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April 01, 2018
Prof. Dr. Aytekin ISMAN
Editor-in-Chief
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CELEBRITY ENDORSEMENT AND ITS IMPACT ON CONSUMER PERCEPTION: A STUDY OF GLOBACOM NIGERIA LIMITED

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ABSTRACT
Celebrity endorsement usually involves a written or spoken statement by a public or sometimes private individual promoting the qualities of a particular brand or product. The telecommunication industry in Nigeria has witnessed very stiff competition since 2001 when the first set of GSM operators kicked off operation in the country. This competition has led to the folding up of a number of cellular Network providers in the country. With the growing competition, GSM operators in the country have since then been employing series of marketing communication tools to combat competition. One of which is celebrity endorsement. Globacom, one of the largest telecommunication companies in Nigeria has constantly employed celebrity endorsement and has used about 50 movie, music, football stars, media personalities and statesmen from inception. This study made use of Credibility Model and Source Attractiveness Model theories as a theoretical framework. The study made use of a combination of questionnaires and In-depth interviews to gather data; 200 questionnaires were distributed around Lagos, Nigeria and an interview was conducted with the head of Marketing of Globacom Nigeria. The findings of the research showed that although Celebrity endorsement is a good way to capture the attention of prospective customers, what actually makes these customers stay and what attracts the majority of the brand's customers is not the celebrity but the quality of the product.
Keywords: Celebrity Endorsement, Consumer Behaviour, Consumerism, Advertising and Public Relations.

INTRODUCTION

Endorsement is a form of testimonial from someone which indicates that he or she likes or approve of a product, service, cause or brand. Commonly, endorsements are solicited from people who are socially prominent, allowing companies to advertise their products with statements like "as used by such-and-such an actress," or "the official product of company/event X." It's hard to miss an endorsement especially on product packaging and in advertisements; most companies keep their endorsements front and center so that they are always visible to the public (Smith, 2009). In order to make the expected impact, Smith is saying that endorsement is openly flaunted at every available opportunity the brand has.

In Advertising, endorsement usually involves a written or spoken statement by a public or sometimes private individual promoting the qualities of a particular brand or product. Endorsement is different from testimonial in that, endorsement is usually done by celebrities and very public figures while testimonials are usually done by ordinary citizens and is usually not paid for.

Belch & Belch (2001) adds that "when endorser promotes a company or its products or services, the message is not necessarily based on their personal experiences". What this implies is that in a lot of cases, the celebrity in question sees the endorsement as a gig that he gets paid to perform, it has nothing to do with his/her personal preferences. An example is the case of Ronaldinho, a popular football player in the early-mid 2000s, he was a Coke ambassador and then made a show of drinking Pepsi at a press conference which cost him his 750,000 USD endorsement with Coke. This reflects Belch & Belch's (2001) position that it is not all about match sometimes, but about the product leveraging on a celebrity's clout.

The concept of endorsement is quite ancient. In England, for example, several companies have been advertising themselves as "by appointment of the Queen" for hundreds of years, indicating that they enjoy the patronage of the

British royal family. Consumers are often seduced by the idea of purchasing a product which is endorsed by someone wealthy or famous, as though by buying the product, the consumer also becomes affiliated with the person who endorses it (Smith, 2009).

Modern product endorsements can come with contracts worth substantial amounts of money. For example, many sports stars agree to participate in product endorsement campaigns with the understanding that the company will compensate them for the trouble; some stars donate the proceeds to charities they support, using the product endorsement as a public relations campaign. In exchange for an endorsement contract, someone may agree to use the product publicly whenever possible, and he or she may be restricted from using products made by a competitor (Smith, 2009).

A product endorsement does not necessarily mean that a product is good. It just means that the company has managed to work its public relations connections to get a big name associated with it. While most people and organizations will try out a product before they agree to endorse it, this is not always the case (Smith, 2009).

Some endorsements take the form of written testimonials, where people write about how the product changed their lives. Historically, such testimonials were often printed on the product packaging directly; modern testimonials are more commonly included in advertising campaigns, with excerpts only on the packaging. Many companies also use photographs of famous people on their products to create a visual connection between the endorser and the product, which is why sports stars appear on some product packaging (Smith, 2009).

The society that we live in can not only be called secular or democratic, it should be more appropriately termed as over-communicated these days especially the highly populated countries of the world. A typical super-market in USA displays more than 12000 brands, an American family has at least one television set and a consumer is exposed to around 1000 ads per day (Jack Trout and Al Ries, 2004). Likewise, there are around 130 television channels in India broadcasting over 3 million television commercials each year in India. The media-explosion can thus be easily demonstrated. Moreover, people forget 80% of the information in just 24 hours! Just imagine the plight of the marketer to make his brand shout over the deafening clutter of all other brands! Sometimes in 1980's, Indian marketers found the solution, 'Celebrity Endorsement' for the brand! (Sanyukta & Gaulkar, 2007) Many scholars have since written on the use, reasons and impact of celebrity endorsement.

Celebrities have been involved in endorsing activities since late nineteenth century - Erdogan, (1999). Celebrity endorsements therefore give a brand a touch of glamour and the hope that a famous face will provide added appeal and name recognition in a crowded market. In the battle for the mind, you get the customer excited by showing him a known face, and an effective demand is created. In short it is believed that celebrity endorsement helps increase the recall value of the brand (Sanyukta & Gaulkar, 2007).

Kotler & Keller (2009) say further that messages delivered by attractive and popular sources can achieve higher attention and recall, which is why advertisers often use celebrities as spokespeople. Celebrities are likely to be effective when they are credible or personify a key product attribute. The use of D,Banj, an energized music artiste to give face to Power Fist, an energy drink could be seen as a good tie; Kanu Nwanko's endorsement of Peak milk at the peak of his career was also an effective blend. "Celebrities can play a more strategic role for their brands, not only endorsing a product but also helping to design, position, and sell merchandize and services" (Kotler & Keller, 2009).

Just as Tiger Wood's personality was an added value to all the brands he endorsed, his scandal rubbed off negatively on the endorsed brands. Accenture, a global consulting firm had to take his images off its branding materials to save the brand. According to a press release from Accenture's head office in New York, dated December 13, 2009, "… However, given the circumstances of the last two weeks, after careful consideration and analysis, the company has determined that he is no longer the right representative for its advertising. Accenture said that it wishes only the best for Tiger Woods and his family" (Pachetti, 2009). The image and public perception of a celebrity is what makes them attractive to brands. A celebrity with a bad public Image might find it very difficult to get brands to employ him/her as an ambassador.

The concept of celebrity endorsement has developed in Nigeria just like in many countries of the world, corporate organizations and government are increasingly leveraging on the popularity of a certain celebrities to drive home a message or promote a brand. Whether or not this endorsements that cost millions of Naira actually does anything to change or influence audience perception in Nigeria is the main point of this study and what it hopes to understand.

The assumption guiding this study is that the telecommunication industry in Nigeria has witnessed very stiff competition since 2001 when the first set of GSM operators kicked off operation in the country. With increase in number, the operators have since then been employing series of marketing communication tools to combat competition. One of which is celebrity endorsement. Globacom, one of the largest telecommunication companies in Nigeria has constantly employed celebrity endorsement and has used about 50 movie, music, football stars, media personalities and statesmen from inception.

There were media speculations that D'banj's deal alone was worth about 170 million naira which Globacom never clarified. Most of these deals are sealed between Globacom and the celebrities behind closed doors. The company must have spent millions of naira on celebrity endorsement, but every attempt to get the real figure proved abortive as this information is considered classified. It currently has the highest number of known faces on its brand.

With the lucrative deals Globacom recently signed with leading actors, actresses and musicians in Nigeria who now serve as Glo Ambassadors, celebrity endorsement has become one of the ways celebrities know they are appreciated, popular and relevant in the country. In fact it is not unheard of for some people in a bid to prove how popular a celebrity is to start reeling out the number of brands such a celebrity is paid to endorse. The common saying in the entertainment industry these days is that one can only measure the 'star power' of a Nigerian artiste and actor by checking the person's name in the Globacom Brand Ambassadors list, not just because of the money involved but also because of the status this confers on them meaning that those who are not yet signed on may need to work a bit harder to make the next cut (Uworah, 2009).

About Globacom Nigeria Limited

Globacom is the Second National Operator (SNO) in Nigeria, licensed to provide an array of telecommunications services. It started operations on August 29, 2003 and has deep penetration countrywide with about 34 million subscriber base.

One of the most significant developments in the Nigerian telecom industry is Per Second Billing (PSB) which Globacom pioneered at launch in 2003. Competition had argued that PSB was not possible until 2007 and that no network in the world had been able to launch with PSB. The innovation by Globacom made it possible for GSM users to pay only for actual time spent on the phone. Other operators in the country have now adopted that billing system.

Globacom has gone on to become one of the cheapest cellular service both for Broadband internet and phone calls. It has continuously kept the telecomms industry on its toes by introducing game changing policies and tariffs that affects the whole industry. For instance, Globacom was the first to introduce very cheap internet services that allowed people unlimited downloads on their blackberry phones and today, it also has one of the cheapest smartphone internet bundles in Nigeria.

Globacom is a big supporter of sports in Nigeria and Ghana, sponsoring the national football teams and the Premier Leagues in both countries.

STATEMENT OF THE PROBLEM

Competition in the telecommunications industry in Nigeria is very stiff. And this competition has led to a price race between these companies, virtually every day, new promotions kick-off, promising mouthwatering offers and advantages over the competition. This has led to drastic reduction in tariffs (internet, voice-calls and sms) in Nigeria and has forced companies to adopt new ways of retaining their market share as well as attract new customers. One of the methods that have become wildly popular in Nigeria is, Celebrity Endorsement. Celebrity Endorsement in this

instance refers to the now popular practice of companies paying celebrities and public figures to endorse their products; invariably acting as ambassadors of the brand.

This celebrities cost a lot of money and it can only be assumed the companies that employ the services of these people expect some form of return on investment in terms of increased patronage or customer retention. However there is simply no academic literature that has adequately captured and provided evidence that point to the fact that celebrity endorsement in Nigeria has been effective in influencing audience perception so far or how these celebrities influence consumer behavior and their buying decision process. This study aims to cover these gaps by trying to understand the role and impact of Celebrity endorsement on brand patronage and consumer perception.

RESEARCH QUESTIONS

For the objective of this study to be realized, the following research questions were asked and answered:

1. When did Globacom start using celebrities to endorse its brand and what informed the decision to start doing this?
2. How do the subscribers of Globacom perceive the use of celebrities to endorse its products and brand?
3. How has celebrity endorsement influenced audience perception about the Globacom brand and their decision to patronize the brand?

SIGNIFICANCE OF THE STUDY

Theoretically, this study focusing on the Nigerian consumer, would add to the growing body of literature on celebrity endorsement, hence would serve as a reference material on the subject.

The findings would provide marketers and brand managers with independent data which would be useful for making informed decision on the use of celebrity endorsement for brands because the findings of this study revealed some facts about celebrity endorsement: why and when do you use celebrity endorsement as a marketing strategy? Audience perception of the use of celebrity endorsement in Nigeria, amongst other things.

So, the practical significance is, given the fact that celebrity endorsement is a growing trend in Nigeria, perhaps as brand managers and marketers have more knowledge of the tool through the findings of the study, it is hoped that they would apply it more effectively in their marketing activities.

THE CONCEPT OF CELEBRITY AND CELEBRITY ENDORSEMENT

A celebrity can be described as someone that is popular and easily recognizable in a society. He/she is someone that attracts media attention and in a lot of cases might also be an extrovert. There are various ways people can become celebrities and these days the most popular ways are through acting, singing or beauty, while others become accidental celebrities. In Nigeria, there are basically just 2 ways to become a celebrity; one is by being an entertainer (actor, actress or musician) or be a popular person either through the nature of your job or lavish lifestyle (Linda Ikeji- popular blogger is a good example). Once people become celebrities, they usually leverage on their new found status to promote their cause, make more money for themselves by endorsing brands and promote their image and personal brand. This study focuses on celebrities endorsing brands and personalities and how these endorsements influence audience perception.

Celebrity endorsement is a channel of brand communication in which a famous personality acts as the brand's spokesperson and certifies the brand's claim and position by extending his/her personality, popularity, stature in the society or expertise in the field to the brand. In a market with a very high proliferation of local, regional and international brands, celebrity endorsement is thought to provide a distinct differentiation. But over the years, many aspiring brands all over the world have jumped on to this celebrity endorsement bandwagon.

Today 'Celebrity Endorsement' has attracted immense debate on whether it really contributes to the brand building process or whether it is just another lazy tool to make the brand more visible in the minds of the consumers.

Although it has been observed that the presence of a well-known personality helps in solving the problem of over-communication that is becoming more prominent these days, there are few undesirable impacts of this practice on the brand.

The theories like 'Source Credibility Theory, Source Attractiveness Theory and Meaning Transfer Theory' provide a basis on which the methodology of celebrity endorsement works and also explains how the process of the celebrity endorsement influences the minds of the consumers. Firms invest huge amounts as advertising expenditure for hiring the right celebrity.

However there lies uncertainty with respect to the returns that the company might be able to garner for the brand. The issue of matching the values of the celebrity with the brand values is also very important, i.e. getting the right celebrity to endorse the right brand. Consumers perceive the brand as having superior quality because it has been endorsed by a credible source. This makes endorsement as one of the indictors of quality for any brand. Corporate credibility along with endorser credibility plays a significant role in the attitude of the consumer towards the brand and the advertisement respectively.

On the other hand, the over popularity of the celebrity sometimes overshadows the brand. If the celebrity is involved in multiple endorsements, it tends to create confusion among consumers and hence negatively affects the perception of the advertisement and the brand. Hence, to say clearly whether the practice of celebrity endorsement impacts positively or negatively on the brand still remains a debate.

Throughout history key people in the areas of sport and popular culture have been elevated to celebrity status. However, it was only in the twentieth century that the celebrity phenomenon truly permeated society, media, and culture (O'Mahony & Meenaghan, 1997). Through their public manifestations, celebrities hold certain meanings in the eyes of the receiving audience.

The use of celebrity endorsers in advertising is aimed at increasing message persuasiveness and its practice dates back to the 1800s. In the mid-1990s, it was estimated that as much as 20 percent of American network television advertising uses celebrity endorsers (Miciak & Shanklin, 1994).

Marketing has sought to use the varied meanings personified by celebrities to assist the achievement of certain advertising objectives (O'Mahony & Meenaghan, 1997). Supporting the use of celebrities in an advertising context is the belief that the profile and attributes of the celebrity both draw attention to the messages they deliver and, through a rub-off effect, transfer image values to those messages. Marketers find the use of celebrities in their advertising campaigns to be highly effective when seeking to intrude into consumers' consciousness and to deliver particular messages based on image. Such campaigns are used in a marketing context, as a form of persuasion, to attract customers, to promote political and social causes and to sell diverse products or services.

CELEBRITY ENDORSERS' EFFECTS AND ADVERTISING EFFECTIVENESS

A review of the literature revealed the following key predictors: celebrity performance, negative information, celebrity credibility, celebrity expertise, celebrity trustworthiness, celebrity attractiveness, celebrity familiarity, celebrity likeability, and celebrity/product fit. Each predictor is examined below.

Celebrity performance - In the context of this study, celebrity performance refers to the level of achievement a celebrity attains at any given time in their chosen profession. Performance could refer to the level of athletic performance, acting success, musical success, etc. of any given celebrity. This perceived level of performance may be enduring, as in the case of the Rolling Stones who have maintained a high level of rock and roll notoriety for decades, or fleeting, as in the case of one-hit-wonder Right-Said-Fred.

However, no guarantee exists that any celebrity can continuously produce popular music, act in financially successful movies, or win sports championships. In fact, depending on their level of performance, celebrities do rise and fall in popularity throughout their entire career (Agrawal & Kamakura 1995). When a celebrity fails to perform

acceptably, as defined by consumers, a celebrity endorser's effectiveness tends to decline (Agrawal & Kamakura, 1995).

Negative celebrity information - Since repeated pairings of a brand and celebrity strengthen the associative link consumers establish between brand and celebrity, negative information about the celebrity may negatively impact the endorsed brand (Erdogan & Baker 2000). Till and Shimp (1998) observed that a strong associative link between celebrity and product must be present before negative celebrity information lowers brand evaluations. Regardless of the strength of association consumers perceive between the celebrity endorser and the product, negative information about celebrity endorsers can put a firm's products and image at risk. Pop star Michael Jackson's child molestation indictment produced negative connotations. The resultant celebrity image transformation would have bottomed out Jackson's endorsement effectiveness for Pepsi – had the company not long since opted out of Jackson as an endorser due to his prior alleged indiscretions.

Celebrity credibility - Celebrities are generally viewed by consumers as credible sources of information about the product or firm they endorse (Goldsmith, Lafferty, & Newell, 2000). The literature exploring celebrity endorsements has generally employed one of two foundational source models: (1) the source-credibility model, and (2) the source-attractiveness model (Erdogan 1999).

Source credibility can be defined as 'a communicator's positive characteristics that affect the receiver's acceptance of a message' (Ohanian, 1990, p. 41). The source-credibility model analyses the factors leading to the perceived credibility of the communicator (Hovland, Janis, & Kelley, 1953). The model contends that the effectiveness of a message depends upon the perceived level of expertise and trustworthiness associated with an endorser or communicator (Erdogan, 1999). When considered jointly, expertise and trustworthiness are presumed to embody the source credibility construct (Ohanian, 1990).

The source-attractiveness model posits that the attractiveness of any source is determined by the communication receiver's perceptions of the source's similarity, familiarity, and likeability. Essentially, if consumers perceive a celebrity endorser as similar to them and they are familiar with and like the celebrity, they will tend to find the celebrity more attractive.

Celebrity expertise - Erdogan (1999, p. 298) defines celebrity endorsers' expertise as 'the extent to which a communicator is perceived to be a source of valid assertions'. The literature investigating source credibility in settings involving persuasive communication generally indicates that a receiver's perception of the source's expertise positively influences source effectiveness (Ohanian 1990). Respondents' actions in response to the source's recommendations seem to vary directly with the source's perceived level of expertise and the target person's level of agreement with those recommendations. Subjects exposed to a source perceived as highly expert exhibit more agreement with the source's recommendation than did those exposed to a source with low expertise (Ohanian, 1990). The level of perceived celebrity expertise should predict celebrity endorser effectiveness.

Celebrity trustworthiness - Trustworthiness is the degree of confidence consumers place in a communicator's intent to convey the assertions s/he considers most valid (Ohanian, 1990). Giffin (1967) describes favorable disposition, acceptance, psychological safety, and perceived supportive climate as favorable consequences of trust. Much of the literature supports the positive effect of trustworthiness on effectiveness (Chao, Wuhrer, & Werani, 2005). Miller and Baseheart (1969) found that a highly opinionated message from a highly trustworthy communicator produces an effective attitude change, while non-trusted communicators' impact proved immaterial. Perceived communicator trustworthiness has also been shown to produce a greater attitude change than perceived expertise (McGinnies & Ward, 1980). The extant literature on celebrity endorsers suggests that trustworthiness is an important predictor of celebrity endorsement effectiveness.

Celebrity attractiveness - Celebrity endorsement literature has indicated that attractiveness is an important indicator of effectiveness (Chao et al. 2005); however, the attractiveness construct is multi-dimensional in nature. Far from just encompassing aspects of physical attractiveness, which themselves are rather arbitrary, attractiveness also entails other characteristics such as personality and athletic ability (Erdogan, 1999).

Some authors suggest that physically attractive celebrities are a predictor of advertising effectiveness (Till & Busler, 2000). Certainly, physically attractive celebrities are generally viewed more favorably on various personality traits than their less attractive counterparts (Kahle & Homer, 1985, Eagly, Ashmore, Makhijani, & Longo, 1991). Joseph

(1982) studied endorsers' attractiveness beyond the level of personality traits. Specifically, he examined the impact of endorser attractiveness on opinion change, product evaluation, and other measures of effectiveness. The study concluded that attractive endorsers have a more positive impact on the products they endorse than less attractive endorsers. Baker and Churchill (1977), however, found that while attractiveness was effective in increasing positive advertisement evaluations, it was not effective in producing stronger purchase intentions.

Similarly, Caballero, Lumpkin, & Madden (1989) observed that endorser attractiveness had no effect on advertising effectiveness. Within the broader context of celebrity endorsement, endorser attractiveness is certainly a relevant construct. However, the nature and scope of the attractiveness construct remains uncertain, and therefore appears worthy of additional attention.

Celebrity familiarity and likeability - In some studies, celebrity familiarity and likeability are treated as if each were analogous to attractiveness (Kahle & Homer 1985). Each celebrity attribute may, in fact, be subsumed within the attractiveness construct. But other studies address familiarity and likeability separately, investigating each construct's effect on effectiveness as if each were distinct from endorser attractiveness (O'Mahoney & Meenaghan, 1998).

In the celebrity endorsement context, familiarity has been defined as 'knowledge of the source through exposure' (Erdogan 1999, p. 299). Likeability is defined as 'affection for the source as a result of the source's physical appearance and behavior' (Erdogan 1999, p. 299). On this basis, in this study the two constructs are treated as if each were distinct from attractiveness. This path was followed in an attempt to determine each construct's value as a possible predictor of celebrity endorsement effectiveness.

Celebrity/product fit - The celebrity/product fit, also called the 'match-up hypothesis', refers to the harmony of the match between the celebrity endorser and the product being endorsed (Till & Busler 2000). Celebrity/product fit is thought to function as a key determinant of endorsement effectiveness (e.g. Friedman et al. 1978; Friedman & Friedman 1979; Kahle & Homer 1985; Kamins 1989, 1990; Kamins & Gupta 1994; Erdogan & Baker 2000; Till & Busler 2000; Erdogan et al. 2001; Batra & Homer 2004). Celebrity effectiveness does vary across different product types. Friedman and Friedman (1979) concluded that the better the celebrity/product fit, as perceived by consumers, the higher the level of endorsement effectiveness. Till and Busler (2000) found that celebrity/product fit was effective for only certain measures of effectiveness such as brand attitude, but not for other measures such as purchase intention. Regardless of the impact celebrity/product fit has on effectiveness, the absolute weight of the existing literature suggests that the phenomenon should play an important role in celebrity endorser effectiveness (Till & Busler 2000).

THEORETICAL FRAMEWORK

Theory behind the selection of celebrity endorsers has attracted a considerable amount of academic and practitioner interest. Carl Hovland and his associates laid a foundation for this research agenda in the early 1950s with the development of the Source Credibility Model (Hovland, Janis, & Kelley, 1953; Hovland & Weiss, 1951). Following the initial Source Credibility Model, three additional models have been proposed: the Source Attractiveness Model (McGuire, 1968), the Product Match-Up Hypothesis (Kahle & Homer, 1985; Kamins, 1989, 1990), and the Meaning Transfer Model (McCracken, 1989). This study shall briefly discuss Source Credibility Model and Source Attractiveness Model.

Source Credibility Model

The first of these models, the Source Credibility Model, contends that the effectiveness of a message depends on perceived levels of expertise and trustworthiness of an endorser (Hovland & Weiss, 1951; Hovland et al., 1953; Ohanian, 1991). Information from a credible source (e.g., celebrity) can influence beliefs, opinions, attitudes, and/or behavior through a process called internalization, which occurs when receivers accept a source influence in terms of their personal attitude and value structures (Kelman, 1961). Trustworthiness refers to the honesty, integrity, and believability of an endorser as perceived by the target audience.

Expertise is defined as the extent to which a communicator is perceived to be a source of valid assertions. It refers to the perceived level of knowledge, experience, or skills possessed by an endorser (Hovland et al., 1953). A celebrity who also appears to

be an expert has been found to be more persuasive (Speck, Schumann, & Thompson, 1988) and can generate more intentions to make purchase decisions or donate money (Ohanian, 1991).

Source Attractiveness Model

According to (McGuire, 1968) The Source Attractiveness Model contends that the effectiveness of a message depends on the *similarity, familiarity, and likeability* of an endorser. *Similarity* is defined as a supposed resemblance between the source and the receiver of the message, *familiarity* as knowledge of the source through exposure, and *likeability* as affection for the source as a result of the source's physical appearance and behavior.

This theory explains the message acceptance in two ways: Identification and Conditioning. Identification is when the receiver or the target audience of the communication begins to identify with the source's attractiveness, and hence tends to accept his opinions, beliefs, habits, attitudes etc. Conditioning is when the attractiveness of the source is supposed to pass on to the brand after regular association of the source with the brand.

METHODOLOGY

The study worked within the framework of the research questions. However, in order to achieve objectives of the work; opinion of the subscribers to Globacom network, used as case study were sampled through questionnaires. Also, the advertising director of Globacom, a celebrity endorser for Globacom and a top executive from an advertising agency were interviewed for expert view.

POPULATION OF THE STUDY

The research population was Globacom's subscribers in Lagos State which is the commercial hub of the nation and the most populated state in Nigeria with about 15million residents. Globacom, as the second largest carrier of GSM network in Nigeria claims to have about 22million subscribers across the country.

SAMPLING PROCEDURE

The sampling was multistage. The centers were picked using probability random sampling, while the respondents were picked using non-random sampling. The sample was drawn from the customers (existing and prospective) that came to Globacom's customer care centers referred to as "Gloworld" for transaction during the period of the investigation. So, the respondents were conveniently selected.

In picking the Globacom customer care centers referred to as "Gloworld", researcher sourced for the master list which shows that Globacom has a total number of 44 GloWolrd centers across 22 states in Nigeria (see appendix K) with 14 states having just one center at the capital to cater for the subscribers needs across that state. Oyo, Abia, Anambra, FCT and Delta states have two centers each, while Rivers and Ogun States have three centers each.

As at the time of this study, Lagos State had 14 centers with Ikeja the state capital being the most busy where an average of 250 subscribers are attended to daily. Other centers in Lagos attend to an average 50 subscribers daily (information source is an anonymous Gloworld staff). Due to distance and time constraints, the researcher chose 10 centers in Lagos. Each of these centers were chosen based on their location; care was taken to ensure that both the mainland and Island locations were adequately covered.

Each center attends to an average of 50 customers per day. So the researcher chose to sample 20 respondents per center which brought the total respondents to 200

DATA PROCESSING AND ANALYSIS APPROACHES

Data obtained from administered copies of the questionnaire were analyzed using simple percentages frequencies and tables; while that from the interview were qualitatively analyzed and used to complement the ones obtained from the administered copies of the questionnaire.

DATA ANALYSIS AND INTERPRETATION

Research Question 1:   When did Glo start using celebrities to endorse its brand and what informed the decision to start doing this?

The use of celebrity by Globacom to endorse its products and brand did not come by chance and it could be said to be a child of necessity. It is a straight forward approach ideated and adopted by the management of the company to position and compete among the established global players at the entry level. This was the feeler from the advertising director of Globacom during an interview session (Joe Inuwa, 2010).

In the interview with Joe Inuwa (2010), the Advertising Director of Globacom Nigeria Ltd, he said, "let me say while the whole product conceptualization was going on, celebrity endorsement was part of the entry strategy. By that time, they were not celebrities from the point of view of mass appeal but we selected celebrities most of who were state men, because coming in as a new brand after many years of competitive operation in the industry and coming with a local background to compete with international organizations, the brand needed to muster immediately acceptance of the people. The brand decided to appeal to the people through statemen".

Research Question 2:   How do the subscribers of Globacom perceive the use of celebrities to endorse its products and brand?

Another research question this study aims to answer, is about how the subscribers of Globacom perceive the use of celebrities to endorse its products and brand and their response is contained in the next table.

Table 1:   Perception of subscribers of the use of celebrities to endorse Glo's products and brand.

How do you perceive the idea of Globacom's use of celebrities to endorse its products and brand?	Percentage
It is a waste of money	12.9
It is a good communication strategy	81.7
I don't know	5.4
Total	**100%**
N	**195**

Table 1 above contains the perception of subscribers of the use of celebrities to endorse Glo's products and brand. The table shows that 12.9 per cent of the subscribers perceived the efforts as a waste of money. About 82 per cent said it is a good communication strategy, while 5.4 per cent said they had nothing to say to the question. The view of 81.7 per cent of the respondents who opined that celebrity endorsement is a good communication strategy for Globacom is a pointer to the fact that the tool has the hope of growth in Nigeria. Their opinion may not translate to taking the expected actions that could add value to the brand but seeing it in positive light is a very good start.

Many of them explained that celebrities are better at delivering advertising messages than unknown models. This could be a function of perception which may not necessarily be true. Since 24.9 per cent picked familiarity as their topmost element of celebrity endorsement; it is possible they are attracted to the messages because they can relate with the models and this gives them the feeling that these messages are better delivered. Whichever way, the first thing an advertising expert wants to achieve is to attract attention to adverting messages, since celebrity endorsement delivers this, the perception of the tool in the table above is correct.

Table 2: Respondents' reply to question on elements they look out for in celebrity endorsement

What elements do you look out for in celebrity endorsement?	Percentage
Trustworthy	16.6
Attractive	18.8
Product fit	24.3
Expertise	12.9
Familiarity	24.9
Other	2.8
Total	**100%**
N	**195**

In the table above, respondents revealed various elements they look out for in celebrity endorsement. 16.6% picked trustworthy, 18.8% chose attractive, 24.3% picked product fit, 12.9% sought for expertise, 24.9% looked at familiarity while 2.8% picked others where attitude takes the lead. This shows that majority only look out for faces they can relate with. This may be the reason why Glo is running more endorsement with celebrities in the entertainment industry; people who subscribers see every now and then and are also familiar with. While answering the question on recall, most of the names mentioned were that of celebrities from music and movie industries. Most of the respondents have forgotten completely the statesmen, media and sport stars used by Glo.

Several scholars have researched into what consumers look out for in celebrity endorsement and came up with elements like trustworthy, attractive, product fit, familiarity, expertise and so on as stated in the table above. In this study, Globacom's subscribers mostly look out for familiar faces and people who match the brand. This demonstrates the Product Match-Up Hypothesis and Selection of Celebrity figure in chapter two; consumers relate better with endorsement where the endorser and brand constitute a good blend.

1. When did Globacom start using celebrities to endorse its brand and what informed the decision to start doing this?
2. How do the subscribers of Globacom perceive the use of celebrities to endorse its products and brand?
3. How as celebrity endorsement influenced audience perception about the Globacom brand and their decision to patronize the brand?

Research Question 3:   How as celebrity endorsement influenced audience perception about the Globacom brand and their decision to patronize the brand?

The next research question of this study is about the role celebrity endorsement plays in ensuring continued patronage of a brand or product and how it generally influences the buying decision of consumers in Nigeria. The impact questions are anchored on subscription, permanent patronage, loyalty, message appeal and celebrities recall. As such, the tables that follow present their responses.

Table 5:   Why respondents subscribed to Globacom's network

Why did you subscribe to Globacom's network?	Percentage
Celebrity endorsement	1.8
Network quality	70.3
Low tariff	19.4
Promotion incentives	8.5
Total	**100%**
n	**195**

From the table above, 70.3% of the respondents subscribed to Glo because of the network quality, 19.4% because of low tariff, 8.5% because of promotion incentives while only 1.8% came on Glo network due to celebrity endorsement. This shows that the impact of celebrity endorsement in driving traffic to the network is very low compared to other factors like network quality. This negates Inuwa's (2010) stand that celebrity endorsement was the force which drove people to the network. Meanwhile, virtually all the respondents told the interviewer that other than the options above, they subscribed because of the indigenous nature of the brand.

And speaking of the effect the strategy has had on the network, Joe Inuwa (2010), the Advertising Director at Globacom, said, It has impacted, I must be very honest with you. If you look at the brand from inception, you will ask yourself how come, a brand that has no pedigree and from a local source could stand up and play against international players. We were massively accepted by the people when we started and the reason was very clear. Aside from what the brand promised, which it delivered, there is this public sentiment around people that are liked.

So, when we use statesmen like Ojukwu, Wole Soyinka, China Achebe; John **Mohmoh** in the business circle and sportsmen that were highly rated at that time, if they speak in favor of Glo, who will then speak against Glo. If those people who were and remain key decision makers in their lines could choose Glo, who will not choose Glo. If those people say Glo is good, who will then say otherwise? They really watered the ground for the brand to grow and till today, there is mass followership whenever we use celebrities to endorse our brand.

What the company and its advertising director do not know is that, it is not these people mentioned above that moved people to the network. Because when they were asked the reason why they subscribed to the network, only 1.8% subscribed due to celebrity endorsement. Also, in their response to 'if they would still be using the network even if their favorite celebrities stop endorsing the brand', 96.8% of them said, yes. This is an overwhelming opinion indicating that even without these 'celebrities', Globacom would still have been able to attract the kind of subscribers it had mustered over time. Though it has not all turned out a bad case for the company, celebrity endorsement has, however, not been the main drive behind the success recorded by Globacom.

Table 6: Respondents' reaction to their understanding of the concept celebrity endorsement.

Do you understand the concept of celebrity endorsement?	Percentage
Yes	86.5
No	13.5
Total	**100%**
N	**195**

The table above indicates understanding of respondents on the concept celebrity endorsement. 86.5% indicated that they understood celebrity endorsement while 13.5% did not understand this tool. It is clear here that majority of the respondents had a good understanding of the concept; some even gave explanation to buttress their proper understanding. This is a pointer to the fact that their responses to the research questions were not products of ignorance.

Conclusion

Celebrities have always been the easiest way for a new product launch (consumer goods) and will remain so in the near future on account of their mass appeal and a world full of star struck loyal fans mostly in the Western World. This was one of the driving reasons for Glo when they opted to use the option of celebrity endorsement, according to the Adverting Director who revealed that celebrity endorsement was a market entry strategy to muster immediate mass appeal. But what this study has shown and proven is that product quality is much more important than which celebrity is endorsing it, at least as far as Nigeria is concerned. What this implies for marketers and brand owners is that focus should be concentrated more on ensuring quality service delivery rather than relying on deep pockets, thinking once you can pay for a celebrity to endorse your product, then all is well.

It would be interesting to research on why the mobile phone product named Perfect failed to take off, despite the fact that all their adverts had 2face on them. Another worthy research would be to find out why the mobile phone owned by one of the top celebrities in Nigeria at the height of his popularity failed to attract buyers and had to fold up in very short order. These are some of the issues that the researcher hopes to study as a follow up to this article. It can therefore be concluded that although celebrity endorsement is a good and loud way to get immediate buzz and attention for your product/service/brand, it is however more important that quality and customer satisfaction is optimal at every time if we are to maintain a positive viewpoint in the eyes of the consumers.

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COLORLESS PSYCHOLOGICAL EFFECTS

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ABSTRACT
Art is in a dynamic formation depending on the structure of society, age and region. The aesthetic sense of people carries traces of the cultural structure of the social circle that they are in together with their psychological behavior. When interpreted in terms of culture, aesthetics can also be considered variable. However, it is not the changing aesthetic principles but the aesthetic judgments of the society. The human eye, when perceiving a colored form, is affected by the surrounding colors and reflected light. They affect "depth" and "width" according to their color, chroma and tone values. They play a role in the pure, neat conditions of colors, far-near appearances of colors. Bright, light and vivid colors appear closer to the eye. Hot colors affect more area than cold ones. Vivid colors or cold colors are preferred according to age. Separate colors for babies are adopted according to gender differences of young children. The lightest hues of the colors have become indispensable preferences for babies and young children (for example, pink children's love for girls) because they express purity and cleanliness.
When investigating the effect of colors on humans, it is aimed to determine its significance in terms of reasons, impact ratios and artistic expression. This research, in which the effects of colors on humans in physical, chemical and artistic terms are explored, has been exploited by descriptive and experimental methods.
The red color that excites emotions. It directs young people because it provides orange movement and vitality. It attracts the attention of young people with cheerfulness and intelligence. Because they have different colors on different floors, they appear more lighted or without light. The colors of the artists most often used as a result of their acquisition characteristics or emotions vary depending on the periods. It has been found that the number of colors increases in comparison to the beginning of the year in Milano, the fact that many green colors are applied together due to the love of nature and that the relaxing side is effective in every period. It is certain that dark people symbolize dark, in other words, black, which is not counted as color in art.
Key Words: Color, Color Information, Color Effect, Color Psychology

INTRODUCTION

Colors have a different effect on people according to their warmth and coldness or their lightness and darkness. The colors between yellow and red are warm colors. The greens with warmth are warm, the greens with very blue are cold and the effect is cold. The warm colors make the appearance of the fruit maturing in nature more visible. This attention-grabbing sometimes gives energy and sometimes it tells my site.

Light colors are strong physically strong, light and warm colors are even more effective. The dark red person flames and drives, the bright lemon wanders the eyes, and finally becomes restless. Blue and green effect for the rest of the day (Işıngör, 1986:47).

Colors that symbolize emotions can carry different meanings with their forms. When applied to the arts with the effect of geography in belief and cultures, similar designs differ according to the preferences of the people with colors. In the historical process, color numbers have been increased and multiplied with developing techniques and spread.

Mustafa Kemal, in the establishment of Forest Farm ...

"The eyes that do not see the green are deprived of color pleasure, so make your way here so that you realize that even a blind person is among the greens ..."

Thus, while pioneering the establishment of a Forest Farm where the soil and natural conditions were not appropriate, he knew that nature love could be provided in a colorful environment, and that it was the best value to be passed on to future generations.

METHOD

Descriptive and experimental method has been used in this research which examines the effects of colors on humans in the environments experienced in historical development process. According to the severity of the colors, the effects were grouped and the effects on the people were tried to be detected and the suggestions were presented.

HOT COLOR EFFECTS

The main colors and the plain colors on the upper part of the color circle or the triangle of color are warm and luminous (Fig. 1a and 1b). The yellow and yellow in the top of the color circle are the distinguishing colors of Orange and Green.

Figure 1a. Color Circle   Figure 1b. Color Triangle
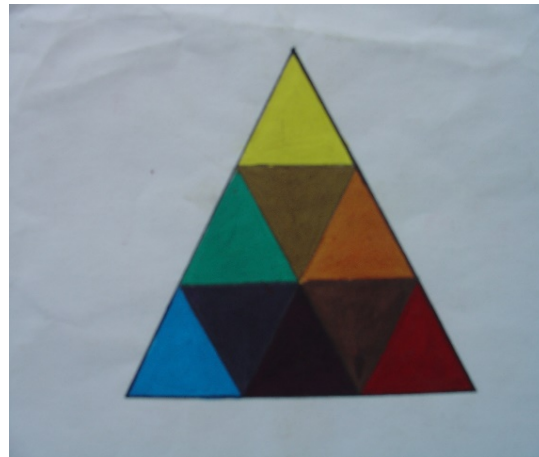
Yellow

Yellow in the world mythology is generally a sun-like symbol. The light and the golden whistle express concepts such as reason, mind, cognition, intuition, faith. However, dark yellow envy also has negative meanings as ambition, vengeance, betrayal and illness.

In China, the yellow, VI. century has led to the ban on clothes. According to Eberhard, due to the symbolism of the center and the ruler, yellow also symbolized fame and progress. Yellow Turkish heroes representing strength are called "Yellow Saltuk" (Çoruhlu, 2011: 219).

In Anatolia, a yellow cheesecloth is wrapped around the new baby so that there is jaundice among the people. In fact, it is considered against the evil eye because of the choice of yellow, even if the hood used to protect the micro tube is sufficient. It is known that in the evil eye beads, the yellow of the blue is located in the center of the blue.

Red

The strongest color of color vibration is red. Many countries have taken these flags to the flags.

In the Turkish mythology, the sun and all the war represent red, fire, sovereignty, love, happiness and prestige which are the color of the gods.

According to the legend of the Red Apple, it is seen that the Turks included the symbol of red ruler in the sense of purpose and place to be reached. This tradition continued in the portraits of Ottoman rulers (Çoruhlu, 2011: 212). According to Ogel, the red wedding and the gerdek color. When used for red animals, extremism is a sign of strength or fraud.

It refers to strength, power, power, violence and intensity in Turkish culture. This creates a movement effect on people, which is why children and adolescents are considered to be the most popular or attention-grabbing color.

Red is a warning not to continue, is used in traffic signs and caution signs.

We can see that red is used as the color of the design which is big when the art is little used. We can also notice that the fruit is matured in the forest thanks to the quickest red color. (Figure 2)

Figure 2. Henri Rousseau, Monkey in the Jungle, 500x 350 cm

At the same time, Red is often used, can give excitement and restlessness. For example, in a red-washed room, patients with mental illnesses were found to have increased their discomfort due to the accelerated blood circulation, while they were calm in cold and light rooms. In bullfighting, red fabric is used because of provocation and restlessness.

As the tone of color turns red, good intentions emerge, and when the girls are dressed in pink, their genders become more apparent. The darker the tone of the red, the more maturity is indicated, the older women are not lean towards burgundy (Figure 3).

Figure 3

Orange

Orange, which is the most intense color of the two main colors, is considered among the colors preferred by people who want attention. Indeed, people who wear orange are self-confident. In banking seminars, it is told that brown does not give confidence to the customers and that the turkey gives confidence. It has been shown that it increases the enjoyment of orange life, which expresses youth, warmth, boldness and endurance.

It is thought-provoking that, in ancient Rome, brides wear orange while loyalty is used as orange carbuncles.

COLD COLOR EFFECTS

The colors are cold with the mixture of white or black which are located at the bottom of the color circle or they contain. While the colors on the gray appear as they are (Figure 4) they are over black because they are over white with light.

 The famous painter Paul Cezanne consciously applies hot and cold colors to create depth tracing. Cezanne tried to express the volume and weight of objects with color tones (Eliri, 2011: 72).

Figure 4. Paul Cezanne, Natürmort (Micheli, 1979)

Blue

In the mythologies of various countries, the symbol of virtuous actions such as reason, cognition, common sense, chastity, reverence, peace is the blue.

Blue as a sky color in general has a positive meaning. However, the Chinese have made a negative sense in the negative sense. Blue-faced people are depicted as bad characters. In the Turkish miniature art, it should be considered that the effect of this color is preferred as a balance even if we see that blue color is used besides morpheme which symbolizes mathematics. Death is the natural color that blue-balanced, mature people prefer as a color representing the acceptance of birth, a natural event that will happen to every creature. Generally the most calming and reassuring color is blue, light or dark.

Balance is a positive main color that enhances blue, calm thinking, landing and creativity.

Green

The root of your word for green is age; that is to live, to eat and to come out. It is associated with green youth. In the Turkish mythology, Green is one of the sons of Ülgen. It symbolizes the continuity of life like a pine tree that always remains green in winter and summer. In flagship, the abundance in the ruler clothes indicates success and happiness.

There are many green places in the country, some hot and some cold. As a symbol of nature, the most used intermediate color in green art. Peace symbolizes. Generally, trees and forests come to mind as they are green.

Purple

Purple garments have been a privilege of the rich because of the costly acquisition of priorities. In most cultures since ancient times, it has become a symbol of luxury, being and power (Toksoy, 2014: 282). Later, in Christians, the mood of the moodless sun comes to mean the transparent shadows. Impressionists and Expressionists have used it in their paintings (Berk, 1982: 107).

Although it is seen as a mourning color in Turkish art, it is a color which is accepted by people who are artists in Europe. When the purple is dark according to the wavelength, weight indicates glory when it is light (purple).

NEUTRAL COLORS

Black

Black in world mythology and symbolism is seen to be used more negatively. It's about sadness to wear black in funerals. They are involved in myths about darkness, space, sadness, magic, evil and death (Çoruhlu, 2011: 209).

Although color is not accepted in painting art, pessimism is used to cover or to highlight some things (Deliduman and Orhon, 2006: 67).

White

Brightness, freshness, cleanliness, innocence, simplicity, perfection, freedom are the most common meanings in the white world. The wearing of a white dress indicates purity, cleanliness and lavishness. In Turkish mythology, God is Ulgen's color. The name of the fairy or soul that inspires Ülgen is Ak-ana. For this reason, all of the gods we can group as good gods belonging to the breast are associated with white (Çoruhlu, 2011: 216).

White; According to Ogel, in the Turks; cleanliness, purity, perfection. State is the symbol of the elders. Due to these sublime and positive meanings of the white color, they expressed the spiritual nobility through this color (Ögel, 1984: 81).

White represents sanctity in most cultures, and sacrificial animals are mostly white. In Chinese, Japanese and Indian traditions death and masturbation are associated with white. The inner and the spirit in American natives, the wisdom in Sufism (Toksoy, 2014: 283).

Grey

When chemically mixed black and white - a neutral gray - appears. An effective color in the sense of maturity and comfort. It makes the color used by it effective (Deliduman and Orhon, 2006: 67).

Gray is chemically derived from a mixture of black and white. It is easy to establish harmony by neutralizing the main and intermediate colors by adding black or white.

RESULTS AND RECOMMENDATIONS

Red Blood is the symbol of danger and destruction when it is color. Traffic lights (stop), traffic signs (edges of the red triangle and the animal picture inside). It raises red blood pressure, which increases blood flow. Red is used in youthful products and logos. Fire, adrenaline, youth. Sports come to mind in red as cars. It is effective on the living things with its appetizing properties. Losing the concept of time in red-funded spaces, insomnia is seen. It's exciting because it's a yellow stimulant.

In general, warm colors have the qualities to accelerate, to feel affinity and to lighten mind. Cold colors are the gripper, creating a repressive effect.

The most balanced and stable people prefer blue and tones, while those who fit the rules prefer brown. There is a covering effect and conducive effect when there is brown soil color. Clear colors should be emphasized cleanly, rather than being ignored by the hairs more often. Even dark colors indicate dust, but they do not often come clean when the colors are gone. It is preferable to use light colors in unobtrusive crowded environments where dark colors have a narrower effect. Many colors can often be balanced with gray, so neutral colors should be applied in lesser amounts of vivid colors.

When mixed with other colors of white and black, the color tone changes. In a monochromatic work, colors give peace.

Color change leads to a change in behavior on living things. In line with the stated specifications, designers use conscious and appetizing colors consciously.

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RESEARCH METHODS USED IN MEASUREMENT OF ADVERTISING EFFECTIVENESS AND COMPARATIVE STRENGTHS

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ABSTRACT
Nowadays, with increasing speed, the advertisements that are included in every field of our life are confronted in many forms both in printed media and in radio and television. These advertisements do not only make the target mass that they are talking about with the product or service, but they also have a significant influence on the decision of the target to receive the purchase. The fact that advertising plays an active role in buying behavior has led to businesses allocating large budgets for their promotions and thus becoming an industry by itself. The high level of impact that ads have on the target is an important aspect of the ad agency's ability to generate business-oriented ads as it is important for advertisers to anticipate the decisions they make about the ad they will make for the ad agency. There are a variety of research methods that measure the level of impact of the ad in terms of its purpose and the advertiser's expectations. By this study, it is aimed to give information about the research methods required to measure the effectiveness of an advertisement in various advertising media, to measure the advertising effects and to evaluate the difficulties encountered after these measures. The study was supported by an example made in this regard.
Key Words: Advertising, Research, Measurement, Advertising Activity

INTRODUCTION

John Wanamaker, a successful trader of the 19th century, said: "I know half of my advertising spending is wasted, but I can not find which half it is." The promise was adopted by advertisers and advertisers (Unsal, 1984: 473). As in this example in the 1970s, many people thought that advertising effectiveness would not be measured. For example, Bob Jones, founder of BMP, wrote in The Business Of Advertising in 1973 that he was not able to measure much of the effect of advertising and that there was an unknown contribution to the sale of products (Butterfield, 2001: 221).

However, the complementary element of feedback communication processes with feedback is the most necessary condition for the improvement of communication (Cereci, 2004: 151). From this point of view, it is unclear how the success of an unmeasured ad, which does not measure its effectiveness, will be evaluated. However, one of the biggest problems facing organizations today is the effective and efficient use of resources. Today's market conditions, where advertising is seen as an investment instrument, also necessitates research on the effectiveness of advertising. Interest in the efficiency of the advertising is partly due to the general tendency to secure the profitability of the companies and, as far as possible, to increase this profitability (Franzen, 1999:10).

On the other hand, almost everyone who is closely related to the ad has an interest in measuring the advertising results. The advertiser who makes the final decision and pays the bill wants to know what he will get for his investment. The creative agency wants to increase the effectiveness by showing that the resulting ads are producing. Mecra wants to convince both the advertiser and the agency to provide results (Dutka, 2002:2). As a result, the evaluation and effectiveness of advertising is of interest to many people in many ways. On the other hand, both the advertiser and the advertising agency need to make some key decisions; How much budget will be allocated for the ad? (budget decisions), what will be contacted about? (message content or creative decisions) (Dalal, Srivivasan, 1977:1284). Therefore, for many questions to be answered, the answers need to be investigated.

ADVERTISEMENT RESEARCH

Research has a significant place in the advertising industry with any decision about advertising. Because research allows people working in advertising agencies to identify customers, their target groups, and the marketing environment - other competitors present on the market. Research is also guided in the selection of media channels that can make product or service ads more effective and deliver those ads to the right audience at the right time and place. In an advertising agency, almost everybody who works as agent as a creative manager from a client manager makes a variety of decisions about the things that advertisers do. Most of these decisions relate to the business that advertising agencies consistently do, such as preparing communications and engagement plans for advertisers' businesses that come to the advertising agency, while other decisions involve the marketing value of the product or service, such as product name, packaging, and distribution. In this context; it is possible to mention two options in the decision stage of the advertising agency. When deciding, you can rely on your own professional evaluations and experience, or use research to make the right judgments about your advertising campaign. Most advertising agencies use large-scale research in this case to make effective decisions before or after preparing their advertising campaigns.

Every advertiser who has an advertising campaign for an advertising agency has a specific anticipation from the ad campaign. In general, these expectations are; strengthening the images of the enterprises, establishing the corporate identities, being perceived as a good enterprise in the eyes of the target group and increasing the sales of the products or services that they have. Advertisers spend a lot to meet these expectations. From this point of view, it is necessary to understand whether the advertising campaigns are active. That is, advertisers are expecting to see whether the messages given about their products or services are understood by the target audience and whether the product or service is in the market at the end of the advertising campaign. For these reasons, the effectiveness of advertising must be measured by various research methods in order to determine whether the advertising campaign has achieved the expected objectives or whether the applied media planning has been successful.

It is not enough to just look at sales figures to measure the impact of advertising. The extent to which people place in their memory and their level of memory is also an indication of the effectiveness of the advertisement. Research on measuring the effects of advertising has been rapid in recent years, with rapid growth in advertising spending, increased emphasis on putting advertising decisions on objective data, and understanding of the effects of individual advertisements on one another (Devrez, 1999:12). The reliability of research done to measure advertising effectiveness is also very important. What kind of method should be used for the research and the results obtained should be interpreted correctly. The number of methods used to measure the ad is very high. A path must be taken in advance by determining which effect of the advertisement will be measured. Advertisement content analysis and ad research are different and should not be confused.

Research on the effectiveness of an advertising campaign is generally divided *into post-test, pre-test* and *post-test.*

Post-Post Tests; this method is applied after the target kit has seen the ad. In this way, it is tested whether the ad is usually remembered or not, or whether the target is aware of the ad. An example of these tests is the recall method test. *The recall method test* is divided into two types*, assisted recall and assisted recall*. In the *assisted recall method,* no ads are displayed for the group on which the test is run, and no hints are given about the ad in question. For example; "Which one of the advertisements you watched lately attracted your interest? Which one influences you conceptually in the advertisements you are watching?" However, since the answers to these kinds of questions can be very diverse, the method of recall is very limited (Tokol, 1990: 121). In the assisted *recall method*; questions are asked to ensure that the respondent grub is remembered for the ad to be measured, and the questions are organized in that format. For example; "Do you remember the advertisement of Ülker chocolate wafer?" Or "Which chocolate advertisement caught your attention recently"? In the form of questions are asked. Recall scores of the group that will answer the questions will affect the attention to the advert (Tokol, 1990: 121).

Pre-test – Last test; the most commonly used methods after post-message tests in the measurement of advertising effectiveness are pretest and posttest methods. Pretest and posttest methods used in measuring advertising effectiveness are divided into print ads tests, broadcast advertisements tests and physiological tests.

PRINTED ADVERTISEMENT TESTS

Direct Inquiry; In this method, specific questions are asked about the advertisement. It is often used to test alternative ads to the advertising campaign early in the development period (Peltekoğlu, 2009:151).

This method can be given as an example of the preparation of questions about magazine advertisements that competing chocolate companies have made in the Ülker advertisements and the question such as "What do you think about the advertisement of the magazine advertisement of the X brand"?

Focus Group Talks; is the method by which the target group-related views of the product or service are received, not individually. Groups usually consist of 8-12 people. The interview takes 1-2 hours. The group discussion is managed by a specialized moderator. The moderator asks the target group questions about the product or service during the discussion. With this method, the creative part of the advertising campaign to be created is tried to be revealed (Kocabaş and Elden, 2006:164).

The questions asked in the focus group interview are as follows: "Ülker wants to create a chocolate with biscuits in it?" Or "Ülker wants to create a hero in his new chocolate, how should this hero be?"

Success Order; in this method, the target group is requested to queue two or more advertisements, especially the most liked. Then a general ranking is made by taking the average of the preferences made. Thus, alternative ads are placed in order.

Portfolio Tests; Ads for which effectiveness is measured and unmeasured are placed in a file for examination of the target volume of the product or service. It is then measured whether the advertisements remind them of what they remember or the details from the advertisements. This method is mostly a measure of the interest of the target to the product (Elden, 2009:503).

For example; In this way, people based on the Ulker brand can immediately recognize the advertisements of their own companies and choose their own advertisements from among advertisements. Because these people are conservative people. However, those who are open to innovation that do not depend on the brand may shift to the ads of competing companies from the ads shown.

The so-called Magazine; in this way, a magazine with a special printed advertisement for the product is given in order to pre-test the effect of advertising on the target audience. Later, after reading the magazine to the target group, comments and reactions about the advertisements within the magazine are collected. This method measures the readability and attractiveness of the advertisement (Gülsoy, 1999:328).

Perceptual Mapping; Perceptual mapping, which can be expressed as perceptual meaning studies, is a useful analytical tool that markers offer by ranking against their competitors according to specified criteria. According to the results obtained from the research, it is an explanatory system that can direct the action by deriving the relative positions and measurements of the brands on the map and showing the gaps in the space. The criteria mostly concern the perception of the target by the brand. These perceptions help the advertiser to find the rare and spectacular brand attributes of the advertisement (Peltekoğlu, 2009:152). An example of perceptual mapping is given below.
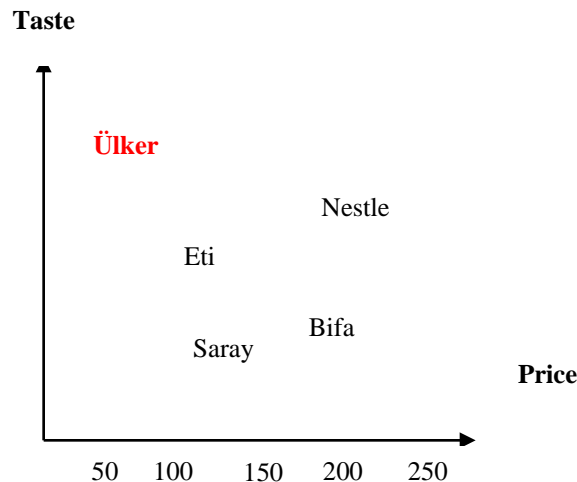
As you can see above, the companies in the chocolate market are positioned to compare the price and taste perception on a map. In this map, the Ülker company is cheaper than the other firms in the market both as taste and better price. In this context, according to the results from the research, the advertiser can determine the perception of the advertising campaign on the target group by considering this map.

RADIO - TELEVISION ADVERTISEMENT TESTS

Central Location Test; Target audiences watch advertising films to be tested in a shop like a shopping mall. Before and after watching the films, a questionnaire including questions about the product is applied. The awareness of the brand is measured according to the answers given by the target group to the questionnaire. In addition, the answers given to these survey questions reveal the weak and superior aspects of the advertisement (Gülsoy, 1999:75).

Caravan Test; Target audiences track their commercials in shopping malls set up in shopping malls and receive coupons for the advertised products. The same coupons are awarded to a target group that has not watched the ad. Researchers then measure whether the ad makes a difference on the target audience by looking at the return of the coupons (Elden, 2009:506).

Live Television Broadcast Test; test is used to ask about the responses to advertisements placed on a television program or radio program with a selected sample group selected from target groups in a particular market segment. The product is interviewed on the phone with the target kit. The live broadcast test is widely used. Participants must watch ads in their own home environment. (Elden, 2009:510).

Physiological Advertising Tests

Eye Pupil Camera; In these tests, which measure the perception of the target product by the product, printed advertisements focused on eye 60 times per second are recorded. Thus, it is possible to determine what the reader sees, what he or she returns to look at and at what point it is fixed (Peltekoğlu, 2009:15).

GSR; method, the electrical resistance of the hand held sweat of the person being tested is measured before the commercial is first displayed. The same measurement is repeated after the advertisement is displayed, and when the warning is given, that is, when the advertisement is watched, the difference is determined. In this method, it is assumed that a good advertisement will create an emotional response to the person (Kökçü and Güneysu, 2002:131).

PDA; (Kocabaş and Elden, 2006:165), the amount of change in the size of the eye baby is measured, and the emotional reactions of the person being tested are determined.
As you can see, although there are many ways to measure the effectiveness of advertising, there are some difficulties with these metrics. These difficulties stem from the fact that decisions about marketing and advertising are more complex than other business decisions. Because production and financing issues are more technical, marketing and advertising are more about behavioral items and especially for the target audience.

It is possible to list the main difficulties encountered during the efforts to measure advertising effectiveness (Kurtuluş, 1976:56):

Nonlinear Effects: The increase in advertising spending does not create the same increase in sales. Sales tend to increase at an initial low level of advertising spending relative to higher levels.

Decay Effects: When the ad is not repeated, it is not functioning. If no new ads are made, the effect of the ads made in the past periods is lost.

Marketing Composition Effects: The effectiveness of advertising efforts is influenced by the level and mix of other functional attributes of marketing components such as product pricing, goods, quality, after-sales service, distribution channels.

Environmental Effects: The effectiveness of advertising efforts is influenced by general economic situation, market conditions, consumer behavior, political situation and other environmental factors.

Factors Related to Competitiveness: The effectiveness of advertising efforts is influenced by the plans and programs implemented by competitors during the advertising period and by attitudes towards each other's plans and programs.

When the main difficulties described above are distinguished one by one, it is obvious that there will be a great deal of difficulties within themselves. This clearly demonstrates how difficult it is to measure advertising effectiveness.

Here is a sample work that includes some methods for measuring the effectiveness of advertising in this study.

Regional Gasoline Brand
Research:

Target group:
18 million drivers in 14 states

Advertisement Goals:
- Increase the level of awareness of this valuable additive chemistry from 50% to 75%
- To place at least one third of the drivers in the customer care research and presentations as the leader of the A brand.

This case study is about a regional gasoline brand. The company is facing the threat of a decline in its market share due to the introduction of new rivalries into geographical areas where it has traditionally had a strong position. The company's marketing management determines that the first step to more effective advertising is to reach a consensus of management and the creative agency about the advertising purpose and function for this company. Thus, in a series of meetings, the advertiser's sales, research, disposal and general management functions discuss and develop the company's advertising strategy with various people from the advertising agency. These negotiations, where the groups "say everything" are addressed as follows:

- What can be expected of the advertisement in our business is unexpected.
- Why are we advertising, what do we want to achieve with the ad?
- A full analysis of facts and perceptions, products and services: what are the disadvantages of recruitment? What are we equal to our competitors in product and service superiority?

For the first time, as a result of these meetings, advertising, sales, technical and financial officers are beginning to see the exact nature of their advertising and their skills. In the past years, the advertising team was preparing a one-year presentation or budget study that included budget and creative text recommendations. The new approach is negotiating months before the budget and text approval period. The agenda is limited by the following question: What do we want to convey? How we should communicate (text and media) is beyond the scope of the negotiations.

The results achieved in the field of marketing communication purposes are briefly as follows:

General Marketing Objectives
1. To bring new customers to the company's gas stations,
2. Placing rare customers in order,
3. Protect the existing customers against the competition,
4. To increase the normal octane rate of high octane gasoline sales,
5. To increase the purchases of oil, tire, battery and accessories by existing customers,
6. To grow the entire market by encouraging tourism in the region.

The ad is one of several forces that helped to achieve these general marketing goals. Other powers include the stations themselves (number, location, design, signs, cleanliness, etc.), the behavior and training of station officers, the quality of the products, the product packaging and display, There.

The ad can contribute to all of these marketing objectives. However, trying to do all of these with a single ad or campaign may in no way provide a measurable result.

Ad Function

Together, the company's management and the agency decide that the primary purpose and function of the advertisement is to: Firstly, the product line is aimed at acquiring new customers by acquiring new customers and protecting the old ones. Because it is difficult to change the behavior of drivers to take gasoline. However, the A brand has some of its superior qualities and competitive advantages. Contrary to popular common law, not all petrol brands are the same. The interviews of the company's research and development officers and advertisers reveal the following product information:

There are chemical additives in all gasoline used on the roads (ie in rural areas and except maritime).
There are seven basic additive materials of brand A:

1. Antioxidant (prevents gasoline "stinking" or "burning" while in storage)
2. Metal activator (copper is the catalyst and makes it sticky)
3. (The ingredients in 1 and 2 are additives supplied by the company to ensure that the gasoline is brought to the highest quality before entering the drive.)
4. Anti-rust detergent (cleaning carburetor and fuel system)
5. Anti-icing (prevents ice from forming in the snow-breaker at certain temperatures and humidity)
6. Antiknock stiffener (reducing advance hitting at first run)
7. Phosphorus (phosphorus, changing residues).

Consumer research shows that drivers are not aware of the benefits (other than antiknock) of the gasoline additive. What's more, it shows that most drivers have the same belief that all petrol brands are the same. It is true that 99% of the gasoline contains antiknock oil, but there are also significant differences.

For example, only about 50% of the gasoline sold contains phosphorus. This does not make sense for the drivers until you know what you're doing. Phosphorus prevents spark plugs and premature burning of gasoline (leading to an advance), thus reducing power loss and poor performance.

There is only 25% detergent. The detergent causes the 'gum' to form in the carburetor and to change the ratio of air and gasoline mixture. Ratio change causes hard work, stopping and engine performance to fall.

What is expected?

The job of advertising conveys the product differences and benefits that the company knows but the driver does not know. The ad is responsible for explaining and showing these differences and benefits in a simple language. The driver does not know what phosphorus is, and he does not care, but he knows the difference between a clean bumper and a dirty bumper. As well as knowing what the housewives know about detergents, the drivers are well aware of a vehicle that stops in a place where it is difficult or not, and embarrass them with bad looks and stolen drums. The job of advertising is to establish a relationship between the known and the unknown. Consumers understand that antioxidants do not need to know or care for it, but they understand that they can simulate a stinky egg or mouth odor. The job of the ad is to create a mental framework about the company and the brand, beyond communicating these "differences".

The concept of "what to expect from advertising" needs to be transformed into tangible and measurable criteria, and the advertising effectiveness is measured at two points:

1. **Number of drivers who know the difference and advantages of brand A with competitiveness**
2. **The number of people who find the A brand, the benefits for the driver look and feel, superior or different.**

In order to make these targets concrete and measurable, it is necessary to carry out research with an example representing the market drivers. The following results show the process:

	Benchmarking Survey (Pre-test)	**Progress Report** (Final test)
Those who know the difference between brand A and competitors	% 5	%12
A brand, consumer finds superiority in research and presentation	% 32	% 42

Before and six months after the advertising campaign, questions like:

1. "Of course, you know or hear different brands of gasoline, can you think of a reason to justify that any of these producers are different from the others?" The answers are coded according to whether the messages used in the ad leave a trace. For example, in such an answer, the ad is said to have left a mark: "Benzine adds carburettor and things that keep the pipes clean**." The research method applied here could be direct inquiry, recall or focus interview test.**

2. "The gasoline brands sold in this region are written on these five cards. (Consumers are asked to list their brands afterwards.) **The research method used here can be a success order .**

By examining the results of the research in more detail in terms of brand change and brand loyalty, it is possible to assess the results of advertising, new customer acquisition and retention of customers. These findings also allow management to estimate the share of advertising from long-term sales and profits.

CONCLUSION AND RECOMMENDATIONS

Measuring the effectiveness of advertising in advertising is a separate sector and both advertisers and advertising agencies spend a great deal of money to measure the effectiveness of their advertising on identified advertising purposes, such as recall, reputation sales.

For advertisers, it's important to measure the success of the ad campaign and the extent to which the advertising campaign is actually reaching or reaching the intended goals with appropriate ad research methods, measuring whether the money spent is returning as a value to the business.

For the advertising agency, it is important that the advertising campaign it performs will be a sign of its success in attracting attention to the target brand, increasing its brand recognition, increasing its awareness, and how well it serves the objectives set at the beginning of the campaign, such as sales, and returning it to the agency as a positive reference in the industry.

When looking at the target audience, a significant portion of the target audience is aware of the businesses that are the producers of the product or service, and the effect of measuring the effectiveness of advertising for the long-term awareness is significant. As a result of the advertising effectiveness, the trust of the target group to the firm will ensure that the company obtains a positive image and maintains its continuity.

The following suggestions can be made about working in this direction;

- Advertising agencies should encourage their advertisers to measure the effectiveness of advertising,
- The methods to be used in measuring advertising effectiveness must be applied in the right media environments.
- The reliability and validity of the questions prepared for the methods to be used in measuring the advertising effectiveness are required.

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SOCIAL NETWORKING SITES AND THE CONSTRUCTION OF DIGITAL SELFNESS

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ABSTRACT
New communication technologies have become increasingly common in all areas of our daily lives. The transformation of interactive networks offered by information technologies has also affected many components of social life. While these technologies digitally exist as individuals, they also give them the freedom to relate to the digital self. Social networking networks can be considered as an expression of self with both the profiles they create and the shares they make. It is assumed that as individuals shape their digital self, they are influenced by the views of other users attached to their social network and are going to design an ego as a result of interaction. In the method part of the study, four cases belonging to the digital identity of a user actively using social networks are distributed in four groups and these four cases have been analyzed by different groups of individuals from different statu- rities formed within the framework of semi-structured interviews.
Key Words: Social Networking Sites, Social Media, Digital Self, Digitalization

1. New Communication Environments and Socialization

Socialization is the process of forming human identity, teaching the current values and norms of society to individuals. In the process of socialization, the individual learns how to behave in society, expects society and expects to exhibit socially acceptable behaviors. In the process of socialization, the individual creates his identity by moving from family to the outermost social layer. The socialization process is divided into two. The first is the period of primary socialization that starts in the family and covers the period up to the school and the secondary socialization starts with school and continues until the end of human life. A person who was born as a biological entity becomes a socio-cultural personality in this process (İşman&Buluş, 2016:612).

Despite the influence of society on the individual, individuals are also influenced by society and social changes. Socialization is a constant interaction. In socialization based on mutual social relations, the behavior of each member in the group affects, controls and regulates the behavior of others; so socialization is also mutual. As a result, socialization is the process of becoming a part of this whole by accepting the concept of a high degree of freedom, eliminating the natural self of man, forming an identity and interacting with society.

There are three important stages in the process of social interaction (Berger and Luckmann, 1966: 108-130): 1. Externalization 2. Objectivity 3. Internalization

In the process of externalization, individuals create a decisive culture in the social structure. In this phase, which gives an objective qualification to the material and cultural conditions of social material, the individual carries subjective values and worlds of meaning. Role-based activities and typologies based on traction are the basic tools at this stage (Berger and Luckmann, 1966). Then a ground should be prepared where the ideas that are externalized will become a constant reality. In this phase, called objecting, individuals shape the norms they claim to be necessary for coexistence. For example, when we go to a hospital, the behavioral patterns we have inherited have actually been created before us and institutionalized in the historical process (Berger and Luckmann, 1966). Thus, behavioral patterns have become an external reality.

In the third stage, the process of internalization reveals the transfer of this external reality to the subjective areas of the individual through socialization (Berger and Luckmann, 1966). People construct a certain norm and object it into the next generations as an external reality. What is expected is that in the processes of socialization of individuals, they carry this external fact to their subjective universes and internalize the social reality that is constructed according to their own reality. At the end of this process, internalized patterns are reproduced by externalizing through roles and actions and transferred to later generations (Berger and Luckmann, 1966).

Socialization is a dynamic and multifaceted process. The media has a very effective role in this process. The transformation of communication environments and the possibility of socialization have also been differentiated. According to Mc. Quail, the media has five main functions: informing; cultural continuity; socialization; creating publicity and amusement. With the web 2.0 technology, known as second-generation Internet services, was introduced into the market in 2004, resulting in a cyberspace public space left behind by geographical borders. With the possibility of global communication provided by social networking networks and the possibility of continuity, the person keeps a constant identity development process. The interaction with the community is

accelerating and increasing, and the individual has more to do with the cultural influences than ever before. Cultures are interacting with other cultures and become as open as ever before. Through social networks, social traditions, values and culture, global regulation from national boundaries are carried. As globalization, inter-individual interaction, products, capital and public space are overcoming the boundaries, while the boundaries are becoming more and more fierce with the new communication medium, the cultural product is becoming a product that is uncovered from the hand and the cultural encounters in the expanding circle have been realized. This process which is also expressed as cultural globalization has become a product of the global village. The identities that are influenced by the multifaceted process of socialization carried on the global stage are noses with different cultures, and what they receive from dominant cultures are like building blocks that integrate into the culture of the society they are in (http://ab.org.tr/ab13/bildiri/228.pdf).

Individuals can turn their personal information into digital codes and form a profile with the forms directed after joining the social network. The accessibility feature can be customized with the view profile of the created profile. Other users can then be invited to the same network via this platform. It is the most important feature of social sharing sites that the list attached to the created profile is also open to others. This feature, which allows the profiles to connect indirectly, extends the network's volume. The use of social media has come to be referred to as a new mode of socialization, as it comes to being an objectified element in the way of social reality: "Individuals' social forms of existence can be classified under the following headings: representation, performance, profile, surveillance, surveillance, create, organize, carry out actions / campaigns in virtual space, and even move to offline everyday life " (Dunbar and Goffman, 2009: 29).

2. Social Network Sites and The Digital Self-Presentation

Dökmen (2010:169) describes selfness as "every feature and process that distinguishes me from the others." Goffmann (2009:16, 33) also tells us that when we present ourselves to other people, we display different performances according to different roles, and social life is actually a scene. When a person is in an act, he or she wants to make an impact on the person he or she follows. They want the viewers to believe that the character presented to them is actually a real character. Dökmen (2010:169) also says that according to the theory of self presentation, the behavior of a person depends on his / her gender concepts, his / her ability to act in accordance with the expectations of others. Therefore, it should be taken into consideration that the presentations of self are different according to the different social roles of women and man.

We can think of social media networks as environments in which individuals redefine society's integration process with digital codes. Web 2.0 technologies that enable simultaneous and bilateral sharing of user-based content have made the theory of Berger and Luckmann (1966: 108-130), the mechanism of producing social reality more dynamic. In providing these changes, it is necessary to talk about the social network areas created by the new media. Binark et al. (2012: 124-125) have thought of this space as a free and dynamic living space that can be easily found in new tribes, where new ones can easily be encountered by similar ones and "others". From these definitions, Web 2.0 can be seen as a means of freedom that an individual can use while creating digital identity. The development of the Internet has changed the conditions of traditional identity construction. Previous work on self-presentation in online environments has usually focused on constructing identities in anonymous (anonymous) user environments where the identity of the persons is not clear. Binark et al. (2012: 118) have considered the digital identity creation process as a process of constantly building/constructing. According to them, this process is not only a "future" but also a "being" with its past sentences. That is, the construction of the identity of the individual, which the individual creates, is proceeding at a time of its own shaping. According to Gonzales (2008) and Melcombe (2011), facebook users have the ability to present their own controlable images to friends and followers using personal profile pages. When users make a decision about Facebook identities, they are determined based on how other users want to perceive themselves. The fact that the information is under control in this way is vital for self presentation. When compared with what happens in the face-to-face communication of the self-presentation, it offers the user the ability to be selective about features that are presented for self-modifiable and manipulable online self-presentations. In other words, individuals decide for themselves which identity they are to offer on Facebook. Timisi (2005:97) defines this new situation as a centerless communication field as a perfect opportunity of self-creation. The user can place the desired visual or textual content on this page in the virtual entity. The person now has a copy of the digital components.

The results of the work Zhao and colleagues (2008) identities are different from identities in the anonymous online environment or those in the offline real world. Facebook users emphasize or exaggerate the ideal self characteristics that are socially desirable but not observed in real life. At the same time, users tend to hide their undesireable features. The emergence of Facebook has empowered its users on selective self presentation. Zhao et al. (2008) have identified desirable identities as inconsistent social network identities with real life

personalities. These online identities are often positively shaped to express one's socially desirable and sympathetic attitude and are carefully constructed to reflect social and cultural norms.

Hood (2012: 315) approaches the subject in another way in the sub-title of "we all want a second life" in social media's work on the creation process of the self. Hood (2012) thinks of the social media user as an individual who designs an online world where he can live an extraordinary life in beautiful homes where he can have a great body that does not get old and does not get sick. Then he gives a striking example of the difference between the real and the self created in the virtual space. In these examples, it indicates that the individual creates the self which others want to see while forming their own self.

Facebook, Twitter, Foursquare, Instgram, Vine, Youtube, Pinterest, blogs, wikis, and many social networks that we can duplicate have undoubtedly different features, dynamics, usage limitations. However, when it is evaluated from the general perspective, it can be seen that a profile belonging to the user (selected profile photograph, identity descriptions, age, sex, relationship status, business information, education bill, cover photo, motto) opinion), likes, comments, friends (followers, followers). These properties are filled in to the individual's preference, either true or completely indistinguishable. Individuals who are looking for absolute power in social networks are also constructing their actions and social networking practices in this direction (Uğurlu, 2015:242). The individual expresses an identity that he or she does not feel by manipulating it through images through social networks. Social media, as an area where it can fill the gap between what it is and what it wants to be, just becomes functional in this process. When we are thinking about the subject, we have a virtual self that can make identity control itself by means of perfection on the body, in short, creating, organizing, attaching, extracting or delighting in digital visual materials by re-producing and re-producing digital visual materials. Agger (2011:168) defines the virtual self as: Existence is the act of being in the world rather than abstract philosophical ideas. In the formal, flashing, imaginary world of the Internet, where people create themselves electronically, more than ever is needed for self-editing. It is also possible to say that self-assembly is necessary. In other words, reality is debatable, creating a fictional self is like evidence of social nobility in the presence of individuals. It is able to offer the mechanism of repair and regulation to equip the body with images, to polish and shine the life stories, to complete the incomplete, to transform all these voluntarily into voluminous items, to say, I am special.

3. The Method of Research

In the method part of the research, three cases belonging to the digital identity of a user actively using social networks are distributed in three groups and three cases have been analyzed by different groups of individuals from different status formed within the framework of semi-structured interviews. The first group is consisted of academicians, the second group is from administrative staff of an university and the third group is consisted of students. It is chosen from different status because it should be shown that how the same person's different social network sites sharings are evaluated by people who have different status.

The purpose of these negotiations is to reveal implicit and explicit information that can be obtained from digital sources. Three digital data belonging to an individual were selected in the interviews. These are the person's one of the Instagram account's post , the other Facebook profile photo, the avatar that is used in the next Twitter account. Each of these data is distributed in three groups of five persons. Based on the data from each group, they were asked to make estimates about their personal information, lifestyle and personality. At the end of the interviews, the third person assessed the said individual together with the digital data and reached the conclusion that he had cut it from its real context and identified the same person as four different "persona".

The elements that are basically measured are as follows. 1. Marital status 2. Age 3. Gender 4. Occupation 5. Economic income status 6. Hobies 7. Cultural and Social Activities. These interviews are of great importance for our research. It uncovered how third-parties perceived the large, personalized information archive that was accumulating as a major source of reliance when pulled out of the relevant networks. Significant results were obtained in the talks.

The actual information of the individual who receives the digital identities is as follows (Personal permission has been obtained for the sharing of this information) :
1. Marital Status: Married
2. Age: 33
3. Gender: Female
4. Occupation: Instructor (Child Development Department)
5. Economic income status: 4.500
6. Hobies: Reading book, imagining, shooting, discovering new places, writing, thinking and interpreting

7. Cultural and Social Activities: Helping living things in every situation, theatre, cinema and concerts in different cities, chat with people meaningfully and intellectually, organizing reading activities, making activities by recognizing the works of art

Group 1 (Academicians), evaluating the person's Facebook photo, was found in descriptive explanations and commented on the character of the person. The information they provide by way of image analysis is as follows:
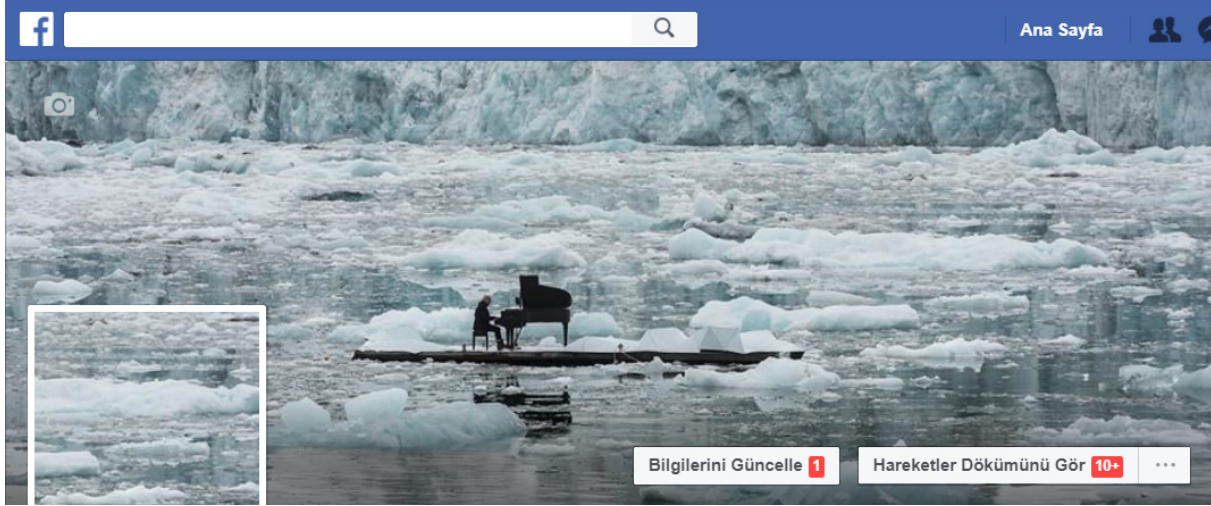
1. Marital Status: Married
2. Age: 40
3. Gender: Male
4. Occupation: Doctor
5. Economic income status: 5.000-10.000
6. Hobies: Listening to music, Diving, Swimming, Skiing
7. Cultural and Social Activities: Participating in conversations and concerts, theatre

"We think that a person is alone in the crowd. It's a person who likes less things in his home, eats less food and wants fewer people in his life. He's gentleman with culture and art. It looks like a human born to nature. we think that he loves loneliness and that he has an unrequited love."

Group 2 (Administrative staff), who is on the way out of the Twitter avatar of the quiche, has gone through a general analysis of the clues they have found:

1. Marital Status: Married
2. Age: 35
3. Gender: Male

4. Occupation: Academician
5. Economic income status: 5.000-7.000
6. Hobies: Watching films, Reading books, Being in nature
7. Cultural and Social Activities: Shooting, Travelling

"We think that having Little Prince photo as twitter avatar shows that he has child soul and colourful personality so his children are very lucky. He has a retweet about rectors so we assume that he is an academician and he likes his job because he writes that his job and his soul are the same and whole. He likes children very much also he has positive perspective on life."

Group 3 (students), who is on the way out of the Instagram post, has gone through a general analysis of the clues they have found:

1. Marital Status: Single
2. Age: 35
3. Gender: Male
4. Occupation: Blogger
5. Economic income status: 5.000-6.000
6. Hobies: Travelling, Shooting, Reading books, Discovering, Tracking, Dealing with antiquities
7. Cultural and Social Activities: Exhibitions and artistic activities, theatre

"We think that he is single because he has free spirit but he has a child in his spirit that he can not grow in. He also tries to show his own truths through artistic activities. He likes nature very much."

At the end of the talks, these three interpretations were revealed to the groups of the same person who actually represented the same individual. The interviewer's group makes different comments for the user and responds differently to the questions, indicating that the user has created his digital identity differently for each social network. This shows us that users design their identities in the online environment according to the existence and expectations of others.

CONCLUSION

The user who enters the virtual extension is in fact building an identity from the moment it first enters this area. This process goes in line with how one wants to be seen by others. It is possible to read each of the shares in social media profiles as performance. The person is aware that he is being watched by an audience during the performance, and he wants to make a certain impact on that audience. It is in the interests of the user to obtain the consent of other participants and to share them in order to make them accepted by them.

At the end of the talks, these three interpretations were revealed to the groups of the same person who actually represented the same individual. The interviewer's group makes different comments for the user and responds differently to the questions, indicating that the user has created his digital identity differently for each social network. This shows us that users design their identities in the online environment according to the existence and expectations of others.

This confirms the claim of the article. The difference in users' self-organization in digital media spaces has shown that this is a design process.

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TRANSMEDIA STORYTELLING AS THE NEW GENERATION STORYTELLING FORM ON MEDIA: "RAFADAN TAYFA" CASE STUDY

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ABSTRACT

This study has been conducted through a case study to show how transmedia storytelling, a new media storytelling way, is performed on Turkish media. *Rafadan Tayfa* story was reported as the case study after giving information about the principles of transmedia storytelling with some successful Hollywood and Turkish examples so that they stand for how transmedia projects have reached success. In this paper *Rafadan Tayfa*, a very popular fiction story among children and even parents, was studied to show what ways Turkish media uses to perform a transmedia project successfully. In the analysis part, all the platforms across which the story unfolds were analysed in detailed and with illustrations. It is seen that Turkish producers conducted *Rafadan Tayfa* transmedia project as both a marketing and social responsibility strategy, which makes the story a Turkish media brand.

INTRODUCTION

Storytelling is an ancient art which has been used to pass down histories, rituals and traditions. From past (a war, a folkloric dance, ancient people' s way of life, etc.) to present (having something in a restaurant, sharing a good time with friends on holiday, the moment to buy a new bike for a child) people experience many stories everyday. And reseraches say that people can get a message from a story and keep it in mind much longer than any other way of communication (Buckner&Rutledge, 2011). As it is thought people left some illustrations of their lifestyle on cave walls, statues of great epic heroes, biograhies and autobiograhies of famous people in history, it can be said that people have always wanted to be immortal or a model for the rest of next generations perhaps with a narsistic instinct. So, storytelling has been seen as a need to survive for many cultures, societies, empires through history. If a story does not spread, it dies (Jenkins et. al, 2013). As communication exists the story can also exist. So for five generations, communication technologies have evolved starting from "speech". But oral storytelling tradition cannot be permanent for the survival of the story because it ends when a listener report it to another listener. Then "writing" has asrisen as the second generation, which is more permanent to give a longer life chance to the story. After "printing press" was invented, a new generation of communication technology had the opportunity to spread more easily and faster. However, it was not enough. With fourth generation "broadcast" stories could be narrated on TV and the radio. Both visual and audial memories of people could keep stories in their mind much longer. At last, a brilliant child was born and called "internet" which gives a more living communication chance among many senders and recievers (Konzal, 2011, p.36). And this new communication technology has given birth to a new era storytelling way, "transmedia storytelling". According to this new storytelling, a story can unfold across many platforms (Jenkins, 2006) which can expand its lifespan. And in this storytelling strategy, the audience has the chance to give a shape to the story as a user by participating in the activities on the entertaining platforms they like. Using both previous generation communication technologies and latest internet technologies (TV, the radio, novels, comics, magazines, social media, online settings, mobile applications, ARGs, video games, interactive real-time organisations, etc.) transmedia storytelling is today used by many producers in advertising and marketing areas to promote their brands and products to a larger mass, educators to get students involved in the learning process, politicians or social responsibility representatives to spread their campaign by attracting their audience and so on. So, what ways should a storyteller follow to give a longer life to his or her story?

TRANSMEDIA STORYTELLING CONCEPT and EXAMPLES

Transmedia storytelling is said not to be a recent concept although it seems to be a brand new term. It can be called as a multi-platform storytelling on a basic level. Actually, that ancient Greeks took the orginal *Odyssey* story from the oral tradition to statues and from there to new platforms rising in the course of time such as novels, cinema, drama can be shown as the starting point of multimedia storytelling, now called transmedia storytelling. The rising of multimedia tools since 20th century has exhilarated the flow of storytelling. In this sense, transmedia storytelling term started to arise together with the term "multimedia" (Dille, 2016). Multimedia storytelling became interactive when story audience did not only watch it as a film but also started to use the computer actively. The rising of smart phones, social networking sites, etc. has involved audience in storytelling and given them an active role. What has turned multi-platform storytelling into transmedia narrative

is giving this entertaining interactive experience into the hands of the audience. The term "transmedia" was firstly uttered by Marsha Kinder in 1991 (Gambarato, 2013, p.82). The one who made this term stronger and more spreadable can be seen as Henry Jenkins. Jenkins used "transmedia" as a term in *Technology Review* in 2003 and made its definition in his work, *Convergence Culture*, in 2006 (Mcdonald&Parker, 2013, p.27).

Transmedia storytelling can be introduced as a concept of which practice area is continuously making progress (McIntyre, 2016). On one hand, there is not a consensus on what transmedia storytelling means (Gambarato, 2013, p.82); on the other hand, it can be remarked that the first and most common definition came from Henry Jenkins. Jenkins defines transmedia stortelling as the unfold of storytelling across different media platforms making an independent and valuable contribution to the whole story just as puzzle pieces building a whole storyworld (2006b, p.95-96).

Figure-1. The Dispersion of Storytelling on Multi-Platforms
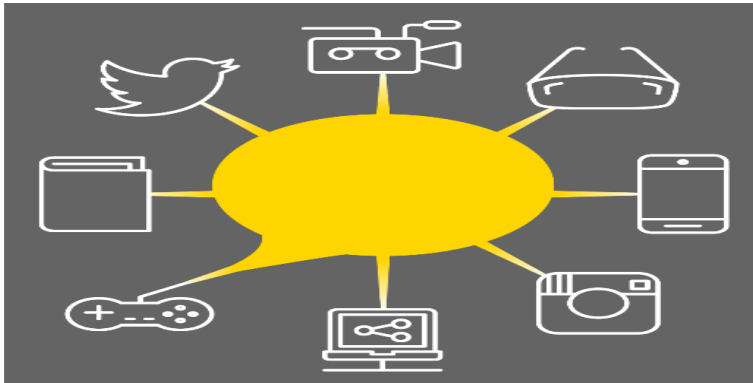
As it is seen in the figure above, an independent piece of the story arises on each platform consisting the whole story. However none of these pieces is disconnected to the whole story. On each platform a different entertainment experience expects for the audience or consumer. Different experiences coming together provides the audience with the chance to get involved in a pleasant communication process in total. Here comes a parallel approach with Jenkins from Scolari. Scolari (2009) states that each story part which is narrated on a different platform such as cartoon, cinema, TV is presented by making a difference fitting that platform. By this style, transmedia narrative differentiates from adaptation (p.587). In this sense, stories directed into one another across various platforms should catch harmony between each other to serve for the overall storyworld however they arise as stories different from each other at the beginning (Gomez, 2010).

The approach that see transmedia storytelling as a practice of "worldbuilding" also stands out. This approach accepts transmedia storytelling as a deeper structure. Therefore, this structure in which the pieces of the story break up across different platforms and the audience follows these pieces by passing from one platform another reaches a depth that the audience gets involved in the story. As a result, the audience participates in the storyworld achieving a hunter-gatherer role (Long, 2007, p.28; Jenkins, 2009). In this respect, it can be seen the principle that the audience should be the "user" with an active participation lies under the roots of transmedia storytelling. In such a condition that the consumer or audience is asked to be involved in the transmedia project to be created, the primary thing to do is to create stories which will be able to firstly attract the attention the audience or consumer and then motivate them to spread it to some other consumers across many channels (Zalucuzskowsk&Robinson, 2013, p.262). So, the question how the audience or consumer will participate in the transmedia story springs to mind. Many actions can be shown as examples which the consumer participates in the storyworld: to create a new content for an ongoing transmedia story on the network like blogs, social networking sites, video channels; to forward and share an existing content, to rank a content by giving a like on an official networking profile; to socialise online or outside with followers or fans whose likes conform to yours (Gomez, 2010).

A transmedia project should follow some necessities so as to achieve success. Foremost among these comes planning the platforms which the pieces of the story unfold across each other from the beginning of the project to the end. Here it is recommended to use at least three platforms across which the story can break up and flow. Each platform will make a new and valuable contribution on its behalf in order to execute the story dispersion in sync, algorimically and adressing to the overall story (Zalucuzskowsk&Robinson, 2013, p.269). Besides, five basic achievement fundamentals to be underlined strike: "cost", "accessibility", "functionality", "relevancy" and "entertainment". So that a transmedia project is able to be realised exactly, the audience or consumer should

participate in the process. Moreover, it is prior that they can afford the platforms to participate in the story in order that they can benefit from this participation process and the project can achieve its aim. So, this is the cost principle. The consumer will be able to be a part of the story actively just in this case. As the second principle, accessibility can be ranked: the platforms (social networking sites, TV, websites, mobile applications) to be accessed easily and everywhere should be selected. Thanks to accessibility the consumer will be able to participate easily. The platforms across which the story flows should not go out of order in case the consumer's motivation is not prevented. Otherwise, frequent faults will detract the motivation, which should be kept in mind as the functionality principle. Then, the part of the story which the consumer is involved in should be *related* to the overall storyworld; or else, disconnected story parts will lead the consumer to be confused about what he or she is doing. As the last principle, entertainment is shown: it is quite important to the consumer to enjoy the activity in which he/she is participating in (playing games, sharing on social media, chatting in forums, etc.) so that the transmedia project presented to the consumer's use can be successful (Mcdonald&Parker, 2013, p.30-31).

To look at the entertaining and successful transmedia storytelling examples it can be seen that most of them are famous fictions. Transmedia storytelling examples both in the world and Turkey might appear as either an advertisement of a product or a media fiction brand:

Figure-2. Superman Film

http://www.rcinet.ca/en/2016/06/01/history-june-1-1938-superman-introduced-to-the-world/.

Figure-3. Superman Video Game

http://www.mobiletisim.com/haberler/superman-man-of-steel-iphoneoyunu-app-storeda-yerini-aldi.

Figure-4. Star Trek Film

https://www.vanityfair.com/hollywood/2016/09/star-trek-50th-anniversary.

Figure-5. Star Trek Animated Series

https://fantazya.net/star-trek-the-animated-series/ .

In1930s stories such as *Superman* and *Star Trek* firstly appeared as films on TV and comics in print but since then they have been presented to the audience across new platforms with technological developments (Sezen, 2014, p.45). Even today many fans from the young to the old play PC games, watch new versions on theatre, follow on Facebook or Twitter. So, they do not give up participating in these successful stories.

Figure-6. Star Wars Film

http://time.com/4788422/best-star-wars-moments/

Figurre-7. Star Wars Video Games

Figure-8. Star Wars Costumes and Toys

In 1977 the first *Star Wars* film was released. Within 26 years its story has lasted across multi media such as films, books, comics, cartoons, animated episodes, video games, costumes and accessories (Sezen, 2014, p.45). It is also known that thanks to the rapid communication network that the internet brought *Star Wars* have been involved in the storyworld across social media, online forums and mobile apps. The audience has made some comments about different parts of the story, shared another part on their official profiles and attended some organisations held on *Star Wars* (parties, conferences, film demonstrations, contests, etc.) dressing up like some characters such as Darth Vader, Luke Skywalker, Yoda, Rey, etc.

Figure-9. The Matrix Film
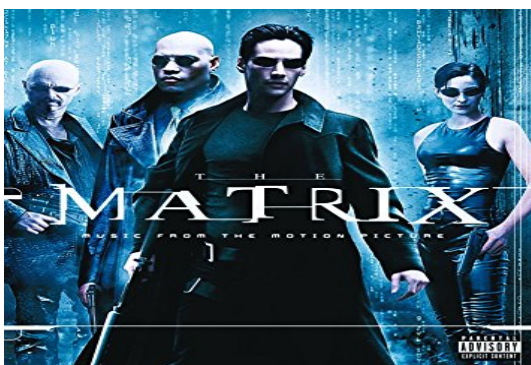
Figure-10. The Matrix Video Game
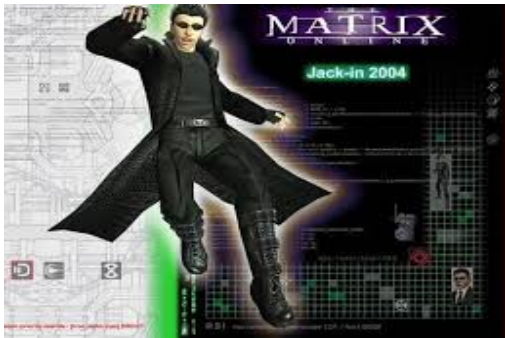
The Matrix can be shown as another marvellous transmedia example. The story, which Wachowski Brothers started in 1999 as a film, has evolved into an interactive story in which the audience has taken the role as the user through web cartoons, other film series, PC games, animations in order to satisfy the audience' s hunger (Jenkins, 2006b, p.95).

Figure-11. A.I. Film

The Beast, which promoted the film *Artificial Intelligence* in 2001, has achieved over 3 milyon filmgoers and involved thousands of websites, phone calls to actors and real-time social organisations. In this sense, it has become the first alternate reality game (ARG) using massive interactive game.

Figure-12. Lost Online Game

Figure-13. Lost Episodes
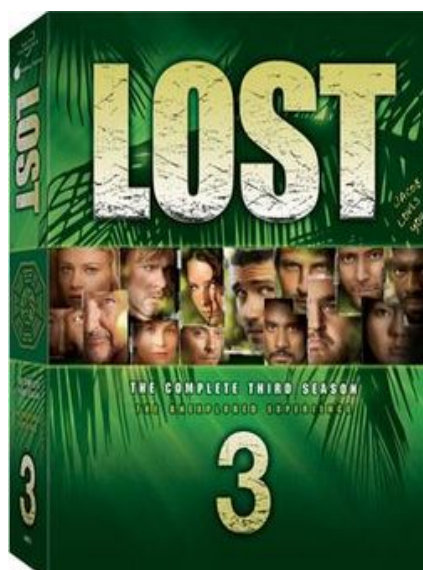
The *Lost* story presented as TV episode in 2004 captured the audience with its confusing and thrilling plot. The audience impressed with this story has founded online societies and even created the website *Lostpedia*. Besides, video games, a novel by a character in the story, websites created fort he characters and a series of mobile apps have been included in the storyworld.

Figure- 14. The Dark Knight Film

Figure-14. Why So Serious ARG

http://batman.wikibruce.com/Whysoserious.com/ComicCon

The *Batman* storyworld welcomed its audience in cinema with the new story part *The Dark Knight* in 2009. I has reached over 10 million participants with web pages, mobile interactive games, press, e-mail services, organisations and video chares. The audience participation has reached the peak with the ARG *Why so Serious?* fictionalised on Joker character (Berelowitz, 2011, p.6).

Figure-15. Survivor&Coca-Cola OlsadaYesek Campaign on TV

https://bigumigu.com/haber/bigumigu-ozel-coca-cola-survivor-entegre-projesi-sonuclari-ve-analizi/

Figure-16. Survivor&Coca-Cola OlsadaYesek Campaign on Twitter

https://yaraticidsnce.wordpress.com/2013/04/17/coca-cola-survivor-yemek-odulunu-olsadayesek-hashtagiyle-belirliyor/

To look at the transmedia examples in Turkey, the project *OlasadaYesek* co-operated by *Coca-Cola* and *Survivor Turkiye* can be seen as one of the most striking examples. *Survivor* is a very popular TV reality show watched in the prime-time and the speaker and producer Acun Ilıcalı presents the next week prize by directing the audience to Twitter to give their favourite Turkish traditional dish name with the hashtag "#olsadayesek#" (meaning "I wish we could it now"). The most tweeted Turkish dish would be the next week' s price with Coca-Cola drink in the programme. It reached to be worldwilde trend topic in ten minutes after Acun' s announcement (Karcı, 2018, p. 141).

So, from the definitions, explanations and examples it can ve inferred that the phenomenon, transmedia storytelling, is built on a tripod structure: "the story", "technology" and "the audience/consumer" (McIntyre, 2016).

STORYTELLING FROM PAST TO PRESENT

Storytelling has become a part of human nature and culture throughout history. It is a very well known fact that all cultures tell stories eventhough they are told in different cultures in different ways (Boyd, 2009). As stories are *narrated*, they fundamentally depend on communication. But for communication, stories will not be able to be told. So, history has depended on storytelling all along. Here it can be shown as a signal that French *histoire* and German *Gescichte* words do not diffrentiate between the meanings of the words "history" and "story" (Peters, 2008, p.28). After four generations of communication technologies "speech", "writing", "print" and "broadcast", storytelling has passed to a new generation with the rising of the internet. It is known that the new generation storytelling has evolved and skipped into show business (Konzal, 2011, p.36). Transmedia is seen as a suitable communication technology strategy so that the story does not end and spreadable.

It is known that communication technologies basically depend on storytelling (Konzal, 2011, p.36). What makes transmedia storytelling from traditional storytelling is the person who experiences the story can change the story flow in a way (Snibbe, 2016) because within the framework of transmedia narrative the audience can become a user by participating in the story. What important is that the story should never end; then, it needs to be a really profound and valuable one. A good story is seen as the backbone of a successful transmedia experience. The storyworld is the spine of the basic narrative from which new stories can be created, shared and grown with addings. New stories to be bon inside of the overall story belons to the main storyworld forming the spine (McIntyre, 2016).

TECHNOLOGY REGENARATING THE STORY

Since the rising of the internet the size of mass media has started to expand. Within that period in which conventional media (TV, newspaper, radio) fails to satisy the audience, a new comunnication medium has started to arise. New era media platforms (smartphones, tablets, websites, social networking sites, video channels) has sprung up as internet has expanded its network. Each new communication tool has accelerated and made informatin flow easier. So, new genaration consumers adjuested to this acceleration has got used to the irresistable lightness of the speed of accessibility. And this has brought the need for new platforms which they can access gradually faster and easier.

On one hand it cannot be presumed the condition of the latest generation communication technology internet in the future; on the other hand, it can be said that it is much more developed than the previous four generations (Arthur, 2009, p.186).

Table-1. The Comparison of the Communication Technologies

Communication Technology	Medium Diologue/ Agnostic Communication	Dialogue/ Monologue	One/Many Senders	Egalitarian/ Hierarchy	Potential Reach per
Speech	Yes	Dialogue	One	Egalitarian	5
Writing	Yes	Monologue	One	Egalitarian	4
Print	No	Monologue	One	Hierarchy	3
Broadcast	No	Monologue	One	Hierarchy	2
Internet	Yes	Dialogue	Many	Egalitarian	1

Konzal, 2011, p.52.

Konzal (2011) explains some terms on this table in such a way: *Medium agnostic* means that a communication technology is free from the use of a physical technology like broadcast depending on a radio or TV. Next, *dialogue/monologue* indicates whether this communication line proceeds on only one party or between two parties. As it is known, a dialogue is performed by two parties while monologue is practised by one party. Then, a communication technology can be uttered by *one/many senders*. When it is looked at whether one of the parties is privileged over the other, the privileged version shows *hierarchy* whereas *egalitarian* means that both parties are in equal positions. Lastly, the *potential reach per communication* is the number of communication parties in one communication. According to this ranking between 1 to 5, 1 is the highest reach while 5 is the lowest (p.52).

Compared to four earlier communication technologies it can be seen that internet shows a different, pattern from the earlier ones. It does not need another physical technology to perform because in today' s technological opputunities many platforms (PC, laptop, tablet, mobile applications, TV, social media, etc.) can be used as internet provider. As it has many senders it makes dialogue much easier. So in such a democratic communication system internet technology is absolutely egalitarian.

Therefore, it can be clearly claimed that now the rapid advancement of internet technology has faced with a new communication strategy, transmedia, which regenerates traditional storytelling. Storytelling, which exists as communication exists, has evolved through five generations of communication technology. Today, when it reaches the upmost freedom, transmedia narrative gives a chance to storytelling to be perished in multimedia era. Through both traditional channels (TV, radio, newspaper, magazine, novel, etc.) and new media platforms (social networking sites, video channels, mobile applications, artificial reality games, etc.) storytelling manifests its independecy and spreads really fast into one pletform into another. In this way, as Jenkins (2013) says the story does not die.

So, why do people tell stories? Do all the media contents have to have a story?.. Stories are important to people so that they are able to understand life (Beinhocker, 2006, p. 126-127). One of the best ways to persuade people is shown as storytelling as it is accepted fixing into human neural system (Schank, 1999, p.12; Nigam, 2012, p.569; Tenderich, 2014, p.22). In transmedia storytelling understanding, audience participation is a principle (Jenkins, 2006; Gomez, 2010) because audience involvement in the story can reduce their persuasive resistance (Slater, 2002; Moyer-Gusé&Nabi, 2008).

MULTI-PLATFORM STRUCTURE DURING THE TRANSITION FROM OLD MEDIA CULTURE TO NEW MEDIA CULTURE

In old media understanding, one or two platforms, in which the story can be listened or watched, used to exist. In here what the storyteller narrated used to be granted by the audience with the passive role. However, according to today' s new media perspective the audience can participate in the story on a platform that they enjoy, which takes them from their previous passive position. For example; within the old media culture *Star Wars* storyworld used to be presented to the fans by the film or comics but that didn' t satisfy their hunger. On the other hand, internet has made it easier for the audience to access a new technological platform they like and particpate in the story, which makes the users shaping it. So, the audience can be satisfied through 7/24-hour-accessiblity (Sandler, 2009: 84; Hefner, 2016). When the audience gets involved in the story, they can shape it as well by sharing a part of the content on their Facebook, Instagram, Twitter profiles, making comments in chatrooms, sending an e-mail to a friend, going to a social real-time activity in a park, shopping mall, etc. As it is shown as an example before, *Star Wars* has become an immortal story because during years procuders have used many different communication technologies especially print, broadcast and lastly and mostly internet. They have dispersed the different pieces of the story on different platforms such as cinema, TV, comics, PC and online games, magazines. They involve the audience in the story by giving a chance them to shape the story themselves. They could chat about the story on forum seven sometimes as spoilers for the next film, participating in Star Wars parties wearing the costumes, shooting short mocking video-films on YouTube, etc. In this way, the audience has become the user as well, which also makes them the hero.

As it is seen, the principle that the story flows from one platform to the other underlies transmedia storytelling. For instance; the plot of the story is firstly introduced in video games; then, another part is moved to TV as a film and the other part can flow as a mobile app and even goes on as a live performance on air. The critical point here is that all the pieces of the story flowing through differennt channels should gather under a single roof, the overall story. The story pieces continue on each other forming a meaningful whole within the same story structure (Paez, 2016).

In such a different media world, people have had the chance to get news from each other all around the world. TV and radio news have been giving news about people across the world. However they could not interact with them. In today' s global life, more and more people can get in touch with each other through increasing media

platforms. When a man in a desert island in Africa shoots a video of his creative dance, all the other people in Europe, America, Asia, Australia even in Poles can see it on YouTube, Instagram, etc. and start to talk about it on different media channels. It does not only reported on TV or radio programmes and stop there but jumps into multi-media. So this man' s original story starts to spread all around the world giving it a long life.

TRANSMEDIA STORYTELLING CASE STUDY "RAFADAN TAYFA"

Rafadan Tayfa is a Turkish animation started to be on TRT Çocuk, the Turkish Governmental Radio and TV channel for kids, on 1st December 2014 (https://tr.wikipedia.org/wiki/Rafadan_Tayfa). The Turkish "rafadan" word means "soft-boiled", commonly used for eggs, and "tayfa" means "crew". So, the story is about the funny adventures of a group of children living in the back streets in Istanbul. To have a quick look at the characters and the story, there are four main characters in the crew: Hayri, Kamil, Mert and Akın. Hayri is a typical funny and gluttonous boy. Kamil is the tallest boy whose father runs a little grocery. Mert is a rational one and his brother Akın is the most intelligent (https://eksisozluk.com/rafadan-tayfa--4617048). The story is aimed to give some social messages to kids through the adventures of this crew. And many children in Turkey are real fans and follows the messages, which makes easier for parents to persuade their children about some lessons of life like consuming healthy products, behaving well to other people, leading a decent life and so on. Therefore, *Rafadan Tayfa* fans are not only children but their parents, too.

Figure-17. A TV Episode of *Rafadan Tayfa*

Resource: https://www.trt.tv/izle/213364/rafadan-tayfa-26-bolum

The story firstly started on TRT Çocuk, the TV Channel. In a very short time it attracted a lot of children into the screen. It is shown on TV every day approximately at same hours changing from 14:40 to 14:55. It lasts for nearly 14 minutes. At the end of each epicode the audience is directed to go online for more.

Figure-18. Theme Song and Other Songs

https://www.youtube.com/watch?v=K7typ0STJU8

Rafadan Tayfa theme song "Istanbul' un Bir Yakasında" has been a kids' hit in Turkey since 2014. All the children who knows the story sing and enjoy that song. Even in YouTube channel it has a karaoke version. Furthermore, in all Social Interactivity Organisations for *Rafadan Tayfa* children sing it aloud and by heart.

Figure-19. Social Interactivity Organisations

https://www.youtube.com/watch?v=o0VNRhWd-3k&t=121s

Watching it on TV, children want to join the organisations by *Rafadan Tayfa*. These organisations are performed in mostly in shopping malls, some schools and big parks of the cities all around Turkey. Children come together and make big crowds with parents watching, singing and dancing during the show. In the show four heroes, Hayri, Kamil, Mert and Akın and sometimes the oher characters are on stage as huge mockups. During and at the end of the show, the story gives a message again. So, the children participating this activity turn back home both having a good time and learning something useful.

Figure-20. *Rafadan Tayfa* "Türkiye'dir Burası" Musical

https://www.youtube.com/watch?v=3kVCM4h6ujc

And the story does not end after TV episode, theme songs in the film and YouTube karaoke videos, shopping mall social interactivity organisations. Then, it goes on the stage as a musical, "Türkiye' dir Burası", which means "Here's Turkey". This musical is shown stage in every city of Turkey on different dates. Hence, another part of the story continued on the stage via the musical of which children enjoy the songs a lot.

Figure-21. *Rafadan Tayfa* Social Responsibility Projects

https://www.youtube.com/watch?v=LHcPGzJITsw

This story has also been a useful way to attract children into a healthy life style. Turkish Republic Ministry of Health made some social responsibility projects using *Rafadan Tayfa* story. The first one is "Sağlıklı Tayfa Rafadan Tayfa". Within "Sağlıklı Tayfa", which means "Healthy Crew", children are encouraged to do physical exercises, delivered some healthy food and drinks and acknowledged about a healthy way of life. Even many schools adapt *Rafadan Tayfa* songs and dances into their activities and demonstrations.

Figure-22. *Rafadan Tayfa* School Grapes Ads on TV


https://www.youtube.com/watch?v=4yn_5bDMYcA

Figure-23. *Rafadan Tayfa* School Grapes Introduction by a Fan on YouTube

https://www.youtube.com/watch?v=sRfAexmCggs

The other one is "Okul Üzümü", which means "School Grapes". *Rafadan Tayfa* promotes the grapes, which is a healthy snack for children during school hours. So, by the support of the The Turkish Republic Ministry of Health and Ministry of Food, Agriculture and Livestock since 2014-2015 school terms *Rafadan Tayfa School*

Grapes has being delivered at schools twice a week. It is aimed to give a healthy and balanced growing-up understanding to children having the ages between the grades nursery and 4th grade primary school students (http://tegm.meb.gov.tr/www/okul-uzumu/icerik/360).
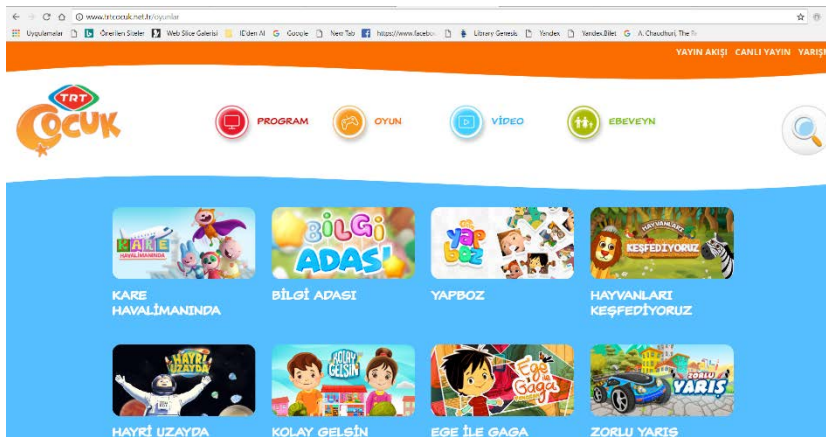
Figure-24. *Rafadan Tayfa* Official Website

http://www.rafadantayfa.com/
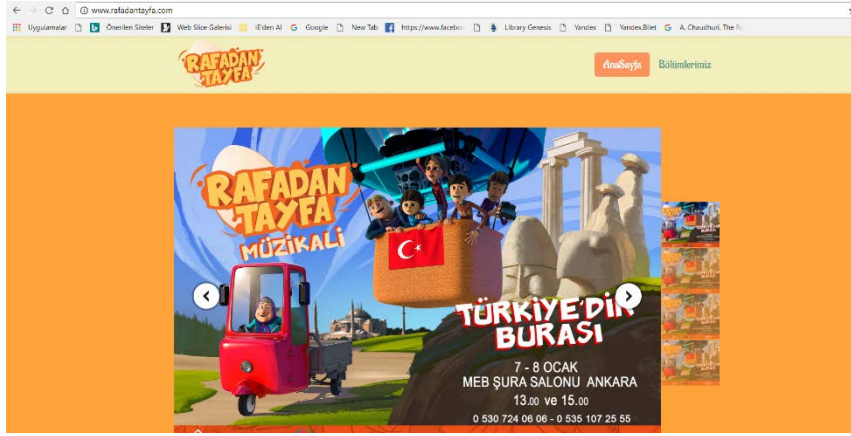
This is the official website homepage, which includes the announcements of organisations and some recorded episodes.

Figure-25. *Rafadan Tayfa* Official Website


http://www.trtcocuk.net.tr/oyunlar

The other website is TRT Çocuk' s official one including the programme, games, videos and even parents tabs. After the audience is directed to go on the website, they can watch the time schedule for the next episode, play some online games, watch the previous parts and parents can be acknowledged about children.

Figure-26. *Rafadan Tayfa* on Facebook

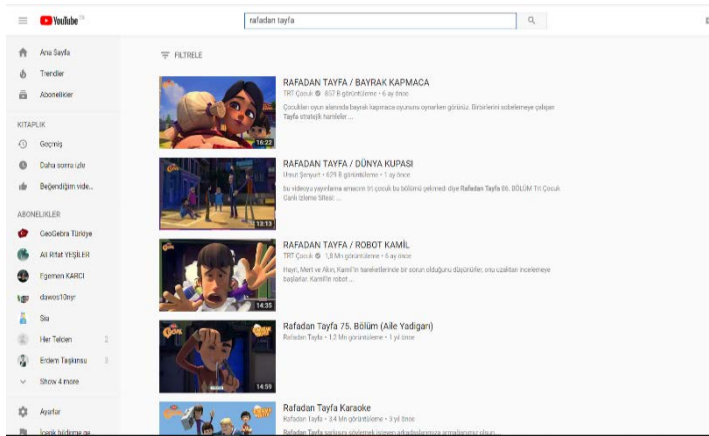https://www.facebook.com/rafadantayfa/
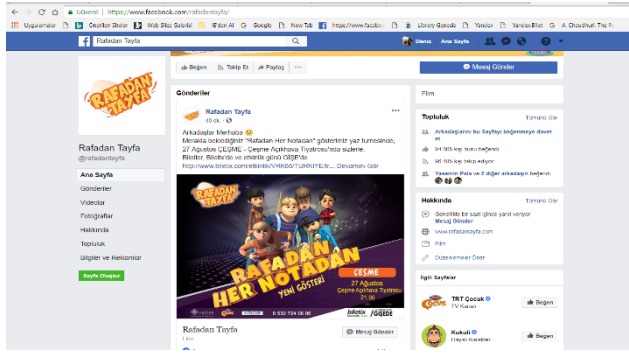
Figure-27. *Rafadan Tayfa* on Instagram
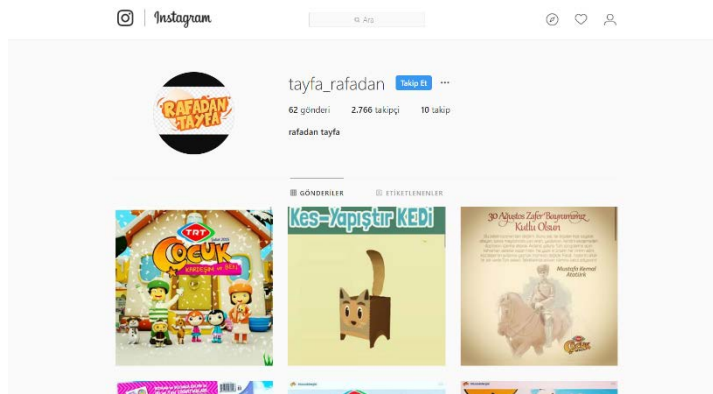
https://www.instagram.com/tayfa_rafadan/?hl=tr

Figure-28. *Rafadan Tayfa* on YouTube

https://www.youtube.com/results?search_query=rafadan+tayfa

Many fans of *Rafadan Tayfa* participates in the story by sharing photos or videos, making comments, and even giving tricks about the games on YouTube, Facebook, Instagram platforms. Besides, they can even play many games and watch videos on mobile applications.

Figure-29. *Rafadan Tayfa* Franchise

http://www.misketpasta.com/tr/pasta_ozellikler.aspx?catID=1&catSubID=4&productID=3108

Figure-30. *Rafadan Tayfa* Mask


https://www.youtube.com/watch?v=0bbCNZnr8hc

Figure-31. *Rafadan Tayfa* Coin-Box

https://kumbaramerkezi.com/urun/ofset-baskili-teneke-kumbara-tipali-cok-kullanimlik/

Children get mad about buying *Rafadan Tayfa* franchises such as cakes, masks, coinbanks, and many others. As it is seen in Figure-30 the little boy even introduces how those masks can be used.

Figure- 32. *Rafadan Tayfa* Books

https://urun.n11.com/okul-cagi-cocuk-kitaplari/rafadan-tayfa-5-kitaplik-set-trt-cocuk-P183060406
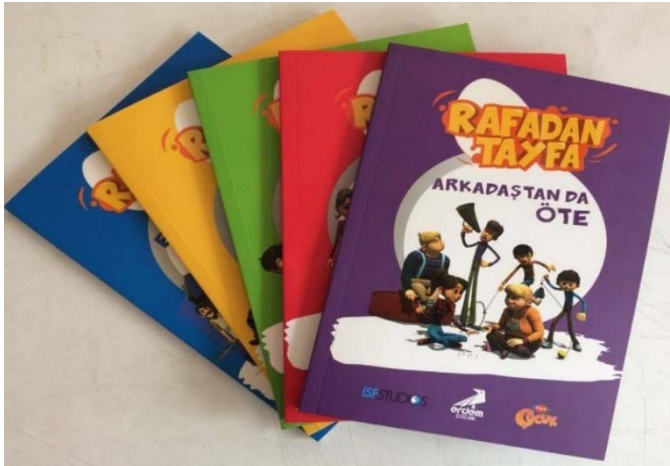
Figure- 33. TRT Çocuk Magazine *Rafadan Tayfa* Issue

https://cicicee.com/dergi/trt-cocuk-temmuz-2015/

Other than new media platforms, old media platforms including print is still being used by *Rafadan Tayfa*. Book series and magazines can be found both in bookstores and online shopping sites.

CONCLUSIONS

After having a look at successful Hollywood projects with big budgets, a Turkish production *Rafadan Tayfa* was analysed as a transmedia project. The transmedia process which has been followed by TRT Çocuk producers was put in forward in detail as a case study. The questions such as which platforms were selected, who their audience were, what principles of tarnsmedia storytelling were followed and whether they could achieve their aim were analysed.

Rafadan Tayfa addresses a large mass of audience consisting of many Turkish children and their parents. The story was shot firstly on TRT Çocuk, the Turkish Republic governmental TV channel, as an animation episode and directly after this an official website was created both under *www.trtcocuk.com* and *www.rafadantayfa.com* . While the episode on TV is about to finish it directs the audience to the website. On this website both children and parents can find activities to participate in such as playing video games, watching previous parts and gathering information about child care-education. On both website and official Facebook and Instagram *Rafadan Tayfa Musical* and other social organisations are announced, leading another part of the story to continue on another platform. Meanwhile, different parts of the stories on different characters go on magazines and book series, as well. The audience has been getting more and more channel to reach the story of which they are a fan. On social media they can make comments, share their experiences (so their own part of the story) and play online games. And when they go to real-time activities they have the chance to dance and sing their songs together with the mockup characters. There are some children as well who share videos like vloggers introducing the way how to buy and use *Rafadan Tayfa* franchises such as masks, money-boxes, etc.

While one aim is to promote more and more marketing tools leading to *Rafadan Tayfa* production it is also aimed to accomplish a social responsibility project. *Sağlıklı Tayfa* and *Okul Üzümü* campaigns are cooperated by both TRT Çocuk Production and the Ministry of Health and the Ministry of Food, Agriculture and Livestock. Physical exercises and healthy nutritions were introduced to kids in social interactivity organisations and schools with the participation of the children, parents and educators.

As a result, *Rafadan Tayfa* story is one of the most popular media brands which children and parents are mad about. It is also one of the primary transmedia storytelling examples in Turkey. It can be found competent in transmedia project to be counted in its infancy period in Turkey because it can persuade its audience (especially children) to get the message such as good behaviours, studying hard, the importance of friendship, healthy lifestyle, etc. It can also be accepted as successful as it has reached a larger mass of audience and consumer participating in the project. And technically, *Rafadan Tayfa* producers are seen to follow criteria like "cost", "accessibility", "functionality", "relevancy" and "enterteainment". All the platforms and activities are seen to be relevant to the overall storyworld, accessible for children easily and everywhere mostly free or with low costs and not giving big faults to function and children entertain participation in the story.

For next studies on transmedia, deriving from this study on children it can be researched how transmedia storytelling can be used in education by discourse analysis techniques or a survey, as well.

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