shareholders over this page.

‘LinkedIn’ which is one of the most important social networks in which the professional become members and make information exchange related to the fields of expertise is also similarly used by the public relations experts. One of the most important advantages that LinkedIn provides is that it serves as a sharing site among the public relations experts. LinkedIn whose forum and discussion pages are extremely active also makes possible reaching to the newest information in the field of public relations by this way. Also, it makes accession to the target groups easier. The public relations experts who want to communicate only with the professionals in certain issues realize this very easily due to LinkedIn. Due to the fact that it is a social network bringing professionals together, LinkedIn is important for companies wanting to create brand awareness, because very effective communication can be realized.

The artificial worlds also have succeeded to attract attentions of the public relations experts as another social media tool which has been sought after. The firms wanting brand awareness and loyalty make operations in the artificial worlds and realize applications in public relations oriented for the members of these worlds. The companies and big brands which have determined their target groups well and known that these target groups spend time in the artificial worlds demand these public relations applications. The public relations activities in the artificial worlds can be opening a stand, organizing parties, giving items such as t-shirt, bag on which there is brand as presents to the profiles.

**Examples to the Applications of Public Relations in the Social Media**

**Burger King:** Burger King which is one of the America’s famous fast food restaurant chains succeeded to attach attention and to be talked about not only in Facebook, but also in all media channels with the applications called ‘Sacrifice’ that it developed in Facebook. Again in 2009, that is to say, in a period in which the Facebook applications were extremely favorite, Burger King promised to its users to present a hamburger as a present in case they sacrificed their 10 Facebook friends.

The users were asked “Which one do you like more? Your friends or Whopper?” and the entertaining applications were developed for them to delete their friends. In the first week of the application which drew extreme attention, 230.000+ friends were
sacrificed. Also, the campaign had wide media coverage and was talked about everywhere including the big newspapers.

Facebook made a statement for the campaign which attracts intense attention and mentioned that this application was contradictory to the Facebook’s nature of supporting friendship. Due to the Facebook’s statement underlining that the social networks are based on making new friends, not sacrificing friends, Burger King gave up its ‘Sacrifice’ application. After the campaign ending with the announcement of “Even though it is very entertaining, we give up Facebook Sacrifice application”, the users wanting to restart the campaign sent lots of petitions to Burger King, but they could get results.

Burger King Sacrifice application which is one of the first viral campaigns realized, is a big success as it supports Burger King’s aggressive communication strategy and it is entertaining, different and remarkable.

Heinz: Heinz which resonated with the project of Talk to the Plant achieved to enter among the unforgettable applications of the social media with this success. In this application which looked like an experiment, it was tried to observe whether the tomatoes grew healthier with the care of people. Meanwhile, it was tried to prove that nobody could grow tomatoes with care as much as Heinz. During the project which lasted totally eight weeks, the notes that the user wrote on one of two tomato seedlings grown in a sterile environment were read through a computer; by this way, it was observed how talking with the plants affected the developments. While the tomato seedling to which 18,774 messages sent were read grew 153 cm, the other seedling grew 146 cm.

It is difficult to say 7 cm is a big difference or proves something, however it is certain that it supports slogan of “No one grows ketchup like Heinz” which forms the bases of Heinz’s communication strategy. This interactive experience is a good
example for how a social media application can be realized without allocating additional budget. The application which attracted attention in a short while was supported with the blog in which there were entertaining sections and placed Heinz among the heroes of social media.

Zappos: The firm which was established in 1999 started its journey by selling shoes in the internet and today it has added many categories such as clothes, glasses and accessories. The colorfulness of Facebook page of Zappos.com is one of the most successful applications in the social media. The application of “Fan of the Week” on Facebook page became a classic in very short while. The application of Zappos which kept the photograph selected among the photographs that its fans shared on Facebook wall for one week on its Facebook page attracted too much attention. The social media experts of Zappos which established dialogues one to one with all customers thanking for a fast service or making comments in any issues have directly loyal fans rather than customers due to its sincerity on the Facebook pages.
Cree: Cree, which is an illumination company, has aimed to reach to the target groups by creating an entertaining story. The institution which chooses to create its own social media environment instead of using the direct social media environments gains more fans every passing day with the “illumination revolution” it has started. The company which takes illumination revolution seriously as much as publishing a manifest in this issue has successfully highlighted the entertaining side of the social media. The institution calling its visitors to disclose bad light usage selects monthly winners with this movement and rewards them with the correct illumination. By this way, both the brand loyalty is created and it manages both its positioning and corporate reputation. This social media experience which is executed in the internet site is also supported with the famous social media tools.

Cree which shares the photographs uploaded to the internet site by the users with the title of “Help Scream” tells by this way that it is a company which takes its business serious and which is very entertaining and most importantly it can draw attention. The Cree’s applications are of the most beautiful examples that entertaining and productive social media applications can be realized even in an issue which seems to be boring such as illumination.
Ford: Ford which is a famous car brand is a name which becomes prominent with its social media applications. In addition to its effective usage of the social media environments, it also attracts attention with the applications that it realizes in www.fordstory.com. The institution which gives direct link to this internet site from www.ford.com calls its users as “Read. Help it to be written. Share.” in the site in which Ford tells its story. The visitors can easily share the articles they read in this site via the social media environments and can make comments on them. In the comment section, “Your voice is missing in this discussion” is told to the visitors and it is underlined that comments of everybody reading the article are very important.

In the mentioned site, the articles related to very different issues regarding the Ford’s history, design process or production are published. With the help of this site, Ford gives chances of speaking and making comments to its customers and includes them to an active communication process. Ford correctly using the advantage such that the contents it has presented attract attention of the men achieves to create Ford fan men from the car fan men.
Head and Shoulders: Head and Shoulders aiming to transform the Facebook dependence which gradually increases every passing day to an opportunity succeeds to draw attention by combining it with another dependence which takes hold of Turkish community together with the whole world and succeeds to find place in the media while increasing its fans in a short while.

The serial called ‘Yıldızın Parlasın’ (Let your star shine) which started to be published on Head and Shoulders Turkey page as of the date of 16 May 2011 is a story composed of 180 episodes. It can also be observed in the comments that the serial which managed to create fanatics in a short while was extremely liked by the users. The unconcerned and rude comments arising from the unlimited freedom in the social media in the trailer or first episode of the serial left their places to the positive comments related to the serial when the new episodes appeared. Also that the heroes of the serial are two famous names such as Doğa Rutkay and Yosi Mizrahi has ensured for the serial to have wide coverage in the traditional media channels such as television and radio; and this has returned to the institution as a positive communication activity which million dollars of advertisement cannot realize. The firm succeeding to introduce itself, attract attention and create habits has also succeeded to attract the target group to itself.
In the forthcoming episodes of the serial, the opportunity to take roles is given to the fans. By this way, the opportunity to be a part of this experience is given to the Head and Shoulders users. While doing this, not directly using the shampoo which is the product it presents is a positive movement; trying to create brand loyalty in this way can be considered as a correct application to attract attentions of social media users who are bored of aggressively behaving brands to become prominent in the data smoke and to cause positive consumer behaviors.

**TTNet:** TTNet is one of the Turkish firms which effectively use social media. The main attention attracting applications of the institution which executes successful application on its Facebook page with the aims such as dialogue establishment, management of corporate communication and notifying and getting feedback is what it does on Twitter. It is understood from its name that the institution which calls its Twitter pages as TTNetDestek (TTNetSupport) is ready to listen the users having complaints and invites them to any social media channel not to Twitter. That the institution which helps its users which have problems or want to ask questions or get information related to the internet or other TTNet services in case they send their mobile telephone and ADSL numbers uses its Twitter page at much actively positively affects the corporate communication and reputation of TTNet.
Mavi Jeans: Mavi Jeans which is one of the important clothing brands of Turkey actively executes its social media activities in Facebook and Twitter. That it has English and German Facebook pages in addition to Turkish due to being an institution which is active in the international area is important in terms of ensuring integrity in the corporate communication. Mavi Jeans which effectively uses the actor Kıvanç Tatlıtuğ with whom it makes cooperation in the recent periods on its Turkish page attracts attention with the news and questionnaires related to Tatlıtuğ. Mavi Jeans which presents the photographs it possesses due to the catalogue shoots with remarkable contents has succeeded to make more than 300,000 fans by this way. Mavi Jeans which also publishes the behind the scene images of the advertisements with Tatlıtuğ aims to increase the number of its fans by this way.
Nike Football Türkiye: Nike Football’s Turkey team has observed how actively the social media is used in Turkey and has invited the social media users dealing with football to its Facebook page by calling them “Çizginin Bu Tarafına Geç!” (“Pass to this side of the Line!”) and succeeded to make more than 800,000 fans in a short while. On Nike’s Facebook page, the social sharing related to the football is followed and comments on football players, teams and matches can be made and information about Nike which is the favorite brand of football lover youth can be obtained. That Nike does not become very prominent in the content presented, that is to say, the priority is given to football not Nike while communicating with the social media users is a positive movement in terms of social media communication. Being innovative and dynamic has a characteristic which complements the institution’s communication strategy in terms of compliance with the Nike’s image and values. On its page which attracts attention with the size of its fan number Nike can also announce the activities it organizes for the football lover youth, that is to say, it can use the social environments as a strategic tool.
Eti Cin: It can be more helpful that the firms having many products such as Eti develop different social media applications for each brand instead of integrated communication activities covering all brands. For example, that while Eti has 60,000 fans on its page Eti Cin has more than 120,000 fans on its page shows that Eti Cin becomes a classic which is independent of the firm and therefore its taking place in the social media alone can positively affect the image of Eti indirectly. The thing which attracts attention first on the Eti Cin’s Facebook fan page is the section of “Eti Cin’in Ricaları” (“Requests of Eti Cin”) where it asks the social media user to behave little more attentively. Eti Cin which tries to make its lovers laugh in its communication activities lasting for years wants its Facebook page to also make its visitors laugh. For this reason, it has chosen to solve the problem in a cool way such as with requests instead of sharp activities such as complaining the applications or deleting the comments which will make the social media environment which brings unlimited freedom worthless.

The properly sharing of the images which are formed with the montage of the smiley face of Eti Cin which is known by everybody to the frames which are known by everybody is one of the most correct applications to be realized when the communication strategy of Eti Cin is considered. The originality in this application also ensures that the number of loyal followers of the page and Eti Cin gradually increase. Eti Cin focusing its communication activities on making people laugh with its slogan of “Eti Cin Gülsün, Dünya Gülsün” (“Eti Cin Laughs, World Laughs”) for long years succeeds also to make the social media users who get bored from everything rapidly laugh. When it is considered from this point of view, the Eti Cin’s social media activities successfully support its brand positioning.
CONCLUSION

The social media which appears with the new communication technologies renews itself every moment and also includes its users to this continuity. That the social media is a brand new world that pulls all users to its inside has made this environment an indispensible channel not only for individuals, but also for institutions.

That the social media allows bidirectional communication, that is to say, it is interactive also transforms this environment into a unique experience for both individuals and institutions. The individuals can make friends with the help of many different social media elements and form contents and change the content formed by others or can comment on them. The institutions can directly communication with their target groups and social shareholders with any marketing activities such as advertisement; with the help of the social media which is a much more sincere environment, getting feedback will also be easy. Furthermore, as the feedback obtained in this way is correct, it is possible that it will bring very positive results.

The social media in which all of the integrated marketing and strategic communication activities are made related also closely concerns the public relations as a function managing all communications of an institution with its target groups. It is not possible to think of the science of public relations which closely follows the technological developments and especially the new communication technologies as separate from the social media. In case the public relations covering the communication with the target groups are used effectively, it is closely related with the social media tools making all public relations applications easier.

Within the framework of the public relations applications, the social media is very important in terms of its contributions to the corporate communication, reputation and
image. Also, it makes the communication flow between the social shareholders and institutions significantly easier. It also positively affects the communication with the employees and easily fills the possible communication gaps between the lower and upper levels. The information flow whose control is almost impossible during the crisis period can easily be managed with the social media, because it is possible to update the information given and gather them at the same point with the help of social media environments. Gathering the information flow at one point will hinder the formation of gaps due to the questions and not answering them in due time.

When the social media applications which will be considered as successful in terms of the public relations are examined, it can be observed that the concept of “creativity” lies on the basis of these applications. Other than the extraordinary situations such as crisis, the public relations applications in the social media should be based on difference, that is to say, therefore creativity. The biggest minus of the social media that has numberless of plusses is unfortunately the data smoke it forms, the only way of get through this smoke by drawing attention of the target groups is to develop remarkable applications. When the social media applications analyzed are generally evaluated, it is observed that the social media promises an important future for the public relations, however this type of successful future passes through planned and creative development. The planned and creative development is related with the public relations experts.

The public relations experts can obtain important findings related to both target group and institution by closely following the social media and can realize the whole communication management related to the institution with the communication strategy that will develop related to these findings. However, in this process, the public relation employees have big roles, because closely following the social media is important in terms of witnessing to the information flow and seeing the trends in future. However, not losing creativity and not making repetitions by continuously producing innovations have vital importance in communication in social media. Observing not only the institution, but also the target group while developing communication strategy and applications and evaluating the obtained data correctly and considering the feedbacks received in the communication process are the issues which make the correct execution of the public relations applications possible.

The communication activities in the social media cannot be separately considered as advertisement, promotion or public relations. Every pillar of integrated marketing is important and complementary at the same degree. The most important reason that the public relations become that much prominent when the social media is at issue is that the social media user profile is very different from the users of traditional communication tools. The social media user gets enough with the direct advertisement and promotion activities, for this reason, making communication activities with emphasis on the public relations will be useful for the institution. That is to say, the communication applications should address all areas of the strategic communication, not to a single field; however, it should primarily consider the communication with the target groups.
The social media can make the works of public relations experts difficult as well as making the public relations applications easier. The public relations employees should evaluate the social media as one of the most important channels of future, at the same time; they should use it in an integrated way with the traditional communication environments. The biggest support to be given to the public relations experts whose works get more complex is training. The public relations experts should get training of “social media expertise”; and they should be trained on controlling and managing the information flow in the social media. With the help of the public relations supported strategic communication applications to be developed by this way, the social media which is already entertaining will become a much more entertaining environment.
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COMMERCIAL COMMUNICATION
in SOCIAL MEDIA

MEHMET ARSLANTEPE*

ABSTRACT

Today, the internet has evolved into an instrument from which not only researchers but also ordinary people have great expectations. It offers easy access to information as well as entertainment and consumption opportunities. First, social networking sites started to become popular, then shopping websites gained widespread use, and thus social commerce began to rise. People started to search for others’ experiences in websites before shopping. The internet has thus increasingly become a venue where people share their shopping experiences and preferences. A significant phenomenon of social commerce is perhaps more evident today than anything else in social networking websites such as Facebook and Twitter. In this study, historical development and current situation of social commerce, in which small traders can participate alongside big commercial groups, are examined.

INTRODUCTION

The term “mass communication” was first used by Harold D. Laswell in the early 1940s in his studies on political power and propaganda. Mass communication is a product of mass society, which emerged as an outcome of industrialization and modernization (Mutlu, 1994:129-131). What makes the mass media unique is its limited and unidirectional nature (İlal, 1997:38). As newspaper, radio, television and cinema are the most effective social media, managing them or producing content for them require a significant economic power. The message is transferred from the source to the receiver in line with an approach. In this process of communication, the receiving audience never circulate their messages; or when they do, it is sent in a very slow and ineffective manner. The process of communication described so far is not regarded as valid today. With the transition from post-industrial to information society, strong hegemonies over the production and distribution of information have dissolved.

The concept of information society was first used by economist Fritz Machlup towards the end of the 1950s in his study evaluating the scope of the US economy in

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terms of producing and distributing information (Beginer, 2007:450). Today, possessing information and using it effectively is of utmost importance. Individuals, communities and organizations rise by using information. While factory production was important in the industrial society, what matters today is the information that leads to using a product. Computer technology was significant in the change in the direction of information society.

Means of communication have undergone social transformations throughout history. At the end of the Medieval Age, printing democratized the community of readers. In the 20th Century, radio and TV surpassed book and newspaper in terms of providing access to information. In the 1970s, computer technology along with microchips spread all over the industrial field. This technology penetrated into homes as personal computers began to be produced (Beginer, 2007:438).

As a result of the rapid advance of the computer technology, the internet has brought about a radical change in the world. Eric S. Raymond lists five mostly commerce-related myths that become widespread with the rise of the internet: widespread use of the internet by commercial enterprises, use of the internet in the field of information with entertainment content, popularity of making money through online shops, widespread internet journalism and education (Köse, 2007:275). The utilization of the internet by individuals and institutions has paved the way for the emergence of the concept of new media. The conventional form of communication has undergone a transformation. Inaccessible and expensive media as well as unidirectional communication are about to be things of the past.

METHOD AND PURPOSE

This study addresses social commerce, which emerged as a result of the combination of social media and electronic commerce. The literature on these fields was reviewed, and new media, electronic commerce and social media were examined. The idea that social commerce emerged after electronic commerce was articulated to social media was addressed. It was also aimed that people in virtual spaces are happy to lead virtual lives and perform their shopping activities, and also that they serve as mediators by helping the promotion of commercial products. These ideas are supported by benefiting from models of electronic commerce and psychology of social shopping.

NEW MEDIA

Although the concept of new media emerged in the 1970s, its scope has enlarged today embracing the internet and computer (Dilmen, 2007:115). Telecommunication, data transfer and mass communication have integrated and turned into a single medium. The internet is the most significant example of this integration. It is capable of distributing video, audio and written materials through a single channel; it makes mutual interaction possible; a significant portion of its content is created by both users and content providers; and it provides a greater degree of control over the production and selection of content (Aktaş, 2007:107-110). These features are regarded as the
differences of new media from conventional media. New media has transformed numerous fields from journalism to commerce. It is regarded as superior to conventional media. It offers vast opportunities to a large audience including those who got stuck in conventional media. Communication is now too fast to stay confined to television and radio.

In this new venue, e-commerce and social media have become significant. Behaviours of sellers and buyers have changed, and through social media people have rendered their lives online.

Production of the industrial society has been replaced today by consumption. The monitoring of consumer behaviours and consumption patterns has become an obligation, as they have unprecedented degrees of importance today (Dolgun, 2008:262). The fact that consumers who have transferred their lives into social media exhibit their habits and behaviours makes the monitoring of consumer behaviours easier. It seems highly attractive to exploit the opportunities provided by new media. It is not very surprising that e-commerce and social media have merged.

E-COMMERCE

Commerce emerged as a result of human beings’ desire to meet their needs. People wanted to obtain what they did not have from others, and bartering served for this purpose. As commercial products flourished, the need for a common means of exchange arose and thus people started to use money. This way, commerce became easier and more widespread. As the means of transportation and communication advanced, commerce took its current shape (Altaş, 2010:3).

Phone, fax, television, internet and electronic payment can be regarded as instruments of e-commerce (Çak, 2002:45). The World Trade Organization defines electronic commerce as a type of industry where the activities of presenting, advertising, ordering, selling and marketing of goods and services are conducted over electronic networks (Kırçova, 2009:6). E-commerce is a very appropriate type of commerce for small and medium sized enterprises (SMEs). Successful SMEs have gone beyond selling to a specific group and established global e-commerce connections that boost productivity and creativity (Altaş, 2010:9). Marketing techniques have been developed, costs have been decreased and organizations have been integrated to the global economy.

Commerce conducted online has advanced very rapidly. Over time, different models of electronic commerce have emerged in response to different needs.

- Business to consumer (b2c)
- Business to business (b2b)
- Consumer to consumer (c2c)
- Business to government (b2g)
- Blogs, forums and social media tools
Business to consumer (b2c) e-commerce is the most known version of e-commerce. This model includes all online shops. They sell goods and services. They have different revenue items such as profits on sales, advertisement revenues and commissions. Websites of retail businesses, shopping clubs, group shopping sites, betting sites, travelling sites, lease and rental sites and price comparison sites fall under this model (Altaş, 2010:16-28).

Conventional shops are now capable of reaching large masses through websites. Moreover, online shops do not have business hours. The internet has also made it easier to create brands. Shopping clubs can rapidly finish stocks of conventional shops. These websites require membership. Members can recommend the website to their friends and thus earn prizes.

Business to business (b2b) e-commerce connects business processes of firms. Orders between suppliers and vendors are made online. This model also ensures the communication between them (Altaş, 2010:32).

Consumer to consumer (c2c) e-commerce is an electronic marketplace. It is the marketing of handmade products online (Altaş, 2010:34).

Business to government (b2g) e-commerce covers commercial activities between businesses and governments. Examples could be online government tenders or electronic sales of state supply offices (Altınışık, 2003:32).

Blogs, forums and social media tools became possible with web 2.0. They do not refer to a software; but instead, to a sum of techniques that makes possible the development of websites in which users also participate. For example, Wikipedia is an online dictionary on which everybody can make changes (Aslan, 2007:351-353). Examples could be blogs, micro-blogging (twitter), Wikis (What I Know Is), YouTube, MySpace, Flickr, del.icio.us, meebo, Facebook, and Google docs. Users can add content to these sites. They can create contents such as photos, videos and texts. With Web 2.0, the internet ceased to be a platform where only information is sought. Users can share visual, auditory and textual materials. Social media became possible with Web 2.0. With social media, ordinary people started to take part in the process of producing and distributing information. Social media will further improve e-commerce, as it will proceed to another phase by becoming integrated with e-commerce.

**SOCIAL MEDIA**

Communication and sharing form the basis of social media. People communicate through texts, pictures, video and audio materials. The contents of social media can be demonstrated under general headings as follows:

- Blogs
- Microblogs
- RSS feeds
- Social networks
Forums
Communication sites
Photo and video sharing sites

Social media consist of web-based services through which users create real or fake profiles and share with other users.

Websites that are defined as social media have common features. These sites have users independent from the broadcaster, who establishes the infrastructure and leaves the rest to users. Contents are created by users, who can share texts, comments, photos, video or audio files. Users are in constant interaction with each other. They can communicate either publicly or privately. They can access these sites whenever they want using different devices such as personal computers and mobile devices (Erdem, 2009:95-100).

Printing, telegram, wireless telegram, phone, radio and television have all brought about cultural changes. Today, the internet creates this cultural transformation. The term Millennial Generation (Generation Y) refers to the post-TV generation. Its members, who were born in the early 1980s, are users not of TV but of social networking websites such as Facebook, MySpace and Twitter (Hatipoğlu, 2009:1). Members of this generation grow up by exploring the ways of accessing information and services online in much easier ways. They can communicate and share with other people in much more entertaining ways. Therefore, consumers today can be accessed in venues other than television. In the consumption process, consumers take into consideration opinions and reviews found in social media. These reviews create a sense of confidence in prospective buyers. It is therefore impossible for producers to remain unresponsive to these online opinions.

In post-TV technologies, alternative and compensatory realities are offered. It is possible to experience pleasure and safety throughout the process of consumption. The real world can be abolished and then replaced by an alternative which is capable of responding to consumers’ unlimited desires and fantasies (Robins, 1999:203). Users of social media are very powerful as they have the authority to create the content. A world is created in line with their desires for pleasure and confidence.

**SOCIAL COMMERCE**

Conventional stores firstly went online. Following this experience called e-commerce; electronic commerce went even further and coalesced with social media. These spaces where users of social media communicate with each other are reminiscent of conventional marketplaces. Producers and sellers attach great importance to this bidirectional process of communication in which consumers can like goods and services, comment on them and recommend them to others.

All sorts of information on social media tools related to consumers are highly valuable for businesses for growing and competing with others. Thus, surveillance becomes an important issue also for government institutions, intelligence services and
central authorities (Dolgun, 2008:262). Users who enter profile information on social media also publicize their everyday activities and states of minds. In other words, they provide important sources to be followed and constantly monitored for producers and sellers.

While consumers’ information is recorded in databases, consumptions patterns are also determined. In databases, all kinds of information from hobbies, to sexual orientations and religious beliefs can be found (Dolgun, 2008:264-266). Proponents of the virtual-techno-logical revolution speak as if there really is a new and alternative reality and try to seduce people into leaving the existing world and moving to this alternative space. They argue that we can easily overcome disappointment and frustration (Robins, 1999:143). This is what makes the virtual space attractive. Social media creates the illusion of creating alternative spaces. These spaces, which are regarded as more blissful, introduce people with similar preferences to one another and forms groups with people who have similar hobbies. Firms are not inattentive to these platforms where people gather. Embarking on marketing their products or services on social media, they created the concept of social commerce. Commerce has become social. People can influence potential customers by sharing their positive or negative observations and experiences. Social media can become a reference for products and businesses cannot remain indifferent to complaints.

Social media is an effective venue for sales and marketing. Here, brands can be promoted, products can be sold and customer affairs can be performed. The most powerful aspect of social media is that comments, photos and videos shared by different individuals are more effective than advertisements. Social media is a playground where brands are talked about, discussed and criticized. Virtual reality is the combination of the objectivity of the physical world and the unlimited and uncensored pleasure that is linked with dreams and imagination. Technology is supplied with fantasies of absolute power (Robbins, 1999:148). It is not surprising that individuals who think that they are in a free and uncensored environment prefer it over the real world for shopping. A video or a text shared on social media can be much more effective than an advertisement on conventional media. The generation that grow up in the era of post-TV communication benefits from the experiences of other users or friends who produce content in a platform in which everyone can participate. Grades, ‘likes’ or comments given to a product or service on social media give confidence to potential customers.

It could be argued that the internet represents the biggest cultural change after printing. It has clearly transformed ways of doing business. Money goes to where people are. Then, it is Facebook, YouTube, Flickr, Tumblr or Twitter. Advertisers now exploit these venues. Radio, TV, newspaper and magazine are retreating in the face of the advance of the virtual space (Vaynerchuk, 2009:5-6).

Social networks make it possible to create a brand without needing to use TV, cinema, radio, magazine or newspaper. It is possible via the internet to accomplish this with much lower cost and without needing to receive anyone’s approval. Although
word-of-mouth marketing is an old business, it can cover a much larger area today (Vaynerchuk, 2009:19-23).

**SOCIAL COMMERCE TOOLS**

Blogs are the venues where producers or sellers can describe the essence of their brands, publish short or long texts, and upload photos or videos. Blogs are regarded as a necessity for the brand’s promotion even though they have an e-commerce website. Blogs can be socially shared by users through links such as stumble upon, digg, Facebook and e-mail this (Vaynerchuk, 2009:33).

Opening a Facebook fan page facilitates the efforts of businesses. Consumers can easily subscribe to these pages. Twitter is seen as the strongest brand development tool. It is suitable to mobile systems as short texts shared on it can easily be followed on mobile devices. Sector leaders announce to the world what they are doing and planning. Besides, firms can instantly respond to the complaints of their customers (Vaynerchuk, 2009:37-38).

Twitter, Facebook and other social networking websites enable entrepreneurs and firms to closely monitor their customers’ opinions on them. Twitter can also be used as a tool of development. Entrepreneurs get their followers’ opinions by asking questions. A question sometimes initiates a conversation. While Google or YouTube are unidirectional, Twitter is bidirectional. It seems to be stronger in terms of helping attain commercial targets, which can be published on Twitter and then followers’ responses can be obtained. It can also be used to invite followers to the entrepreneur’s blog. The entrepreneur can search and find appropriate people on Twitter and then initiate word-of-mouth marketing by sending tweets accordingly (Vaynerchuk, 2009:38-39).

Producers can attract attention by sharing photos of their products in photo sharing websites such as Flickr. Such websites include comments alongside photos. They can also be informative about vacation destinations or places to visit. Customers influence enterprises by sharing photos and leaving positive or negative comments. Similarly, videos shared by customers create the same effect. The power of word-of-mouth marketing continues today on social media thanks to photos and videos (Vaynerchuk, 2009:40).

As an example of changing methods of advertising and commerce, we witness viral videos today on video sharing sites. The aim in videos is to appeal to a high number of viewers in a short time. Viral videos rapidly become popular on social networking websites. They are entertaining advertisement videos that attract viewers’ attention, inform and excite them (Burgess, 2008). In such videos, amateur shooting techniques and actors are employed. The name of the advertised brand is not emphasized, or not used at all. Such videos can be produced by firms as well as by customers. These videos have become very significant in social media as a type of advertisement that is influential and realistic.
Being successful in social commerce is directly linked with correctly using social media. It is not enough only to have a high number of followers. What really matters is keeping the relations with followers alive.

The ability to start the conversation forms the basis of creating an audience. A blog or a video should be prepared first, then topics of discussion on social networks should be studied, and then crowd-pulling comments should be left to relevant topics. If the entrepreneur succeeds in drawing people’s attention, then these people will get curious also about the blog (Vaynerchuk, 2009:52).

**PSYCHOLOGY OF SOCIAL SHOPPING**

Influence and the psychology of persuasion can be regarded as a good point of departure for making sense of the psychology of social shopping. This psychology is deliberately performed by people who specialized in social commerce.

Techniques of persuasion and influence are examined under the following six categories in Cialdini’s book *Influence: The Psychology of Persuasion*: reciprocation, commitment and consistency, social proof, like, authority and scarcity (Cialdini, 2006). Reciprocity refers to people’s tendency towards returning favours. It is assumed that people’s statements reflect the reality, and people have a deep desire to be consistent. What others do and say earn people’s trust as social proof. We are more likely to like and to be influenced by others who are familiar or similar to us, as we feel close to them and would like to have what they have. Individuals with knowledge and experience have authority in the eyes of others. They are respected as experts. Things are always regarded by people as more attractive and precious when their availability is limited.

When we apply the psychology of shopping to social commerce, we see many social commerce tools. The plenitude of social commerce practices in which psychology of shopping is applied requires a separate research article. It seems more appropriate, also physically, to examine it in headings.

The psychology of shopping underlies social shopping websites. Upon this foundation, six social shopping strategies have been developed (Marsden, 2009).

- The proof strategy
- The authority strategy
- The scarcity strategy
- The liking strategy
- The consistency strategy
- The reciprocity strategy

Social proof (follow the crowd) refers to people’s tendency to follow what others’ do especially when they feel uncertain. Popular lists and lists with most comments on shopping websites, comments on social media, and systems of social recommendation can be shown as examples of this strategy.
Authority (follow the authority) is naturally taken into consideration by people in the shopping process. Prominent members of shopping websites and forum users in a certain area of interest are regarded as authorities.

Scarcity always brings about value. It creates a fear of losing what we have in the face of the limited product. Examples could be short term discounts and opportunities that are announced to only a limited number of people.

Liking means social trust. People tend to follow people with similar views. They also tend to follow whom they admire. Twitter and Facebook are the venues where people can follow whom they like.

Consistency makes people feel better. Social media comments and forums or websites where questions can be asked prevent suspicions.

Reciprocity enables people to share opportunities. Human beings tend to return favours. People return the favour by publicizing discounts or opportunities on social media. An example could be the users of shopping clubs who publicize the opportunities on social media.

**CONCLUSION**

Tools based on the unidirectional mode of communication are now retreating in the face of the advance of social media. In the bidirectional process of communication, the audience can also produce content and draw the attention of firms that used to be inaccessible. Today, we can speak of post-TV communication. Members of this generation produce content, shop and communicate online rather than watching TV. These venues where people gather and establish social relationships have attracted the attention of commercial parties. Entrepreneurs act according to the idea that money goes to where people are.

Electronic stores are seen as the first phase of social commerce. It has integrated itself into the social media. For instance, the term F-commerce (Facebook commerce) is now used as an expression. It manifests itself through firms’ opening of Facebook pages. Other examples could be advertisements that appear on certain Facebook pages according to areas of interest or sharing of discounts or opportunities by Facebook users. For example, the worldwide retail corporation Walmart uses Facebook in the form of local stores and sells its products at the local level through Facebook.

Social media is an appropriate venue not only for selling but also for advertising goods and services. It functions with the power of word-of-mouth marketing. People who tell each other about brands or special discounts constitute big advertising campaigns. Especially viral videos have the capacity to become popular quickly and even to be covered in prime-time news bulletins on TVs. They are produced at a very low cost. What makes these videos striking is that sometimes consumers can be the producers of them. On the other hand, sometimes TV commercials become much more popular as people talk about them on social media. Also, a good TV commercial can sometimes be re-shot by an amateur consumer with a humorous language, and then the
product enters the social media. Video sharing websites or social networks can also become means of advertisement through users’ special videos. Positive comments left under photos of a hotel or a holiday camp become much more influential than conventional advertisements.

Firms cannot shot their ears to consumers’ complaints, they use social media as a field of advertising, and they bring customer services into social media. Today, social media experts are seen as a necessity for firms. It is an obligation to attend to comments and questions related to the firm shared on Facebook or Twitter. Firms also have to attract followers or subscribers.

Consumers now learn about products through word-of-mouth marketing. This process is reminiscent of conversations taking place in the marketplace of a small village where everybody knows each other. A consumer can promote a product that he has bought very easily, and he can compare the prices of items using price scanning websites.

Commercial activities now take place in a virtual field, where people gather and create blissful lives for themselves using the power of technology. Besides, shopping is safer in this virtual world. Comments on products, price comparison websites or easy access to the producer/seller creates a feeling of confidence.

Firms that are unable to access conventional media can carve out spaces for themselves on social media. Brand development has become systematized and firms have learned how to use social media tools professionally. Psychology of shopping helps them as well. Existing brands could not resist to innovations. They now can advertise at lower costs and earn consumers’ trust more easily.

Social media is essentially a commercial enterprise. However, a great majority of those who produce commercial content in this field are consumers. We now witness a hitherto unseen chain of commercial relations. While the conventional media and its methods are becoming increasingly less effective, methods that are developed on social media in line with consumer psychology and behaviours are bringing a new dimension to commerce.
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WEB 2.0 in ORGANIZATIONAL COMMUNICATION- SOURCE OF IRRITATION or DRIVER OF INNOVATION?

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ABSTRACT
The common understanding of strategy still emphasizes organizations' long-term orientation, where they try to reach an advantage for themselves through long-term monitoring and consciously initiating necessary steps accordingly. As concerns strategic corporate communication, the rise of social media calls for a revision of this idea. As this paper seeks to explore, the strategy terminology has to be rephrased due to the evolution of new media towards more interactivity, reciprocity, participation and sociality as well as new applications through technological advancement. Social media change the organizational realm and ask for organizational strategy's adaptation to a thus changing environment. Disturbances of communication have become normality. Instead of interpreting them as nuisance, these disturbances might entail enormous strategic innovative potential that needs to be let unfold.

Keywords
Social Media, strategy, organizational communication, business communication, political communication, communicative innovation

INTRODUCTION
Based on Clausewitz's comprehensive theory on warfare, strategy (in ancient Greek στρατηγεία [strategeía], the art of military leading, commanding) – in contrast to tactics (art of arranging a battle formation) – can be defined as the long-term planned aspiration of a goal.

"From this arises the totally different activities, that of the formation and conduct of these single combats in themselves, and the combination of them with one another, with a view to the ultimate object of the war. The first is called tactics, the other strategy. [...] According to our classification therefore, tactics is the theory of the use of

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military forces in combat. Strategy is the theory of the use of combats for the object of the war." (Clausewitz Bk. II, Chap. 1)

In Mintzberg's enhanced terminology, the term 'strategy' is placed on a continuum between pure planning and executing preassigned tasks on the one hand and emergent phenomena on the other, which demand rethinking during the process itself.

"Thus, we would expect to find tendencies in the directions of deliberate and emergent strategies rather than perfect forms of either. In effect, these two form the poles of a continuum along which we would expect real-world strategies to fall. Such strategies would combine various states of the dimensions we have discussed above: leadership intentions would be more or less precise, concrete and explicit, and more or less shared, as would intentions existing elsewhere in the organization; central control over organizational actions would be more or less firm and more or less pervasive; and the environment would be more or less benign, more or less controllable and more or less predictable" (Mintzberg/Waters 1985: 258f).

The common understanding of strategy, however, still emphasizes organizations' long-term orientation, where they try to reach an advantage for themselves through long-term monitoring and consciously initiating necessary steps accordingly. Johnson and Scholes, for example, define strategy in their influential textbook Exploring Corporate Strategy as

"[...] the direction and scope of an organisation over the long-term: which achieves advantage for the organisation through its configuration of resources within a challenging environment, to meet the needs of markets and to fulfil stakeholder expectations" (Johnson/Scholes 2002:10).

As concerns strategic corporate communication, the rise of social media calls for a revision of this idea. As our paper seeks to explore, the strategy terminology has to be rephrased due to the evolution of new media towards more interactivity, reciprocity, participation and sociality as well as new applications through technological advancement. Social media change the organizational realm and ask for organizational strategy's adaptation to a thus changing environment. This is true for organizations in politics and business in equal measure; yet, the kind of change can be quite different. However, it applies to all organizational types that the ability to plan communication has been reduced. Disturbances of communication have become normality. Instead of interpreting them as nuisance, these disturbances might entail enormous strategic innovative potential that needs to be let unfold.

SOCIAL MEDIA: Framework Conditions for Organizational Communication

In 1989, information scientist Tim Berners-Lee created the World Wide Web’s foundations in the European nuclear research center CERN when trying to simplify the data exchange among CERN’s different institutions. Originally intended to smoothen communication among scientists, the Web 1.0 conquered the world at a pace unheard of (Berners-Lee 1999; Headrick 2009: 143). However, this first internet has evolved. In
the course of time, the separation predominant in the first phase between information suppliers and information consumers has disappeared. User-generated content and social networks have altered the internet’s character. The way the internet is used has changed. The Web 2.0 was born (O'Reilly 2005).

The possibly shortest and most concise definition of the Web 2.0 derives from Eric Schmidt, Google Inc.’s CEO: "Don't fight the internet." (O'Reilly 2006) Tim O'Reilly interprets this definition accordingly:

"Think deeply about the way the internet works, and build systems and applications that use it more richly, freed from the constraints of PC-era thinking, and you're well on your way. Ironically, Tim Berners-Lee's original Web 1.0 is one of the most 'Web 2.0' systems out there — it completely harnesses the power of user contribution, collective intelligence, and network effects. It was Web 1.5, the dotcom bubble, in which people tried to make the web into something else that fought the internet, and lost." (O'Reilly 2006)

For organizational communication, this change has enormous effects. For one thing, it means that the internet cannot be ignored. Mainly, it means not to communicate against the internet, but to get engaged in the communicative forms of the 'community' and to adapt one’s own communication strategy accordingly.

In the Web 2.0, the task to research information, to process and to diffuse it can be fulfilled by any amateur. The amateur can create his or her own website or blog. He or she can produce and publish videos and audio files, can discuss within online communities or communicate in social networks. This communication offer can be ignored by the internet’s other users, yet can also spread at an unbelievable pace. In the Web 2.0, there are no 'gatekeepers' who filter the information stream on behalf of the user and differentiate between important and unimportant issues, or things meant to go public versus secret occurrences.

Unhampered, anybody can set up content, opinion and information in the internet. Whether these contents are true, untrue, subjective, objective, or authentic is irrelevant. What degree of diffusion these contents eventually experience is decided within the internet itself by the dialogue amongst the users. In the Web 2.0, everybody communicates with everybody else. The Web 2.0 is a complex, dynamic meshwork of any kind of communicators. A multitude of communicative offers by private, amateurish, or professional communicators competes for attention. Within this network, there prevails a continual coming and going by opinion leaders or nodal points through whose interface function a multitude of users can be reached or who, in return, can bundle the users' individual opinion. Eventually, the Web 2.0 is a dialogic medium of communication with, in principle, bidirectional communication between communicator and user (Grupe 2011: 369ff.). Thereby, the users’ power is enormously enhanced (Sta-noevska-Slabeva 2008: 16).

This 'peaceful' media revolution of the Web 2.0 constitutes new challenges for organizational communication. At the moment, the Web 2.0 resembles a huge sandbox where one experiments, learns and rampages without restraints (Puttenat 2007: 124).
New perspectives and opportunities for organizational communication are thus generated; however, just as any other chance, it cannot be taken without risk.

In summary, there are primarily three characteristics of the currently new media that distinguish them from the classical media of the pre-Web 2.0 era:

Firstly, new media only reflect an organization’s internal and external structure by way of their technological features. This means that an already existing exchange is represented or supported by technical structures, respectively. Thus, the Web 2.0 is a ‘translation’ of language into technology, no more and no less. Through the new media, the different realms of organizational communication are forced to increasingly think in terms of symmetric communication. The exchange between organizations and their stakeholders is per force put on a symmetric basis: ‘Pull’ elements more and more replace ‘push’ elements. The user must and can decide proactively to participate in communication, for instance by retrieving the organization’s website or by commenting an organizational blog’s entries.

Secondly: The boundaries between mass and individual communication disappear. Mass communication becomes more individualized; individual communication becomes more flexible. Whereas a linear unidirectional information and communication flow interested in information distribution was predominant in the internet’s starting time, the Web 2.0 is characterized as an interactive and, first and foremost, personalized medium forcing organizational communication to think anew. Also the trend towards neuro media can be attached to the new media, which place emotion above rationality and create associations and repetitions more easily than traditional media. Additionally, information sources and content are independent of time and place, thus to be determined autonomously. A technological change of paradigm – i.e. from process towards personal software – eventually leads to a change of paradigm in organizational communication.

Thirdly, the Web 2.0’s multi-media features bring about a cross-media integration of all existing media content and enhance the reusability of content. At the same time, integrated communication – erstwhile the sublime goal of communication managers - becomes a natural core element of the new media world (Grupe 2011: 375ff.) as well as its biggest challenge since information is exchanged in real time among the media channels (mainly audio-visual and electronic, to a lesser extent print media) as well as among target or stakeholder groups. A target group-exclusive steering of the media is hardly possible.

By way of these three conditions created by the Web 2.0 – symmetry in communicative exchanges; personalization of mass information; implicitness of integrated communication –, discourses or issue worlds are created which pass by classical information flows. These issue worlds still constitute a kind of ‘public’ that presents itself as a hardly detectable signal within the internet’s hidden publicness. It is difficult to grasp for strategy finding, yet can become an enormous source of influence for organizational communication within almost no time (Liebl 2000). For the organization under concern, such an incident can prove to be a communicative
godsend; however, it can turn out to be a catastrophe as well. Communication in the Web 2.0 is difficult to control and even less projectable.

SOCIAL MEDIA’S ACHIEVEMENTS
IN CORPORATE COMMUNICATION

Despite all imponderability the Web 2.0 creates for corporate communication, the advantages for corporations are clearly visible – at least in theory:

For one, the Web 2.0 allows for a target group-centered supply of information (push function) without having to resort to a loop way or gatekeeper such as a journalist or traditional media. In practical respect, the greatest challenge is most certainly to interlink content cross-media in a way that the desired awareness is eventually reached (Grupe 2011: 378f). Due to the new media, the boundaries between marketing and PR vanish even more since the Web 2.0 demands even more quarreling for achieving either content awareness.

Furthermore, the users’ reactions towards an organization’s communicative offers in the social media can be used for the organization’s own market research (feedback function). Comments and reactions can be evaluated quantitatively or qualitatively. It is better to collect even negative responses on the corporation’s own website in order to be able to react quickly. Additionally, users can also be directly integrated into some of the organization’s internal processes or projects. Examples of this so-called crowdsourcing (Howe 2006) are numerous. Starbucks, for instance, has created the 'My Starbucks Idea' platform where users can introduce new ideas for the company. These ideas are in turn assessed by other users; thus, the Starbucks management can implement the most promising suggestions (Kaplan/Haenlein 2010: 66).

Moreover, stakeholder attachment is increased. By way of online communication, the dialogue with different user groups can be led independently of time and place in order to tie them closer to the organization. Online communication even reaches dialogue groups that cannot be addressed through classical media, for example the much cited 'digital natives'. Also, online communication allows for tremendously increasing communication processes’ pace; thus, communication offers get hold of their target groups without delay (Grupe 2011: 377). Through dialogic communication, which seems to be open and authentic and is able to at least create the outward impression that the communication partner is taken seriously, customers can become fans (pull function). If not, the contrary is also within reach: For instance, when Boeing opened its first corporate blog, it did not provide for comments on the part of the users. Consequently, the Boeing blog was perceived as fake and corporate advertising in disguise (Kaplan/Haenlein 2010: 66). When it became known that Anheuser-Busch’s PR had secretly changed the Wikipedia entry about its SeaWorld parks, a virtually irreparable impression of the corporation’s untruthfulness prevailed (Kaplan/Haenlein 2010: 67).

To summarize in benefit categories, it pays off for corporations to communicate within the Web 2.0 since, firstly, they can attain reputation benefits and brand
awareness for specific stakeholders by way of target group-oriented content (Scott 2008). Secondly, dialogic communication in the Web 2.0 creates reciprocity (Cialdini 1999: 17ff); the users feel indebted to the corporation and pay back. They are tied to the company and are also inclined to do positive PR for the corporation. Thirdly, new customers can thereby be won even without direct customer approach on the part of the company, namely by benevolent intermediaries – opinion leaders as defined by Katz and Lazarsfeld (Katz/Lazarsfeld 1955). Fourthly, added value for the company is created by way of dialogic communication whenever the consumer also produces content, i.e. whenever the consumer turns into 'prosumer' (Tapscott/Williams 2008).

Taking social media into account, corporations thus let third parties, i.e. intermediaries, proactively design corporate communications – including all chances and risks implied for communication planning. Therefore, an active issue management is indispensable whenever corporations communicate in the Web 2.0. Generally speaking, issue management means to recognize topic areas that are relevant for the corporation and arise within any public and to react accordingly. Thereby, discrepancies between the corporation’s actions and the stakeholders’ expectations, emerged from a dialogue-oriented process or – even better – still in the process of emerging, are to be disposed of (Chase 1984).

Numerous examples for the importance of issue management can be quoted. On a website for people interested in cycling, it was reported that expensive bike locks by Kryptonite could be opened with a simple ball pen. This news quickly spread through the web; Kryptonite, in return, published a response that the locks were safe. However, the storm did not abate. When the New York Times and Associated Press also reported on it, Kryptonite was forced to react adequately and offered to replace all 100,000 bike locks sold free of charge, only ten days after the news’ primary publication (Kirkpatrick 2005).

All the more astounding is a survey from 2008 that finds out that the majority of German medium-sized companies had not even started to explore the topic Web 2.0. Only 9% of the companies polled had already implemented Web 2.0 projects. Another 5% were planning such projects. Almost a third of IT decision makers had not previously ever heard the term 'Web 2.0' or 'social computing'(IBM 2008). This might have changed in the years since, although not to a substantial extent until 2010. According to another survey from 2010, only about 22% of all German companies were using Web 2.0 applications (ZEW 2010).

Communication management in the era of the Web 2.0 has become permanent issue management. Not only is this valid in order to reproach dangers as in the Kryptonite example, but also to exploit chances as in the example of the Coke Mentos Geysers: In 2006, two performance artists uploaded a video to YouTube where they put several Mentos drops in a 2 liter bottle of 'Diet Coke'. The drops reacted strongly with the liquids inside, and out of the bottle there arose a huge coke fountain. The video became top on YouTube, and the idea spread virally. While Coca Cola is rather skeptical as concerns this kind of public relations and even considers the brand identity to be endangered, the producer of Mentos drops – Perfetti Van Melle – is delighted. There,
the marketing value of these geysers was estimated to add up to 10 million dollars globally (Der Spiegel 2006; Puttenat 2007: 133f.).

Without doubt, communication in the Web 2.0 burdens the management of corporate communications with high expectations. Despite all risks, however, communication in the Web 2.0 creates enormous chances as well. This is not only true for corporate communications, but especially also for communication within the political realm.

**SOCIAL MEDIA’S ACHIEVEMENTS IN POLITICAL COMMUNICATION**

Any politician who wants to win election campaigns needs to control the game with the media, 'classical' as well as 'new'. In August 1960, Vice President Richard Nixon had hurt his knee, stayed two weeks in hospital, and clearly lost weight. At the occasion of the first public debate of presidential candidates in the then 'new' medium television, Nixon appeared in a badly-tailored shirt, pale, sick and with clearly discernible 'five o'clock shadow'. On the contrary, his challenger Senator Robert Kennedy had been on a campaign tour throughout California and, thus, steered through the debate relaxed, self-assured and sun-tanned. An audience of 70 million people watched this first TV duel. Up to that point, the voting result was supposedly undecided; Nixon’s public appearance in the medium TV is said to have been the cause for Kennedy winning the following elections (White 2009).

However, the TV duel’s relevance has been assessed differently. Even if the causes for Nixon’s failure probably cannot be attributed to this single TV debate (Greenberg 2010), this event at least changed one thing, namely the perception of 'new' media as important, if not pivotal factors of influence in political communication. Thus, it is all the more surprising that in US-American election campaigns, the internet and social media initially only played an secondary role. This changed only with Howard Dean’s campaign during the primaries of the presidential election in 2004. At the time, Howard Dean was governor of Vermont and practically unknown in the rest of the country. Although he eventually dropped out of the primaries, he had successfully resorted to the internet’s opportunities in order to enhance his degree of popularity.

Thus, Howard Dean used a multitude of blogs and what was then a not so popular website, meetup.com, to interlink his supporters. The goal of the website meetup.com created in 2002 was to bring people with common interests closer together and to facilitate the organization of personal encounters between these people – both local and face-to-face. At times, Dean had more than 140,000 supporters on meetup.com; moreover, his supporters spent so much money that he was able to raise an all-time donation record – 15 million dollars during the second quarter of 2003 – as compared to other candidates of the Democratic Party (Wolf 2004).

However, Howard Dean pulled back early from the primaries and left the field to John Kerry. Yet Howard Dean’s campaign had been pathbreaking for political
communication in the Web 2.0. On Wired, Gary Wolf mainly emphasizes the participatory effects of Dean’s internet strategy and the attractiveness involved:

"One key to his online popularity is the harmony between his message and the self-image of the Internet community. 'A lot of the people on the Net have given up on traditional politics precisely because it was about television and the ballot box, and they had no way to shout back,' he says. 'What we've given people is a way to shout back, and we listen—they don't even have to shout anymore.' [...] The intersection of political analysis and Internet theory is a busy crossroad of cliché, where familiar rhetorical vehicles—decentralized authority, emergent leadership, empowered grass roots—create a ceaseless buzz. But the Dean organization has embraced this language of Web politics passionately." (Wolf 2004)

Dean’s campaign was the beginning of a media revolution in political communication. By the time of Barack Obama’s election campaign in 2008 at the latest, politics seems to have propelled itself in a pioneering role, even though it had been somewhat lagging behind business’s Web 2.0 capabilities up to this point. Obama, with the help of new media – YouTube, push mailing campaigns, Twitter, blogging –, ceded the main part of campaign impulses to the Web 2.0 – and was successful despite the unpredictability of the results.

"Howard Dean's 2004 campaign was groundbreaking in its use of the Internet to raise small amounts of money from hundreds of thousands of people. But by using interactive Web 2.0 tools, Mr. Obama's campaign changed the way politicians organize supporters, advertise to voters, defend against attacks and communicate with constituents." (Cain Miller 2008)

Barack Obama and his campaign team combined a self-reinforcing virtual network marketing with mobilizing the real world in an unprecedented expert way, where – according to the Tupperware principle – one trusts his or her neighbor and not the producer (Cialdini 1999: 167ff), where everybody was supposed to convince everybody else of the new political product – namely Obama. Both instruction and motivation were accrued through the Web 2.0, and the strategy bore fruit as Sarah Lai Stirland, shortly before election day, correctly forecast on the blog Wired:

"The Obama campaign has been building, tweaking and tinkering with its technology and organizational infrastructure since it kicked off in February 2007, and today has the most sophisticated organizing apparatus of any presidential campaign in history. Previous political campaigns have tapped the internet in innovative ways. [...] But Obama is the first to successfully integrate technology with a revamped model of political organization that stresses volunteer participation and feedback on a massive scale, erecting a vast, intricate machine set to fuel an unprecedented get-out-the-vote drive in the final days before Tuesday's election." (Stirland 2008)

Barack Obama’s campaign success shows quite plainly what powerful instrument the Web 2.0 is to mobilize whole networks of supporters, who in turn advertise for an even greater number of supporters independently. At the latest with Obama, political communication "is no longer about 30-second television commercials. It is about engaging the voters in a process fundamental to democracy." (Anderson 2009)
The advantages for politics potentially resulting from communication via Web 2.0 are clear. First and foremost, there is the mobilization of supporters and voters. As it was possible to analyze social media in corporate communications, different categories of use can also be described for politics:

Firstly, the empowerment created by citizen-driven campaigns can, with the help of social media, bind the online actors to the parties’ political offers. In Germany, the issue of member retention is currently one of the most important since people have become more skeptical as concerns politics and demand more right to a say in political processes (Güldenzopf/Hennewig 2010: 46). Especially with large catch-all parties, issues often times create conflicts between communication for members and communication for potential voters. Also here, the web might create additional platforms to unfold communicative bonds without documenting inner conflicts about political opinions in a way harmful to the parties’ image (Römmele 2011).

A second category of use can be paraphrased by the term 'social recommendation'. Politicians and parties can win additional voters without addressing them directly, as in when they bet on opinion leaders’ power to convince within the Web 2.0’s social networks (Stirland 2008; Cain Miller 2008).

Thirdly, the Web 2.0 offers the opportunity for the citizen to participate in the political landscape. Especially parties that suffer from dwindling membership–whereas social-political organizations are experiencing heretofore unknown support – could trigger more participation through the Web 2.0, create motivation via practical guides for action, and re-design political manifestos as grassroot movement (Güldenzopf/Hennewig 2010).

Thus, new ideas can be adopted to the parties' own political line and communicated as their own. In practice however, politics will still consider planning as the ultimate objective and the idea that one could indeed recognize the necessary steps for communicative success beforehand and, thus, initiate them in time. Yet the Web 2.0 only consists of in hard-to-control individuals, each with their own agenda. Communicative disturbances can also emanate from the group of supporters; sentiments can revert quickly.

Here, the question must be asked to what extent politics has learned to cope with disruptive moments – also in contrast to the business world –, and whether this is reflected in strategic concepts of communication accordingly. It must be taken into account that the logics of both action systems – politics and business – have quite converged as far as communication is concerned. However, the difference, namely that business wants to sell material goods and services while politics sells the word itself, i.e. ideology, cannot be disregarded. Profit maximization versus vote maximization as command variables, thus, will presumably have an influence on how so-called sources of irritation will be dealt with as concerns strategic planning.

Generally speaking, instances of disturbance in political communication are dreaded to a larger extent than in corporate communication. Evidence for this can be found in Barack Obama’s presidential election campaign where he extensively tried to
control the chaos within his own supporters’ network (Stirland 2008). Here, the goal was to interlink activists who acted more or less as lone fighters and to put the added value of collaborative work across to them. Additionally, many activists were extensively educated in special weekend training sessions, so-called Camp Obamas.

"The sessions vary in size from groups of 40 to more than 300, held variously at the campaign's Chicago headquarters, in rented office spaces, union halls, churches or on college campuses. In addition to leadership and motivation training, the camp features storytelling sessions, where the volunteers are broken up into small teams organized by congressional district. Each member of these groups is asked to tell personal stories in two minutes, in the same format Obama used in his 2004 speech at the Democratic National Convention." (Stirland 2008)

Barack Obama’s campaign was successful because he got involved with the imponderability intrinsic to communicate in the Web 2.0. However, his campaign influenced his own supporters’ networks in a very controlling way. Generally, also in this example this imponderability of an open communication through the Web 2.0 seems to have been considered a source of irritation rather than an opportunity. In Germany, the situation with political communication is quite similar. For many politicians there, the Web 2.0 is a threat factor to the system, since the opportunities for participation asked for in the Web 2.0 can be used by talented yet unknown outsiders to their own advantage. Accordingly, they avoid dialogic forms of communication in their online activities (Elter 2010). Also in Germany, politics does not consciously take the Web 2.0’s risk in order to use the inherent chances (Römmele/Einwiller 2010). In fact, the Web 2.0 is rather seen as a factor of disturbance. Corporations are clearly ahead of the game.

**NEW CHALLENGES: Control as a Problem of Activating Resources**

In a nutshell, the era of the Web 2.0 means that corporations as well as political parties increasingly have to deal with digital natives, i.e. people who prepare their decisions and, additionally, influence the decision-making behavior of other (potential) customers, voters, and other stakeholders. In return, this means that corporations and parties block out competitive advantages when communication with their stakeholders is not successively endowed with feedback features. In short: The fear of negative feedback cancels out the chances actually offered by the Web 2.0.

Expressed in the words of economic social theory, commercial as well as political actors such as corporations or politicians / parties initiate a principal-agent relationship by communicatively acting in the Web 2.0 (Stiglitz 1987). Without explicitly assigning such a task, organizations – through their Web 2.0 communication – hope that internet users take on their communicative offer and carry it on and develop it further as autonomous agents in the interest of the organization. The organizations, thus, convey part of their rights to control organizational communication on social media’s users without explicitly demanding something in return. According to James Coleman’s social theory, a conjunct form of authority between the actors is initiated by such a unilateral transfer of control rights; this means that the internet users practically exert authority over organizational communication. The organization thereby transfers its
control rights voluntarily and without compensation to the internet users, assuming a congruence of interests between its own interests and theirs (Coleman 1990: 65ff).

Such contract relations, based on a unilateral transfer of control between a principal and an agent, are always founded in trust (Coleman 1990: 91ff). Thus, there is a fundamental risk of non-fulfillment of the contract. Organizations are afraid of this basic principal-agent problem where the principal cannot control the agent’s actions due to information asymmetries. In the case of Web 2.0 communication, for instance, the organization communicating neither has any knowledge regarding the users’ true interests nor an overview of all their actions (hidden intention, hidden action, hidden information). One option for organizations to solve this principal-agent problem consists in hierarchical structures (Miller 2005: 349), i.e. abstaining from communication in the Web 2.0, for example, or conducting online communication without feedback features. However, such abstinence dispossesses the organization of the very chances that Web 2.0 communication has to offer.

James S. Coleman offers an interesting approach to solving this dilemma of how effective 'norms' of collective action can be realized in the interest of all parties – for example in relationships of authority such as outlined above. Here, he begins with stating a structural similarity between the free rider problem and the phenomenon of overeagerness. The free rider problem (Heap et. al. 1992: 347f.) explains that rational actors contribute to realizing common interests (public goods) only if they can either be excluded from consuming these goods or they can be forced to contribute by a hierarchical organization. Coleman illustrates that in several situations where one would expect typical free rider behavior, the exact opposite occurs, namely overeagerness. As an example, Coleman draws back on team sports where one team’s victory inures to the benefit of all, independently of the team members’ individual performance. Instead of acting like free riders as one would expect, the team members often work harder than individual athletes during training sessions as well as in a competition (Coleman 1990: 274).

According to Coleman, the incentive structures for free rider behavior as well as for overeagerness are quite similar. However, the social structure in each situation is different. Free rider behavior occurs when actors cannot mutually influence each other’s behavior; overeagerness, on the contrary, occurs when actors can influence each other through mutual social ties as in a sports team. Thus, social linkages allow for controlling actions for the benefit of all actors. According to Coleman, mainly the closeness of a social system can be made responsible for its actors’ overeagerness:

"More generally, closure of this network gives increased potential for amplifying returns to the actor. Thus a system in which others have connections to the actor may exhibit a strong potential that induces higher levels of activity, but a system that in addition has high closure has an extra potential, due to the benefits that each of those who experience externalities of the actor's action receive from another. There is an amplification that occurs even before the rewards get back to the actor himself." (Coleman 1994: 278)
This example possibly illustrates how organizations might reduce their skepticism as concerns communication via Web 2.0. They might in a way try to strongly interlink the communicative actors amongst each other through according options for dialogue in order to thus create some sort of team.

To express this differently, corporations and parties are confused that due to the new symmetry of social media communication the power to exert control rights concerning their public appearance in the Web 2.0 is also reassigned, namely from corporations and parties onto the stakeholders themselves. Eventually, this reduction of control on the part of the corporations and parties – if they concur with establishing authentic social relationships, a social structure in the sense of Coleman – should lead to more truthfulness and communication. Truthfulness also creates trust, and this is exactly what helps to decrease the Web 2.0’s threat potential. For instance, the relevance of weblogs is increased at the exact moment when conventional media discuss issues only insufficiently and when they do, the consumers of information deprive them of trust.

To abstain from communication in the Web 2.0 or to design it in a merely unidirectional way, respectively, are inadequate strategies with which to counter the social web’s challenges. Since whether corporations or parties do indeed want to take part in the Web 2.0 cannot be decided by themselves any longer, they simply do it through their stakeholders who communicate about the organization on the web. This leads to an increase in information demand as concerns the different stakeholder groups and, thus, to asking for more feedback monitoring.

For a classical understanding of strategy, a decentralized, hidden, yet 'public' agenda setting as in the Web 2.0 must be supervised, as it is a disturbing factor for communication planning. This leads to an increased complexity for communication, yet no longer in implementing strategy as a result of issue management, but in issue management itself. This monitoring is directed towards actors in the net who are relevant for the public concerned in order to not let them win control rights on organizational communication by default.

However, this classical understanding of strategy is not suitable for the era of the Web 2.0. It would be much more profitable to no longer consider the Web 2.0 and the resulting emergence not as sources of irritation of a strategic formula of reaction just as in chemistry, reminding one of game of dice – yet without any probabilities – but as drivers of innovation that enrich any preset pattern in the sense of Mintzberg’s (1978; 1985) non-chained 'emergent strategy'.

Whenever intra-organizational or actors who are only loosely bound to the organization have a large leeway for decision making, they can also follow their own strategies that are not connected to the organization’s overall strategy. The organization’s management can try to hamstring these personal strategies, which may be why actors of course try to obscure their strategies. According to Mintzberg, it might still be useful for the organization to learn from these individual strategies and to adopt the overall strategy accordingly:
"The leadership can, however, play the game too, waiting to see what happens, knowing it too can learn from clandestine behaviour. If the strategy should prove successful, it can always be accepted and broadened-internalized in the system as a (henceforth) deliberate strategy." (Mintzberg/Waters 1985: 266)

The important antipodes of understanding strategies are, on the one hand, strategy as planning, i.e. a consciously intended course of action analogous to a chemical reaction and emergent strategies, i.e. in the absence of, or even against the organization’s intentions on the other. As a compromise between these poles, there is an interpretation of strategy, mainly affected by Mintzberg. In this sense, strategy is a "pattern in a stream of decisions" (Mintzberg 1978: 934), which implicates resulting behavior and whose goal it is to create consistency – be it planned or unplanned. It comes down to understanding strategy as inherent to the process of managing instead of strategy as a static factor.

In this regard, strategic communication would also be a form of management which recognizes disturbing factors’ strategic potential as it results from communication in the Web 2.0 and which uses these disturbances to permanently adjust and adapt the communication strategy to an ever changing environment. This does not mean to deviate from the strategic plan, but rather to adapt it. Thus, it means continuous planning as it is inherent to Mintzberg’s notion of strategy.

To understand strategic communication in such a way and to implement it accordingly in the Web 2.0 implicates that any time differential between strategy finding, getting the stakeholders’ buy-in, strategy implementation as well as evaluation and readjustment disappears. Instead of wasting potential owing to understanding disturbances as moments of crisis, organizations and their management might also let things evolve and take chances that arise. Only in such a way can innovation come into existence, namely via resourceful entrepreneurs who – instead of optimizing well-known matters – try to exploit profitable chances for themselves and, thus, create new knowledge (Kirzner 1973). Related to strategic communication, this means that – by way of adaptive communication management – new content that could not be thought of ahead of time can be accorded importance.

WHAT HAPPENS WITH STRATEGY? – Rethinking and Redefining Strategy Terminology

Especially when communicating via independent intermediaries and during discursive forms of discussion through so-called social media, it is doubtful whether the message to be communicated even reaches the recipient as intended by the sender. Messages tend to develop a life of their own. This is particularly valid in the case of social media communication: Communication also needs to cope with the unpredictable and the unforeseeable. Yet many of the people responsible for organizational communication are deterred by this challenge.

Eventually, considering new media as disturbance or even a factor of fear often times leads to the wish for claiming hierarchical campaigns or even control campaigns.
However, in the world of the Web 2.0, goal and result of campaigns are not so easy to render congruent since interferences on the part of the stakeholders are increasingly disturbing. Predictability has gone if it ever existed at all. In the Web 2.0, theory equals praxis. The only valid strategic consideration is that participation is better than avoidance.

In any challenge as social media’s emergence creates them there lie chances as well. To restrict oneself to classical (offline) media is just as insufficient an answer as communicating solely within social networks. Organizational communication needs to face up to new media’s evolution towards more interactivity, reciprocity, participation, and sociality as well as new options for application due to technological change, respectively.

In so far, social media alter the realm of organizations and demand from organizations that they adapt their strategies to a transformed environment. It applies that the ability to plan communication has decreased. Supposed sources of disturbance turn into normal situations. Yet a troublemaker often times disturbs only one’s complacency. In fact, some disturbance might entail enormous strategic potential that needs to be let unfold.

The surprising cannot be anticipated – in this tautology lies the core of understanding communication with the help of new media. It is about flexibility inherent to an organization in order to react to unexpected events and to plunge into the flow of events, i.e. participation itself as strategy.

Such a situationist approach owed to the new media only apparently finds itself in a position contradictory to the paradigm of strategic action. Neither is communication in the Web 2.0 equal to 'action without plan' nor is it strategy stubbornly following a preset plan. Strategy means to use circumstances optimally, to derive advantages from the Web 2.0, and to let the organization be carried by them.

Then, instances of irritation are no longer disturbances, but more a part of normality. In this respect, the statement of strategy researcher Michael E. Porter gains new meaning: "The essence of strategy is choosing what NOT to do." (Porter 1996: 70) Letting things occur, not doing anything, jumping on the bandwagon in the right moment, and using the momentum. Letting stakeholders enfold action with issues that had not been part of the picture, ceding control. However, heretofore reassessing one’s own role and, thus, strategy understanding is necessary. Especially politics would have to trust in its stakeholders operating in a supporting way (!) without controlling them in order to let them partly take over the organization’s communicative performance as its representatives.

Openness for coping with different situations that pose various demands – especially as concerns interaction within and without an organization with a third party – needs to be learned. Strategy is about mapping out mistakes and discussing those with the individuals concerned in order to eventually learn how to cope with indeterminableness and complexity.

Only then, by the way, can innovation evolve. (Market) process theory as part of theoretical economics has been instrumental in carving this. A resourceful entrepreneur
observes his or her environment, recombines already existing knowledge and thus creates new knowledge. He or she finds profitable opportunities and uses them to his or her own advantage. He or she creates profits not by optimizing the known, but by generating something new:

"The pure entrepreneur [...] proceeds by his alertness to discover and exploit situations in which he is able to sell for high prices that which he can buy for low prices [...]. It is not yielded by exchanging something the entrepreneur values less for something he values more highly. It comes from discovering sellers and buyers of something for which the latter will pay more that the former demand. The discovery of a profit opportunity means the discovery of something obtainable for nothing at all. No investment is required; the free ten-dollar bill is discovered to already be within one's grasp." (Kirzner 1973: 48)

Relating to organizational communication in the Web 2.0, this situationist outlook on strategy means invigorating entrepreneurial elements: getting involved with new ventures, being open for the new, and creating something new. In other words, strategically planning the unpredictable. It is about letting innovations in the course of any communicative process be discovered. Such innovations where new communicative content unfolds importance are the solution to problems that NOBODY was able to foresee.

Thus, strategic communication management would mean enabling an organization and its individual members / actors to envision social media's potential and to use it to the organization's and their own benefit – no more and no less. The great danger therein lies in falling back on the idea of planning by calculating emergent communicative potential. However, the idea of targeted innovation by tactically analyzing communication opportunities makes the idea itself absurd – no matter how alluring, comfortable and more easy to consume the idea of total planning still might appear.

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ENCODING THE DAILY LIFE THROUGH SOCIAL NETWORKS
“Binboa – A Social Night” Analysis of Advertising in Accordance with the New Media Symbols

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The new media has a value of use as a new course of advertisement for the brand and advertising statements structured on the changing perceptions in our daily lives. While preferences and tastes shaped by post-modern life practices are processed in people’s cognitive processes, thinking, behaving and communicating via symbols experienced in the virtual universe, hence the social networks have proved to be indispensable. Transformation of real affection manners into symbols, especially the fact that these symbols are derived from social networks, has been increasingly pushing individuals to live and think in the face of the virtuality – reality dilemma. Thus, all communication styles, by being restructured in virtual universe, are reflected in social practices, and this symbolic transfer brings with it the domination of the inner dynamics and structure of social networks in our daily lives.

The advertising sector, cognizant of this transformation, builds its enterprises and statements on individuals’ new habits and communicates its promises to the target audience in this way. The social media, having formed new behavior and language patterns, is used fairly functionally by the alcoholic beverage brands that are subject to media limit. It appears that the social media, due to its ease of sharing, speed and interactivity, has an effective role in many realms ranging from brand recognition to image renewal, and from entertainment and creativity use to ultimate decision and buying behavior.

This study deals with the question of how the codes used in social networks are reflected in daily life. The advertisement of Binboa “A Social Night” will be analyzed through a semiotic method, and the decoding process of the advertisement discourse will be assessed with reference to postmodern culture and digitalization concepts. The

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significance of the study lies in its critique of the traditional communication process through computer-mediated communication.

**Keywords**: New Media, Social Networking Sites, Post-modernism, Advertisement

**INTRODUCTION**

Codes, each being a meaning system, are created by individuals through the mediation in which they live, and the daily lives are organized according to these codes. It seems that codes, no matter how they appear - as a sign, symbol or image – have the function of facilitating the meanings and perceptions in people’s lives. Codes are produced through many variables, but in this they are studied particularly on the basis of individuals’ ‘media consumption habits’. The period that started with the digital culture increasingly being the focus of attention undoubtedly paves the way for the codes being evolved and reproduced within this culture. Language, tastes and preferences, attitudes and behavioral patterns, which have existed for ages and formed culture, are being mingled with the advantages of digitalization and are transforming the advertising and marketing discourse, which originate from myths and cultural dynamics. Advertisements have assumed the responsibility of attracting consumers’ attention, converting their narrations for this purpose into discourse and having them consumed, and unable to remain oblivious to this outcome, are organizing their contents by means of social networks. Due probably to the contemporary consumers’ awareness of these internet-mediated communication practices, which can also be named as social media, and reflecting them in their daily lives, the virtual-real codes are intertwined and used in advertisement copies. It is doubtless that the target consumers who read and make sense of these copies in an easy and fun way are, at the same time, the consumers who are subject to the digital universe. The point that should be emphasized here is that when evaluated in terms of advertisements, the social networks, fast transforming the lives and the codes in them, are both sources forming the content and medium where the content will be placed. In other words, they serve both as a digital universe in which the codes are produced and as a communication context presenting these codes to its viewers and consumers.

The first part of the study deals with the defining the concepts of daily life and code within the framework of culture – technology integration. The second part discusses, with a critical viewpoint, the spread of social networks and digital culture to daily life. Finally, the last part looks into the place of advertising in this process and analyzes Binboa “A Social Night” text in semiotic terms.
CODES AS A MEANING SYSTEM IN THE REPRODUCTION DAILY LIFE

When we need to mention the cultural sharing, production and consumption systems of a society, we cannot ignore the behavioral patterns code systems that have turned into rituals in that country during that period of time. Codes cannot be thought independently of the culture in which they emerged and existed, and carry similar meaning patterns in our globalized world. Fiske describes the concept of code as a part of icons. “Codes are systems where icons are organized. These systems are managed by a set of rules accepted by all the members of the society using this code” (1996: 91). Fiske here assesses the conventional dimension of codes. These conventions are combined to form the social integrity in sustaining the daily life, and this, in turn, leads to a healthy communication process among individuals. When all these considered, it is worth seeking an answer to the question of what element the daily life with its dynamic structure incorporates. The viewpoint in the study is to question the daily life on the basis of urbanization and individuals being enveloped by consumption culture, and to test the reproduction process through global life styles.

With cities being distinguished from rural areas, new special forms have appeared, and this transformation have brought changes in individuals’ daily life practices, as well. Cities, as the place dominated by capitalist relationships, have additionally set the scene for radical changes. As transition from oral culture to written is considered a revolutionary quality in societies, the post-modern culture, dependent upon the abundance of images and icons, is also laying the foundations for restructuring of urban fabric and economy. “What is called the daily life is the new and dignified postmodern account of pleasure and pain that both pulls and pushes probably simultaneously, and that both claims to the best and proves to be the worst” (Gottdiener, 2005: 204). There is something more that needs to be added to this definition: the reference made to the consumption culture while positioning the codes in postmodern life where everything is intertwined and contrasts are conceived together. In other words, to exist in daily life means to “live among icons” (Lefebvre, 1998: 94). Consumption culture is addressing its consumers through codes, making them special and conveying the message that they can exist as long as they consume. In this regard, social organisms enable the codes to reproduce meanings, collect the already produced meanings and reinforce them with images by settling in cities that have the potential of spreading this culture in economic, political and ideological fields. Such considerations characterize cities as the basis for the communication forms in daily life by means of creating a very suitable space for the profile of individuals searching for their identities. The process named by Goffman as “civilized indifference”, and also defined metaphorically with the concept of “flashing of lights” literally implies this point. “That means evading an unoffered treat rather than ignoring other people” (Giddens, 2008: 167). Thus, the increasingly isolated postmodern individuals have resorted to improving technologies, developed socialization practices by locking themselves up in their rooms, got addicted to the means they could do that, and eventually got alienated to themselves. While questioning the daily life Lefebvre comes to this conclusion: “An uncertainty in the concept of daily life itself attracts
attention. First of all, where is daily life? At work or leisure? In family and private life or life experiences outside the culture? The first reply to these questions could be that life develops in all of these three fields or phenomena at the same time and includes all of them. It is present in the integrity of these different realms, and this is what identifies the concrete individual” (1998: 40).

Nevertheless, developing technologies and mass communication, namely the media support this transformation and play an active role in the incorporation of newly produced codes into daily life. “The function of the media in these relations is that it helps to remain within the limits of hegemonic framework. The media, a complex process, serves to shape this consensus. The media, while forming the principal structure, decides on what phenomena to be handled, which of them will be placed into a settled and legitimate definition, and which of them will be excluded from the system because of their extremist, irrational, meaningless, utopic and impractical nature” (Hall, 1999: 236). The direction of the mutually accepted individual – instrument relationship has been proceeding under the hegemony of this process defined as the new media, and new forms of domination have appeared in terms of the practices that makes the life of society meaningful. “This process creates and sustains individuals’ commitment to the values affecting the whole system. Although it cannot be measured directly, it is cumulative, inclusive, and can be observed as effects representing a certain life style” (Tomlinson, 1999: 65).

The next part is specifically important as it looks into the deeper meanings underlying the subtleties in the use of the social media and the transformations in culture narration.

THE CODES TRANSFORMING IN SOCIAL NETWORKS AND THE NEW COMMUNICATION PRACTICES

The spread of digital culture over daily life points to quite an effective process in the transformation of the codes manipulated in these fields. All the symbols, images, jargon and icons that have been being shared in the digital universe have a tendency, as well, to permeate into daily life and show off. This, on the one hand, pushes us into virtual – real dilemma, but on the other hand, it contributes to the dominance of the virtual one. The question of which one is true or valid is a matter of discussion, yet, when scrutinized with respect to the language used, behavioral patterns and affection, it is apparently outside the traditional one. That’s because all the communication media has taken over the function of establishing a culture while at the same time accepted as representation technologies. What all this implies is that communication realized on cultural grounds enables cultural styles to be defined through the communication context where it occurs. (Nalçoğlu, 2007: 52). Culture, by mingling the real with the virtual within itself, presents a crossbred look protected also by the mass communication, and this is being incorporated by society by locking them onto the screen.

Digital universe homes, which we could also call as social networks, have been made desirable with the many choices of communicating through profiles, making or
continuing friends, sharing information, likes and dislikes, photos and videos, sending and receiving messages, and thus creating a virtual life style. When defining the social media, the most important names that spring to our minds are Facebook, Twitter, Foursquare, Instagram, MySpace, LinkedIn, YouTube, FriendFeed and interactive dictionaries. Considering all this variety and mobility, individuals cannot be expected to remain oblivious to the electronic permanence in the digital world. Easy access to social networking sites through any mobile or immobile means of communication (pc, tablet pc, cell phone, TV) enabled specifically the young generation to spend a considerable amount of their time in digital universe. It is crystal clear that social media can be perceived as a new field of socialization since its internal dynamics makes it possible to easily and quickly reach information and transfer your personal messages and files (Uğurlu, 2012: 243). In this regard, ‘socialization’, which can be measured in relation to the level of interest shown in the messages sent by the means of communication (Baudrillard, 2010: 116), suggests a new acculturation process.

Socialization in the virtual zone, which means being cut off from the organic outer world and direct reality through the media, seems to serve people’s new world surrounded by new codes, symbols and images. This reinforces the post-modern human’s loneliness, but on the other hand, appears to be a means producing a remedy. Individuals have been the “subjects” of a life style, that is, consumption culture, are at the same time, the potential conveyers of these codes. It needs to be realized at this point that media copies is the means of first preparing the society for this process and then legitimizing the newly presented codes, symbols and the whole culture. As stated by Shiller, “everything defined as a cultural artifact is simultaneously ideological, and serves the system” (2005: 122). Post-modern media copies are intended to form a meaningful unit as carriers of symbols, and, being added to the dominant ideology, surround the individuals, hence the society, with designs arranged to meet the needs of the consumer market. This is exactly what forms the grounds for globalization statements. What’s more, this causes the cultural codes to have a meaning through a universal coding system. To put it differently, the means of giving meaning to commonly used and shared codes are being varied.

When all these, and the codes used and the communication practices realized via social networks are taken into consideration, it is possible to categorize this transformation under several headings (see Table 1). First of all, the “decoding in language patterns” is indeed appealing. While chatting is done at the social networking sites using the properties of written culture, it also offers different coding systems which we cannot classify either as spoken or as written culture. The sentence structures and punctuation that make up the core of written culture have been replaced with new language pattern, and daily life requirements of post-modern individuals such as rushing, fret over missing something or ignoring certain information have ended up in the extinction of vowels. This process triggered by the improvements in the mobile technologies (cell phones) has increasingly been evolved into a new culture, and the Internet-based life styles and the unsterotyped nature of the social networks have appeared to be functional in terms of carrying this into daily life. The new
communication symbols are associated with abbreviations (hi, hru,) and new jargons, and the capability of “icons” to express one’s emotional mood as well is another significant issue to be delved into. These icons, also known as smileys, are the virtual representations of the emotion and behavior systems that we can display using our body language. Communication and interaction realized through these symbols, which additionally convey many different meanings while simultaneously indicating the intenseness of our emotional states, remains outside the written culture, iconizing the punctuation marks, as well. It is apparent that while the digitalization process forms a dissimilar and unnatural cultural structure (Ong, 1999: 101), new language patterns based upon images are produced together with it.

The issue of “decoding in emotional patterns” can be studied as another subheading. The equivalents of such concepts as “making friends”, “liking” and “sharing” in the virtual universe do not have as much sincerity and candor as they have in real life. Furthermore, they have superficial and qualitative rather than quantitative characteristics. The number of friends and likings is also accepted as a sign of the display of one’s ‘popular identity’. Although making friends and sharing are actually emotional states that should be valued, they turn out to be ordinary things. Amphibious likings, friendships devoid of candor and face-to-face contact, and detached relationships approving one another rather quickly have come into existence. This doubtlessly drifts us into an identity problem, which is put differently as ‘concentration in visual patterns’ in the social media. The subject of this form of existence compensates for its identity struggles such as self-expression, belonging to a social group and being distinctive from others. This has a couple of reasons: First, the individuals find themselves face to face with some difficulties like setting forth their identity in urban life and announcing their uniqueness. In doing so, they make use of the people’ susceptibility to differences with a view to attracting society’ attention. Being different, conspicuously attracting attention and self-satisfaction of occupying a position (Simmel, 2003: 91) are all built on videos and photographs shared. Location applications in social networks make up another dimension of an individual’s conveying its story to the society. Individuals express their socio-cultural and economic opportunities in this way by sharing the places they have visited. Thus, the ‘self-image’ established through others’ sights is clarified, reinforced with visual images and constantly refreshed and updated.

All these have also resulted in transformations in the ways individuals communicate with society. While we test, discuss or think about economical and societal statements, we encounter “Decoding in Behavioral Patterns” in social networks as practices for eroding the traditional representation mechanisms. Especially when the main-stream media excludes any opposing stance, social networks, due to their structures (easily and quickly accessible by many, less limita-tions in terms of time and space, lower costs, etc.) play a facilitative role in voicing opinion against the dominant ideology, setting their own agenda and circulating it. This process, which can be named as cyber activism or techno struggle, can on the one hand creates an unusual and new type of field, but on the other hand, voicing opposition and demonstrating its existence just by sitting in front of screens, without even having to move, suggest another discursive
behavior mechanism. This new activation and reaction situation often encountered in social networks can permeate into daily life, too, through such targets as forming specific groups and reaching certain numbers. However, the process, which resembles individuals touting in a low voice, exposes people to a large number of threats such as reverberation of social problems in the digital universe, not truly reacting to the reality, and spiritually weakening by boosting inertia, tiredness and keyboard fanaticism so long as it is not reflected in real life. Besides, the digital universe, with its speed and width, seems to remove individuals’ reactions, and constantly place the ‘new’ on top of the hierarchy. This structure can also be considered to have a potential to erode individuals’ political positions, ideologies, ways of collecting and disseminating information, and to create apathy.

We can clearly state that social networks, which appear to be irreplaceable, occupy a crucial place in both people’s daily lives and the circulation of advertising and marketing statements central to the continuation of consumption culture. Actually, the fact that the contact individuals make through social networks cannot be limited to time is a restatement of the decoding of linguistic, behavioral and visual codes which we have been striving to identify so far.

Table 1: New Communication Practices in Social Networks

<table>
<thead>
<tr>
<th>Decoding in Linguistic Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communicating on social networks through symbols that do not exist in oral or written language, specifically creation of a new language pattern in which the vowels are dying away (hiru, syl, etc.)</td>
</tr>
<tr>
<td>Words being replaced with icons</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Decoding in Emotional Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liking</td>
</tr>
<tr>
<td>Making friends</td>
</tr>
<tr>
<td>Sharing</td>
</tr>
</tbody>
</table>

Concentration in Visual Patterns (identification through photographs and bookmarks)

Decoding in Behavioral Patterns (cyber activism - techno struggle)

CIRCULATION OF ADVERTISING COPIES IN SOCIAL NETWORKS

Advertising can be perceived as one of the most significant cultural forms of both shaping and reflecting individuals’ daily lives. In fact, the product/service being advertised, while addressing to customers, promises a lot of things by utilizing the allure and attraction of symbols. Identities, life styles, delight, felicity… Anything that is de-sired by individuals, and that they either do not have or are convinced to not have
can be an advertising theme, making it possible for individuals to be promoted to the rank of “consumer” through symbols. The basic purpose of advertising is enticing people into consumption. When it comes to consumer culture, advertising presents a world of dreams using rhetorical slogans, symbols, sounds, places and costumes. This presentation “swallows up all the authentic cultural styles and linguistic abilities. You could call this the victory of a superficial style, the common ground in all the ways of interpretation and the victory of anthropy over all possible metaphors. All the current practices try to take after advertisements, and the majority of them are lost in this new style. In a society depending on competition and brand, advertising is a paradoxical mirror of contempt indicating indifference to everything belonging to public domain” (Baudrillard, 2010: 127).

It is possible, in accordance what has been discussed thus far, to consider messages conveyed through advertising as a reflection of societal viewpoint. Addition of a highly assertive medium, like social networks, to these processes feeding and transforming one another makes it probable to exert a destructive influence on daily life and cult codes. Social networks, either as the common ground for individuals’ compensation mechanism or as the free universe of data transfer, stand as the field where the modified codes with softened borders are produced. With their deterrent, active and limitless structure social networks are unique in the placement and circulation of advertising copies. Advertising is relentlessly winking at and seducing its customers for whom social networks have a central position. All the social networks, including the texts, as well, have pervaded the media copies. Moreover, sharing and circulation of the products or brands tried by customers has paved the way for the emergence of the derivatives all known advertising approaches in terms of manipulating customers’ preferences. In that sense, the brand itself does not directly address anybody, but enables its customer to address its potential customer, and by making the customers share their experiences, like the brand and keep it on their agenda, it converts social networks into an effective medium. Advertising is anywhere at any time in the digital universe, can find itself a place in any text, makes use of the dynamic structure of networks, utilizes the time – space infinity for its own favor, and assesses reactions all the way.

The commercial video we want to analyze was launched by Mey İçki – Binboa brand in 2011 through social networks because of the limitations on the promotion of alcoholic beverages, and has the characteristics of “viral” advertising. Viral advertising is defined as “the word-of-mouth communication on the Internet, the newest platform” (Snyder, 2004: 21). Viral advertising uses the mentality of multi-level marketing and can be resembled to snowball. The message moves like a snowball from one customer to another potential customer with a view to increasing the total number of the people reached. The individual that has consumed the product both enriches her/his consumerism experiences and starts to market the product as soon as s/he begins to share the information about the product with others in her/his social environment. In viral advertisement, brands/products integrate individuals into the process in a suitable way to their needs, expectations and values, and this, in turn, promotes the campaign spread like a virus. The strength of the psychological processes the viral
advertisements rely upon can be understood specifically through "feeling curious". The factor of curiosity is a premise of observation motive, and when we assume that some activities realized through social networks are also based on the motivation of observing - being observed, it may, too, be used as a way of persuading individuals into consumption. Therefore, viral advertising directs individuals towards buying by using visuals, different texts, promotions and distinctive stimuli for the people we name as potential customer.

ANALYSIS OF THE BINBOA "A Social Night" CAMPAIGN

Method

"Every advertisement is a message. Each advert does have a point of origin (the company that the marketed product belongs to), a point of arrival (people) and a channel of transfer (i.e., means of conveying the commercial message)" (Barthes, 2005: 188). "The first precondition to understanding an advertising message is to recognize the linguistic and visual component, that is, to know the language used in the advert, and to be able to match the object the visual refer to with the objects in real life" (Akerson, 2005: 190). The most crucial point in semiotics is the concentration on symbols in the text, and their relationship with one another. While interpreting the symbols, the social media codes in daily life and their position in advertisement are being tested according to semiotic method. In this evaluation process, first of all, the framework of the advertisement has been outlined, and then the analysis of visual symbols and advertising copies has been carried out.

Semiotic Analysis and Interpretation of the Binboa "A Social Night" Campaign

The story of the commercial video is about socialization, life styles and personal tastes changing with entertainment, dancing, female-male relationships, colors and lights of the night life in Istanbul. Its most conspicuous feature is the expression of all these by means of coding systems used in the social media. The ‘social night’, which begins with the male character pouring the Binboa vodka into a glass, ends with the sight of the meeting with the female character by pursuing her through the social networks. What is striking here is the fact that all the communication is conducted with the social network codes, and that the signifiers unique to each social network are overtly emphasized in the advertising copy. The basic materials of the signifiers are frequently used networks such as Facebook, Twitter, Foursquare, Google maps and YouTube. A narrative context, which recognizes these networks, comprehends the symbols, cognitively attends them, and has a semiotic counterpart, addresses the target population that can readily interpret the advertisement. “All the signifiers depend on the presence of real buyers, and people who make a sense for them and in their belief systems. This field belongs to the individual. A woman or man is not just a simple buyer, but one who deduces a meaning. Thus, by coding the physical world commercials produce a system of puzzles. We are required to find a solution to decode
the system if we want to get into it. The signifiers in advertisements make a reference to a reality in our lives; they represent real things. However, these are organized as a semiotic system that does not indicate the real place these things have in our lives. They are reset, given new positions ideologically, and become able to signify a new meaning” (Williamson, 2001: 41-76). It appears that the codes used in advertising cannot be arranged independently of customers’ habits; besides, it establishes a connection between the product/service advertised and its real life use, and adds value, image and respect to a brand by giving it different layers of meaning. Namely, ‘the previous data’ carried into an advertisement is of vital importance in reaching the target customers and catching their attention. In the light of all these comments, it is possible to analyze the campaign as follows:

<table>
<thead>
<tr>
<th>Table 2: The Outlines of Binboa “A Social Night” Campaign</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Main Characters</strong></td>
</tr>
<tr>
<td>Nil Deniz- Ata Akel (The story begins with the male character calling the female character, continues with his pursuit of her, and end with the sight of their meeting)</td>
</tr>
<tr>
<td><strong>Color</strong></td>
</tr>
<tr>
<td>The Facebook Blue (Dark)</td>
</tr>
<tr>
<td>The Twitter Blue (Light)</td>
</tr>
<tr>
<td>The Red used in positioning</td>
</tr>
<tr>
<td>The Google Maps Yellow</td>
</tr>
<tr>
<td>The Yellow Color of Foursquare crown</td>
</tr>
<tr>
<td><strong>Social Network Symbols</strong></td>
</tr>
<tr>
<td><strong>Symbol</strong></td>
</tr>
<tr>
<td>The Facebook – f, the view of the home page, tagging, adding a friend, (hands) liking, being online, offline</td>
</tr>
<tr>
<td>The Twitter bird, searching</td>
</tr>
<tr>
<td>The Foursquare crown</td>
</tr>
<tr>
<td>The YouTube font, loading the video, rating numbers</td>
</tr>
<tr>
<td><strong>Music</strong></td>
</tr>
<tr>
<td>Electronic Music (Loud music, Energy, Action, Crowd, Excitement, Adrenalin, Dynamism)</td>
</tr>
<tr>
<td><strong>Place</strong></td>
</tr>
<tr>
<td>Club (Socializing, Dance, Making friends, Female - Male Relationships, Drinking, Flashing lights)</td>
</tr>
<tr>
<td><strong>Time</strong></td>
</tr>
<tr>
<td>Night (Dark, to be emotionally open to everything, the story doesn’t end, but will continue)</td>
</tr>
<tr>
<td><strong>Logo</strong></td>
</tr>
<tr>
<td>Binboa Bottles, glasses, different places at the club (wall, dj desk)</td>
</tr>
</tbody>
</table>
Table 3: Analysis of the Visual Symbols and the Text in Binboa “A Social Night” Campaign

<table>
<thead>
<tr>
<th>Picture</th>
<th>Symbol</th>
<th>Display</th>
<th>Signifier</th>
<th>What is signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picture 1</td>
<td>Symbol</td>
<td>Album, Binboa bottles, slices of lemon, Vodka glass with ice</td>
<td>The start of music and the cocktail to be served with colorful Binboa bottles</td>
<td>Binboa as object starting fun, night life, action, dynamism and liveliness</td>
</tr>
<tr>
<td>Picture 2</td>
<td>Symbol</td>
<td>Computer screen</td>
<td>Symbols being represented electronically</td>
<td>The start of social networks and socialization</td>
</tr>
<tr>
<td>Text</td>
<td>Nil is at Jet Club Facebook (1)</td>
<td>Texts appearing on the blue-white Facebook page</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Picture 3</td>
<td>Symbol</td>
<td>Lane, Map</td>
<td>The yellow road tag and the yellow-white map with the names of streets and avenues appearing simultaneously</td>
<td>The start of the night trip</td>
</tr>
<tr>
<td>Picture 4</td>
<td>Symbol</td>
<td>Male character-symbolic balloon</td>
<td>Red-white symbolic balloon</td>
<td>Being in the social night, being present right on that occasion</td>
</tr>
<tr>
<td>Picture 5</td>
<td>Symbol</td>
<td>The crown Bird</td>
<td>The yellow crown appearing on the male character’s head, and the blue bird flying off the iPhone of the woman behind</td>
<td>Being a part of the night life and the place, getting familiar with night life and being right in its center</td>
</tr>
<tr>
<td>Picture 6</td>
<td>Symbol</td>
<td>The club, Symbolic Hands</td>
<td>Hand visuals appearing as a reflection of the male character’s body language over his entrance into the club</td>
<td>Every part of the night life (club, music, drinks, dance) being emphasized and perceived as a life style</td>
</tr>
<tr>
<td>Text</td>
<td>Like</td>
<td>The writing that appears beside the blue-white hands</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Picture</td>
<td>Symbol</td>
<td>The figure with the magnifier</td>
<td>The figure that appears over the</td>
<td>Being pursued in night life, observing</td>
</tr>
<tr>
<td></td>
<td>Text</td>
<td>Symbol</td>
<td>Text</td>
<td>Search: Nil</td>
</tr>
<tr>
<td>----</td>
<td>------</td>
<td>--------</td>
<td>------</td>
<td>-------------</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td>male character’s head with a photo of the woman and a blue-white name</td>
<td>the place and people</td>
</tr>
<tr>
<td>Picture 8</td>
<td>Text</td>
<td>Symbol</td>
<td>Binboa bottles, cocktail glasses</td>
<td>That Binboa types, colors and tastes make a significant part of fun and night life</td>
</tr>
<tr>
<td>Picture 9</td>
<td>Symbol</td>
<td>Woman dancing with vodka glasses in their hands, and symbolic hands</td>
<td>The blue-white hands that appear over women’s heads when they see the male character</td>
<td>That the male character is admired by the women</td>
</tr>
<tr>
<td>Picture 10</td>
<td>Symbol</td>
<td>iPhone screen and Binboa types</td>
<td>The Binboa types appearing on the iPhone screen with a touch</td>
<td>That Binboa offers countless cocktail options and different tastes, and guides the night life</td>
</tr>
<tr>
<td></td>
<td>Text</td>
<td>Binboa Satsuma</td>
<td>The text that appears next to the drink that male character has chosen on the screen</td>
<td></td>
</tr>
<tr>
<td>Picture 11</td>
<td>Symbol</td>
<td>The man and woman chatting, and the Binboa glasses</td>
<td>A couple drinking Binboa at the bar</td>
<td>That the Binboa vodka is preferable not only for the single women and men, but also for couples</td>
</tr>
<tr>
<td>Symbol</td>
<td>In a relationship with Uğur Tepe</td>
<td>The blue-white text that appears over the woman’s head with the image of the man inside it</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Picture 12</td>
<td>Symbol</td>
<td>Sigh of the woman</td>
<td>The woman appearing alone at the bar</td>
<td>That Binboa vodka and the night life is open to any surprise</td>
</tr>
<tr>
<td>Text</td>
<td>It’s complicated</td>
<td>The blue-white text over the woman’s head signifying the image of an animal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Picture</td>
<td>Symbol</td>
<td>Text</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>--------</td>
<td>------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>iPhone screen, a photo of the woman</td>
<td>The visual of the woman that emerges with the message appearing on the iPhone screen</td>
<td>The speed of the night life and the difficulty of being in different places and being pursued</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nil D. @ Club Avenue Taksim Beyoğlu 01:30 A.M.</td>
<td>The black text with information about the woman character</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>The man and woman chatting</td>
<td>The couple drinking Binboa at the bar</td>
<td>That night life is open to any kind of transformation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>In a relationship with Uğur Tepe</td>
<td>The blue-white text appearing over the woman’s head and indicating the reloading of the image of the man</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>The male character at the club</td>
<td>The sight of the male character going to another place</td>
<td>Action in night life, agility after drinking Binboa, energy, continuation of the entertainment, the motivation to follow</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ata Akel is at Club Avenue a few seconds ago</td>
<td>The text appearing over the male character’s head with a photo of his in it</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>The video of the woman dancing being loaded</td>
<td>The woman dancing at the stage in the club</td>
<td>The truth that wherever Binboa is, there is dance, the motive of following and visuality</td>
<td></td>
</tr>
<tr>
<td></td>
<td>YouTube, commercials</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Female character-male character</td>
<td>The male and female characters seeing each other</td>
<td>The influence of Binboa on the start and continuation of male-female interactions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Facebook Nil Deniz</td>
<td>The blue-white Facebook screen and the red flashing number 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The scene on the screen: The woman and man are</td>
<td>That there is always</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The night in the commercial begins with the male character turning up the music and continues with the scene where the Binboa vodka is poured into a glass with ice in it. The character’s positioning on the computer screen appears in *Facebook colors and signifiers*, and thus starts his travel into the night with the intention of following the female character. At this point, the *Google maps* visuals and map show where the character is heading. To a club…

<table>
<thead>
<tr>
<th>Picture</th>
<th>Text</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>woman and man being photographed while dancing with vodka glasses in their hands</td>
<td>photographed while dancing and framed on the blue-white screen</td>
</tr>
<tr>
<td>18 Text</td>
<td>Nil Deniz- Ata Akel</td>
<td>After they are photographed, their names appear on the photos</td>
</tr>
<tr>
<td>19 Symbol</td>
<td>The picture of woman and man on the screen, symbols of a house and cab</td>
<td>The male female characters hugging each other on the blue-white screen, the yellow cab and the visual of a white house in a blue circle</td>
</tr>
<tr>
<td>20-21 Symbol</td>
<td>The woman and man after they get into the cab</td>
<td>The female and male characters getting into the cab and going out of the focus</td>
</tr>
<tr>
<td>20-21 Text</td>
<td>Online/ Offline</td>
<td>The green online text changing into red offline text</td>
</tr>
</tbody>
</table>

**Picture 1**

A woman and man being photographed while dancing with vodka glasses in their hands.

**Picture 2**

The female and male characters hugging each other on the blue-white screen, the yellow cab and the visual of a white house in a blue circle.

**Picture 3**

The night in the commercial begins with the male character turning up the music and continues with the scene where the Binboa vodka is poured into a glass with ice in it. The character’s positioning on the computer screen appears in *Facebook colors and signifiers*, and thus starts his travel into the night with the intention of following the female character. At this point, the *Google maps* visuals and map show where the character is heading. To a club…
When the male character comes in front of the club, he ‘checks in’ his position through social networks; thus his friends or anybody following him can see where he is. Meanwhile, a crown symbol (*Foursquare- Mayor*) appear over his head, signifying that he has come to the same place many times before, and at the same time a blue bird (*Twitter*) flies off the head of the woman waiting in line at the entrance. In this way, it is emphasized that she is not familiar with this place. Once again, with the entrance of the male character, the club is features as a highly “liked” (*Facebook*) place.

The male character, browsing, is curious about the woman he is following (*search/Twitter*). The place, quite lively, amusing and with loud music, has been designed in a way suitable to the night and of course to the “value” the Binboa brand aims to add. Then, Binboa vodka bottles and cocktails the barman has prepared appear on the screen. In the meantime, the women dancing in the club with cocktails in their hands are seen “liking” (*Facebook*) the male character.

As the male character approaches the bar, different types of Binboa vodka flow on his iPhone screen, and he chooses and orders one. Then appears a couple chatting at the bar (in a relationship with *Uğur Tepe/ Facebook*), but the woman, with both her body language and the things in her mind, show that she likes our male character (it’s complicated/*Facebook*).
Right at that moment, a message comes to the male character’s iPhone, which is the information the place of the woman he was looking for (Foursquare). The male character decides to take some action and this also makes the couple sitting at the bar turn back to their previous position (in a relationship with Uğur Tepe/ Facebook).

The pursuit continues with the male character being informed about the position of the female character and getting there. This interrupted by the scene of a dancing woman. The scene, representing the “Youtube” video site, proves to be quite remarkable with a graph of increasing rating. The pursuit that has continued all night is finally over, the female and male characters have met, and, as could be understood from the “friendship request” message (Facebook), have started to become friendly at once. The female character accepts the friendship request and keep pace with the rhythm of the night, fun and excitement as they sip their vodka together. The dancing couple is photographed, “tagged” (Facebook), and their names appear on the Facebook screen.

The couple pose intimately and candidly, and with the home page (Facebook) message, the male character offers to go home and adds a picture of a cab, tagging thus that the night is not over yet. while they are getting into the cab they are “online”, but at the end of the night they become “offline”.

It is obvious that when we also consider the symbols in the advertising copy, we see that the social media codes permeating into the daily life are internalized by individuals in a very efficient and directive way, and transformed into behavior patterns. Advertisements, creating strategies through the habits of the target market evaluate this in terms of product/ brand, and address their customers in this way.
DISCUSSION AND CONCLUSIONS

We tried to explain how the perceptions in daily life change, codes are transformed, and these are reflected in advertising discourse using social network applications. While doing this, we stated that communication technologies determine where individuals should be headed to seeing where they are headed. We also made an attempt to bring to the fore that this is a significant part of the economic system, which needs data to maintain the interests of the system and continuation of the dominant ideology. This is because the data collected through social networks function as the library of the consumption culture. The more information is gathered about individuals, the easier it is to appeal to them, which implies that there is a segmented group of customers. Fictional realities are created for individuals to adapt to the digital universe mentioned for these purposes, and these are activated through signifiers. Together with all these, language is being degraded, activism is converting into inertia, communication forms have changed, memories have been frozen with photos, symbols or videos, and objects fitting into images have appeared. This new existence also brings with it a discussion on what public domain is. The indefiniteness of what is to be stored and displayed in the virtual universe causes the private or confidential things to be “shared”, which contributes to formation of new values and patterns.

In the study, social networks were additionally assessed in terms of the circulation of advertising discourse, and it was observed that traditional media consumption habits (e.g. listening to the radio, reading newspaper, watching TV.) are also realized through this new media, making it in indispensable factor.

Therefore, its easy accessibility, individuals’ attempts to prove themselves in the digital universe, and its structure suitable for game and fun have enabled brands to identify the social networks as an indispensable medium, too. Moreover, the codes being transformed, changed or reproduced in social networks have flown into daily life, and the advertising language has efficiently presented this to customers. In the study, the viral campaign of the Binboa brand was investigated in this sense. The most striking point is that the media, in order to be able to get closer to the customers, proves to them that it uses the same codes and language, and mainly that “it is like them” using social networks.

In conclusion, social networks offer many facilities, and when used properly, they can be functional in producing true outcomes. It is doubtless that the number of people using the virtual media is increasing every day, and individuals are communicating through social networks. The criterion of whether this process is in favor of or against individuals and society must be whether the reality should be destroyed or not.
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In the modern world, it is obvious that a change has been going on in routine practices and theoretical approaches toward the field of mass communication. Technical developments based on Internet and Informatics, new tools, means and opportunities of communication provided by digital data transmission, expansion of electronic infrastructure, and possible new technologies that may emerge during transcription of this paper shake the hegemony of mainstream means of communication and media. Events indicate a radical change in the system and structure of mass communication due to deviation from known practices of manufacturing and distribution. Considering the development of technology conventional media feeds on which took place in the last century, and the last quarter-century in which mass media has reached its peak, it seems that the current change will irrevocably bring new communication and media practices and applications. In fact, current events are not limited only to the change in mass communication industry. It can be observed that the two hundred-year-old social organization has been going through a change as well. The aim of academic papers compiled in two books, i.e. "Social Media and Network Society", is to understand the changes in both mass media practices and the fields of social life affected thereby.