

A CRITICAL APPRAISAL ON THE SOCIETAL EFFECTS OF
TELEVISION MAGAZINE PROGRAMS IN TURKEY

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
THE MIDDLE EAST TECHNICAL UNIVERSITY

BY

MEHMET ÇAKAR

IN PARTIAL FULLFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
THE DEPARTMENT OF POLITICAL SCIENCE AND PUBLIC
ADMINISTRATION

Approval of the Graduate School of Social Sciences

Prof. Dr. Sencer Ayata
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Science.

Prof. Dr. Feride Acar
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science.

Prof. Dr. Raşit Kaya
Supervisor

Examining Committee Members

Prof. Dr. Raşit Kaya	(METU, POLS)	_____
Assoc. Prof. Dr. Nazife Güngör	(GAZI UNIVERSITY)	_____
Dr. Barış Çakmur	(METU,POLS)	_____

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name :

Signature :

ABSTRACT

A CRITICAL APPRAISAL ON THE SOCIETAL EFFECTS OF TELEVISION MAGAZINE PROGRAMS IN TURKEY

Çakar, Mehmet
Ms., Department of Political science and Public Administration
Supervisor : Prof. Dr. Raşit Kaya

September 2004, 75 pages

This thesis analyzes the contents of the Turkish television magazine programs to explore as if the contents feed anti-establishment feelings or reinforce the existing ideological hegemony in the society. The thesis also traces the audience attitudes and beliefs towards the magazine programs in Turkey. The results suggested that programs do not represent any threat to the existing hegemony. On the contrary, it is more plausible to suggest that they represent a serious support to the existing order. The audience reactions revealed an oppositional attitude towards such programs in general which shows differences in terms of gender, education, political views, father's education level and hours of TV watching.

Keywords: Media effects, TV programs, content analysis, reception analysis, ideology.

Öz

TÜRKİYE' DEKİ TELEVİZYON MAGAZİN PROGRAMLARININ TOPLUMSAL ETKİLERİ ÜZERİNE ELEŞTİREL BİR DEĞERLENDİRME

Çakar, Mehmet

Yüksek Lisans, Siyaset Bilimi ve Kamu Yönetimi Bölümü

Tez Yöneticisi : Prof. Dr. Raşit Kaya

Eylül 2004, 75 sayfa

Bu tezde Türkiye de yayınlanan magazin programlarının içerikleri incelenmiştir. Programlarda verilen mesajların toplumsal norm ve değerlere karşı veya toplumsal değerleri meşrulaştırıcı ve yeniden üretici olması bağlamında etkilerine bakılmıştır. Bu tezde ayrıca izleyicilerin televizyon magazin programlarına karşı olan tutumları da araştırılmıştır. İçerik analizi sonucunda bu tarz programların mevcut hegemonya'ya tehdit oluşturmadığı görülmüştür. Buna karşın program içeriklerinin toplumsal norm ve değerleri meşrulaştırıcı ve yeniden üretici olduğunu söylemek daha doğrudur. İzleyiciler genel olarak programlara karşı eleştirel bir tutum göstermişlerdir. Bununla beraber cinsiyet, eğitim, politik görüş, baba eğitim seviyesi ve televizyon seyretme saatleri temelinde göreceli tutum farklılıkları bulunmuştur.

Anahtar Kelimeler: Medyanın etkileri, televizyon programları, içerik analizi, alımlama analizi, ideoloji.

To My Family

ACKNOWLEDGMENTS

First of all I would like to express my deepest gratitude to my supervisor Prof. Dr. Raşit Kaya for his guidance and patience throughout this challenging process. I also would like to thank my examining committee members, Assoc. Prof. Dr. Nazife Güngör and Dr. Barış Çakmur for their suggestions and comments.

I offer sincere thanks to Melisa Akşit who helped me in every step of this study.

The technical assistance of Murat Büyükyazıcı is gratefully acknowledged.

Finally, without knowing that my parents, my brother and my fiancé had true faith in me, I would hardly imagine this accomplishment.

TABLE OF CONTENTS

PLAGIARISM	iii
ABSTRACT	iv
ÖZ	v
ACKNOWLEDGMENTS	vii
INTRODUCTION	1
CHAPTER	
1. HISTORICAL BACKGROUND	4
1.1 Changing Nature of Media Environment in Turkey	4
1.1.1 The Development of Mass Communication in Turkey: A Brief History	5
1.1.2 Structural Transformations in the Turkish Media Environment	11
1.1.3 Changing Nature of Media Ownership in Turkey	12
1.1.4 The Monopolistic Tendencies in the Media Sector	15
1.1.5 Repercussions to the Content	17
1.2 Media Effects: A Brief Overview	20
2. METHODOLOGY	23
2.1 Level 1: Textual Analysis	23
2.1.1 Overview	23
2.1.2 Subjects	24
2.1.3 Instruments	24
2.1.4 Phase 1: Narrative Structures	24
2.1.5 Phase 2: The Qualitative Content Analysis	25
2.2 Level 2: The Audience Study	26
2.2.1 Overview	26
2.2.2 Phase 1: In-depth Interviews	27
2.2.2.1 Discourse Analysis	27
2.2.3 Phase 2: The Survey Application	29
2.2.3.1 Overview	29
2.2.3.2 Sample	30
2.2.3.3 Instruments	31
2.2.3.4 Demographic Data Sheet	31
2.2.3.5 Attitude Scale	31
2.2.3.6 Procedure	33

3. ANALYSIS OF MEDIA CONTENT AND AUDIENCE REACTIONS.	34
3.1 Textual Analysis.....	34
3.1.1 Narrative Structure of TV Magazines	35
3.1.2 Discussion	42
3.1.3 Qualitative Analysis of the Program Contents.....	42
3.1.3.1 Tragic Life.....	43
3.1.3.2 Love Affairs.....	45
3.1.3.3 Burden of Fame.....	48
3.1.3.4 Fashion	50
3.1.3.5 Social and Community Activities	51
3.1.4 Discussion	51
3.2 Reception Study	52
3.2.1 Analysis of Interviews	52
3.2.1.1 Emotional Attitudes	52
3.2.1.2 Evaluations with Reference to Respondent's Social Status	54
3.2.1.3 General Evaluations of Respondents about the Magazine Programs	57
3.2.2 Discussion	59
3.2.3 Survey Results.....	60
3.2.3.1 Reliability	60
3.2.3.2 The Principle Component Analysis	61
3.2.3.3 The Results of Hypothesis Testing-Procedure	62
3.2.3.3.1 Hypothesis 1.....	62
3.2.3.3.2 Hypothesis 2.....	63
3.2.3.3.3 Hypothesis 3.....	63
3.2.3.3.4 Hypothesis 4.....	65
3.2.3.3.5 Hypothesis 5.....	65
3.2.3.3.6 Hypothesis 6.....	66
3.2.3.4 Discussion	67
4. CONCLUSION	68
REFERENCES	71
APPENDIX	
APPENDIX A	75

INTRODUCTION

Turkey has undergone a huge transformation in terms of its economic and cultural environment since the 1980's. This transformation can be seen in the media environment as well. The public broadcasting institutions which have modernization and education as their primary task have lost their preponderant position in Turkish society. During this period private investments have become dominant in both the communication and media sectors. This has led to the predominance of liberal economic values in the media sector which glorify profit maximization. Consequently the primary rationale behind television program making has become entertainment.

In the Turkish context, the 1990's witnessed the advent of certain magazine programs, which are produced about and around "celebrities" they themselves have created. The primary purpose of this study is to disclose, through analysis of such magazine programs, the ideology (the values and cultural norms) embedded in the Turkish magazine programs. The second purpose of this study is to explore the audience's beliefs and attitudes towards these programs. Thus, it is expected to reach sound conclusions as to the function and influences of such TV programs over the society.

As a matter of fact such programs emerged with the advent of the private TV channels. These programs generally deal with the private life issues and professional lives of the models, singers, football players, movie stars, or, in broader terms, celebrities. The very first example is the "Televole" conceived for the channel "Kanal D" that gave its name to the "genre".

After some time, similar programs began to be seen in other channels as well. Initially, these programs were about sports related topics especially football. But after a short while, the program makers decided to focus primarily on the football players' private lives basing the programs largely on

rumors and gossip. In the mean time news stories about models, singers and movie stars were added to the sports related topics. The aim of the program makers was to expand the audience size particularly by including women in the audience. In this way the programs evolved into the magazine entertainment format, losing their information value in the process if they had any.

Although these changes increased the ratings of the shows, sports critics responded with hostility. Football club managers, for example, did not allow their players to appear in such kind of programs. As a result, the magazine program makers decided to focus only on the show-business, celebrities and their life-styles.

Despite the commercial success or perhaps because of this success, the programs were subject to severe criticism and eventually a heated debate started. There were reactions from intellectuals, academics and from the general public about the topics covered in these programs. At the heart of the criticism, there is the issue of ethics and moral values. The idea common among critics was that the programs promoted corrupt way of life-styles, relationships and moral values. Such critics felt that the programs were having “harmful effects” on the greater society. For instance Reyizoglu asserts that such programs have negative effects especially on children and the adolescents (Reyizoglu, 2003, p.118). The criticisms directed at such magazine programs became more intense in a climate where even general news programs lost their information quality in quest of increased commercial successes and rightly deserved to be qualified as “infotainment” (Tilic, 2000).

At a time when people began to talk about “televole culture” with reference to the first program of the genre as a kind of new cultural form by the rapid proliferation of magazine programs, the debate acquired a new dimension with an article of the editor of an influential daily newspaper (E. Özkök-

Hurriyet, 17 Oct. 2002). In this article he disclosed that in a briefing given to editors of the Turkish media, the head of the MIT (National Intelligence Organization) had bemoaned the ill effects of the “Televole culture” over the established order at a time when society was undergoing a deep economic crisis. Instead of denying the news the head of the MIT declared that:

“If I were a man living in the ghettos of Ankara who had six children and couldn’t buy bread; and I watched sixty people’s lifestyle on TV in Televole programs. What would you think? Perhaps I would become a communist”
(S. Ergin- Hurriyet, 26 Nov.2002)

This started an academic as well as a political debate as to whether such TV programs fed anti-establishment feelings or reinforced the existing ideological hegemony. Hence exploration of the effects and influences of these kinds of TV broadcasts over society became an important subject matter of scholarly work.

In this present study an answer is sought to the above mentioned question. For this purpose, two different levels of analysis have been undertaken. At the first level of analysis, the contents and narrative structures of such magazine programs are qualitatively analyzed in order to inquire into the ideological dimensions contained in the messages. At a second level, an in-depth interview and a survey inquiry is conducted within a sample group in order to disclose the audience attitudes with regard to such programs.

The findings of the content analysis suggest that such programs do not represent any threat to the existing hegemony. On the contrary, it is more plausible to suggest that they represent a serious support to the existing order. The audience reactions revealed an oppositional attitude towards such programs in general. There are differences in findings in terms of gender, education, political views, father’s education level and hours of TV watching.

CHAPTER I

1. HISTORICAL BACKGROUND

1.1 Changing Nature of the Media Environment in Turkey

Turkey which was in great economic, social and political problems has experienced a structural transformation process since the 1980's. In this period Turkey launched a program named the January 24, 1980 Decisions, committed to both short-term stabilization and long-term structural adjustment and implemented in order to provide stability in the country. In brief, this program was depended on the imposed liberalization of the capital account and liberalization measures in financial markets, and became a milestone for Turkey in its shift from mixed economy to neo-liberal economic policies.

While the economy was in a progressive trend, Turkey was interrupted with a military coup on September 12, 1980 in reaction to terrorist movements. Despite the military intervention, economic stabilization was realized between September 1980 and the end of 1983 with the influence of the disciplinary military government and the partially implementation of the new economic program with the basis of the January 24th decisions.

In 1980 the CNS (Council of National Security) began to implement an austerity program designed by the Deputy Prime Minister Turgut Ozal. The general philosophy of the program was greater reliance on market forces, decentralization, and export led development, lower taxes, foreign investment and privatization (Wolcott, Cagiltay, 2001). During the 1980's the Ozal administration was able to rule without coalition partners and made economic reform its priority (Wolcott, Cagiltay, 2001, p.133-141). With these reforms Turkey achieved substantial gains in the gross national product (GNP) having

the highest growth rate of any Organization for Economic Cooperation and Development (OECD) country (Wolcott, Cagiltay, 2001, p.133-141).

The following period which had roots in the structural adjustment policies found its ideological stand point in the new right perspective. Prime Minister Ozal was the leading figure of this transformation process. The general impetus behind the new right perspective and functionally in the neo-liberal policies was to create an interconnection between Turkey and the world capitalist system (Kaya, 2003, p.3). In keeping this attempt at interconnection, the new right neo-liberal government began to look towards establishing hegemony using the rhetoric of globalization in Turkey. The reflections of hegemony were on the areas of government, education, religion and media.

Media is the apparatus of symbolic production, one of the major fields of discourse for hegemony (ideology). Turkish media, like other fields in Turkey has transformed qualitatively and quantitatively in the twenty years period since 1980. The liberal market economy and its norms have become dominant in this sector. Especially because of deregulation policies in this field, the public monopoly has been broken and the ownership structure has become commercialized. This situation has greatly affected media content such that entertainment has become the main thematic concern of media output.

1.1.1 The Development of Mass Communication in Turkey: Brief History

The first issued newspaper which was the first communication tool in Turkey was the product of the period of Turkey's articulation to the world of capitalism. As a matter of fact the first newspapers in Turkey were published by the foreigners in foreign languages. The first newspaper "Bulletin des Nouvelles" was pressed in 1795 by the French (Topuz, 2003, p.34). The

publishing of “Francaise de Constantinople” in 1796 and “Spectateur Oriental” in 1821 followed the former with some more examples later (Topuz, 2003, p.34). Only thirty six years after this process began was the first Turkish newspaper “Takvim-i Vakayi” published in Istanbul in 1831.

The Turkish press environment which was formed by the impact of foreign dynamics was turned into an arena for political struggle in a short period of time. Because of this composition a great deal of pressure was concentrated on the press at this time with the exception of the year 1908. Despite the fact that there was an environment of restricted freedom early on, with the establishment of the republic in 1923, a vivid press began to flourish. Kaya says of this period that in spite of inadequate freedom and low circulation, the Turkish press took upon itself the mission of social development (Kaya, 1999, p.640).

Turkey’s first radio broadcast was made in 1927. The radio company (Telsiz Telefon Turk A.S) was a commercial organization and the transmitters of the radio were owned by a French company. Is Bankasi and Anadolu Ajansi were the leading shareholders of this organization together with various smaller companies (Yazici, 1999, p.28). With the growing influence of nationalization, it was decided to nationalize the radio company. To this end a radio station was built in Ankara by state decision. By 1938 the activities of TTAS had ended (Yazici, 1999, p.30). With this development, state control over radio came into effect in a massive scale. This norm of state control was made firm by the beginning of Second World War especially with regard to the content of the programs.

By the 1940’s there seems to have been an advance in the field of mass communication, especially in the fields of radio and written press. The period between 1940’s and 1950’s witnessed the first mass published newspapers. Kaya comments on this situation that, this post-war period where capitalism

was re-shaped had influences on the Turkish press indicating the need for symbolic legitimization in the political arena (Kaya, 1999, p.640).

By the 1950's and the Democrat Party government many obligations on the press were removed. The press environment at beginning of this decade was seen to be relatively free until the press began to criticize the Democrat Party, especially in terms of economic issues and illegal activities. Up until this time, the party had been seen as the symbol of freedom from the prohibitions made by Republicans People Party in the single party period. But in 1954, the Democrat Party which was aware of the power of the press enacted its first legal obligations on the press in the national assembly. Following these in 1956 a few articles were added to the prohibitions on Turkish press. The application of pressure on the press was similar to the former period as newspapers began to be shut down and journalists began to be arrested.

The political tension increased with the 1957 local elections because the major opposition, the Republicans People Party, increased its rate of votes. Despite the fact that Democrat Party was in power, they put on a great pressure on the opposition movements. In this period radio was used as a propaganda tool. The "country front" was formed by the Democrat Party and people who joined the front were announced on the radio everyday (Topuz, 2003). The country front resembled the government party and indicated who was with the Democrat Party and the others, who was part of the opposition (Topuz, 2003, p.227).

This period also witnessed a dual media composition in which a group of newspapers were supported by the government for their political cooperation in opposition to dissident newspapers. The Democrat Party government used a number of strategies to put pressure on the press. Topuz states that with a decree in 1957 the government decided to take complete control over the

import of paper used for magazines and newspapers (Topuz, 2003, p.202). The government also decided to take control over the sale and distribution of the advertisements in 1958 (Topuz, 2003, p.202). This situation created a media environment in which some newspapers had priorities in financial accounts¹. With the military intervention in May, 27 1960, the Turkish press witnessed a vivid expansion of freedoms. The 1961 constitution has defensive articles to preserve the free press from political pressures especially focusing on censorship, publication prohibitions and closing the media institutions (Topuz, 2003, p.233-234).

In the freedom atmosphere, this era faced the increasing importance of modernization theories and its influential conception on development (Kaya, 1999, p.640). In this period development was seen as the solution to the main problems of Turkey. TRT (Turkish Radio and Television Institution) which was created in 1963 was seen as the main agent of modernization of the country (Kaya, 1999, p.640). Although the institution was set in 1963 the first television broadcasts were not made until 1968.

In 1963 the autonomy of TRT was accepted by article 121 in the 1961 constitution symbolizing freedom. The main reason for providing an autonomous structure for TRT was for to preserve the freedom of independent news and information taking especially after the experience of the usage of radio as a propaganda tool by the Democrat Party in the late 1950's². Article 359 of the 1963 law states that TRT is an institution which is

¹To give the economic rights of the journalists back and to block the newspapers which have financial priorities by removing the former advertisement decree, the National Assembly Government accepted the law "Fikir İşçileri Kanunu" and the law to constitute the "Basın İlan Kurumu". The reaction of the newspaper bosses to these developments was to stop publishing their newspapers for three days. However journalists protested against their bosses and published a newspaper called "Basın Gazetesi" within their limited facilities. From this newspaper one sentence which criticizes their bosses is important to stress. "Publishing a newspaper is not like managing a sock factory, press is a public service". For further investigation please look Topuz, H "Türk Basın Tarihi" Remzi Kitabevi, 2003.
² Especially because of the broadcastings for the "country front", reliability of the radio was effected in negative ways. For more information look Yazici (1999).

autonomous, independent in broadcasting and a monopoly (Yazici, 1999, p.38). This law provided TRT with a wide independent structure.

Political attempts to gain ideological support within the media continued also after this period especially with regard to the control of TRT. Between the years 1964 and 1971 TRT operated as an independent institution. The broadcasting policy of TRT in this period got deep reactions from some politicians especially from the Justice Party. To gain control of TRT, the government attempted to change the TRT law, but was unsuccessful. So they instead put on economic pressure on this institution (Yazici, 1999, p.46)³.

In March 1971 a second military intervention occurred and the Justice Party left the government. A new and temporary government was formed by the army. In this period the laws of the 1961 constitution were altered with the idea that this constitution has granted too many freedoms for Turkey. Not surprisingly article of 121, the law regarding TRT, was also changed. This change eliminated the autonomy of TRT and brought judiciary political control over the organization into place under government guidance. Kaya maintains on this issue that “either the elimination of the autonomy of TRT or the improvements of its broadcastings shows that this ideological weapon is perceived as a special need by the government” (Kaya, 1999, p.641).

1980 became the turning point for mass communication as well as many fields of political life. The Turkish military intervened for a third time to deal with the deepening political and economic depression. The military government implemented strong censorship and used TRT as an ideological apparatus. In addition they started the process of development and wide spread of mass communication (Kaya, 1999, p.641).

³ Yazici states that the economic pressure on TRT was so enormous that to get the equipments of Antalya radio from the customs office TRT Istanbul Radio was mortgaged

Later a more radical series of changes were started by President Ozal's transformation program. Under this program, the foreign dependent economic modernization strategies targeting the interconnection to world markets enabled the transition to an economy which depended on advanced information infrastructure (Kaya, 1999, p.641).

There were three principles for the expansion of telecommunications services which were viewed as a vital foundation to support an expanded and vibrant economy (Wolcott, Cagiltay, 2001, p.133-141). First the Army demanded a strong telecommunications infrastructure (Wolcott, Cagiltay, 2001, p.133-141). This was necessary from its point of view because, though it was the second largest army of NATO it did not have a consistent telecommunications infrastructure. Second, the open economy crafted by Ozal and others required a quality telecommunications infrastructure (Wolcott, Cagiltay, 2001, p.133-141). Third, during the early 1980's, instability in Lebanon was causing many companies to look for safer heavens in the Middle East and the lack of good telecommunications infrastructure was a barrier to attracting these companies (Wolcott, Cagiltay, 2001, p.133-141). As a matter of fact the investments (private, public) on communication infrastructure were so enormous that they equaled 4 % of Turkey's capital formation in the late 1980's and were more than all other OECD countries' investments except Brazil's (Kaya, 1999, p.641).

Furthermore, the 24 January decisions which were the general statements of neo-liberal economic program changed the scope of the press sector. With the increase in the printing paper prices due to the removal of government subventions, newspapers were forced to publish more advertising. This situation led to a general increase in the advertising revenues of the newspapers. For instance between 1985 and 1989 there was total of 102 billions TL in advertising expenditure on the part of the press while, responsively there was 5.7 times more income return (Adakli, 2001, p.158).

Consequently with the effect of promotion activities circulation had increased to 5 million by December of 1990 (Adakli, 2001, p.158).

With the reign of private television channels the media institutions entered into this area and expand in structure. By late 1990's there were around 3500 magazines and newspapers and 261 television channels (Kaya, 1999, p.641). This process continued in 1990's as well and the composition of the media in Turkey was radically transformed. As a result numerous private monopolies formed in the Turkish media environment.

1.1.2 Structural Transformations in the Turkish Media Environment

The 1990's brought important developments in the Turkish media composition especially in the quantity of the actors and number of private monopolies in the sector. To categorize this situation as a useful development for social life, this new composition would have to include influences on democratization, pluralism, participation and social diversity (Kaya, 1999, p.641). The Turkish media composition which is made up of several private monopolies can be evaluated in terms of two views. From the first point of view, this new media composition is seen as a result of globalization of cultural production and the new structure is seen as the symbol of democratization and international cultural exchange (Soylemez, 1998, p.55-56). From the second point of view the critical political economy approach, this new formation is seen as an obstacle for cultural diversity and cultural representation (Soylemez, 1998, p.55-56).

Kaya states that the transformations in the new Turkish media composition do not seem to signal democratization, pluralism and participation in society (Kaya, 1999, p.642). As a matter of fact the private television channels targeting new genres and content, have not managed to create a pluralistic

and democratic alternative to TRT's (Turkish Radio and Television Organization) bureaucratic broadcasting policy.

1.1.3 Changing Nature of Media Ownership in Turkey

The most important elements of the changing media environment are the characteristics of the new ownership structure and the capital investment in the sector. Besides, the first change in the sector is the removal of the public monopoly in the area of radio and television. Thus regardless of developing a judicial and pre-inspection infrastructure many television and radio channels were formed (Kaya, 1999, p.643).

The milestone in the history of private television and radio was the formation of Star 1 TV Channel in 1989 which is owned by the partnership of Prime Minister Ozal's son Ahmet Ozal and Cem Uzan from Rumeli Holding. This channel was belonged to Magic Box Company and broadcasting from Germany. This situation was criticized as an illegal activity in the society so far as to the proclamation of Prime Minister Ozal. He argued that it was not illegal to broadcast from abroad (Adakli, 2001, p.159). Later Star 1 Channel obtained the rights of broadcasting the National Football League matches. The channel needed to use its own transmitters and began to construct them in municipalities. This activity especially the use of private transmitters was clearly illegal but there was great political pressure on PTT⁴ (Posta-Telgraf-Telefon Organization) not to oppose to the situation (Yazici, 1999, p.56).

The process beginning with the Star 1 Channel was followed by the establishment of many private television channels especially after 1992. In 1992 the owner of Iktisat Bank Erol Aksoy went into the sector with his Show

⁴ The control of transmitters were taken from TRT (Turkish Radio Television Institution) and given to PTT by a change in the law. The primary cause of this situation is argued that later it was planned to share the transmitters with private TV channels and radios. So it seems that TRT's control of transmitters was seen as an obstacle.

TV. In the same year HBB channel of Has Holding and Ahmet Ozal's new investment Channel 6 began broadcasting. In 1993 Erol Aksoy's Cine 5 channel, Ihlas Holding's channel TGRT, Dogan and Dogus Holding's Channel D, Dinc Bilgin's channel ATV and Zaman newspaper's Samanyolu TV were formed (Adakli, 2001, p.160).

In 1993, with a change to the constitution by the parliament, the illegality of this situation ended. Establishing a media channel became legal. This led to the problem of control and inspection of the television and radio channels. In 1994 the illegal and uncontrolled process was ended with the passage of a law for the establishment of RTUK (Radio and Television Supreme Council). The council has the rights of stopping broadcasting and the right of frequency appropriation.

In time the five groups (Dogan, Bilgin, Aksoy, Ihlas, Uzan) which had the control of most of the national newspapers, gained dominance in the broadcasting sector as well. They were joined by in this sector Cukurova group and Dogus Holding. These five media groups held % 80 of the market by the year 1998 (Uluç, 2003, p.290). In light of this situation, a fundamental question to be posed is: What were the general will behind the interest of these groups on media which have investments on non-media sectors? Before looking for the answers of this question it is important to stress certain characteristics of the new media ownership structure.

Tilic maintains that the traditional media owner is often a journalist who comes from a journalistic family and became the owner and manager after years of work in his/her family newspaper (Adakli, 2001, p.154). He goes on to say that "journalism is their only profession and they are also the master colleague for the other journalists" (Adakli, 2001, p.154). In contrast to Tilic's picture, the new media owners were and continue to be foreign to the media sector. They have no knowledge about journalism. They tend to be wealthy

people who get capital accumulation in foreign sectors. Apart from media these groups have investments in banking and finance, marketing, the automotive industry, tourism, health, insurance, construction, telecom, energy, football, food and beverages (Adakli, 2001, p.155). These fields are the actual profit making areas of the new media owners.

It is argued that the primary rationale behind the corporate powers' involvement in the media sector is for their own interests. Tuncel classifies the reasons for non-media capital investment in the media sector into three categories (Tuncel, 1994, p.33-38).

- A) 1) The paradigm that the mass media is the fourth estate, 2) Prestige/pressure on political environment, 3) Societal control
- B) 1) The need to decrease the risk of the capital investment made on other sectors, 2) Prestige and pressure for gaining financial credit, ascendance in government adjudications.
- C) 1) In spite of making advertisement expenditure establishing newspaper/radio-TV, 2) Marketing, 3) Money business

Kaya suggests similar motives for corporate investment in the media sector as:

Nevertheless, in a continuous need for new credits and subsidies the press is often inclined to moderate its stance *vis a vis the* governments. It is not a mystery that several influential figures of the Turkish press have established 'clientele' relations with government officials on behalf of the proprietors to seek business advantage (Kaya, 1994, p.383-404).

One of the most important characteristics of the press and broadcasting sector is that there is a lower level of profit making compared with other sectors. Today the investment in the media sector is an attempt to guarantee the real profit making areas on other sectors. There is a dependency

relationship at this point. Huge groups with non-media assets invest in low profit making media institutions to make profits on other sectors.

This composition shows that the corporate forces use media as an apparatus of power. Apart from the political benefits of media ownership there is also a financial interest behind involvement in the media sector. With the recent technological advances, the media sector has become more and more profitable. Together with the production of primary products like newspaper, magazine and television broadcasting, the media organizations produce products/semi-products and services for many sub-fields (Kaya, 1999, p.644). In this manner, they are expanding their activities and increasing their profit margins. The new media organization must be perceived as an institution not only controlling various broadcasting and publishing units, but also a unity which has activities in media and media related fields like press, public relations, advertising, distribution and even education and tourism (Kaya, 1999, p.644). As a matter of fact these corporations have shares in the stock market and pay huge amounts of taxes.

1.1.4 The Monopolistic Tendencies in the Media Sector

Today the dominance of a few groups in the media sector indicates a concentrated and monopolistic composition. It is argued that this new composition showing an increase in the number of media institutions present, has neither created a democratic environment which gives equal space to diverse opinions, nor contributed to pluralism in society. The new composition is built up on the open market philosophy which is directed by business and marketing strategies.

Today, five media groups control 80% of the market. Also in a report presented to the Turkish Parliament, the Media Problems Investigation Commission stated that in Turkey 16 of the 28 daily newspapers are belong

to three media groups and that these groups have a total market share of 84% (Reyizoglu, 2003, p.13).

Moreover the media conglomerates are collaborate when they feel threatened rather than competing with each other as most market models would predict. They often collaborate, for instance, in the fields of advertising and distribution, the major four television channels (Channel D, Star TV, ATV, and Show TV) decided to unite their advertising pools (Adakli, 2001, p.161). Another example of this collaboration is the unofficial agreement between the media groups for not to recruit the journalists from each other (Kaya, 1999, p.646).

Another effect of the monopolistic tendency has been to decrease the power of unions (Topuz, 2003, p.233-234). Today there are nearly no union member journalists in the sector due to pressures from the owners. In addition the collective contracts have been abolished throughout the whole sector.

One other major characteristic of the concentration in the field of media is the integration with the global media conglomerates. In the beginning foreign magazines were imitated; later the real editions of them were printed in Turkey. Now in the media sector there are joint-ventures or partnerships with numerous global media institutions. Today Dogan Holding is the leader in the sector with its "CNN Turk".

In the period after the public monopoly, and its abolishment, a strong monopolistic tendency continued based on private ownership in Turkey. Because of the fact that the media groups have enormous political and economic power combined with the power of symbolic production it has become difficult to take measures against the monopolistic media structure.

1.1.5 Repercussions on Content

One area in which the transformation of the Turkish media has had repercussions is the content of the media output. Naturally journalistic values have been transformed by the effect of the new media values. It is argued that one major motivation behind the change in the content of the media output is because of the transformation of the ownership structure by 1980's.

In this new ownership period, in which open market rules dominate, new management models have been formed to handle the conditions. In the traditional management model there was a distinction between the direction of broadcasting and its management. Due to the change in the ownership structure favoring market rules, management values have become to dominate the direction of broadcasting (Kaya, 1999, p.645). Consequently it has become indispensable to broadcast regardless of taking care market rules and profit maximization.

Also the commercialization of media has abolished editorial independence. Entertainment and sensational news making have become the general thematic concern of both the written press and television programs. For example today most news programs are dominated by magazine-type features and sensational topics. Kaya summarizes the repercussions of commercialization on media content as follows:

Indeed, a "sensational press", seen as indispensable for commercial success, has developed, leading to a headline competition, headlines covering most of the front pages. Secondly, the distinction between hard news and editorial comments has virtually vanished (Kaya, 1994, p.383-404).

It is also argued that in television news, a similar composition of news making can be readily observed. As a result of the glorification of profit maximization

in television programs from news to every kind of program concerning social topics, journalism values have eroded. The information centered and enlightening values of news making are disappearing and a new form, “infotainment” has emerged favoring the entertainment function (Tilic, 2001, p.63). For instance in the year 1999, a year in which there was a troublesome economy with economic contraction of 6.4%, there was less time given on televisions to this kind of news topics compared to entertainment topics (Tilic, 2001, p.63).

Apart from news programs this period also witnessed the rise of magazine programs. During the TRT period of public monopoly, the weights of various genres were planned and grouped according to broadcasting seasons (Aziz, 1999, p.140). However in 1990’s with the beginning of the private channel broadcastings the major theme in the contents of these channels became entertainment. Imported show programs and foreign music programs took the lead on the private channels. In addition, the production companies which had been devoted to producing qualified programs for TRT now also began producing for many other customers, resulting in decreased production quality due to the huge private demand. (Aziz, 1999, p. 140).

Later in 1994 sports related gossiping programs called “Televole”, in reference to the first of this genre became extremely popular on private channels. This kind of programs generally deals with the private life issues and professional lives of celebrities such as the models, singers, football players, and movie stars.

There have been reactions from the intellectuals and academics as well as from the general public concerning the topics of these programs. The common thread of these reactions has been that the programs display corrupted life-styles, bad relationships and generally poor ethical values.

Another aspect of the critiques has been the point that these programs are having a harmful effect on the society.

For example of the complaints from the public made about the magazine programs to the Radio and Television Supreme Council between January 1, 2003 and March 31, 2003 23% concerned the "Televole" program of Show TV and 8.18% concerned "Sunday Delight" in general⁵. The complaints were about content being contrary to Turkish family structure and the moral values of the society, the sentimental violation of children and youth, and the transparent dresses of the program hosts.

There were reactions from the Turkish State and even from the MIT (National Intelligence Organization) about the life-styles shown on TV screens. Also, the Radio and Television Supreme Council warned Star TV about its program, "Paparazzi," Show TV was warned about "Sunday Surprise," "Sunday Delight," and "Televole" ATV channel received warnings for its "Elifname," "Wonderful Sunday," "Private Line," and various news programs, Flash TV was warned about "Colorful Lives," while Olay TV from Bursa was cautioned for its "Grasshopper Paparazzi." RTUK said the seven media organizations had violated law no: 4, which states that programs⁶:

Should not serve an unjust aim, and may not lead to unfair competition, should not hurt the national and moral values of the society and should be in line with the structure of the Turkish family, should not attack personalities, should not harm the physical, mental and moral development of children and youngsters.

The general discourse of the program makers to the incoming critiques from the public and from the Turkish state has been grounded on the idea of competitive open market rules. They have defended themselves by showing

⁵ www.rtuk.gov.tr

⁶ http://www.haberturk.com/yeni/___habermetni.asp?%40=131258

the high ratings for the magazine programs in the light of democracy view. The words of Sansal Buyuka (founder of the Televole magazine genre) are valuable to help explain the pressures of management on editorial boards⁷:

Everyday program makers were examined on their program ratings. It is not possible to go on with a low rating program which gets low ratios for four days. The ratings come from 1951 subjects. So you design the programs according to their tastes and values. If you don't you are dismissed. If this rating evaluation system goes on, it will not be possible to design qualified, educational programs aiming to increase cultural level. If I quit producing these kinds of programs, the owner and management will find someone else to produce these high rating programs.

The composition of media after 1980 left the symbolic cultural area to the norms of market rules. The enlightening and informative functions of media were eliminated on behalf of profit maximization and high ratings. It is a commonly argued idea that to leave this area to work by market rules is to leave the culture to function according to glorification of materialism.

1.2 Media Effects: A Brief Overview

This study aims to reaching assessments regarding the effects of TV magazine programs over their audience members. Therefore it will be opportune to briefly overview the scholarly thought in terms of media effects and their processes.

As a matter of fact although there is not any certainty or agreement as to the scope and the extend of media effects, every school of thought agrees to affirm that media do have effects. A quick look into the development of thinking about media effects reveal that the extend and the degree of media

⁷ <http://www.aksam.com.tr/arsiv/aksam/2001/01/06/yazarlar/yazarlar14.html>

effects vary in time and are shaped by the circumstances of time and place and influenced by several environmental factors. In the early days of media history it is believed that media were all mighty to impose their will on the society (Abercrombie, 1999, p 140). Later research claimed that media had limited effects. Today, the development of mass media and their penetration into all aspects of societal life leads to accept very strong effects of media at different levels of occurrence. That is to say incidence of effects may occur at the level of individuals, groups of organizations or even at the level of whole society. At times, these effects are deliberately sought by the media often in a short term. But there may also be unintended effects of media in a short term such as illustrated by the cases of panic (Mc, Quail, 1994).

Obviously, long term effects of media are of more importance with regards to effects occurring at the level of whole society. Such kinds of media effects may be seen as to the contribution of media to the learning and adoption of established norms, values and expectations of behavior in given social roles and situations according to one's on social belonging and can be named as socialization (Mc Quail, 1994, p 360). Yet, again, this process of socialization, depending on one's social world view can be also named as social control or indoctrination referring to systematic tendencies to disseminate conformity to the established order and consolidate the legitimacy of the existing authority, by way of ideology through what is called as "culture industry".

Consequently, content analysis of media messages appears as evidence of the communicators' qualities and the society at large. Hence, the significance of content analysis in the inquiry into the effects of mass media comes to the fore of all scholarly research. But the classical content analysis whether quantitative or qualitative indicates only the probable effects posited by the messages (i.e. texts). But, further research asserts that "content as received" by the audience should also be inquired to disclose the incidence of effects. Therefore to have a holistic view of the media effects a more to recent new

strand of research proposes the “reception analysis” as a complementary level of analysis to those interested in inquiring into the media effects.

CHAPTER II

2. METHODOLOGY

In this study two level of analysis are conducted on the topic of television magazine programs. In the first level, a textual analysis which has two phases was employed. In the first phase of the textual analysis the narrative structures of the chosen magazine programs were examined. In the second phase of the textual analysis a qualitative content analysis was done to clarify the general thematic parts which embody the magazine program genre.

In the second level, a study was designed to explore the attitudes of the audience towards magazine programs. This attitude study has also two phases. In the first phase in-depth interviews were done to 16 university students to explore the general attitudes and beliefs towards the magazine programs in micro level. In the second phase of the audience attitude study, an attitude survey is designed and conducted to a sample of university students (n=326).

2.1 Level 1: Textual Analysis

2.1.1 Overview

Textual analyses of television programs scrutinized in this study have two phases. The first phase aims to show the narrative structure of the magazine programs in general. Thus, the internal mechanisms in the production of television magazine programs such as their formats, structural characteristics, narration characteristics are examined. In the second phase, a qualitative content analysis was employed on the chosen television programs. Through this analysis it was aimed to identify the general thematic structures which the meaning and ideology were produced.

2.1.2 Subjects

The videos of 18 television magazine programs shown by the channels Show TV and Star TV during the last week of March 2003 and the second week of April were obtained from RTUK (Radyo ve Televizyon Ust Kurulu).

There are equal numbers of programs in the sample from each TV channel. Show TV's programs studied are namely Televole, Pazar Sürprizi, Pazar Keyfi. Remaining 9 are Paparazzi, Spor Magazin, Süper Magazin, Renkli Hayatlar programs chosen from Star TV. In the chosen period there are 2 Televole, 3 Pazar Sürprizi, 4 Pazar Keyfi programs of Show TV. Recorded Star TV videos include 4 Paparazzi, 2 Süper Magazin, 2 Renkli Hayatlar and 1 Spor Magazin program.

2.1.3 Instruments

Firstly, the videos were in the VHS format so in order to work more efficient they were converted in to Video CD format. Then, while scripting the texts on a notebook the visual, musical plots and structures are stressed during the writing process carefully.

Secondly a coding scheme was structured in order to differentiate the themes, topics and ideology in the 18 programs. The date, name, story, theme, production techniques, the main characters and the ideological mechanism are the parts of the coding scheme.

2.1.4 Phase 1: Narrative Structures

The first phase of textual analysis of this study is to explore the narrative structures of the chosen television magazines. The aim of exploring and

defining the narrative structures of the television magazines is to show the formal structure and formats of the programs. The narrative theory is first named by the Russian linguist Vladimir Propp's pioneering work on the Russian Folktale (Thompson, 1990, p.288). The narrative theorist's main concern is the structural map of the text so the meaning, the ways how the text is produced and other questions are dismissed. In this study, the formal qualities of the texts consist of visual elements. To simplify, the narration, the upper voices, the interview styles, intertextual features, the parts focusing on different topics are analyzed.

2.1.5 Phase 2: The Qualitative Content Analysis

The second level of textual analysis of this study is the qualitative content analysis. For Smith, qualitative content analysis deals with the forms and antecedent-consequent patterns of form (Berg, 1998, p.224). By qualitative content analysis researchers can examine ideological mind-sets, themes, topics and symbols. But the text should not be regarded as a closed system with determinate meaning. For Larsen, the task of the analyst is to bring out the whole range of possible meanings not least the "hidden" message of the text (Jensen & Jankowski, 1991, p.122). The qualitative content analysis focuses on links and relationships between elements in the text (McQuail, 1994, p.276). In this study the qualitative content analysis is made not only to count the topics and themes or show their frequencies but also most notably to show the ideologically reflected reality in the television magazines.

Another need for the qualitative content analysis is that the number of programs taken to analysis is huge in number and complex in structure. To simplify and to construct a mind set it is needed to obtain main themes and topics. The later step is the analysis of ideology and the mechanisms of social construction around the themes and topics identified.

In addition, the author attended to the audible and visible language of the given cultural artifacts and attempted to extract ideological messages inherent within the text. The analysis was especially attentive to representations of gender, race and class.

Reliability is defined as agreement among interpreters. Reliability is generally considered to be very high at $r > 0.90$ (Bauer, 2000, p.143). In this study reliability is measured through the agreement of two judges chosen by the author who were informed deeply on the purpose of the study. Percentage agreement on presence method is used. In this method coding a theme as present is more important than coding a theme as absent (Boyatzis, 1998, p.154). The formulation is:

$$\text{Percentage agreement on presence} = \frac{2 \times (\text{no. of times both Coder A and Coder B saw it present})}{(\text{no. of times Coder A saw it present} + \text{no. of times Coder B saw it present})}$$

In this study percentage agreement on presence is 0.95.

2.2 Level 2: The Audience Study

2.2.1 Overview

The audience study has two phases. In the first phase an interview is designed aiming to show how university students perceive the television magazines, their effects and the relations within Turkish society. The audience interviews realized in this study is made with 16 students on the topic of television magazines. In the second phase an attitude survey is designed aiming to explore the general attitudes which are composed of affect, behavior and cognition and conducted to 326 university students about the same topic.

2.2.2 Phase 1: In-depth Interviews

A semi-structured in-depth interview is made with sixteen students from Baskent University. The subject matter of the interview is the predetermined questions about the television magazines more or less structured. The main reason to choose a semi-structured style is that, people interviewed can behave according to social-desirability in the sense that watching a TV magazine is generally considered or represented as having negative connotations or as pertinent to low taste state of the population. In the semi-structured interview style, interviewers are permitted to probe far beyond the answers to their prepared standardized questions (Berg, 2004, p.81). This point lessens the difficulty to open up the discursive practices of the interviewees. In the analysis of the interviews critical discourse analysis is employed (CDA).

2.2.2.1 Discourse Analysis

Fairclough defines discourse as the use of language as the structure of social action (Fairclough, 1989). He uses the term 'discourse' as a form of social practice rather than a purely individual activity or a reflex of situational variables (Fairclough, 1996, p.63). He maintains that there is a dialectical relationship between discourse and social structure, more generally a relationship between social practice and social structure (Fairclough, 1996, p.63). He also maintains that while individuals are producing meaning about the realities of the world, they reflect reality according to their social structure, social status and power relations. Consequently, while discourse, on the one hand is an action constructing reality, on the other hand is a construction of the individual's social status, identity and beliefs.

Fairclough maintains that different from the classical descriptive textual analysis, the critical discourse analysis aims to criticize the connections

between the properties of texts and social processes and relations (ideologies, power relations) which are generally not obvious to people who produce and interpret those texts (Fairclough, 1995, p.97). In the critical discourse analysis discourse is analyzed in an analytic framework which goes from micro to macro levels in three dimensions. These are, firstly the discursive product (a language text spoken or written), secondly discourse practice (text production and text interpretation) and thirdly socio-cultural practice (the relation of discourse with social structure and power relations). Van Dijk maintains that critical discourse analysis explores how power and inequality is re-produced in the social and political arena (Dijk, 1997, p.23). He identifies the CDA as a method to understand the social inequality.

Fairclough understands ideologies as constructions of reality (the physical world, social relations, and social identities) which are built into various dimensions on the meanings of discursive practices and which contribute to the production, reproduction or transformation of relations of domination (Fairclough, 1996, p.63). For him ideologies which are embedded in discursive practices are most effective when they become naturalized and achieve a status of common sense. But he states that depending on the Gramsci's hegemony concept, ideologies are not stable and established, on the contrary they are transforming and unstable. For him people should not be assumed as entities that are aware of ideological dimensions of their own practices. In this sense the order of discourse are relational to the context.

In this study, the methodology of critical discourse analysis is employed to understand the discursive practices of the university students about the television magazines. The main reason for this selection is to understand the mechanisms of how they construct their identities in reference to the lifestyles presented in the TV magazines. This process is assumed to begin from the point where they position themselves and others in the society. This is one of the ideological points expected to observe. Secondly by asking

directly about the effects of the TV magazines in their environment and in the society, it is aimed to find fruitful examples. Another important point is the contextual structure which the life-styles of the celebrities and the general magazine news and media. In this study the strict frameworks of Fairclough and Van Dijk's language oriented analysis are not followed but the general themes of discursive meanings are classified and supported with examples from the interviews about the TV magazines and the social phenomenon.

2.2.3 Phase 2: The Survey Application

2.2.3.1 Overview

In this part of the study an attitude survey is conducted to a homogeneous sample of university students. The survey aims to explore the general attitudes of the upper-middle class university students to the television magazines. Following the data collection, reliability analyses were performed and hypotheses were tested. The main hypotheses tested are:

Hypothesis 1: In general women are expected to show more positive attitude than man to television magazine programs.

Hypothesis 2: In general significant attitude difference is expected in terms of educational background to TV magazine programs.

Hypothesis 3: In general significant attitude difference of the sample is expected in terms of family educational background.

Hypothesis 4: In general low income students are expected to show positive attitude than high income students to TV magazine programs.

Hypothesis 5: In general significant attitude difference is expected in terms of political beliefs.

Hypothesis 6: In general more TV watching is expected to cause positive attitude to TV magazine programs.

2.2.3.2 Sample

The questionnaire is conducted to 326 Baskent University students (n=326). The sample is formed by the students born between 1975 and 1989. The average income of the sample is 3.864.833 TL per month. The minimum income is 600 million TL per month and the maximum income is 100 billion TL per month. In the Table 2 there is an almost even distribution of men and women in the sample.

Table 1. Sex Distribution of the Sample

Sex	Women	164	%50.3
	Men	162	%49.7
	Total	326	% 100

As to the longest period of locality lived for the sample members are % 0.6 villages, % 1.8 small towns, %24.5 city, %72.4 major cities and % 0.6 abroad.

In terms of educational background the sample members are % 32.8 standard high school, % 1.5 Imam Hatip high school, % 18.4 Anadolu high school, % 35.3 private collage, % 2.1 Fen high school, and % 9.8 Super high school graduate.

The educational structure of the families of the sample is, in terms of mothers, %10.1 primary school, % 0.8 secondary school, %40.8 high schools, % 35.3 university graduates and % 5.8 of the mothers hold graduate degrees. As for the fathers, 3.7% of the total sample members have a primary school degree, whereas 4.9% secondary school, 16.9% high school, 58.3% has university diplomas and 14.7% has a graduate degree.

In terms of political beliefs %25.7 of the sample members define their political belief as on the left. 38.3% of the sample members identified themselves as center left, while 20% center right and 11% is the right wing of political scene.

In the category of average TV watching per day, 19% of the sample watches TV for 1 hour. 29.4 of the sample watch TV, 2 hours per day. 27.3% watch TV for 3 hours. 13.2 watch for 4 hours and 11% watch TV for 5 to 8 hours per day.

2.2.3.3 Instruments

An attitude scale is developed to measure the general attitudes of the university students to the television magazines. The scale in the study is presented in detail in the following sections (Also see Appendix A).

2.2.3.4 Demographic Data Sheet

The first part in the questionnaire package was a demographic data sheet. In this part, participants were expected to provide personal information about gender, age, occupation, level of education, level of education of their family (father-mother), class, and income. Also a question about their political beliefs are asked on the 10-point Likert (Allport, 1935, p.31) scale (“1” – “Left”; “10” – “Right”). Another question is about to explore how long the informants are watching television per day. This question is also asked in 10-point Likert scale.

2.2.3.5 Attitude Scale

An attitude scale is developed to measure the attitudes of the sample to the television magazines. Mc Quire states that an attitude is “a mediating process, grouping a set of objects of thought in a conceptual category that

evokes a significant pattern of response” (Allport, 1935, p.31). A more evaluative and categorizing working definition are proposed later by him as “attitudes are responses that locate objects of thought on dimensions of judgment” (Allport, 1935, p.31).

Social psychologists generally consider the attitudes to follow the ABC model (Feldman, 1992, p.486). This model suggests that an attitude has three components. These are affect, behavior and cognition. The affect component shows the positive or negative emotions about something that is how a person feels about it. The behavior component is the predispositions and intentions to act in a manner relevant to the attitude. Lastly the cognition component is the beliefs and thoughts that people hold about the object of their attitude.

Firstly a pilot study is designed to reach a general opinion about the television magazines to be helpful in the later step while developing the attitude scale. For this, 22 open ended questionnaires are given to university students asking them to write the positive and negative sides of the television magazines.

Secondly, from the collected information in the pilot-study, the general thematic points are identified and these points are used in the development of the attitude scale. In the developed questionnaire of this study there are 16 questions. These questions are referring to the ABC model which consists of affect, behavior and cognition. The subjects were expected to rate items on 5-point Likert scales (“1” –“Strongly Disagree”; “5” –“Strongly Agree”). Two of the questions are reversed items (See Appendix A).

2.2.3.6 Procedure

The questionnaires are delivered to the randomly chosen students of Baskent University. Before conducting the study the students are informed about the questionnaire and the aim of the study. Then the filled out scales are collected by the author.

CHAPTER III

3. ANALYSIS OF MEDIA CONTENT AND AUDIENCE REACTIONS

In this study magazine programs of two Turkish television channels and the effects of such kind of programs are explored in two consecutive levels. In the first level textual analysis is done on the magazine programs. For this, two types of analyses were employed. The first analysis was the narrative analysis which aims to explore the internal mechanisms and formal characteristics of the chosen magazine programs. Second one is the qualitative content analysis which aims to explore the general thematic structures where ideology is produced.

In the second level the audience attitudes and beliefs towards magazine programs is explored. The audience study has two successive parts. In the first part in-depth interviews were done with university students on the topic of magazine programs and their various effects on society. The interviews are analyzed by critical discourse analysis method. In the second part an attitude survey is conducted to a sample of university students. Data on audience attitudes and beliefs on the topic of magazine programs are gathered, and hypothesis testing analyses were performed.

3.1 Textual Analysis

In this part two phases of analysis are employed. First the narrative structures, the formal characteristics and the formats of the programs are analyzed. Secondly a qualitative content analysis is employed to explore the general thematic structure in the magazine programs where ideology is produced.

3.1.1 Narrative Structure of TV Magazines

This section analyzes the structures of the TV Magazine programs, emphasizing their common points. For the most part, the formats and the narrative structures of the television magazines seem to be much the same. The only differences are to be found in the sub-sections of the programs.

As stated before, one of the programs studied is “Paparazzi”. There are three “Paparazzi” programs among the total programs studied. The program is televised on Sundays in the morning flow. Each program begins with generic introductory music, stressing that “television magazine” nature of the program. The lyrics, sung in an upbeat manner are as follows:

Where there is magazine, “Paparazzi” is there
Where there is news, “Paparazzi” is there
Where there is quality, “Paparazzi” is there
Where there is music, “Paparazzi” is there
Latest news, bewildering interviews
Gifts, models, images from world

In this part “Paparazzi” is narrated by Didem Guruzumcu an attractive young woman. In the beginning of the program she is seen dressed stylishly and she is presented in the spectacular atmosphere of a colorful and shiny studio. The narrator is always joyful and she is the only person visible in the studio. Each of these formal features is shared by all of the television magazines. Program host Didem Guruzumcu presents the topics to be covered during the program. Each news item is introduced with a few words from the announcer emphasizing its significance. Then the narrator’s voice is silenced and the voiceover begins to tell the whole story.

“Spor Magazin”, another program analyzed in the study, is shown again on Sunday afternoons. This program is narrated by two announcers: one male, one female. The main topic of “Spor Magazin” is sports related gossip. Apart

from chatty news concerning the private lives of football players or other sports people, some news stories are given. But contrary to its title, sports news is not the only concern of this program. There program also features standard magazine news about celebrities such as singers and models.

This program has sub-sections. The first sub-section is the “in and outs of the week”. The main themes of this section concern fashion, popular songs, new singers and the latest trends. A second sub-section of this program is the “gossip column”. Here the latest gossip about the lives of the celebrities is discussed. The stories for this section are generally not created through the conventional means of information collection (interviews, quick shot photos or real time camera recordings) but are constructed by using the old visual data archive about the subjects of the stories. A third sub-section is called “who is stylish and who is outfit” part. In this part, the program makers are evaluate the celebrities’ clothes as if they are stylish or outfit. The subject matters of this segment are mostly women. Their dresses are given a score from one to ten.

Another program from Star TV is “Süper Magazin”. It is shown on Saturday mornings. The names of producer’s, news makers’ and behind the screen teams are given in the left corner of the screen. This program is narrated by a female announcer, Yonca Yenger, who is well dressed and appears in a spectacularly decorated studio, in keeping with the characteristic settings of this genre. A sub-section of this program that is similar to sub-sections from the other TV magazines studied is called “Sanal Radyo”. As with the other examples, this section is about gossips, and is constructed by using past visual archives of the celebrities.

“Renkli Hayatlar” is the last program, which is analyzed from Star TV. The program is shown on Friday nights at 22:30. Once gain the host is a young woman Ece Incedursun, through in this case, there are no specific sub-

sections in the program. The distinguishing characteristic of the “Süper Magazin” and “Renkli Hayatlar” programs for this analysis is that they are produced by the same team. As is the case in the “Süper Magazin” the production teams’ names are shown on the screen of “Renkli Hayatlar” while the program is running. Thus, it is understood that both programs are produced by the same team. In addition to giving the production team a small measure of celebrity, this characteristic indicates that there is a single information collection process and that several programs are produced from this “data” to minimize the costs of production. The magazine programs other than the initially aimed one may be called “filling programs” that help to fill the 24 hour long program roosters.

From Show TV, one of the programs taken into analysis is “Televole”. This program is not the first magazine program in Turkish television history, but it is nonetheless held responsible for the spectacular rise of a certain type of “magazine culture” on TV because the sports related magazine news making was first started by its production team. The program has been on screens since 1993. It was first launched on Kanal D. Then a part of the production team transferred to Show TV. After some time channel Kanal D ended this type of magazine program in the light of ethical concerns raised in critical debates in the society at large. At the chosen time for analysis “Televole” was shown on Monday nights. Melih Gumusbicak, a young man, is the host of the program.

As with the other programs, “Televole” has is divided into different segments. An `in and outs` part compiled from among the week’s events is one of them. This part is, once again, about fashion, the latest trends and celebrities. Another part is named mockingly named "Uçankuş" (flying bird). This part focuses on the night life, the latest gossips and about the past weeks popular topics about which the team has collected information. It is presented in the visual gossip format relying on archived materials. The third sub-section is

"Nostalgik Haberler" (nostalgic news). The main theme of this segment is magazine news stories of the past years. For instance magazine news from the 1970s about a singer who is still famous today might be reported. The last segment is called "İmaj Koltuğu" (chair of a new image). In this portion of the program, the producers invite a celebrity to a beauty saloon to create a new look for her or him.

The second program from Show TV is "Pazar Sürprizi". İdil Celiker who is an experienced magazine program producer hosts the program. The program has only one sub-section, "Magazin Turu" which consists of the latest magazine news of the past week.

The last program from Show TV is "Pazar Keyfi". It is on TV on Sunday nights flow at 22:30. The main characteristic of "Pazar Keyfi" is that there is no permanent host of the program. Each week a different celebrity is invited to present the program. Also at the end of the program a second presenter chosen from the audience just because she/he has answered the questions about the life of celebrities joins the program to assist the principal presenter. During this segment, Turkcell's (a mobile telephone operator company) sponsorship is repeatedly stressed.

The program has two permanent sub-parts. The first is the "Fısıltı Gazetesi" (Rumor Herald). This part is about the latest gossips and magazine news and has several sub-parts which are economy, health and sports. The second sub-part is "who is stylish who is outfit". As already mentioned above this is a standard characteristic of TV magazines.

When all these programs are taken into consideration, there are some main common points as feature of the narrative structure. Generally the narrator's task is to start the program by introducing the themes of news stories. Then all the details of the stories are narrated by an "upper voice". This inner

narrator is almost always a male one. He presents the news items with a convincing voice tone aiming to contribute their credibility.

In addition to the narration, all of the programs use subtitles in a similar fashion. First and most obviously, the sub-titles in the stories are used to stress the points which the producers would like to have stand out from the speech of the interviewee. This is the “preferred meaning”. Secondly, the sub-titles are used to provide the opinions of the voiceover narration or the summary of the opinions coming from the voiceover. This point is important in the sense that the general meaning and ideology works here through the voiceover and through the sub-titles.

Combined with the narration and the use of sub-titles, music is used to produce an atmosphere to support the "preferred meaning". Generally the lyrics of the music are parallel to the topics of the program such as love, infidelity or the breakup of lovers.

One clear example of these various elements coming together can be seen in the “Paparazzi” program of 23.3.2003. The show was about Hulya Avsar (a well known singer and movie star) and her husband who was famous for his acts of infidelity. The interviewed actress is unable to hide her sufferings, yet she still opposes to the idea of divorce and tries to justify her decision. To support her views, the sub-title “merciful” is shown at the bottom of the screen while a video film of she and her husband with their only child is shown as a reminder of the good old days. To complete the preferred meaning structure that Hulya Avsar is on the right path with her decision against divorce and that the main cause for her ill marriage is of external factors, Seden Gurel’s (a popular singer) one of favorite song is played in the background. The song is about a couple which their relationship is tried to be broken by other people. The part played in the background of the story is referencing to a same kind of situation and the lyrics are:

They tried ten times, hundred times, thousand times
They couldn't managed to do it
They swear to end us

Another common strategy employed in the presentations is that if the theme of the news is a singer, his or her song is used as the background music to create an impression of subjects' involvement to the narrated story.

Archive material is also often used as a background frame to back the transmission of a "preferred meaning". The program makers have an easily available pool of visual recordings of celebrities at command which they can use to enhance news about any topic. If, for example, the story is about a love affair or new relationship they might access visual data of the celebrities' former relationships. These former images are used to construct a dramatic story scheme by firstly highlighting the old relationships, divorces, breakups or professional life activities. Then the new information is added and something like a film atmosphere is created. A chosen type of background music completes the typical style of the program genre.

As already stated above a restricted number of personnel collects the information and the data and all the different programs of the channel use them. As a matter of fact, the visual material of the different programs are completely or partly the same whereas the program producers and hosts are different. By this way an illusory differentiation is created. The appearance is different but the core is almost always the same.⁸

Another point that worth mentioning is that the costs of the TV magazine programs are not as low as is generally believed. The low cost programs are the ones, which are studio based. In this kind of programs the guests are

⁸ As Adorno and Horkheimer states in "Dialectics of Enlightenment" the capitalist mode of production mainly depends on a standardized production of goods. The same is also true for culture industry products. As a marketing strategy an illusory differentiation is made here, between the TV magazine programs.

invited to the studio and there is no need for any other effort or expense information collection. But in general for most television magazine programs, team of reporters and cameramen spread out on the streets to for news stories in every night of the week. Moreover, the most famous or popular celebrities like Hulya Avsar or Tarkan are followed with a special team. Also a special team may be occasionally sent to America to follow a star like Kenan Imirzalioglu (a movie star). Such factors contribute to increase the overall costs. The attempt to offset these costs is one of the reasons why several distinct programs are often produced from a single set of collected visual material⁹.

One important strategy often used in the TV magazines is to provoke and/or reinforce quarrels opposing celebrities especially from show-business in order to create news stories. The contents of such quarrels seem to be about topics like who is more successful in business life (album sales, show program ratings) or who is more beautiful. Below example is an illustration of such a “habitus”; while Ata Demirel (a newly discovered comedian) claims that “neither Beyaz (a well-established sitcom comedian) nor Cem (another famous comedian) can be as successful as me I am”. The voiceover asserts that “this declaration would darken the comedian’s world”. (Pazar Keyfi, Show TV, 30.3.2003). At the same time, the script of “War of Comedians” appears as a subtitle at the bottom of the screen. Therefore, it is quite plausible to assert that the program makers are planning to create a quarrel between the comedians.

Another common feature of these programs is that one of their favorite topics is the television serials. The magazine program makers give priority to the serials of their own Channel. But, this does not mean that they ignore the other channels’ serials. As a matter of fact, it is not only the performers but

⁹ As a matter of fact this is an agreement frequently claimed by Mr. Nurettin Soydan, the President of T.M.J.A (Turkish Magazine Journalist’s Association), in a special interview to the author.

also the contents, i.e. the stories of the serials serve these programs as sources of their news stories. In this respect plots left in suspense in a certain episode promise a fruitful news story for the producers of the news programs. Different kind of entertainment programs of the TV provides also material for magazine program producers. But, in this case, they often cover only these programs performed on their own channel, thus servicing as an agency for the promotion of such programs. In another words they serve as advertising agents for their channels.

3.1.2 Discussion

The formal characteristic of the magazine programs shows common features regardless of running on different TV channels. As common characteristics music, sub-titles, and voiceover narration are efficient mechanisms for the production of meaning. With the use of visual archive materials about the celebrities, program makers mostly create a dramatic story atmosphere. It seems that it is more efficient to transmit the preferred meaning in such an atmosphere mostly by highlighting sentimentality.

3.1.3 Qualitative Analysis of the Program Contents

In this part of the present study the cultural texts created by the magazine programs are analyzed. For such an analysis five major frames are identified and proposed throughout which the whole sample of recorded contents of the television magazines is thought to serve to reinforce and transmit dominant ideologies. They comprise primarily the ideological formulations that govern and/or represent gender, race and class relations. The identified main frames of topics are:

Table 2. Main Frame of Topics

Tragic life	About the tragic life stories of the celebrities or current problematic issues
Love affairs	About the love relationships of celebrities (marriage, infidelity, breaking-ups, new loves)
Fashion	About the topics of fashion, the latest trends and people related with this topic (designers, models, prices of the dresses, etc)
Burden of fame	An anthology of news stories relevant to private lives of the celebrities such as their wealth and financial problems, state of their health, friendships etc.
Social and community activities	Deals with concerts, reward ceremonies, marriage ceremonies, promotion activities, press conferences

3.1.3.1 Tragic Life

The main theme of social construction in this frame is the assertion that the celebrities' lives are full of tragedies and problems. The trended topics in the news stories are about either the terrible conditions of pre-fame period in the sense that they were poor, treated badly, physically or sexually harassed or about post-fame period when they face new problems. Such stories often evoke a poor childhood bullied by "merciless" parents. But, at time, they may be about celebrities who fail to recognize and acknowledge their poor parents.

The ideological main construct here is the emphasis that the celebrities are basically like other ordinary people in the society with their pleasures and sorrows. They are often depicted as once poor people through tailed days. They secured a peaceful and happy life now. Their personalities were not changed after they became famous or, they were not subject to today's troubles and problems before they became a celebrity. Indeed, it is therefore justified to claim that such a kind of depiction would help to lessen the

tensions in a society that could rise due to different lifestyles and strands. Thus the ideological affect is directed to support established order.

This fact may also be considered as another mechanism of social construction of reality to inculcate that the system permits the poor and the weak to become famous or successful in the society. It is emphasized that in this system everybody has a chance of breakaway from his bad fate. After all that terrible childhood period and poor conditions, by the help of some mechanisms like praying god, not loosing hope, be a hard working man, conserving family values everybody can be famous or successful. In this respect, the celebrities become role models for the ordinary people in the society at large.

Below some illustrations of this claim are given as concrete examples: In the episode of Renkli Hayatlar shown on 28.03.2003 a belly dancer, Tanyeli relates her tragic life story as follows:

“My father and mother were divorced. I had known nothing to call a home. Because of poor conditions I contracted tuberculosis. To earn my living I sold drinking water at the market places. My father tortured me with hot oil. My step mother also tortured me. I left home and went to my own mother. But she was an alcoholic. Afterwards I left that home too.”

The program goes on with the question of the narrator: “What and how is she doing now?” The same voice provides the answer as, “now she has a child and husband, a family. It is unbelievable but she managed it. This is the ample evidence that devoutness and decisiveness change everything”.

Another typical illustration is found in a “Paparazzi” program (6.04.2003) about Gulben Ergen, a well known lady singer. As a characteristic of tragic life theme she had also a problematic childhood. Her mother and father were

divorced. She had had to live with her mother. In the mean time her father had died and after a while she has also lost her brother. She explains her pain:

... I know there are people who have more pain than me. I don't want to touch their pains but I wish I had lived a little more time with my father in happy days.

The voiceover concludes the segment with the following: "this is the story of Gulben Ergen. Like everybody she has a story. Like you, like us". This is a strategy for the evocation of "common sense" by stressing that every individual has a story. In this manner, the subject position in the story becomes a natural one for the viewer to inhabit regardless of whether he/she is reminded of the subject's current wealth or celebrity life- style.

3.1.3.2 Love Affairs

This thematic construction is built on the view that in the seemingly liberal world view of show business, unconventional types of relations may exist and be tolerated; however, traditional societal values are consistently sublimated. In the news stories traditional values and beliefs are constantly reproduced and legitimized. For example in all stories man is depicted as the dominant figure as is the case in the traditional Turkish family structure. Moreover, unconventional affairs are displayed as only pertinent to the members of a certain milieu, and thus, they may occasionally some be understood and justified. However, such affairs are always subject to severe attacks from TV critics which define them as a corrupt way of life. Consequently, while televising such affairs as a main item of their news stories, programmers and sometimes the hosts and narrators themselves adopt a critical stance reflected in their sarcastic manner of presentation.

For example in the 16.04.2003 episode of “Pazar Keyfi”, a story is about Demet Akalin (a female singer) is presented. The narrative voice presents the new love affair of Akalin as follows: “Demet Akalin who found a sponsor boyfriend is very happy”. Here the term “sponsor” implies that the new boyfriend is a rich one. Another example is provided again by a different news story about Akalin in “Spor Magazin” (23.3.2003). The news is read as follows “Demet Akalin went to Italy to watch a match with her boyfriend”. The voiceover continues saying that: “Demet Akalin went to Italy with her boyfriend playboy Vural. She did a lot of shopping. How long this relationship will last is a matter of curiosity”.

As is the case for deep rooted moral values, in the news stories of the TV magazines, the woman is given a subordinate role in the relationships between men and women. She is assigned the responsibility of keeping the family ties even in the cases of a man’s infidelity. Consequently, women celebrities supporting such values are given frequent opportunities for public appearance in TV magazine programs. Peculiar ways of promoting such views are even present in the depiction of extramarital affairs. As a matter of fact, in the programs such relationships are identified as “decent relations targeting eventually marriage”. Consequently, marriage, and the conventional family are represented as the ultimate values.

This is best illustrated in the following observations of Hulya Avsar speaking on the topic of her husband’s cheatings:

I am raising my daughter. I am trying to balance events in my life and find my way. If I divorce, I have a child; my family will collapse, than what will happen? Just for a few nonsense things. (Paparazzi- 23.3.2003)

These remarks are interpreted as “true love” by the following subtitle script.

The women who express different viewpoints generally have their views and reasons undermined or marginalized. Such is the case with another female singer Askın Nur Yengi. Interviewed singer's nonconformist views as to conventional understanding of family ties are first introduced by the narrator with the following words: "Deceived by men several times Askın Nur Yengi's psychological state of mind seems to have collapsed" (Paparazzi-30.3.2003). The interview then proceeds as follows:

A.N.Y: I think to have a happier life couples must live separately.

Interviewer: Do you think that women may also deceive?

A.N.Y: Sure

The interview is followed by commentary from the voiceover narrator: "What more can we say? We wish her a gene reason and an agreeable husband". Such a presentation of a different viewpoint can only be interpreted as an act of "differentiation" as defined by Thomson (Thompson, 1996, p.65). According to Thompson differentiation is used to emphasize the differences, distinctions, divisions between individuals and groups, the characteristics which disunite them and prevent them from constituting an effective challenge to existing relations or from becoming an effective participant in the exercise of power.

The analysis of television magazine program contents reveals that men's infidelity is depicted as something that can be tolerated or even something acceptable. The best illustration is the case of the famous Turkish singer Ibrahim Tatlıses who is known by the public to be having affairs with more than one woman at the same time. When he admitted his relationships in a program, he was not the target of criticism as it would have been the case with a belly dancer (Pazar Sürprizi-23.3.2003). Another good illustration of this situation was provided when the affairs of a well-known married football player, Ergun Penbe with a young model was interpreted with the relatively

light judgmental comment that, “Ergun’s mind is a little bit confused nowadays”. This is par excellence illustration of a case of dissimulation since the objective “confused” dissimulates the situation since the real sense is charged or its intensity lessened (Thompson, 1990, p.288).

It is interesting to note here that male celebrities’ view points are almost always in conformity with the traditional value judgments of the society. This is a phenomenon that raises the question of whether the program makers are solely mirroring society as they always claim. The concern of this study is not whether such programs reflect or do not reflect society but how they define situations as representations of reality. For instance, when a well-known model Emine Un is interviewed in a program (Pazar Sürprizi-Show TV-6.04.2003) about her marriage with a well known actor (Emre Kinay) the dialogs follows is as follows: (The question is asked to Emine Un) - Will you quit modeling? The answer comes from her husband: “We’re a typical Turkish family. We will act accordingly”. This situation is not criticized by the program makers contrary to their habitual standard responses.

Another example is provided by a news story about popular playboy Erdal Acar who is married and has a child but is still known with his affairs with several women in show business. He declares to his interviewers that he has given a special permission to his wife, a former model, to appear in a charity organization’s fashion show (Pazar Sürprizi, Show TV, 13.04.2003). Thus it is implied that modeling is not compatible with the traditional values of the study and can only be performed upon special occasions with the permission of the husband.

3.1.3.3 Burden of Fame

As already stated this category of magazine program contents are about stories related with the private lives of the celebrities. As a matter of fact,

their financial situation, wealth and earnings, or state their health, whether or not they have undergone a plastic surgery, or relations with their entourage such as friendships. In a way this can be treated as a “Burden of Fame”.

One of the preferred news story themes of the magazine programs is the constant endeavors of the world of celebrities to look better. As a matter of fact, in almost all programs these who are stylishly or clumsily dressed are distinguished and rated. Moreover, those who fail to fit the prescribed qualities are severely criticized. An illustration of this is best given in a “Paparazzi Program” (30.3.2003). Here the host has introduced the story by asking if Sibel Can (a well known lady singer) has become bulimic while getting rid of her excess overweight. Then the voiceover continued: “Because she was overweight she could not go out of her house and become sick”. And the same voice concludes:” we had warned her!”

Health problems of the celebrities are another frequent news items on the magazine programs. The underlying point here is that illnesses and pain are also common features for everybody and celebrities are no exceptions. This evidently helps to reproduce fatalistic world views. Moreover, statements of the celebrities themselves help to reinforce such beliefs as illustrated in the following utterance of M.A.Erbil (a famous showman): “I strongly believe that thanks to prayers and the positive energy of my fans, I am on my feet.”(Paparazzi-23.3.2003)

The earnings of celebrities whether related or unrelated with their professional activities are also a common news concern for magazine programs. Those who earn more money than others also earn the approval and compliments of the magazine program makers provided that they fulfill their civic duties to the society such as regularly paying their taxes and making donations to charity campaigns. For instance while talking about the tax issues of the celebrities in a magazine program it is stated that: “Tax, tax,

tax. The most popular recent topic. Who paid more tax? How much they earned and paid tax to the state? Who contributed to the country and who was embarrassed?”

3.1.3.4 Fashion

As expected, one of the most fruitful news story sources of the TV magazine programs is the world of fashion. First of all, the news about the “fashion industry” in itself is interesting for the producers. Latest trends and the fashion shows are news items for the program makers. Secondly the models that perform in these shows and the other celebrities of the well known members of the society are the main targets of the magazine reporters with their life-styles and love-affairs with the other celebrities being the prime subject matter.

While giving true representation to the glamorous aspects of the world of fashion, program producers do not neglect to stress that this world is or may be within reach of everybody provided that they do not avoid some toil. That is it is often emphasized that it is possible to buy renowned brands very cheaply even if it is not the time for off-season. The sole problem is to find the “right place”. In this respect it is plausible to claim that they often recourse to a sort of clandestine advertising since they publicize the names of certain shopping centers selling such products cheaper than the ordinary outlets. In this manner magazine program producers can invite their viewers to watch that part of their programs where certain fashion is promoted. For example, in the “Televole” the narrator introduces that part of the program called “ins and outs of the week” as follows:

“Now, the ins and outs of the week are coming to the screen. If you don’t want to be an old fashioned person, you must watch our screen. This program is for those who don’t want to go out of fashion.”(Televole-24.3.2003)

Another striking point that should be underpinned is that magazine programs don't miss the occasion to severely criticize and distance themselves from those aspects of the fashion show that they think run against the preponderant moral values. To illustrate the case, the news report of a fashion show at a luxurious Istanbul Hotel can be cited. While the décolleté dresses are exhibited with all their details the voiceover asks: "What kind of a woman could wear these dresses? What kind of a man allows his wife to wear such garments?" (Pazar Keyfi-16.04.2003)

3.1.3.5 Social and Community Activities

Public appearances of the celebrated persons, especially those from show-business are also at the core of the representations provided in the contents of TV magazine programs. The range of reported activities is quite large varying from concerts, galas of films, festivals, carnivals, or special meetings of famed persons such as marriages, birthday parties, etc. A striking point worth-mentioning here is that it seems that many organizations or corporations in view of this fact are tended to choose such celebrities for granting their organizations' or corporations' awards. In other words, if the award is granted to celebrities of the "show world" then they can be sure of the extensive television coverage of their own activity.

It is plausible to claim that the frequent tremendous ovation received by the celebrities for their public appearances and their televised portrayal help to the recognition of their life styles by the public at large.

3.1.4 Discussion

In this part the general thematic structures of the magazine programs are explored. The five appeared thematic structures are evidencing an

ideological characteristic which reinforce the dominant ideas and values in the society. These ideological points seem to be mostly on the areas of gender and class. In the magazine programs it can be asserted that while the traditional values and beliefs are constantly reproduced and legitimized on the other hand unconventional types of relations may exist. This challenging structure seems to support the cultural reproduction in the sense that the celebrities are supported mostly by the program makers by favoring the dominant societal norms in the news stories.

3.2 Reception Study

In this part two phases of analysis are employed. Firstly the interviews done with the university students are analyzed. In the second phase the data collected from the surveys is analyzed in terms of hypothesis testing procedures.

3.2.1 Analysis of Interviews

In this part sixteen upper middle class university students were interviewed on the probable effects of the TV magazine programs. The methodology of critical discourse analysis is employed to understand the discursive practices of the upper-middle class university students on this topic.

3.2.1.1 Emotional Attitudes

The general perception of interviewees about the subject positions of celebrities, shown in the television magazines is that these people come from the lower-middle class, they have low intellectual ability, they are generally unqualified, and they need to use the media to be famous. These people are assumed to take the interest of the lower-middle class audiences. They are also perceived as people with corrupted values. These subjects behave

pragmatically to gain money and power in the society. One main feature of them is that they are not promoted and do not earn money through typical professions; they (models, singers, actors and actresses) gain rewards with their physical appearance. They became news issues with their loves and night lives. For example one of the informants mentions that:

In these programs low culture people are featured who are promoted due to their physical appearance or night lives not because of their occupations.

Another point is the issue of art. Informants stress that the subjects in the television magazines and the topics about art. Put differently, the featured celebrities who identify themselves as artists are not real artists. The real artists are not featured in this kind of programs. Two informants maintain that:

We can't see a stable person like Sezen Aksu there. ...models and people who call themselves artists are featured there. Real artists are not seen in these programs, only the ones who need promotion.

The main response of the informants to this environment seems to be embarrassment and anger. Embarrassment is seen more commonly in the female informants. The main reason for this is that they perceive the relationship of the celebrities as corrupted compared to the dominant moral societal norms. The points stressed commonly cited by respondents as causing embarrassment of the respondents are behavior contrasting with family values, women who behave pragmatically in their relationships to gain endorsement and women who exhibit their private life issues. One female informant maintains that:

Sometimes I become angry. Models are with some man. I think it's as if they don't have any families. ...they behave freely but I can't behave the same way.

Another informant discusses her embarrassment feeling as follows:

Small girls can be with very rich men to reach a higher status. Sometimes these situations become demoralizing and ugly. While watching her I become embarrassed; embarrassed in the name of Turkey. Then I change the channel.

Anger is the second responsive feeling of the informants to the TV magazines. The main cause of anger is based on the view that there the celebrities' high salaries are unjustified and unfair. Many respondents feel that celebrities do not deserve to earn as much as they do because of their low intellectual and education levels. A related point is that the intellectual and educated citizen does not have suitable, fair conditions to earn that much in the society.

The general tendency in this discursive structure of the informants is that media is an apparatus for certain, luck and ill-qualified individuals to become famous. They behave reasonably in the pragmatic sense, reasonably in terms of finding the means for the ends as Horkheimer states in his article, the "End of Reason". Another tendency is an elitist critique in which the informants identify those in subject positions in the TV magazines as having low intellectual capacity. The symbolic relationship activities of celebrities are perceived as being embarrassing behaviors.

3.2.1.2 Evaluations with Reference to Respondent's Social Status

One general tendency of the respondents is the feeling of superiority when compared to the celebrity identity positions. Informants feel themselves to be superior socially, intellectually and with regard to their consumption behaviors. Respondents stressed that they felt good when they compared themselves with the subjects in the TV magazines and their lifestyles. Again,

the idea that the celebrities comes from a lower class, shows itself. One informant maintains that:

When I watch the programs I feel that I am at a higher level. I feel superior to the celebrities in the fields of culture, language use, their messages and social environment.

The issue of consumption practices also arises in the interviews, and wealth is an obvious sub-theme to the informant's feelings of superiority. The common idea is that the informants wish to be as rich as those in the subject positions in the TV magazines. At the same time, they commonly stress that if they were as rich as the subjects, they would prefer not to consume spectacularly. Rather they would prefer to consume more on intellectual capital like education or traveling the world. Another point is that some informants wish to be promoted in their careers by their intellectual ability not by being seen in the media because they have enough wealth. This argument evidences the upper-middle class life-standard conditions. One informant maintains that:

I want to get a life-standard by proving myself, not directly. Obviously with the help of my family I am already economically in good condition. Consequently I want to be promoted by myself.

Other general idea which highlights the informants' positioning themselves as superior in the fields of intellectual and cultural abilities is shown in their elitist conception of Turkish society. Absolutely all of the informants mention the idea that the real impact of the TV magazines is on the lower class. The term "lower-class" is usually used by the informants together with the term 'low-culture'. To identify this class, the people with low average incomes, the ones from Anatolia, the ones who have not attained the educational level of the informants, eastern people terms are used.

As related above, the informants mention unequivocally that the impact of the TV magazines is on the lower-class. Here, according to the informants, the impact is a negative one which affects the lower-class in bad ways while leaving the upper-middle class untouched. The mechanisms that work in the TV magazines which affects the lower-class keeps the pre-condition of there is an inequality in the income distribution in the Turkish society. Their discourse is concentrated around this idea. The discourse factors are (1) the TV magazines cause an increase in the gap the society, (2) uneducated people may misunderstand the messages given in the programs and therefore introduce this misconceptions in their environments wrongly, which in turn (3) creates hostility to the upper-middle class life-style, in which case (4) low-culture people may rebel, while (5) lower-class youths desire the same life-style so theft and crime occurs, and (6) girls are run away from home, and (7) women physically torture themselves to reach the idealized way of looking fit while trying to be like the celebrities.

In the meantime informants differentiate themselves from the lower class in terms of the effects of these programs: they are culturally, intellectually and educationally superior and therefore they believe that there are no strong effects on the upper-middle class people or in their environment despite the fact that they watch the TV magazines. One respondent describes the distinction in the following manner, “there are strong effects not on the people like us but on the ignorant people”. Another respondent maintains that:

Eventually I am using the television but my education level, intelligence level or the social environment I belong to gives me the right of watching these programs and evaluating them.

When asked about the effects on themselves and their environment they commonly say that there are no effects observed except some “innocent issues”. One possible effect mentioned is the issue of fashion: girls imitate

the clothes and hair styles of celebrities. It is understood that the female respondents believe that celebrities are watching the latest fashion so they can follow the trends in that context. For example one female respondent maintain that:

Because we had the graduate party the next day I watched the 'who is stylish who is outfit' part for the clothes; because I thought that if something is trendy, celebrities are following it.

The male respondents, on the other hand, take an interest in the cars and girl-friends of the celebrities. The programs are criticized because their content incite visual lust. Most male respondents tend to mention the “visual beauties”, the models.

The above section has established that the informants generally feel superior both to celebrities and to lower class Turkish citizens. They believe that celebrities are not intellectual and educated in keeping with their social-class despite the fact that some live the same life-standard. They (upper-middle class) also mention various effects of TV magazines on the lower class while they observe little lesser or no effects on themselves.

3.2.1.3 General Evaluations of Respondents about the Magazine Programs

Most of the informants mention that media constructs the issues in these programs that is, the topics are for the most part, unreal or exaggerated because their aim is to take the attention of the audience. In this view the informants feel that the news topics are constructed mutually by the respondents and the celebrities. This awareness can be traced to the fact that the respondents are from upper-middle class students and have enough

wealth to be in environments similar to those of the celebrities. One female respondent speaking about the effects of the TV magazines maintains that:

...eventually I am going out at night and having fun. I know the things that the celebrities know but other people may desire the same as celebrities.

Another respondent maintains the idea common among the informants that they are observing the news making environment closely. They either face the news making moments because they go out to same places and clubs or hear from their friends. The respondent say:

It seems to me that the topics are done mutually. I see in Bodrum; Cagla Sikel (a model) is asking the TV respondent as "ask me this and I will answer like that. Ask me about my ex-boyfriend."

The consequence of this upper-middle class awareness shows itself in the other opinions of the informants. It seems that they have developed a critical mind for watching and evaluating every topic in the same sense.

To explore this point, a case study question was asked to the informants. The question is about the problematic marriage of famous couple Hulya Avsar (famous female actress and singer) and her husband Kaya Cilingiroglu. They are featured in the analyzed TV magazines primarily for the infidelity of the husband with various women and the acceptance of this situation by the famous actress.

While one group of respondents evaluates this topic within the context of the celebrity world, another group is not sure about whether the news reflects reality or is artificially constructed. The first group interprets the Hulya Avsar case in its context by taking the celebrity environment in to consideration. They discuss the difficulties of the magazine environment, how the couple

lives or what would happen in the celebrity context if Hulya Avsar were to divorce. This point shows that this group can construct an empathic understanding for the celebrities.

The second group interprets this situation in terms of the media not completely projecting the realities, ultimately deciding that we can't know the truth. The case of Hulya Avsar could be true or not, or perhaps exaggerated. Another suggestion posed by this group is the idea that since so many women in Turkey are in the same situation being cheated by their husbands, the story might be intended to support these women with the awareness that they are not alone in their problems and by providing a role-model in the form of someone who stays married through it all.

The above arguments evidence that an upper-middle class awareness and critical mindset is present among the informants. They are aware of the news making processes but some of them personalize the topics in contrast to their ideas about the harmful effects of the TV magazines.

3.2.2 Discussion

The main attitude of the informants towards the magazine programs and the presented life-styles in this kind of programs seems to be embarrassment and anger. The reason for these feelings is that they perceive the relationship of the celebrities as corrupted compared to the dominant moral societal norms. The cause of anger feeling seems to be based on the view that the celebrities' high salaries are unjustified and unfair.

One general tendency of the respondents' evaluations is the feeling of superiority when compared to the celebrity identity positions. Informants feel themselves to be superior socially, intellectually and with regard to consumption behaviors. Informants differentiate themselves from the lower class; in terms of the effects of these programs that they are culturally,

intellectually and educationally superior and therefore they believe that there are no strong effects on them. They maintain that the probable effects of are on the lower class people in the society. The ones who have enough wealth to visit the same places like the celebrities seem to have developed a critical mind towards the magazine programs especially because they witnessed the news making processes.

3.2.3 Survey Results

3.2.3.1 Reliability

For the reliability analysis of the scale, principle component analysis is used. In the analysis the KMO test (Keiser-Meyer-Olkin Measure of Sampling Adequacy) which shows that there are meaningful factors in the data and Bartlett test (Bartlett's Test of Sphericity) is implemented.

In the principle component analysis 16 questions are taken in to consideration. In fact the question 13 which is in the questionnaire is deleted because the factor loading of the question 13 is under 0.45. When the table 2 is examined the questions with higher factor loadings than 0.45 can be seen. The attitude components obtained by the descriptive component analysis are:

- (1)** Physical and emotional feeling towards magazine programs,
- (2)** Opinions about the content and structural features of the TV magazines,
- (3)** Opinions about the social interaction of the TV magazines.

The collected questionnaires are analyzed by the help of SPSS (Version 10) statistics program. The Cronbach Alpha value for the factor 1, 2 and 3 are 0.8242, 0.7592 and 0.7468. These show that the scale is composed of three factors which satisfy the necessary internal reliability. The alpha coefficient

for the whole scale which shows the internal consistency is 0.88. This shows that the scale is a working one.

3.2.3.2 The Principle Component Analysis

The principle component Analysis (PCA) is a statistical technique applied to a single set of variables where the researcher is interested in discovering which variables in the set form coherent subsets that are relatively independent of one another (Fidell & Tabachnick, 1989, p.597). Variables that are correlated with each other but independent of other subsets of variables are combined in to factors. Factors are thought to reflect underlying processes that have created the correlations among variables (Fidell & Tabachnick, 1989, p.597). PCA is a choice for the researcher to reduce a large number of variables in to a small number of components.

The principle component analysis was conducted with the 16 attitude items showing affect, behavior and cognition with varimax rotation. Suitable with the expectations an easy to interpret factor structure emerged. The principle component analysis showed three components. The emerging components and component loadings above 0.45 are presented in Table 3.

Table 3: Rotated Component Matrix of the Attitude Scale

Label	Item	C1	C2	C3
Q1	Watching TV magazines bores me	0.777		
Q7	I am having a good time watching these programs	0.730		
Q9	When I meet these programs I watch	0.713		
Q1	Television magazines are enjoyable	0.689		
Q4	Television magazines are relaxing	0.546		
Q14	These programs are harmful	0.517		
Q16	These programs give information about popular events		0.736	
Q5	Interesting topics are issued in these programs		0.690	

Table 3. continued

Q6	These programs give information about the celebrities whom we love	0.636
Q2	These programs give information about actual topics	0.586
Q3	These programs fulfill my curiosity	0.549
Q8	The critiques made about these programs are not fair	0.704
Q10	These programs are necessary as other programs	0.698
Q12	TV magazines are useful	0.698
Q11	These programs make me feel relaxed	0.541
<hr/>		
Explained Variance (%): Factor 1 % 20.830, Factor 2 % 18.490, Factor 3 % 15.367		

3.2.3.3 Results of the Hypothesis Testing-Procedure

3.2.3.3.1 Hypothesis 1

The first hypothesis was that, in general women are expected to show positive attitude than man to television magazine programs. When the factor components appeared, the hypothesis structure is,

Ho= There are no significant difference between man and women's physical and emotional feelings (Factor 1) about the TV magazines.

H1= There are significant difference between man and women's physical and emotional feelings (Factor 1) about the TV magazines.

First an Independent Sample T Test is performed. A significant difference is found between man and women's physical and emotional feelings (Factor 1) to the television magazine programs. $t=-3.416$ and $p=0.001$ so $p<0.05$. H_0 is refused. Mean for man is -0.1899208 . Mean for woman is 0.1863819 . These show that women have more positive physical and emotional feelings about the TV magazine programs compared to man.

3.2.3.3.2 Hypothesis 2

The second hypothesis was that, in general significant attitude difference is expected in terms of educational background about TV magazine programs. For the three factor components the hypothesis structure is,

Ho= There are no significant difference between the graduated schools in term of factors 1, 2 and 3.

H1= There are significant difference between the graduated schools in term of factors 1, 2 and 3.

An ANOVA test is performed. A significant difference is found between private collage and Anadolu high school graduates' physical and emotional feelings (Factor 1) about the TV magazines. Ho is refused. $p=0.042$ and $p<0.05$. Mean of the Anadolu high school students factor scores is -0.2798952. Mean of the private collage graduates scores is 0.1878694. These show that Anadolu high school graduates have negative physical and emotional feelings (Factor 1) about the TV magazines compared to private collage graduates. For the factor 2 and 3 no significant difference is observed between the schools.

3.2.3.3.3 Hypothesis 3

The third hypothesis was that in general significant attitude difference of the sample is expected in terms of family educational background. The hypotheses were tested first for the mother's education level and secondly for the father's education level.

H₀= There are no significant attitude difference of the sample about the TV magazine programs for the mother's educational background in term of factors 1, 2 and 3.

H₁= There are significant attitude difference of the sample about the TV magazine programs for the mother's educational background in term of factors 1, 2 and 3.

An ANOVA test is performed. No significant difference is found for the mother's education level in terms of factor scores of factors 1, 2 and 3. Significance levels respectively for the factor 1, 2 and 3 are 0.145, 0.457 and 0.991. H₁ is accepted.

For the father's education level the hypotheses are,

H₀= There are no significant attitude difference of the sample about the TV magazine programs for the father's educational background in term of factors 1, 2 and 3.

H₁= There are significant attitude difference of the sample about the TV magazine programs for the father's educational background in term of factors 1, 2 and 3.

A significant difference is found for the father's education level in terms of factor 1, the positive physical and emotional feelings about the TV magazine programs. $p=0.014$ so $p<0.05$. The general mean structure shows that the higher the education level of the father the lower the physical and emotional attitude of the sample about the TV magazine programs. No significant attitude difference is found for the factors 2 and 3.

3.2.3.3.4 Hypothesis 4

The fourth hypothesis was that in general low income students are expected to show positive attitude than high income students to TV magazine programs. The structured hypothesis is,

Ho= There is not a correlation between the monthly family income and the attitude about the TV magazines in terms of factor 1, 2 and 3.

H1= There is a correlation between the monthly family income and the attitude about the TV magazines in terms of factor 1, 2 and 3.

In this test the Pearson Correlation Coefficient for factor 1 scores is $r=0.049$ $p=0.487$, $p>0.05$. Ho is accepted for factor 1. For factor 2, $r=0.080$ $p=0.255$ $p>0.05$. Ho is accepted for factor 2. For factor 3, $r=0.052$ $p=0.460$ $p>0.05$. Ho is accepted for factor 3. As a result there are no correlations between the monthly family income and the attitude about the TV magazines in terms of factor 1, 2 and 3.

3.2.3.3.5 Hypothesis 5

The fifth hypothesis was that in general significant attitude difference is expected in terms of political beliefs. The structured hypotheses are,

Ho= There is no significant attitude difference about the TV magazine programs for the political beliefs of the sample in term of factors 1, 2 and 3.

H1= There is significant attitude difference about the TV magazine programs for the political beliefs of the sample in term of factors 1, 2 and 3.

The 10-Likert scale for the political belief question is categorized in to three components as 1, Left. 2, Center. 3, Right. Then an ANOVA test is performed. A significant attitude difference of the sample is found for their political beliefs in terms of factor 1, physical and emotional feelings. $p=0.045$ so $p<0.05$. Mean of the factor 1 scores for the left political belief is - 0.2380487. For center the mean is 7.92E-02 and for right is 9.93E-02. These shows that the university students who identify themselves as on the left political beliefs are critical to the TV magazine programs in factor 1(physical and emotional feelings about the TV magazine programs) compared to the ones identify themselves in the center and in the right. Also it seems that the factor 1 mean scores of the center and right political beliefs are so much closer to each other which mean that they share nearly the same physical and emotional feelings about the TV magazine programs. There are no identified meaningful factor score differences for the factors 2 and 3.

3.2.3.3.6 Hypothesis 6

The sixth hypothesis was that, in general more TV watching is expected to cause positive attitude to TV magazine programs. The structured hypotheses are,

H₀= There is not a correlation between the average daily TV watching and factor 1, 2 and 3.

H₁= There is a correlation between the average daily TV watching and factor 1, 2 and 3.

There is a correlation between the average daily TV watching and factor 2, opinions about the content and structural features of the TV magazines. The correlation coefficient $r= 0.170$ and $p=0.002$. The higher the average TV watching the information about the content and structural features of the TV

magazines are increasing. There are no other correlations identified between the average TV watching and factors 1 and 3.

3.2.3.4 Discussion

There are differences in the attitudes of the sample in general in terms of gender, educational background, their father's education level, political views and hours of TV watching. There is no finding in terms of family income. It is more plausible to say that the major determinant of the sample's attitude towards TV magazines depends on social status they belong to.

CONCLUSION

In the present study it is tried to clarify the effects of the TV magazine programs. Firstly, the textual features of the Star TV and Show TV's magazine programs were explored in order to search any point that may create tension in the society as said in the proclamations of the head of National Intelligence Organization. The limited findings suggest that the program contents do not represent any threat to the existing societal values. On the contrary, it is more plausible to suggest that they represent a serious support to existing order. It is evident that the thematic structures of the programs are ideological in the sense that they are reinforcing and preserving the dominant societal norms. Also, it is observed that a consensus is tried to be established between the celebrity life-style and the other parts of the society aiming to gain consent.

The audience reactions towards these kinds of programs reveal a much more complex structure. In general, the audience reactions are oppositional to the magazine programs. By the analysis of interviews it seems that embarrassment and anger are the two main feelings standing in the front of the discourses of the respondents. Social status and education level of the sample seem to be the important determinants for the appearance of general attitudes towards magazine programs. As a matter of fact the analysis of the data collected from surveys, reveals a much more same structure even there are some differences like gender, educational background, family education background, political views, and TV watching hours. Gender appears as one of the variables that has effects on the attitudes of the respondents. While women show more positive emotional feelings towards the programs, men are reactive. This is most probably because of the topics issued in the TV magazine programs that focus on fashion and related fields.

Educational background is another important variable which affects the attitudes of the respondents. In the analysis it is found that the respondents who were graduated from Anadolu high schools are oppositional towards TV magazines compared to private collage graduates. It can be argued that this is because of the general student profile of the Anadolu high schools which are heterogeneous in terms of many students from different layers of the society are educated together. They are accepted to these schools depending on their academic successes regardless of taking their social positions they belong to as a criteria.

Political belief is also an important variable. The respondents who identify themselves as on the left of the political beliefs who were expected to oppose the dominant ideological norms and values compared to center and right are found oppositional towards TV magazine programs.

The magazine program genre which is popularized by the advent of private channels seems much more a same kind of development process in various countries. The commercialization of symbolic production put differently, the “culture” works in market rules now. It is claimed by various authors that to leave culture work in market rules glorifying profit maximization may have effects like the corruption of social values and norms. In this context the need for high ratings which is gained by the programs that favor basic instincts and sensation, became the main rationale behind program making. In these respects it is argued in the society that there may have ill effects of these kinds of programs as if the common level varies in every country.

In the Turkish context, the warning of MIT seems to ground on the country’s financial depression and stresses the danger of social reaction. This may be understood as acceptable in the sense that unconventional types of relations and social differences may exist in these kinds of programs. This limited study highlights the internal mechanisms which harmonize and eliminates the

differences. Also from a different perspective this phenomena can be argued as if there is a crucial perception of danger, Turkish state would intervene more radically like stopping the broadcasting of the programs. As a matter of fact, after the period of the heated debate between the reactions to the programs and TV magazine producers, the controversy seems to lose its tension.

REFERENCES

- Abercrombie, Nicolas. *Television and Society*. Great Britain: Polity Press, 1999, 3rd edition.
- Abercrombie, Nicolas and Longhurst, Brian. *Audiences*. London: Sage Publications, 1998.
- Adakli, G., *Yayıncılık Alanında Mülkiyet ve Kontrol*, in B.D. Kejanlıoğlu , S. Çelenk, G. Adakli (eds.) *Medya Politikaları*. Ankara: Imge Kitapevi, 2001
- Allport, G. W., "Attitudes and Behavior". *Handbook of Social Psychology*, 1935.
- Ang, Ien. *Watching Dallas*. London: Routledge, 1985.
- Aziz, A. *Türkiye'de Televizyon Yayınlarının 30 Yılı*. Ankara: TRT Eğitim Dairesi Başkanlığı, 1999.
- Bauer, M, W.,. *Classical Content Analysis*, in M. W. Bauer and G. Gaskell (eds.), *Qualitative Researching With Text, Image and Sound*. London: Sage Publications, 2000.
- Becker, S, L., "Marxist Approaches to Media Studies: The British Experience", *Critical Studies in Mass Communication*, 1 (1984), 66-80.
- Berg, Bruce L. *Qualitative Research Methods for the Social Sciences*. USA: Pearson Education, Inc., 1998, 5th edition.
- Berger, Arthur, Asa. *Kitle İletişiminde Çözümleme Yöntemleri*. Eskişehir: Anadolu Üniversitesi Eğitim, Sağlık ve Bilimsel Araştırma Yayınları, 1993.
- Bourdieu, Pierre. *Televizyon Üzerine*. İstanbul: Yapı Kredi Yayınları, 2000, 2nd edition.
- Boyatzis, R. E. *Transforming Qualitative Information*. London: Sage Publications, 1998.

- van Dijk, Teun, *Study of Discourse*, in T. Van Dijk (eds.), *Discourse Studies: A Multidisciplinary Introduction: Discourse as Structure and Process v. 1*. London: Sage London Publications, 1997
- Fairclough, N., *Discourse and Social Change*. Cambridge: Polity Press, 1996.
- *Language and Power*. New York: Longman, 1989.
- *Critical Discourse Analysis*. London: Longman, 1995.
- Feldman, S. R. *Elements of Psychology*. USA: Mc Graw-Hill, 1992
- Fidell, L. S and Tabachnick, B. S. *Using Multivariate Statistics*. New York: Harper Collins Publishers, 1989.
- Gramsci, Antonio. (i)*History of Subaltern Classes*; (ii)*The Concept of "Ideology"*; (iii)*Cultural Themes: Ideological Material*, in M.G Durham and D.M. Kellner (eds.), *Media and Cultural Studies Keywords*, Blackwell Publishers, 2001.
- *Hapishane Defterleri*, Belge Yayınları, İstanbul, 2003
- Grossberg, L., "Strategies of Marxist Cultural Interpretation", *Critical Studies in Mass Communication*, 1 (1984), 392-421.
- Hassan, R. "Globalization: Information Technology and Culture within the Space Economy of Late Capitalism", *Information, Communication & Society*, 2:3 (1999), 300-317.
- Hall, Stuart. *Encoding / Decoding*, in S. Hall, D. Hobson, A. Lowe and P. Willis (eds.), *Culture, Media, Language*. Cambridge: Routledge, 1980.
- *Culture, the Media and the Ideological Effect*, in M. Gurevitch, T. Bennet, J. Curran, & J. Woolcott (Eds.), *Culture, Society and the Media*. London: Hutchinson, 1997
- Horkheimer, Max and Adorno, Theodor W. *Aydınlanmanın Diyalektiği Felsefi Fragmanlar II*. İstanbul: Kabalcı Yayınevi, 1996.

- *The Culture Industry: Enlightenment as Mass Deception*, in M.G Durham and D.M. Kellner (eds.), *Media and Cultural Studies Keywords*. Blackwell Publishers, 2001.
- Jensen, K, L. “Qualitative Audience Research: Toward an Integrative Approach to Reception”, *Critical Studies in Mass Communication*, 4 (1987), 21-36
- Kaya, Raşit. “A Fait Accompli: Transformations of Media Structures in Turkey”. *METU Studies in Development* 21 (3) (1994): 383-404.
- *Türkiye’de 1980 Sonrası Medyanın Gelişimi ve İdeoloji Gereksinimi*. Ankara: Türk-İş Araştırma Merkezi, 1999.
- *Adını Koyalım: Tutmayan Hegemonya*, in F. Keyman (eds.), *Liberalizm, Devlet, Hegemonya*. İstanbul: Everest Yayınları, 2003.
- Kronig, J. “Elite Versus Mass: the impact of television in an age of globalization”, *Historical Journal of Film, Radio and Television*, Vol. 20, No. 1, (2000).
- Larsen, Peter. *Textual Analysis of Fictional Media Content*, in Klaus Bruhn Jahnsen and Nicholas W. Jankowski (eds.), *A Handbook of Qualitative Methodologies for Mass Communication Research*. London: Routledge, 1991.
- Lewis, C., “Making Sense of Common Sense: A Framework for Tracking Hegemony”, *Critical Studies in Mass Communication*, 9 (1992), 277-292.
- McQuail, Denis. *Mass Communication Theory: An Introduction*. Great Britain: Sage Publications, 1994, 3rd edition.
- Newcomb, H. “On the Dialogic Aspects of Mass Communication”, *Critical Studies in Mass Communication*, 1 (1984), 34-40.
- Nightingale, Virginia. *Studying Audiences*. London: Routledge, 1996.
- Phillips, Nelson and Hardy, Cynthia. *Discourse Analysis*. London: Sage Publications, 2002.

- Sholle, D, J. "Critical Studies: From the Theory of Ideology to Power/Knowledge", *Critical Studies in Mass Communication*, 5 (1988), 16-41.
- Soylemez, S. A. *Medya Ekonomisi ve Türkiye Örneği*. Ankara: Haberal Eğitim Vakfı Yayınları, 1998.
- Sözen, E., *Söylem*, Paradigma Yayınları, İstanbul, 1999
- Strinati, Dominic. *An Introduction to Theories of Popular Culture*. London: Routledge, 1995.
- Reyizoğlu, K. *Medyada Etikçiler ve Tetikçiler*. İstanbul: Basın Birliği Derneği Yayınları, 2003.
- Thompson, John B., *Ideology and Modern Culture*. Cambridge: Polity Press, 1990.
- *The Media and Modernity*. California: Stanford University Press, 1995.
- Tilic, Doğan L. 2000'ler Türkiye'sinde Gazetecilik ve Medyayı Anlamak. İstanbul: Su Yayınları, 2001.
- Topuz, Hıfzı. *II. Mahmut'tan Holdinglere Türk Basın Tarihi*. İstanbul: Remzi Kitabevi, 2003.
- Tuncel, H., "Bab-ı Ali'den İkitelli'ye", *Birikim* 64 (1994): 33-38.
- Uluç, G. *Küreselleşen Medya: İktidar ve Mücadele Alanı*. İstanbul: Anahtar Kitaplar Yayınevi, 2003.
- Wolcott, P. and Çağıltay, K. "Telecommunications, Liberalization and the Growth of the Internet in Turkey", *The Information Society* 17 (2001): 133-141 Taylor&Francis.
- Yazıcı, A. N. *Kamu Yayın Kurumları ve Yeniden Yapılanma*. Ankara: TRT Eğitim Dairesi Başkanlığı, 1999.

APPENDIX

APPENDIX A

- ANKET -

1. Cinsiyetiniz: E () K ()
2. Doğum tarihiniz (yıl olarak yazınız):
3. En uzun süre yaşadığınız yerleşim birimi:
Köy () Kasaba () Şehir () Büyükşehir () Yurtdışı ()
4. Mezun olduğunuz lisenin türü:
Düz lise () İmam Hatip Lisesi () Anadolu Lisesi () Özel Kolej ()
Fen Lisesi () Vakıf lisesi () Süper Lise () Diğer.....
5. Okuduğunuz Üniversite:
6. Sınıfınız: 1. Sınıf () 2. Sınıf () 3. Sınıf () 4. Sınıf ()
7. Ailenizin eğitim düzeyi:
Anne- İlk () Orta () Lise () Üniversite () Yüksek lisans ()
Baba- İlk () Orta () Lise () Üniversite () Yüksek lisans ()
8. Annenizin mesleği: Memur () Serbest () Emekli () Ev Hanımı ()
9. Babanızın mesleği: Memur () Serbest () Emekli ()
10. Bir ayda ortalama ne kadar harçlık alıyorsunuz?..... milyon TL
11. Ailenizin aylık ortalama geliri nedir?.....TL.
12. Bölümünüz: Turizm İşletme () İşletme () İktisat () Siyaset Bilimi
ve Uluslararası İlişkiler () Hukuk () İletişim () Tıp ()
13. Politik görüşünüz olarak sol- sağ yelpazesinde kendinizi nereye koyardınız?

Sol					Sağ				
1	2	3	4	5	6	7	8	9	10

14. Günde ortalama kaç saat televizyon seyrediyorsunuz?

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

Televizyon magazinleri (Televole türü programlar) ünlülerin ve sporcuların özel hayatlarını, yaptıkları çalışmaları, yaşadıkları dünyayı ve yaşam biçimlerini ayrıca sosyal ve kültürel etkinlikleri izleyicilere sunan veya haber niteliği taşıyan olayları magazin diliyle aktaran programlardır.

Her bir maddenin duygu, düşünce ve davranışlarınızı ne ölçüde yansıttığını karşılarındaki 5 aralıklı ölçek üzerinde, ilgili rakam üzerine çarpı (×) işareti koyarak gösteriniz.

12345
Hiç Kararsızım/ Tamamen
katılmıyorum fikrim yok katılıyorum

1. Televizyondaki magazinler eğlendiricidir.	1	2	3	4	5
2. Bu programlar aktualite hakkında bilgi veriyor.	1	2	3	4	5
3. Bu programlar merakımı gideriyor.	1	2	3	4	5
4. Magazin türü programlar beni dinlendiriyor.	1	2	3	4	5
5. Bu programlarda ilginç olaylar konu ediliyor.	1	2	3	4	5
6. Bu tarz programlar sevdiğimiz ünlülerin hayatı hakkında bilgi veriyor.	1	2	3	4	5
7. Bu tür programlar bana iyi vakit geçiriyor.	1	2	3	4	5
8. Bu tür programlar hakkında yapılan eleştiriler haksızdır.	1	2	3	4	5
9. Bu tarz programlarla karşılaşınca seyrederim.	1	2	3	4	5
10. Bu tarz programlar en az diğer programlar kadar gereklidir.	1	2	3	4	5
11. Bu tarz programlar kendimi rahatlatmış hissettiriyor.	1	2	3	4	5
12. Televizyon magazinleri yararlıdır.	1	2	3	4	5
13. Bu programlar beni çok para kazanmak için teşvik ediyor.	1	2	3	4	5
14. Bu programlar zararlıdır.	1	2	3	4	5
15. Televizyon magazinlerini izlemek beni sıkıyor	1	2	3	4	5
16. Bu tür programlar popüler konular hakkında bilgi veriyor	1	2	3	4	5