**YERLİ DİZİLERİN İÇERİK VE KONSEPTLERİNİN BELİRLENMESİNDE İZLEYİCİ ALGISININ SOSYAL MEDYA (YENİ MEDYA) ÜZERİNDEN ŞEKİLLENMESİ VE GERÇEKLİK ALGISI**

**THE FORMATION OF AUDIENCE PERCEPTION THROUGH SOCIAL MEDIA (NEW MEDIA) WITH DETERMINATION OF CONTENTS AND CONCEPTS OF LOCAL TV SHOWS**

**Sinem KASIMOĞLU\*, Mustafa Ufuk ÇELİK\*\***

**ÖZET:**

Toplumların karakteristlik özelliklerinin belirlenmesinde 4. kuvvet medyanın büyük rolü olduğu düşünülmektedir. Türk toplumunun da gelişmekte olan ülkeler kategorisinde yer aldığı gözönünde tutulduğunda, bu etkileşimin daha büyük olacağı varsayılabilir. Bireyin toplum oluşumunda örnek aldığı rol modellerin, en yakın çevre ve medyanın sunduğu kabule hazır kahramanlardan oluştuğu düşünüldüğünde, kimi genç izleyicinin gerçeklik algısının diziler üzerinden şekillendiği gözlenmektedir.

Dizilerin, sosyal medyada gerçekliğe ilişkin yansımalarını, dizi yayınlarının hemen ardından dizilerin resmi sitelerinde, sosyal medya hesaplarında vs. ve günlük hayatlarında objeler, takılar ve karakter yansımaları, giyim tarzları ve konuşma biçimleri ile reel hayata ne denli yansıttıklarını görülmektedir. Buradan hareketle, bireyin gerçeklik algılarının etkileşiminde büyük rol oynayan 4. kuvvet olan medya, sorumluluklarını gözardı etmemelidir. Dizi sektörünün karakter yaratmada, örnekler oluturmada, toplum gerçekliklerinin ve gerçek hayatın dışına çıkmadan, toplumunun geneliyle uyumlu, özdeş ve ideal yaşam biçimi ve karakterler oluşturması gerektiği düşünülmektedir.

Yerli dizilerin içerik ve konseptlerinin belirlenmesinde, izleyici algısının sosyal medya (yeni medya) üzerinden şekillenmesini konu alan bu araştırmada, Nitel Araştırma Yöntemleri’nden olan “Doküman İncelenmesi” metodu kullanılmıştır.Doküman türü olarak yerli dizilerin incelendiği araştırmada, analiz birimi saptanırken, dizilerdeki tema, karakter veya kişi, içerik ve kullanılan dil ve toplumsal okumalar üzerinden genel bir bakış açısı oluşturulmaya çalışılmıştır.

**Anahtar Sözcükler:** Yerli dizi, yeni medya, gerçeklik algısı,

**ABSTRACT:**

The 4th force media is believed to have a great role in determining the characteristics of societies. Considering that the Turkish society falls into the category of developing countries, it could be assumed that such interaction will be greater. Thinking that the role models the individual looks up to in formation of the society consist of the readily acceptable heroes offered by the closest environment and the media, it is observed that the perception of reality of some young audience is shaped through TV shows.

It is seen through objects, jewelry, character reflections, clothing styles and manner of speaking of the heroes on the official sites of TV shows, their social media accounts, etc. right after the TV shows are aired and the daily lives that how much the reality of the TV shows reflect on the real life. From this point of view, the 4th force that is the media, which plays a great role in interaction of the perceptions of reality of the individual, should not ignore its responsibilities. It is believed that the TV shows sector should create characters and produce role models that are identical and in harmony with and ideal for the overall society and within the boundaries of the realities of the society and the real life.

This research that studies the formation of the audience’s perception through the social media (the new media) when determining the contents and concepts of local TV shows uses the “Document Review” method from among Qualitative Research Methods. In the research, which examines local TV shows as a document, the analysis unit was determined while trying to form an overall viewpoint on the themes, characters or persons, contents, the languages used and social readings in TV shows.

**Key Words**: Local TV shows, social media, perception of reality,

**INTRODUCTION**

Television broadcasts started in Turkey during the TRT period. The first television broadcast started on January 30, 1968 in Ankara. The audience of the telecasts was rather limited. The telecasting that was in black and white until the year 18984 started to be offered in color after that year. TRT, which was the single channel for long years, started broadcasting from 2 channels in 1985, 18 years after starting broadcasting. In 1989, a new channel called TV3 started broadcasting. In the same year, cablecasting began in Turkey. Audience of the cablecasts, who watched monophonic TV broadcasts first through a single channel and then through two and three channels for years, had the opportunity to watch 20-30 foreign TV channels at the same time. An important turning point in the Turkish electronic broadcasting started in 1990. People started watching foreign broadcasts through satellite dishes. Magic Box, a company that started satellite broadcasting in June of 1990, eliminated the broadcasting monopoly of TRT by offering Turkish televisions broadcasts. After that, channels such as Tele-On, Show TV, Kanal 6, HBB TV, Flash TV and TGRT joined the broadcasting sector starting from 1992(Aziz, 2013).

From those years on, it is observed that the number of broadcasts and contents increased through numerous law amendments and categorizations so that particularly radio and television broadcasts could be included in the legal process. Today in Turkey, there is a combined or dual broadcasting system that co-maintains public service broadcasting and commercial broadcasting as a system of radio and television broadcasting. Local TV shows, which started at the time when TRT was the monopoly, mushroomed when private channels became popular. The local TV shows aired by certain TV channels, which represent about 80% of 15 national channels, resulted in an increase in the number of such productions. Those TV shows that became popular among others continued for a long time. Love, violence and mafia relations were among the themes that were found in abundance so that the TV shows attracted attention (Aziz, 2013).

----------------------------------

\*Assoc. Prof. Dr., Near East University, e-mail: [sinem.kasimoglu@neu.edu.tr](mailto:sinem.kasimoglu@neu.edu.tr)

\*\* Assoc. Prof. Dr., Near East University, e-mail: [mustafaufuk.celik@neu.edu.tr](mailto:mustafaufuk.celik@neu.edu.tr)

**RELATIONSHIP BETWEEN LOCAL TV SHOWS AND THE SOCIETY**

Cultural lives of societies are not uniform in terms of characteristics. Every large society may incorporate different religions, languages, races, ethnicities, educational levels, genders, income levels, lifestyles, elements of primary importance, wishes and habits. Considering that mass media advances dramatically based on technological improvements, it could be said that, with its fast rise, the media affects societies in different ways, result in changing of societies and completely surround individuals (Hobbs, 1998).

Keeping the ratings high seems to be inevitable in order that the local TV shows sector in Turkey is not affected by the fierce competition between the television channels and ensures its sustainability. For this reason, it is true that the entire purpose is the rating that is elaborately calculated from the scenario to editing, selection of characters to clothes, setting to selection of colors and images. It is challenging that such productions, which channel the whole motivation into almost only the ratings, do not pay relative regard to other concerns.

Increasing the ratings requires serving the imaginary world of each individual that makes up the society. TV shows reinforcing the lives that individuals desire to have in the future and manipulating their perception of reality is considered to be another issue that requires TV shows to self-criticize. Screenwriters that serve the imaginary worlds and dreams of individuals influence audiences of different demographical backgrounds through references to their cultural characteristics.

The effort to internalize and impose exaggerated life styles that mostly do not agree with the real life in an attempt to increase particularly the ratings of the local TV shows (the effect of sponsorship connections) can be linked with economic concerns. Attempts to target and have the audience like and adopt the luxurious and ostentatious lives led in TV shows, encourage the impulse to buy are associated with the revenues from TV show materials and sponsors, advertisement agreements and rating concerns.

While the television viewers or the audience try to experience and make sense of the contradiction between their real lives and the imaginary world suggested by the TV shows, they experience distortions in their perception of reality accompanied by the conflicts between the two separate worlds. Addressing this issue in his column, Journalist KursatBasar says: “*All girls walk around in clothes that come straight out of fashion magazines. All boys have beards like that of Hacivat and follow the latest fashion. Even though majority of the girls feel like a princess, it is as if they will get into a fight any time with the first person they see. They fly off the handle when you tell them a single world they do not like. They lose that daintiness and become Chucky. Purses, shoes, clothes, telephones, cars are all the most luxurious ones… They get off the yacht and get on an SUV, get off it and get on a Ferrari. Even in the TV shows that are set in the South East, not a single soul is poor! Everyone has lots of aids at their command. Does anyone think what is happening there right now? Or are Mardin and Urfa not the ones we have seen but their versions recreated in cartoons? The actors that play the businessmen have a single job, which is to sign a couple of documents for their secretaries in miniskirtsin their cool skyscraper offices… If I had known that there was such a business world, I would not have become a writer. I mean it.”*

**THE EFFECT OF NARRATIVE STRUCTURES IN TV SHOWS ON INDIVIDUALS**

Studies show that children are not able to see a difference between the real world and the fictional media world until they are 12 years old (Hawkins, 1977; Livingstone, 2006; Potter, 2005). One could not expect the huge difference between the future dreams of particularly that age group and the realities experienced to have positive reflections. Young individuals making sense of the TV shows they watch, their future life conditions and the characters over themselves could be construed as the beginning of disappointments in the real world. The lives of TV show heroes filled with enviable, beautiful and handsome figures and wealth lead the individual to shape his or her future perceptions in the same parallel. The people who identify themselves with the TV show heroes that have nearly impeccable physical features but unable identify with their own physical appearances may pose yet another issue.

In this context, the evidence of particularly looking like TV show characters and the orientation toward the perfect come to the fore as an issue pointed out by experts. Indicating that the age of undergoing plastic surgery has recently lowered down to 15, experts say that this is caused by television shows and the pop star culture (<http://www.dunya.com/saglik/estetik-ameliyat-yasi-15e-dustu-255944h.htm>). Prof. Dr. NecmettinKutlu, Aesthetic, Plastic and Reconstructive Surgeon, comments on the issue: “*There are increasing number of TV shows, pop star, song star or similar contests on every channel. One of them even appealed to the smaller age group. The makeup, clothes, jewelry, enactments and, most importantly, the dreams evoked in such programs are important. Also, the colorful adolescent magazines and photography techniques have an influence. However, considering our fair share in this as the plastic surgeons, our new techniques have rendered the surgery more convenient, shorter and more reliable. The early problem-free results and their coverage in the press have also made a significant contribution in the rising demands*”. Pointing out that the primary objectives of esthetic operations are malformations, deformities, taking into account the level of physical maturity and to what extent the parents support the operation, Kutlu says that young girls look like each other after they go through the aesthetic operations (<http://www.dunya.com/saglik/estetik-ameliyat-yasi-15e-dustu-255944h.htm>).

It could be said that another important effect of the narrative structure in TV shows on individuals is that they increase the unnecessary and/or unneeded consumption. Another factor that contributes in the increasing consumption is that the clothes, jewelries, accessories of TV show characters and the phones and devices they use agree with the role model. The individuals that are unable to reach the world of the dominant characters of TV shows still attempt to identify with the personal effects, clothes and accessories, etc. of the TV show characters. The jewelry of the main character of a seasonal series that aired in the last years significantly raised the sales of necklaces, rings and accessories not only in Turkey but also some other countries where the TV show was watched. The press gave coverage to this topic as follows:

***“Hurremring is selling like hot cakes”*** *Use of large, natural stone rings in the TV show “MuhtesemYuzyil”, inspired from the lives of Suleiman the Magnificent and Roxelana has reportedly led to a return to rings that bear Ottoman motives* (http://www.haberortak.com/Haber/Ekonomi/11022011/Hurrem-yuzugu-yok-satiyor.html).

***“Roxelanaring imitations sold 2 million”****Jeweler Boybeyi has come to the fore thanks to the TV show MuhtesemYuzyil. The ‘Hurrem’ ring designed by Mete Boybeyi, the fourth generation representative of Boybeyi Family has attracted so much attention that 2 million imitations have been sold. One of their customer in Monaco has reportedly had a seating group manufactured matching with the ring designed by Boybeyi. Mete Boybeyi says that they have customers that purchase 1.5 million dollars’ worth of jewelry in Turkey, which corresponds to the price of a mansion”* (<http://www.gazetevatan.com/elif-ergu-440380-yazar-yazisi-yali-dairesi-fiyatina-mucevher-alan-var--hurrem-yuzugunun-taklitleri-2-milyon-tane-satti/>).

It is seen that the press, which notices the effect of TV shows on the consumption habits of the society, gives coverage to this issue from time to time. The press, which reported in the same news the effect of different TV shows on the consumption habits, told about the reflection of the series sector on the economy as follows.

**MuhtesemYuzyil**:“*MuhtesemYuzyil crowns: Hurrem ring is not the single product put on the market with MuhtesemYuzyil being aired. Today, the crowns worn by the female characters in MuhteselYuzyil are available at many online shopping websites”.*

**Fatmagul’unSucu Ne?:*“****Fatmagul slippers: The likes of the slippers that Fatmagul wears in the TV show are sold at 5 liras. Fatmagul boots are also sold at 35 liras”.*

**Ask-iMemnu: “***Bihter: Another legendary character played by BerenSaat was Bihter from Ask-iMemnu. The belongings of Bihter in the series attracted great interest. Bihter Necklace: The imitations of the Bihter Necklace, which is sold at high prices in jeweler’s shops could be sold at 3-5 liras in the bazaar. Bihter armchair: Ask-iMemnu also affected the designs in the furniture sector”.*

**Gonulcelen: “***Hasretring: The ring of Hasret character played by Tuba Buyukustun in the TV show Gonulcelen are also among those that attract the interest. This ring is sold at 2.5 liras”.*

**KurtlarVadisi:***“PolatAlemdar: PolatAlemdar, the legendary character of KurtlarVadisi, led to the production of products that inspired the men’s fashion at a time. The shoes, wristwatch and scarf of PolatAlemdar character played by NecatiSasmaz in “KurtlarVadisi” are still on demand by citizens”.*(http://www.soganhaber.com/habergaleri/unluler-giydi-kapis-kapis-satti)

**THE EFFECTS OF INDIVIDUALS’ AND SOCIETY’S HABITS ON THE FORMATION OF TV SHOWS AND CREATION OF CHARACTERS THROUGH THE SOCIAL MEDIA**

According to Altunay, the new media provides an interactive communication media to its users compared to the traditional media. In fact, this brings the source and the receiver to the same position during the communication process. The lacking communication process that we are used to in the traditional media acquires a new ground and functionality with the increasing feedbacks in the new media. The communication process in the traditional media almost leads to the ending of the process from the moment the messages are delivered to the audience. In other words, it is thought that the process of conveying the feelings, ideas, wishes and demands of the audience to the source almost does not exist. Nevertheless, the new media habits and the increasing new processes have enriched such insufficient cycle in terms of information and the messages of the source and the audience have sometimes been reciprocal and simultaneous.

Each receiver has also the means to become a potential source. Unlike the one-way communication processes of the traditional media, the interactive communication opportunity of the new media allows each user to have equal rights on the medium and also allows them to have the same rights when coding their messages by using the medium (Dagtas, 2007:119)

As suggested by Dagtas, one of the most significant differences between the understanding of the traditional media and that of the new media is that the ideas or views of the individual in each audience are equal to and have the same weight with that of the other individuals. From this point of view, the comments and critiques of the people seen in the traditional media such as critics, commentators, journalists, columnists and reporters, etc. were limited whereas the weight of them seemed to be disproportionately more powerful.

Nevertheless, with the new media understanding, each social media user that has access to the source can be viewed also as a critic, columnists, etc. The opinions of each individual on the social media and the manners of expression being shaped on a common ground can closely influence the source, and they can be revised in line with the opinions of the audience. The information relationship between the traditional media and the new media is evaluated by Altunay as follows: “When stressing out the interactivity on the internet, it is pointed out that internet users are not passive and merely receiving users but active when compared to the audience of the traditional media. Altunay also refers to the four different definitions of interactivity by Massey and Levy, which are: 1) The user being able to access different and complex choices, 2) The new media being able to respond to its user, 3) Allows for interpersonal communication, 4) The user being able to actively add information on top of the existing information. (Cited,Deuze, 2003:213-214)

The relation of four definitions determined by Massey and Levy regarding the new media understanding with the TV shows in Turkey can be analyzed as follows: Whereas, in the traditional media, the credibility of the message in the eye of the public or its perception can be measured with circulation and rating, which are from among traditional media tools, hashtags, trend topics, and the number of viewing on video channels (YouTube), the number of comments on social media sites (Facebook, Twitter, Instagram, etc.) have become important in the new media understanding; moreover, such importance had reflections on the general progress of TV shows, determination of the characters, increasing the weight of roles, removing the characters from or adding new characters to the cast. Such general structure destroyed the passivity of the audience and directed them towards becoming active; the endings of the characters in TV show scenarios of the evolution of the story can be directed in this way.

**METHOD**

Official social media accounts of TV shows, the fan pages opened by the TV show fans under the name of the TV shows, the personal accounts of TV show stars, the accounts opened by the audience for TV show stars, Instagram accounts and social networks such as Facebook and Twitter were examined for this research, which studies the formation of audience perception through social media with determination of contents and concepts ofTV shows and the perception of reality. “Document Review” method from among Qualitative Research Methods was used. In the research, which examines local TV shows as a document, the analysis unit was determined while trying to form an overall viewpoint on the themes, characters or persons, contents, the languages used and social readings in TV shows.

**FINDINGS AND CONCLUSION**

In this research, where official social media accounts of TV shows, the fan pages opened by the TV show fans under the name of the TV shows, the personal accounts of TV show stars, the accounts opened by the audience for TV show stars, Instagram accounts and social networks such as Facebook and Twitter were examined; we tried to come to conclusions and make determinations over the themes, characters or persons, contents, the languages used and social readings in TV shows.

In this research, which studies the formation of audience perception through social media (the new media) with determination of contents and concepts of localTV shows and the perception of reality, the traditional one-sided functioning towards demand could be said to evolve into a system where the supply is shaped by demand through the new media understanding. This evolution takes place through not only main characters, supporting characters, narrative and music but also the economic values that will also constitute the main material of productions. The sponsors and products that will bring in material sources to productions are observed to be placed suitably and attractively into the productions in order to popularize such sponsors and products, increase sales and bring in revenue.

The determinations of the economic inputs that allow the TV show sector to exist (the products of all the sponsors that feature in a TV show) are again observed in the reflections found in all the social networks through the new media understanding. The manners of behavior of the social media can be considered as one of the indispensable elements for the TV show producers that shape the orientations and supply.

In terms of shaping the productions, determining the characters and creating the narratives, it could be said that the emotional rises and falls of social media users and the negative reflections of the determinants of the life in a TV show and the real life on the perception of reality cause an increase in the ratings at times.

Producers taking into account the individuals’ desire to identify with the characters when particularly creating the characters could be viewed as an element that people on the social media cannot give up when expressing themselves.

The local TV shows that were about feudal systems, plantation owners and the mafia during the period from the 1990s until the early 2000 have been replaced with the productions that tell about the giant plazas, great economic powers and the inevitable rise of capitalism and that suggest power and wealth can only be found there from those years forward. The themes of such productions can be said to emanate from the rich girl-poor boy or poor boy-rich girl stories that were narrated over and over in Yesilcam (the Old Turkish Cinema) in the past years. In the recent TV shows, the level of overlapping of real life with the reality of the TV shows has gradually decreased. Such alienation and drifting apart from the reality result in production of almost fairytale TV shows.

The companies that possess the great economic powers, the lives of holding owners and bosses that are incompatible with the perception of reality and far-fetched (top model cars with private drivers, clothes that are equally good as those in fashion shoots, luxurious parties thrown, the flamboyant presents purchased) can be found extremely real by some audience. It is clear that the individuals that lead a real life in the same work environments do not overlap with those characters in the TV shows. As a result, the real people that imitate the lives of the TV show characters inevitably experience unhappiness and disappointment.

It is seen that people staring as partners in TV shows are expected by their fans to lead parallel private lives that are suited to TV shows. Recently, it is commonly seen that the partners in TV shows are forced to be together also in their real private lives, which is also discussed on the social media as an agenda. The fans not being able to accept it when their favorite characters starring as partners in a TV show start another TV show with different partners when the former one is over can be considered as one of the most significant indications that individuals are not able to differentiate between the real life and the life in TV shows.

The formation of audience perception through social media (the new media) with determination of contents and concepts of localTV shows and the perception of reality can be considered as a paradigm that continuously feeds one another. It is one of the important discussion of today that the public broadcasting advocates, “The public can demand lots of things, but the willpower instills whatever it wants into the society and the society embraces it” whereas the private broadcasting advocates, on the contrary, giving the society what it wants and doing whatever the society wants.

From this point of view, it could be suggested that the audience tends to identify their selves that they experience through the TV show heroes with a life that they are unable to live and is not likely to become true due to economic reasons. Such wishes and attitudes are an important factor for the TV show producers when creating their stories, characters, i.e. the screenplay through the social media. The momentary values in rating measurements can be viewed as an important indicator to increase the viewing rates of TV shows. Social media experts provide consultancy services to TV shows while producing plans that are based on high ratings without taking into account the perception of reality in reference to the virtual or imaginary world created by individuals.

*“The TV show and Cinema sector continues using the Social Media along with all its novelties just like all the other brands. The comments of followers and fans on anything from TV show stars to shooting quality have an influence on so many things from producing better projects to making changes in the theme of a TV show. In fact, even most productions that are planned to end tend to extend the plotline for a couple of episodes merely due to the reactions that may be received on the Social Media. All of us must have seen the hashtag that appears on the bottom right-hand corner during airtime of any TV show. These hashtags that are about the airing episode are intended for fans of the TV show and the stars to express themselves”.* (<http://m.medyafaresi.com/kose-yazisi/dizi-filmler-sosyal-medyayi-nasil-kullaniyor/789972>)

The viewing and thus the commercial concerns of TV shows can never be ignored. Nevertheless, each TV show acting with the awareness that there is an audience that is and will be influenced by it can be thought as a social responsibility in terms of self-control. It should be kept in mind that a large audience includes adolescents and youngsters; and it should be taken into account that such groups are influenced by the behaviors, opinions and world views of the TV show characters that are presented in a very realistic manner at times. It should be taken into consideration that young individuals who try to become the real-life extensions of the role models being bullies, carrying guns, being brave like a hero that we come across frequently (sometimes as cute thieves, goodhearted murderers, handsome shams, etc.) may experience problems in the perception of reality. If we were to give a couple of examples from among tens of it:

# *“He ‘wanted to be like the magician’ in the TV show and lost his mind. Ferhat, who wanted to be like the magician in the TV show, lost his mind. Having recovered after a 1-week treatment, Ferhat talked and recognized his mother and father. However, he passed out again when he saw the TV. (*[*http://www.haber7.com/guncel/haber/408557-dizideki-sihirbaza-ozendi-aklini-yitirdi*](http://www.haber7.com/guncel/haber/408557-dizideki-sihirbaza-ozendi-aklini-yitirdi)*)*

*“She imitated a TV show character and drank syrup thinking it were potion” (*[*http://t24.com.tr/haber/dizi-kahramanina-ozendi-surubu-iksir-diye-icti,41127*](http://t24.com.tr/haber/dizi-kahramanina-ozendi-surubu-iksir-diye-icti,41127)*)*

## *“9-year-old OnurOztepe imitated the hanging scene in KurtlarVadisi and died”.(*[*http://www.internethaber.com/kurtlar-vadisine-ozendi-kendini-asti-258393h.htm*](http://www.internethaber.com/kurtlar-vadisine-ozendi-kendini-asti-258393h.htm)*)*

## *“They aped KurtlarVadisi and tortured him for eight days”(http://www.hurriyet.com.tr/kurtlar-vadisi-ne-ozenip-sekiz-gun-iskence-yaptilar-38735249)*

The increasing interaction between TV shows and the society and TV shows listening to the opinions of the audience can be considered as a positive indicator. However, TV shows should perceive their responsibilities towards the society -in terms of social responsibility, liability towards the audience, moral values, spiritual beliefs, gender roles, minority rights, ethnic discrimination- as not their secondary but fundamental duties.

**REFERENCES**

Altunay, Alper (2011),”Hareketli Görüntünün Tarihi”, Anadolu Üniversitesi Açıköğretim Fakültesi Yayını No: 1398, s.151

Aziz, Aysel. (2013), “Televizyon ve Radyo Yayıncılığı – Giriş” Hiperlink Yayınları: 58, s.204-209

Başar, Kürşat. (2016). “Ben Böyle Bir İş Dünyası Olduğunu Bilseydim Yazar Filan Olmazdım Açık Söylüyorum”. <http://www.elele.com.tr/blog/kursat-basar/havuzlu-villa-hacivat-deniz-taragi-ve-sizofreni>

Dağtaş, E. “Yurttaşlık Haklarının İnşası Ekseninde Eskişehir Yerel Basınından Online Bir Örnek: Midas Gazetesi. Yeni Medya Çalışmaları (Der) Mutlu Binark. Ankara: Dipnot Yayınevi

Genç, Z.S ve Güner, F. (2014). Medyadaki “Gerçeklik” Sorunu ve Ortaokul Öğrencileri (Öğretmen Görüşlerine Göre Durum Tespiti). Uşak Üniversitesi Sosyal Bilimler Dergisi,2014,7/4

Hawkins, R. P. (1977). TheDimensionalStructure of Children’sPerceptions of TelevisionReality.CommunicationResearch, 7, 193- 226.

Hobbs, R (1998). The Seven Great DebatesInThe Media LiteracyMovement. Journal of Communication, 48 (1), 16-32

Livingstone, S. (2006). Media Literacyandthe Challenge of New Information andCommunication Technologies. TheCommunicationReview, 7 (1), 2004, 3- 14.

Potter, J. (2005). Media Literacy. CA: Sage Publications Ltd.

<http://www.dunya.com/saglik/estetik-ameliyat-yasi-15e-dustu-255944h.htm>

(<http://www.haberortak.com/Haber/Ekonomi/11022011/Hurrem-yuzugu-yok-satiyor.html>)

(<http://www.gazetevatan.com/elif-ergu-440380-yazar-yazisi-yali-dairesi-fiyatina-mucevher-alan-var--hurrem-yuzugunun-taklitleri-2-milyon-tane-satti/>)

http://m.medyafaresi.com/kose-yazisi/dizi-filmler-sosyal-medyayi-nasil-kullaniyor/789972

(<http://www.soganhaber.com/habergaleri/unluler-giydi-kapis-kapis-satti>)

(<http://www.haber7.com/guncel/haber/408557-dizideki-sihirbaza-ozendi-aklini-yitirdi>)

(http://www.hurriyet.com.tr/kurtlar-vadisi-ne-ozenip-sekiz-gun-iskence-yaptilar-38735249)