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Öncelikle araştırmamın odak noktasında bulunan Medyascope.tv ekibine;
başta Ruşen Çakır olmak üzere, Servet Dilber, Mete Sohtaoğlu, Tamer Durak, Semih Sakallı, Gökçe Çiçek Kösedağı, Fırat Fıstık, Oral Orpak ve Merve Özçelik'e deneyimlerini ve fikirlerini benimle özenle paylaştıkları için teşekkürlerimi sunuyorum.

Bu zorlu süreç boyunca beni hep motive ettiği ve bilgisini paylaştığı için danışmanım ve sevgili hocam Hazan Haydari'ye ve uzattığı Zeytin Dalı ile yolumun güzeliklerle kesişmesine vesile olan Müge İplikçi'ye de teşekkürü bir borç bilirim.

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ABBREVETIONS

AKP: Justice and Development Party

ANAP: Homeland Party

ANF: Fırat News Agency

AVM: Mall

BİA: Independent Communication Network

CHP: Republican People's Party

DP: Democrat Party

FETO: Fetullah Gülen Terror Organization

GL: Gay Lesbian

HD: High Definition

HDP: Peoples' Democratic Party

IPI: International Press Institute

ISIS: Islamic State of Iraq and the Levant

JITEM: Gendarmerie Intelligence and Anti-Terror Unit

KCK: Kurdistan Communities Union

LGBTI: Lesbian Gay Bisexual Transgender Intersex

MHP: Nationalist Movement Party

PDY: Parallel State Settlement

PKK: Kurdistan Workers' Party

SDIF: Saving Deposit Insurance Fund

TV: Television

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ABSTRACT

The pressures of government and the commercial concerns are obstacles to ideal practices of journalism in the mainstream media. When journalism turns into a struggle area in Turkey, digital media enable more democratic platform to the practices. In this research, the effect of digitalization on conventional journalism had been discussed and whether digital journalism creates an ideal platform for journalism had been researched. In this aspect video-based journalism Medyascope.tv had been studied to find an answer to the research question. Media ethnography was applied in the research to reveal the organic links of the news community. The employee dynamics, approach to news production, broadcasting policy and organizational structure of the team had been analyzed and associated with digitalization. While hierarchical structure, high-budget broadcasts, censorship and commercial concerns of mainstream media pose an obstacle to the practices of ideal journalism, accessibility, cheapness, practicality, interactivity and social media based nature of digital media have provided a better platform to journalism practice. Therefore, Medyascope.tv by using new media practices like blogging, citizen journalism and social media aims to create their ideal journalism practice in digital area.

Key words: Digital journalism, conventional journalism, mainstream media, alternative media news production, media ethnography

ÖZET

İktidar baskısı ve ticari kaygılar ana akım medyada gazeteciliğin ideal bir şekilde yapılmasına engel teşkil etmektedir. Gazeteciliğin günümüz Türkiye'sinde bir mücadele alanına dönüşmesiyle birlikte dijitalleşme sunduğu demokratik düzenle gazetecilik pratikleri için bir kaçış noktası olmuştur. Bu çalışmada, dijitalleşmenin konvansiyonel gazetecilik üzerindeki etkisi tartışılmış, dijital medyanın gazeteciliğin ideal bir pratiği için alan oluşturup oluşturmadığı incelenmiştir. Araştırma sorusuna bir video gazeteciliği örneği olan Medyascope.tv üzerinden yanıt aranmaya çalışılmıştır. Araştırmada medya etnografisi kullanılmış, bu sayede oluşumun organik bağları ortaya çıkarılmaya çalışılmıştır. Medyascope.tv'nin ekip dinamiği, habercilik anlayışı, yayın politikası ve organizasyonel yapısı incelenmiş tüm bu başlıklar dijitalleşme ile ilişkilendirilerek okuyucuya sunulmuştur. Ana akım medyanın hiyerarşik yapısı, yüksek maliyetli yayın anlayışı, sansür baskısı ve ticari kaygıları gazeteciliğin önünde bir engel oluştururken dijitalin erişim kolaylığı, ucuzluğu, pratikliği, etkileşimselliğe izin veren ve sosyal medyadan beslenen yapısı gazeteciliğin ideal bir pratiği için uygun bir alan sağlamıştır. Medyascope.tv de dijitalleşmeyle birlikte ortaya çıkan blogging, yurttaş gazeteciliği, sosyal medya ve video haberciliği gibi gazetecilik pratiklerini kendi potasında eriterek bir gazetecilik pratiği ortaya çıkarmayı hedeflemektedir.

INTRODUCTION

Newspapers that have been developing since the middle of 19th century, together with radios after World War I and televisions after World War II are forming the media we call mainstream or conventional today. These three media bring a professional segment of the communication system (Tokgöz, 1981: 4). Journalism, which have been emerged as a profession by radio and television, has gained a different face with digitalization. This study will discuss the relation of digitalization and journalism. Through the example of Medyascope.tv, a video journalism practice, the question whether digital platforms have created a space for practicing journalism in accordance with the principles of journalism will try to be answered.

Journalism is a profession that undertakes the task of receiving and transmitting news, expressing an idea with permanent, contractual or copyright working condition (Turkish Journalists' Declaration of Rights and Responsibilities). Journalism has worldwide principles. Tokgöz stated these principles as timeliness, closeness, importance, conclusion and interest (1982: 63). Firstly, news should be presented to the public on a timely basis. The principle of closeness deals with the follow-up of issues that people are familiar with. Conclusion principle examines why the news is essential. Importance principle provides an understanding of writing about people known by public generally. Interest principle is related to the topic and news writing process which causes news to be readable. Although all these principles are stated as principles of conventional journalism, digitization has changed the face of conventional media and has created new dynamics within journalistic practices (Karlsson, 2011: 279).

Another issue that reveals the principles of journalism is the principles of news writing. News is the latest and most interesting information about the events and people or things that have happened (Dursun, 2005: 68). According to conventional journalism, news should be simple, clear, accurate and precise (Tokgöz, 1981: 89). The journalist should stay away from fancy and unnecessary expressions, using simple wording. The principle of clarity requires that the news is kept away from contradictory and complex expressions. News shouldn’t be hypothetical and won’t lead to speculation. Unreliable news isn’t newsworthy. Finally, journalist shouldn’t write 'make-up' news, but convey the 'true' news to the reader without diverting the agenda.

Conventional journalism emerging in the direction of all these principles puts a systematic way to understand professional journalism. According to this system, journalist should convey the information contained in the news as objective, balanced and impartial as possible. If a journalist positions himself distant to the news, he seems that much professional. The conventional principles used in writing news, such as timeliness, closeness, importance, conclusion and interest provide a starting point for practice of conventional journalism. The approach based on these principles are called "liberal approach" (Dursun, 2005: 69). According to liberal approach, there is a reality that news represents. Journalist reveals this reality when writing news. News will catch reality and make it out of the unknown. This approach doesn't question the concept of reality. He accepts the concept of reality as it is.

Contrary to the liberal approach that converge in the opinion that the reality in the news exists unquestionably and journalist getting professional by taking news in an impartial manner, critical approach is viewed with a skeptical view that it reflects the news as truth. In this approach stereotyped journalistic judgments are questioned. Journalist's impartiality is at the beginning of these stereotypes. Media are products of a capitalist society. For this reason, the journalist cannot have an impartial and independent news writing process. One of the most important dimensions of criticism is the re-production of existing journalistic principles and the evaluation of the news together with the social role of the media and the media owners (Dursun, 2005: 69).

Kularb examines the influential factors in the formation of news with five articles under the name of 'hierarchy of effect on journalism'(2013: 63). On the individual level, there is journalist's own experience, their history, education and experiences. The second level is the routine level of journalism, created by ongoing, structured norms and procedures of the profession. At the organizational level, which is the third level, the media policy and rules of the media institution are seen. The command chain, censorship and self-censorship that exist within the organization is one of the key factors affecting news writing. In the fifth level, influences are in the forefront. The relationship between the government, commercial market and other media organizations is examined. Finally, the ideological level discusses whether the news organization sustains ideological goals or not.

The ruling powers use mass media to spread their culture, their ethical values and strengthen their position to the broad masses they want to control (Ersan & Çoban, 2014: 11). For this reason, many media theories deal with the notion of power. Media organs with the highest voice are those who are in harmony with the dominant ideology (Çoban, 2014). The presence

of media bosses in relation to ruling power expresses a corrupted media system of journalism, which we call mainstream. This media system supports the rhetoric of the government which imposes its cultural values on masses. Throughout the research, the media regime, called mainstream, will be used to describe degenerated journalism as a consequence of relations based on interest between state power and the national media. This media system doesn't recognize victim or dissident part of the society to mold public opinion of political power. That is why this kind of corrupted journalism cannot fulfill even the most fundamental principles of the profession. Almost all the five media groups that have the largest share in the media market in Turkey have also large investments in energy, mining, finance and construction sectors (Sözeri, 2014: 76). In addition to commercial partnerships between media owners and government, censorship, deterrent fines for channels, journalists arrested under the Anti-Terror Law and the Turkish Penal Code, and closed newspapers cause Turkey to be called a country that doesn't have freedom of the press (Freedom House Report, 2016). Turkey ranked 151st in the "World Press Freedom" among 180 countries (Half of the world's arrested journalists are in Turkey, 2017). As of May 2, 2017, 156 journalists were detained and sentenced according to the Contemporary Journalists' Association (Journalists in Jails, 2017) The year 2016 was the most journalist arrested year in Turkey's history (Önderoğlu, 2017).

All these facts have caused the journalism to become a field of struggle in Turkey. Journalism, in accordance with its principles, isn't a profession but a mission in Turkey (Sözeri, 2014: 70). At this point, a critical view of journalism against liberal journalism is discussed how journalism can be practiced more democratically. It aims at practicing journalism in a more democratic and pluralistic environment by re-questioning some principles that have lost validity or are problematic. Concerns about addressing the majority of society by newspapers, radio and television have been questioned again with critical approach, and community representations, such as minorities, victims, otherized parts of the society, who cannot raise their voice in national channels, have tried to be written as a news matter. Because journalism isn't a practice that isn't apart from the values of majority, it uses the words of the dominant and stereotyped style of news writing. On the contrary, the critical approach to journalism avoids stereotyped and provocative expressions that support the gaps between people in society.

Peace journalism, which doesn't provoke violence and it supports rights-oriented journalism. It focuses on results, not the process questioning the conventional news sources, the style of

news writing and the editorial values. By reinterpreting the principle of impartiality, it suggests that journalist shouldn't be impartial, but they should take the side of a victim and recognize them in the news. When violence has not started yet, it makes broadcasts that prevent violence (Arsan et al. 2016: 130).

Community media is a journalism practice made by community for the community, considering the interests of the community it deals with. Minorities, who cannot find place themselves in the mainstream media, can create their own public through community media.

On the other hand, alternative media is a very broad concept. Many media theorists define alternative media by introducing different definitions to the literature. According to John Downing, alternative media is a type of media that has a totally dissident structure and criticizes oppressive attitude of the society and the government (2001). Clemencia Rodriguez defines alternative media as 'citizen media' and explains it as interactive media in which ordinary citizens participate in news production (2001). According to Bailey, alternative media should serve community, function as an alternative to the mainstream, protect its connection with civil society, and grow by creating itself in a different way as a rhizome (2008). Fuchs and Sandoval argue that alternative media should produce critical content against dominant values (2010). For them, criticism is a tool for revealing the oppressive character of modern society, so that critical content can provide a progressive function, enabling the postponed possibilities to come to light (147). On the other hand, according to Fuchs and Sandoval, alternative media should find itself a place in the capitalist system, otherwise it will disappear without gaining public visibility. At the same time, Fuchs has made a connection between the internet and society, saying that the capitalist internet isn't the end of history, and underlines the need for alternative media for an ideal and democratic digital world (2014: 353).

These journalistic practices, which have emerged from critical approach to journalism, have spread with digitalization and realized more easily. High-speed, practical and cheap internet and interactive Web 2.0 developments enabled the media to get rid of the monopoly of newspapers, radio and television. On the other hand, thanks to the relation between technology and journalism, new journalistic practices appeared. Blogging, social media journalism and video-based journalism are some of digital journalism practices. Each social media has have led journalism carried out in a unique way with its own features. As a result, some journalism practices which are peculiar to each social media have emerged. For instance, 140journos using Twitter aims to report news within 140 characters. On the other

hand, thanks to Periscope, the need for large live broadcast vehicles has disappeared, and event can be broadcasted through telephone and internet connection. Since its foundation, Medyascope.tv has been broadcasting through Periscope. To sum up, digitalization has provided the environment for journalism to be implemented in accordance with its principles.

The second part of the study is about the historical development of the Turkish media. In this part, we understand the media context in Turkey for years and the environment leading digital journalism platforms will appear. By this means, we are going to locate Medyascope within the media context in Turkey.

Since 1930s, Turkish media has become known as a field of struggle for journalism. In the history of Turkish media, we cannot talk about a free broadcasting and broadcast environment. Instead, murders, arrests, insults of journalists have a place. Turkish press, which was under pressure until the 1960s, breathed a short time with the 1960 military coup, and this period became the freest period of the Turkish press for little time. But after 1980 coup, press was more severely restricted. Towards the end of the 90s, the liberalization policies in the economy caused newspapers went into a special offer war to sell more and contents turned into tabloid style. Following the abolition of TRT monopoly, the tradition of journalism began to be passed on to the holders of private TV channels, which were opened one behind the other. Many media companies lost their holdings in bankruptcy due to the crisis of 2001 and these media institutions which were under the supervision of SDIF were used by the AKP to shape new media (Sözeri, 2015). Because of the close relations with government and capital, media environment couldn't allow a free broadcasting policy. In time, "partisan media" term had been appeared. Many journalists, especially Kurdish ones, who criticized the government were taken into custody or insulted. According to the Journalists' Union of Turkey, on June 26th,2017, 160 journalists were in custody (Journalists in Jail, 2017) The mainstream media's close relationship with the government is hampering the press freedom of journalists working on these channels. Broadcasting has become a relation based on interests in national channels. The Gezi Park Protests in 2013 revealed that the current mainstream media is problematic in fulfilling the reporting function, and a large majority, aware of the lack of freedom to receive news in the mainstream media, have turned to Internet journalism (Nuran, 2015). Thanks to social media, passive audience in conventional media have become active participants.

The third part of the study discusses media ethnography as a method. Media ethnography aims to reveal the organic ties of organization by providing an inside looking. It aims to reveal

the backstage performances of the organization by observing many different fields such as the working process of news center, relationship between employees and technology use. Unfortunately, media ethnography, which provides unique data for the researcher, isn't a frequently applied method in Turkey. Therefore, this study is more valuable for the media studies. Despite the robust methods that won't mislead the researcher in seeking answers to research questions, it is the disadvantages of media ethnography that require long periods of time and great effort. Another advantage of ethnographic study is that researcher understands the mistakes of the present media examples in the light of the worthy information obtained by the research process and presents what isn't to be done in the future media organizations. This will enable other media organizations which target pluralism and freedom to move in the right direction.

The fourth part of the research is the analysis section. The research question, "Do digitalization provide an environment for journalism to be implemented in accordance with its principles?" has been researched through the example of Medyascope.tv. There are many reasons to choose Medyascope.tv to find answers to research questions. The most important is that Medyascope defines itself as an ideal journalistic platform, not as an alternative media. In this way, the impact of the growing technology on conventional journalism can be traced. Medyascope also benefits from journalistic practices that have emerged with digitalization. Social media journalism, video journalism, blogging and citizen journalism are ways that the organization uses directly in the news production process. Today, there are many organizations that define themselves as alternative media, social media journalism or activist journalism platform. However, Medyascope is trying to practice conventional journalism through growing technology as a broadcasting policy. For this reason, Medyascope is a better example in order to understand the impact of digitalization on journalism.

Medyascope emerged as a result of social media in 2015. It was founded by an experienced journalist Ruşen Çakır. It has started broadcasting through the Periscope, live broadcast application, at a time when national channels have been suffering from deterrent punishments and censorship pressures. Medyascope has provided a content, which aren't seen on national channels, has introduced and developed a journalistic practice peculiar to itself. The relationship between technology and journalism has been tried to be examined, and an interpretation of the combination of technology and journalism has been put forward in the research. Medyascope, a product of Ruşen Çakır's 32 years of journalistic experience, shouldn't be considered apart from Çakır. For this reason, it has been revealed how Çakır's

journalism and news understanding influence Medyascope and how the organization is different from 'mainstream' media which has been criticized. At the same time, the organic ties, relationship of the employees and organizational structure of the organization had been examined so that Medyascope could become apparent from an inside view. In consideration of the whole data, it was researched to see how much the organization was based on the broadcasting mission they aimed.

CHAPTER I: CRITICAL APPROACH TO CONVENTIONAL JOURNALISM AND DIGITALIZATION OF JOURNALISM

1.1.Critical Approach to Conventional Journalism

Conventional journalism mostly forms the part of the professional journalism associated with the mainstream media. In this classical approach, there are some values and principles of journalism and news process. While news must be clear, accurate and rest on truths, journalism must be done objectively and based on up-to-date news. Moreover, a journalist should find interesting and critical issues for the content. The process of handling news in an objective, unbiased and balanced way shows the degree of professionalism of a journalist. This kind of understanding is called 'liberal approach' to journalism (Dursun, 2005: 69). Liberal approach accepts the notion of truthfulness without questioning. It agrees on absolute reality. On the other hand, critical approach has the idea that journalist cannot be objective. A journalist is affected by various standards such as the company's value of judgement, individual biases, classical journalistic values, relations with the state and ideology (Kularb, 2013: 63). What's more, it's doubtful that whether conventional journalism principles work with the existing media environment or not. Theorists who support the idea that mainstream media is performed under the influence of ruling party portrays a problematic form of journalism (Ersan & Çoban, 2014: 11). For this reason, by aiming at a proper practice of journalism and questioning outdated values of conventional journalism, critical approach leads to new journalism practices. These new practices offer more democratic state of conventional journalism compared with the mainstream media. In this part of the research, we are going to look at some practices of journalism which arise from critical approach to conventional journalism.

1.1.1. Peace Journalism

Peace journalism is reporting every kind of tension, conflict and disagreement in a non-violent way without provocation (Alankuş, 2016: 104). According to this description, conventional journalism had also been described as a 'war journalism.' Whereas war journalism just focusses on the results of the actions and uses the stereotyped phrases of ruling power which support the biases of communities, peace journalism takes side with the well-meaning language which aims resolution. Peace journalism refuses the dogmas of conventional journalism, reinterpret them and then introduces a new practice of journalism.

Peace journalism is a critical approach to conventional journalism. It reconsiders news value, news source, news writing style and editorial process of existing media perception. It criticizes traditionalism which invokes violence and focuses on outcomes. By interpreting the objectivity principle of journalism, peace journalism asserts that a journalist mustn't be objective, on the contrary it must take the side with the victim. When there has been no violence yet, peace journalism broadcasts to prevent violence. By supporting all the otherized parts of the society which become disadvantaged after a war or conflict, it aims at right-oriented news reporting (Alankuş, 2016: 105). It protests "If it bleeds, it leads," approach which is one of the biggest clichés of mainstream media. It adopts a broadcast style which aims to establish a bond between communities. It avoids using a provocative language and absorbing or manipulating visuals.

Conventional and professional journalism put journalist in an impotent position, journalist is just like a watcher (Türkkol, 2012: 100). Regardless of the tragic subject of a news, conventional journalists report news by remaining distant. They don't offer a solution to a problem. However, peace journalism is solution-oriented. It makes the audience think to practical solutions (Alankuş, 2016: 106).

Peace journalism is against the propagandist approach of mainstream media. Instead, it offers truthfulness. It is a different kind of truth which is believed in conventional journalism. Peace journalism doesn't support speaking with the language of hegemony, winner, government and majority. Instead of writing with the words of leaders, they report their news with a profound writing style (İrvan, 2004). They avoid stereotyped and provocative phrases. They try to reveal what is hidden from the society by the ruling power and present news by leaving the comment to the reader.

1.1.2. Community Media

As a classical description, community media is the news 'from the community, for the community, about the community.' It is broadcasted for the benefit of a community. With the community media, minorities which couldn't find themselves a place in mainstream media could rise their voice. Particularly, radios, magazines and local newspapers are important platforms for the community media.

Community media works for the benefit of a specific community but it doesn't pursue a goal about making profit. It is usually voluntarism-based practice. In this respect, community media is a practice of journalism from the public and to the public itself. By that, they

contribute to multiculturalism and democracy (Kırık & Bölükbaş, 2017: 91). Therefore, it would be better to say that community media roots in society itself.

One of the most important function of community media is building a bridge between the community and majority (Bileydi, 2015: 401). By doing that it creates feedback cycles in the society. It generates discussion platforms which find solutions to the community's problems. If not so, community media sticks in their own circle with a poor audience. The main function of community media is to tell what isn't told in the mainstream media about minorities and what they don't prefer to say. Community media is necessary to make communities visible on a large scale. Thanks to community media, participatory culture grows (Çoban, 2012).

1.1.3. Alternative Media

Alternative media which have been discussed by many media theorists differently have been described by various definitions. Downing has described alternative media as 'radical alternative media' by submitting "everything is, at some point, alternative of something else" (2001, IX). According to Downing, radical alternative media must be 'generally small-scale' and expressing 'an alternative vision to hegemonic policies, priorities and perspectives' (Bailey, Cammaerts & Carpentier, 2008: 15). Rodriguez prefers 'citizen's media' definition for alternative media. According to Rodriguez, being alternative causes contradictions. For this reason, 'alternative' definition limits the potentials of this media concept (26). Atton prefers alternative media definition rather than radical alternative media. He hasn't limited his concept of alternative media not only with the political aspect but also, he deals with cultural media within the definition of alternative media (Taylan, 2012: 41).

Many media theorists have many different approaches to alternative media. When Bailey, Cammaerts and Carpentier put multi-theoretical approach forward (2008) Atton's and Rodriguez's criterion is participation-oriented (2001). This kind of approach focuses on media actors and production process. It asserts that alternative media must be participatory and interactive with the audience. For that sense, according to these theorist alternative media are democratizing power (Taylan, 2012: 33). On the other hand, critical approach handles alternative media in a critical way (Downing, 2001; Fuchs, 2014). Fuchs and Sandoval present a dialectic approach by asserting that alternative media must produce critical content (2010).

But what is alternative media? According to Lievrouw, it is a form to challenge hegemonic society, culture and politics by using new communication technology (2016: 28). It is a

system which develops its own hegemonic voice against the ruling power of mainstream media (Yılmaz & Ataman, 2016: 143). It is a media form which has an absolute dissident structure and soul, deals with the issues which has been ignored and criticizes oppressive attitude of state (Downing, 2001). All these definitions portray alternative media against mainstream media qualities. Standing against the values which maintain the hegemony, alternative media is the voice of people who couldn't find a chance to raise their voice in the mainstream. Making a connection between internet and the society, Fuchs says that capitalist internet isn't the end of the internet history. For a better internet, we need alternative media (2014: 353).

Even though we say that every media theorist has different opinion and there isn't an exact definition of alternative media, there are some principles argued commonly. There are principles about three different matters: organizational, functional and formal structure of alternative media. According to this distinction, firstly, alternative media must be independent or it has a collective management system. Secondly, organizational structure must be horizontal not hierarchal. Thirdly, it must be budget-friendly rather than being overbudget. It must produce its content for the society. It must be non-profit and lastly, it mustn't address the mass audience (Rauch, 2016: 757).

Instead of supporting pluralism, mainstream media's main ambition is taking the attention of majority. When mainstream media address much of the population, it creates a common sense for the ruling power. Therefore, some parts of the society have been excluded and marginalized in mainstream. Alternative media should be a platform to arise the voice of this marginalized and otherized groups (Bailey, Cammaerts & Carpentier, 2008: 11). Some dissident groups have lack of presentation in media. It has made them create their own media platforms (Çoban, 2011). According to Fuchs, marginalized groups and minorities may create their own independent media against the oppressive nature of ruling power which encourage patriarchy, racism, sexism and ultra-nationalism (2011: 179).

1.1.3.1.Multi-theoretical Approach to Alternative Media

In "Understanding Alternative Media" Bailey, Cammaerts and Carpentier deal with the diversity of definition about community radios. This diversity shows the different identities and practices of alternative media. Therefore, they explain alternative media within the diversity and correlation. By gathering them together, they suggest four different aspect of alternative media (2008: 5).

Firstly, alternative media should serve the community. Content should be shaped by the needs and interests of the public (Bailer, Cammaerts & Carpentier, 2008: 10). Professional communicators should let public join the production process.

Secondly, alternative media must be an alternative to mainstream media. This alternativeness has many sides. If we look at the general qualities of mainstream media, we see that it is highly priced, it targets mass audience, it is supported by either government or commercial companies, it has hierarchical structure within the organizational sphere and it is raised by the hegemonic power. On the contrary, alternative media must have small scale and low budget. It must broadcast to the disadvantaged part of the society. It must be non-profit and free from the market. It must have a horizontal organization. It must serve for pluralist and democratic order. And lastly it must be anti-hegemonic.

Thirdly, alternative media must be a part of civil society. Reflecting civil society and being supported by it, leads democratization. This theory is grown out of participatory principle of alternative media. Thanks to the participation of civil society, citizen may be powerful in many aspects.

Fourthly and lastly, alternative media must be rhizomatic. Rhizomatic is the metaphor created by Deleuze and Guattari. In fact, it is a botanical term. Rhizomatic structures are non-linear, nomadic and anarchic. They can connect with each other at any other point, despite having distinctive characteristics of component (Bailey, Cammaerts & Carpentier, 2008: 27). They are constantly in motion. They can grow out of every part. If alternative media is rhizomatic, it has a fluid function at the crossroads of the society. It also establishes various kinds of relationship with market and state. These various relationships show the elusiveness of alternative media. It means that it cannot be explained exactly. This makes alternative media hard to control and it guarantees its independence (Bailey, Cammaerts & Carpentier, 2008: 29).

1.1.3.2.Participatory Approach to Alternative Media

Participatory media believe that media will be democratized if media production process is opened to the public attendance. Thus, social reality could challenge the capitalist mass media (Fuchs & Sandoval, 2010: 142).

Clemencia Rodriguez is one of the prominent figures who emphasizes alternative media's participatory function. According to Rodriguez, alternative media notion emanates from

power and democracy (2001: 11). Whereas mainstream media locates themselves beside the powerful ones, ethnical minorities, III. World people and common folk has no choice but being in the weak side. Therefore, disadvantaged part of the society should create their own media through alternative platforms. The reason why Rodriguez prefers 'citizen media' term instead of alternative, community, radical or participatory media term is that citizen media term describes a wide-ranging point of view. Thanks to citizen media, every woman, man or child could create their own media. They can shape their own lives and cultures so that they could be a chance to reduce the hegemonic power (Rodriguez, 2003: 190).

According to Atton, alternative media should have not only political and resistance function but also it should develop a model which can be carried out on cultural forms (2002: 8). Atton emphasizes on interactivity-based editorial policy and collective media production process, either.

1.1.3.3.Critical Approach to Alternative Media

Critical approach suggests producing critical content which criticizes existing problematic powers in society. It involves dialectic approach of Fuchs and Sandoval, too.

Downing is one of the theorists who prioritize critical attitude of radical alternative media. According to Downing, radical alternative media must be a platform which resist the ruling power, its priorities and aspects (2001: V). He suggests that radical alternative media don't need to have participatory qualities. Their real struggle must be with the acknowledged power of the state, patriarchy, global capitalism and transnational nodes (2001: 393). If radical alternative media devote themselves to fight with these elements, participation in production isn't necessary. If radical alternative media produce critical content to struggle with hegemony, they may have a professional organization structure. At this point, Downing's priority is radical alternative media's dissident attitude.

According to Downing, (2001) radical alternative media expand the range of information and tries to narrow hegemonic limits of mainstream media. Plus, they are more responsive to the voices excluded from mainstream media and express the ridiculed views in them. Radical alternative media have a close bond with ongoing social movements. They address the issues that get noticed by mainstream. Thirdly, they refuse to censor themselves in the interests of media moguls, state power and religious authority. Their organizational structure must be democratic than hierarchical. Lastly, they create its own cultural dynamics against formal institutions (p. 45).

Fuchs and Sandoval criticize participatory media approach. According to them, what draws the limits and decides the potential of alternative media is capitalism (2010: 148). When we think about social media, participation in capitalism might lead to exploitation. At this point, Fuchs and Sandoval argue that participation in alternative media is inefficient and manipulative. Participatory alternative media have handicaps which put themselves into contradiction. What defines exactly alternative media is the critical content.

One of the reasons why Fuchs and Sandoval criticize participatory media is about visibility in public sphere. If participatory alternative media reject professional organization and being non-commercial, they fail to gain public visibility. Public visibility is vital to trigger social movements and struggle with injustice in the society. If alternative media target public visibility, they should locate themselves within the capitalist environment (Fuchs & Sandoval quoted from Comedia, 2011: 143). Despite being opposed to the capitalist ideology, alternative media aren't located outside of that ideology. Thus, they need public visibility to reach their large-scale aims.

The other point in which public visibility has been discussed is the internet. Internet allows cheap media production and it helps to reach global audience. However, capitalism exists in the internet, too. The idea that internet will lead to more democratic media system in which everybody's voice is heard is a delusion (Fuchs & Sandoval, 2011) Big companies, their large-scale marketing methods and adverts allow them to become visible on the internet, too. Also, along with the Web 2.0 technology which allows interactivity and contribution of the audience, social media cause non-stop and voluntarily content production of users. This is the labor exploitation of the internet. Commercial social media use a buildup model based on the exploitation of internet users (Fuchs, 2016: 167). For these reasons, internet doesn't bring public visibility to alternative media. It just provides an environment in which people can talk but couldn't heard (Fuchs & Sandoval, 2011: 144).

On the other hand, participatory media process can be used by repressive political purposes. Today, radical Islamic terrorist group ISIS is using the internet and try to create their own public. They reach their audience through social media such as Twitter, Youtube, Instagram and ask.fm. Thanks to participation, they can benefit from the democratic nature of the internet (Hacızade, 2014). Therefore, participation isn't true criteria to become alternative media.

Critical content is the only criteria of alternative media, according to critical approach. Critique is the way to point at the unequal, dominative, and non-participatory character of modern society (Fuchs & Sandoval, 2010: 146). It helps neglected opportunities for disadvantaged part of the society come to light. It makes social movements easier to grow and burst. According to Rauch, (2016) even corporate and commercial media might be accepted as alternative provided that they produce critical content with the aim of transforming the society (763).

To sum up, critical approach believe that participation isn't the right criteria to describe alternative media. If we attribute participation to alternative media, public visibility gets into danger. Radical, conservative or dogmatic groups can benefit from this principle, too. In that case, the only criteria of alternative media are producing critical content to democratize the society. To achieve this goal, professional organization and to locate themselves into capitalist system are necessary. They need to sustain, otherwise, they become disappear and fail to achieve their goals.

1.2.Digital Journalism

New media is a term which involve personal computers and laptops, networks, digital mobiles and all the digital versions of conventional media (Saka & Dağsalgüler, 2007: 166). New media is mentioned together with Web 2.0 which emphasize user-generated content and usability. Web 2.0 allows users to interact and collaborate with each other in social media. The first generation of the internet was Web 1.0 which had been limiting users to the passive viewing of the content (Wikipedia, 2017). Together with the Web 2.0, open source databases have improved, participation and interaction have become the part of internet. In new media consumers become producers and the older media practices have changed on a large scale. With this new media environment, fluid and changeable communication style which has ambiguous borders has come out (Saka, 2012b). Since what we call 'new' media isn't that much new anymore, I would prefer to use 'digitalization' instead of new media.

Interactivity is one of the most important qualities come out with digitalization. The strict line between producers and consumers in the conventional 'old' media has disappeared. New kind of group called prosumers have emerged so that they could interfere in the contents right away (Fuchs & Sandoval, 2010: 145).

Digitalization has also decentralized the media production due to the high speed of sharing (Taş, 2007: 324). Decentralized internet has adopted from majority to majority approach instead of the conventional medias from individual to majority approach (Saka, 2012a).

As a result of decentralization, digital media have also demassification notion. Even in a large group by billions of people, it provides an individualistic communication (Turan, 2017: 36)

Digital media are asynchronous (Turan, 2007: 35). There are limited broadcast time or text-place for each issue in the conventional media. However, digital media allow to reach the needed information or express an opinion at any time by abolishing the necessity of being in tandem.

One other feature of digital media is convergence which allows users to reach sound, visuals and data at the same time through the same communication tool (Aktaş, 2007). While newspapers, radio, television and cinema have one-way flow of information and have one dimensional data content, digital media is hypertextual and it gathers every kind of data in it (Binark, 2007: 21).

To sum up, digital media which also involve digital versions of conventional media platforms such as newspapers, radio and television have an evolutionary effect on both entrepreneurial and institutional media practices. Describing an on-going process, Web 2.0 is a comprehensive term which cannot be depicted with a specific communication tools and platforms. In an era where new social media apps are constantly emerging, a tool based analysis would have a short life span (Saka, 2012a). On the other hand, it would be wrong to handle digitalization with a techno-optimist or techno-pessimist way. No media tool result in emancipatory or repressive outcomes just by itself (Saka, 2012a). Each digital media tool may help taking a step to democratization in society, creating alternative media to raise the voice of disadvantaged part of the society and creating citizens own media (Bailey, Cammaerts & Carpentier, 2008; Bileydi, 2015; Vargas, 2013). Digital media are also used by extremist groups who wants to spread their beliefs and generate their followers (Sandoval & Fuchs, 2010: 144).

Digital media had also affected conventional journalism approach on a large scale. Fast internet connections, smart phones and social media allow to share everything at any time. This situation has led new digital journalism practices to be appeared. Lots of conventional journalism platforms use social media. They benefit from Facebook and Instagram as photo albums to look for their visual materials. They quote from eksi.sozluk or use Twitter to show

opinions of significant people (Saka, 2012b). There are also some specific journalism practices which present their sense of reporting through the different attachments of each social media tool.

1.2.1. Blogging

Blogging is one of the journalism practices presented by digitalization. Thanks to blogging, individuals, community groups and independent organizations has joined the production (Dubber, 2007: 287).

Blogs are mainly web-sites which have a diary format and let reader chance become subscriber to follow the updates. Blog means web-log. It doesn't require to be an expert to use it. It has a simple running system so that every user could create their own page. With blogging, users express their individual ideas on their individual pages and they create their own news bulletin. Audience is the subscribers who has an option to comment the posts and give direction to the page owners agenda (Atton, 2007: 76).

Subscribers have an effect to shape the bloggers agenda. This emphasizes the participatory and interactive quality of blogging. Subscriber gets notification when there is a new post, shares their ideas through comments. Thus, there becomes a community who discuss and shares opinion. The opportunity to reach a global audience, to get instant feedback and 're-blog' feature motivate user. Blogging offers a chance to ordinary citizen to be a part of media production and enables a platform to the people who searches for alternative sounds (Saka, 2012b).

Blogs have taken the attention of conventional media and updated them. In the matter of news source blogs have been accepted as a challenge to dominance of major media outlets as a source of news (Dubber, 2007: 288). Blogs have improved citizen journalism and have been used by mainstream media as a news source. That's because blogs have personal roots so that mainstream media could develop human-interest stories around its creators (Atton, 2007: 76).

Blogs are also platforms used by some professional journalists who don't want to or aren't allowed to express their ideas through their media organization. Thanks to blogs, they can create their own agenda independent from the company and share their beliefs more easily. Thus, some journalists prefer activist or natural journalism without being dominated by the objectivity principle of conventional journalism in the news organizations (Atton, 2007: 76).

Saka states that at first his blog adventure stars with the aim of creating digital archive and then his style becomes more dissident with assassination of Hrant Dink (2012b).

Consequently, blogging has been changing the practice of journalism and transferring citizen journalism into digital platforms. Bloggers share their own experiences and this leads to trust in aspect of the reader. In time of crisis, blogs make readers feel 'I see with my eyes' (Atton, 2007: 77). As a source which feed mainstream media, blogs enable reader to interfere in the content instantly and give them chance to interact with each other. Thus, they provide an opportunity to journalism practices become more transparent (Saka, 2012b).

1.2.2. Citizen Journalism

Thanks to digitalization, news informing and receiving rituals have been changed. There is no need to wait for news on television at a specific time anymore. Instead, it is possible to be informed through social media at the same time with the incident. That's mostly because reporter who arrives scene of incident hours later has lost its significance (Turan, 2007: 69). If an ordinary citizen using social media is randomly on the scene with a smart phone, they can function as a cameraman, reporter, editor or all of them a journalist. This is called citizen journalism. It explains the participation of the ordinary citizen to the media production through technology (Saka, 2012b: 9).

The most important incidents of the historical development of citizen journalism is social disasters and rebellions. The protests on World Trade Organization in 2005, September 11 Attacks, Indian Ocean Tsunami in 2004, Arab Spring, Occupy Wall Street and Gezi Park Protests are the events which have led citizen journalism to develop and gain public visibility. Today, many flash news are reported firstly on social media by citizens such as Egyptian Revolution, British royal wedding and raiding Osama bin Laden.

While blogs are creating a platform to citizen journalism, constantly emerging social media tools have been effecting citizen journalism practice with their special qualities. Periscope, current name is Scope, allows user to broadcast live stream and to be found easily according to the map by attendants. Today, so many independent media organizations or commercial media companies use the content which is produced by citizens.

One of the most important aim of citizen journalism is questioning the existing journalism practices and democratize the media environment with an amateur approach (Dağtaş 2007: 112). Big media companies don't let their journalist do their jobs independently because of

commercial and political concerns. Thus, it leads to an undemocratic state on national media. On the other hand, digitalization has encouraged citizen to participate media production and let them define an agenda so that citizen could overcome their lack of solution and alienation problems (Uzun, 2006: 646).

The critique of conventional mainstream media that has failed to provide trustful information to the audience is the main reason why citizen journalism in demand (Turan, 2007: 58).

Citizen journalism has also affected mainstream media. Rating and profit concerns, budgetary cuts cause investigate journalism disappeared slowly (Uzun, 2006: 641). As a result, companies have reconstituted their budgets. They have preferred using the content produced by citizens which they don't pay for. This has led them to reduce the workforce. For that reason, it is claimed that citizen journalism is going to replace the investigate journalism (641).

Although citizen journalism enables immediacy and transparency during news production, there are also critical approach to citizen journalism. It has been discussed that unrevised content cannot reflect reality, it can be provocative or can cause manipulation among society (Kalsın, 2016: 85). But on the other hand, thanks to the participatory culture on the internet, data can be confirmed by the users and manipulative content can be eliminated from the stream.

1.2.3. Social Media Journalism

Social media journalism means that individual uses social media to communicate and be reported (Kalsın, 2016: 80). Due to social media are relatively new and on-going field, there haven't been a mature theoretical base about social media journalism yet. Every single day constantly emerging social media platforms have been changing our communication practices.

Social media have come into our lives as a result of Web 2.0 in which users produce content and collaborate with each other (Yılmaz, 2016: 130). Owing to social media, audience who had been passive for years become producer, user and participant. Every day billions of people are loading data on the internet voluntarily. Social media give chance the audience to be decentralized, timeless and carry them from local arena to global. Users share their ideas, interesting part of their daily lives or witnessing with their followers whenever they want so that internet could become an endless database and news content for every kind of information flow. Social media have changed the conventional one-way communication style.

They have presented multi-dimensional and interactive practice of information flow by basing it on discussion and dialog (Kurt, 2014: 823).

1.2.4. Video Journalism

Video journalism is mainly a practice which combines documentary film making, televisions news style, visual and sounds together (Kalsın, 2016: 82). Specific news is compiled with photos, video sequences, ambience sound and short texts. They have become widespread with internet journalism and today they are dominant contents of news portal and social platform.

Technology has pushed audience who wants to watch video to the internet platforms. Youtube has huge influence about the video contents on the internet. It has users over 1 billion and it is nearly a search engine equal to Google. Due to its popularity, Youtube has an impact on journalism practices. According to a research, users prefer format for online video is 40 seconds, lightweight in terms of content, and sharable (Peer & Ksiazek, 2011: 47). The unique video style of Youtube has showed the conventional media organizations that professional and well-produced content isn't important anymore. On the contrary, relevant, engaging, succinct and specific audience targeted content is on demand.

Mainstream media are getting replaced by social media in terms of video content and this has caused commercial media to lower their advert and sponsorship budgets. In a period when video accepted as 'dominant content' (Akkurt) mainstream media are slowly giving the first signals of a new move to transforming. Today so many international press organization like CNN, BBC, Reuters, Washington post and Huffington Post are preparing special video contents for websites. Some television channels are in a transformation process imitating "Youtubers" unique video styles. Youtuber is the title used for people who produce video content for Youtube. CNN, transferred Casey Neistat who has 7 billion subscribers on Youtube into its channel (Akkurt, 2017) CNN had also opened a video channel with famous content platform Buzzfeed (Kalsın, 2016: 83).

Though Youtube has the highest rates, Facebook is striving at developing its video content. Today, there are so many journalism practices use Facebook as a platform. With 11 billion followers NowThis, ATTN: Video and AJ+ are the examples of video journalism practices on Facebook. They use brief videos by gathering visuals, sounds, interviews and vital information together about the news.

Compared with Youtube, Facebook is one step behind. While Youtube gives chance to its video producers to be a business partner with it and provide them income, Facebook couldn't reward them. On the contrary, Facebook asks its users for money to market their content (Akkurt, 2017). However, Youtube has given birth today's trending job by calling them 'Youtuber.'

1.2.5. Live Stream Social Media Applications

There are some applications who allow users to broadcast live stream. Meerkat announced 2015 and Periscope, now Scope, are the first examples of live stream applications. With these applications, users change their video producing habits into live stream. High-cost camera systems, outside broadcast vehicles and various equipment are replaced by little and practical smart phones.

Live stream applications have also effected citizen journalism practices. The founder of Periscope Kayvon Beykpour, who come up with the idea at Gezi Park Protests, explains the effect of live stream on news reporting.

"The reason journalism through Periscope is so compelling is because it's the first time the news isn't a passive experience. [With] prerecorded content—and even live television—you sit on your couch and just consume what's been packaged for you. With Periscope, you can contribute. Viewers can ask broadcaster questions. The other difference is that it has the potential to be more immediate. It's difficult to put three cameramen, an audio guy, and a reporter on a truck or on a place and send them somewhere. It's easier for someone who's already there to pull out their phone. I think you'll see more coverage of notable events, more quickly." (Periscope Has Become, 2015).

While Meerkat seems to lose the game (Meerkat Live-streaming, 2016), Periscope had been purchased by Twitter with a dramatic price in 2015. The number of the users are over 10 billion even just after the foundation. In each day, 350,000 hours videos have been uploaded on Periscope (Aslam, 2017).

Applications which are promising and offering new dynamics and qualities attract social media giants such as Facebook and Twitter. Thus, Facebook and Twitter often make agreements with them, sometimes buy them or develop similar qualities within their own system. Twitter had purchased Periscope, adopted Periscope to its own format and then Facebook and Instagram announced their live stream update (Yılmaz, 2017: 132).

Live stream applications enable a kind of content which is rather similar with surveillance videos. Surveillance videos are one of the significant content of conventional media. Because of being raw and free from specific relations, recording 7/24 daily life, they enable wide range of content to news bulletins (Gynnild, 2014). Road accidents, bank robberies, violence and other incidents in public place have become accessible by surveillance videos. Related to this, live stream applications give users the sense of being in the same place with the incident by serving them untouched, concurrent raw visual. This leads to trustfulness. So that, users can go into the place where professional media organizations or journalists aren't allowed to and they can practice citizen journalism. Thanks to smart phones which are practical and accessible, citizen journalism improves. We can also add robot journalism, data journalism, drone journalism into journalism practices which occurs with digitalization (Kalsın, 2016).

There are many digital platforms aiming at a journalism which is free from the concerns of mainstream media. Because of being non-profit, they don't bother about ratings. In comparison with conventional media, digital is practical, cheap and accessible. Medyascope is one of the examples of digital journalism. It was found in 2015 and it has been broadcasting on Periscope since that day. Medyascope is the focus of my research and it performs a journalism practice by mixing blogging, social media journalism, citizen journalism and live stream-video journalism together.

1.3.Effects of Digitalization on Journalism Practices

Digitalization has led new media platforms performing journalism to occur and thus, some principles of journalism have transformed or been adopted into digital media.

Truthfulness is one of the most essential and timeless principle of journalism. Digitalization has changed the way truthfulness succeeds. User participation and the fast-continuous news cycle are essential in transforming journalistic norms when journalism moves online (Karlsson, 2011: 279). The principals transformed by digital journalism are going to be analyzed under three titles. These are the truthfulness, immediacy and transparency principals of journalism.

1.3.1. Truthfulness in Digital Journalism

According to Karlsson, there are two different truth telling strategies in journalism (2011). One is conventional style in which accurate information is transmitted to the audience. Second is the newer transparency strategy that was presented by digitalization. In this

strategy, truth-telling is created by interactivity, participation and discourse. There is a truth open to change in time.

In conventional media, audience is under the influence of journalist or news organization. Journalist's scrutiny decides what is transmitted to the audience. Audience don't know the source of the news or the process. News falls out of a 'black box' (Karlsson, 2011: 283). Before digitalization backstage and frontstage performances of the journalist was unknown to the audience. Audience was passive and had one-way communication style. But after digitalization audience also have participated news gathering process and this cause more democratic and interactive journalism practice (Evers, 2010: 322). The strict line between consumers and producers disappeared, truthfulness of the news started to be created interactively.

Nevertheless, online journalism has some handicaps. News are sometimes shared without much control and it caused manipulation among users. Also, democratic nature of internet enables every user to share what they like. Some anonymous accounts can be sharing speculative or provocative information. Herein, Evers claims some measures to prevent internet journalism from information pollution (2010: 327). First is inter-users controlling system in which user control each other's sharing so that participatory culture could provide to reach truth. According to Evers, there should be a professional position where the content produced by citizens controlled. In addition, comments or like buttons on news is a way to see the reliance of the audience.

1.3.2. Transparency in Digital Journalism

Transparency principal should be thought together with participation and interaction qualities of online journalism. We can separate transparency into two by saying transparency comes with interaction and transparency in news process.

Along with digitalization, frontstage and backstage performances of journalism get mixed. Online news sites are using bloggers transparent and interactive method of creating truth (Karlsson, 2011: 292). Main principle of interactivity is giving users to opportunity to actively participate in news productions. This is carried out by creating a space for audience comments, by inviting public to contribute journalistic material in the form of images, texts or other data (Gynnild, 2014: 452). However, according to Steensen, users are rarely allowed to participate in the selecting and filtering of news (2011: 318).

Transparency also occurs when journalist or news organization bring news process into light. It is operation of moving old backstage performances to the frontstage, such as explaining how news is being produced (Karlsson, 2011: 284). High speed of the internet, practicality of online platforms is also feeding factors of transparency. The potential of making mistakes of a journalist can be forgivable by the transparency principle (285). Also sharing the sources of the news is one of the significant basis of transparency.

Thanks to transparency which means revealing methods of news production and gaining trust of the audience. Big media companies such as The Guardian and The New York Times also have adopted this approach. Their effort has also pushed governments to generate open-source databases and to open their digital archives that were previously inaccessible to the public (Gynnild, 2014: 449).

1.3.3. Immediacy of Digital Journalism

Immediacy is one of the dissident of digital journalism. In conventional media, audience reach information after a while. However, some dynamics like internet, social media, citizen journalists reduced this time into seconds. Convenience to reach information leads audience to internet. Immediacy of digital news can be analyzed under three different dimensions: news content, journalist and audience.

In conventional media, when news is submitted to the audience, it is impossible to be changed. Today, digital platforms allow producers to edit news after they are submitted. Hence, news is becoming not a completed content but a draft open to be edited continuously. Digital journalism offers a practice which isn't result-oriented, but process-oriented (Karlsson, 2011). Journalist serves their drafts to the audience as if it is a notebook and updates news instantly. This also reinforces the transparency principle of digital journalism.

Conventional media's scoop rituals have been transformed into first shared news for digital news sites. As a result of this, the first news site which serves the breaking news with a minimum detail becomes the most clicked one (Çakır, 2007: 143).

To sum up, some principles of journalism in conventional media have gained new qualities like transparency, interaction, participation and immediacy. Newspaper, television and radio's backstage performances of news production has served to audience. Dogmatic truth of conventional journalism has become a truth created with discourse and participation collectively. News could get away with the monopoly of commercial media companies and

users could find a chance to create an agenda based on their daily lives and interests. News become not a result but a process. Participation allows spreading news immediately; high speed of news has gained new dynamic to journalism. Instead of a content coming out of a black box, pluralist and democratic news production era has begun.

CHAPTER II:

LOCATING MEDYASCOPE WITHIN THE MEDIA CONTEXT IN TURKEY

Media has been a great power on fighting for leadership in countries or for governments to control political situations (Polat, 2015). Also, Turkish media has been an arena of struggle since the foundation of Turkish Republic. Coups have an influence over Republic's brief history, and media has been affected by the coups too much. Each government has restrained media of their time, and censorship and pressure have made their presence felt. Democrat Party (1950-1960) favored journalists who supported their party. On the other hand, it hampered dissident press and journalists (Sözeri, 2014: 71). The National Unity Committee founded Press Release Association; thus, journalist rights were secured by the Law 212 which is still in force. 1960's short term quietness turned into a term that freedom of press and expression was severely controlled (Sözeri, 2014: 72). After coming into power of the AKP government, dissident media organs were imposed to deterrent fine penalties. These penalties causing dissident media organs to be downsized and 2001 economic crisis provided opportunity to create current media atmosphere for AKP government. Because of this, mainstream Turkish media moguls prevented journalism from practiced properly (Çoban & Ataman, 2015). Gezi Park protest, took place in 2013, was a breakthrough in Turkish media, and role of social media on social movements was understood. In this period, protesters communicated and organized with the help of social media since traditional media's interest on events was not enough. Traditional media, losing its functions during Gezi Park protests, caused people to lose trust and internet became dominant in communication (Işık, 2013). After Gezi Park protest, digital media showed itself significantly and resistance media culture arouse. Journalists who had hard times working under pressure because of the censorship or those who made statements different from their media organs left their jobs or were dismissed. Medyascope, focal point of the study, is a video journalism platform that Rusen Çakır, who separated his way with mainstream media, created by using digital media facilities in August 2015 as a result of that process.

In late 1900's, media conjuncture in Turkey was mainly formed by coups. Before Democrat Party came into power in 1950, it had been trying to establish a good relationship with the press. However, the political and economic policy of Democrat Party transformed it to an authoritarian government (Kejanlıoğlu, 197: 235). As a result of this process, 1960 Coup caused Turkish press to sigh of relief. The Coup eliminated the repressive atmosphere of Democrat Party and make laws to protect journalists. White Collar Worker Law, known as

Law 212, and Law 195 was legislated after 1960 coup. Law 212 still survives with a slight change and returns so many privilege to journalists (Sözeri, 2015a: 72). Along with the 1971 Turkish military memorandum, a strict and repressive era begun. Rights and freedoms restricted, so many journalists were arrested, some national newspapers were closed. 1980 Coup had also come with many tough regulations. The 3rd clause of the Martial Law was changed and military was given to censor communication systems (Gözler, 2005) The independence limits of press once again was determined by the government in the new constitution established in 1982. In 1983, existing Press Law was changed and aggravated, penalty fines were increased and Community Press Courts was abolished.

Following military administrations that marked a long period, the Motherland Party (ANAP), whose president was Turgut Özal, became the ruling party in 1983. Entrepreneurship was supported by this new party whose main policy was liberalization in the economy and Turkey tried to keep up with the changing new world order. These liberalization policies have also shown themselves in the field of journalism. "Businessman media boss", which will have been increasing gradually over the years instead of journalism concept which is identified with family tradition.

2.1.The Effects of Liberal Politics and 2001 Economic Crisis on Turkish Media

Liberal politics is the most effective factor which has shaped Turkish media after 1980s. More magazine contents started to be published in newspapers which changed in terms of content and structure instead of conveying the truth or reporting. The aim turned into amusing public from informing public (Sözeri, 2014: 72). Increasing newspaper sales showed that newspapers weren't aiming at informing public anymore, but rather they were functioning as commercial objects which had to be marketed. Towards the ends of 80's, it became quite commercial after businessman and investors involved in press. This process, in which media was organized by the government itself, is remembered as a period of commercial and magazine journalism. After that time, journalism has sailed into high profits rather than partisanship (Arsan, Çoban, 2015: 12).

Journalism ended craftsmanship period and started industrialization period in which it started to function like a business company (Sözeri, 2014: 69). Therefore, media companies wanted to make profit by adapting supply and demand mechanism. Newspapers entered a battle of promotion in this period when manufacturing cost and cost of newsprint increased and selling more became priority. Sales of the newspapers which distributed coupons and gave various

gifts in exchange of these coupons such as encyclopedia and stereo increased to 5 million in 1994 (The Birth and Development of Turkish Press, 2008: 70). Battles of promotion reached the highest point in 1994 and 1995. Newspapers exceeded the line of rivalry; quality of newspapers was determined by gifts they gave away. In 1997, government restricted this promotion madness. Giving away gifts, unless it was a cultural promotion, was banned.

Apart from battles of promotion, newspapers' changing contents started to reduce the quality of press. Non-political attitude, which gained a foothold in contents after the period of military interventions, caused newspapers to become yellow press. Many obscene publications called "boulevard newspaper" (tabloid), publishing mostly fake news, appeared in this period. Magazine news started to take up a lot space in national newspapers.

One of the breaking points of Turkish press is moving of Cumhuriyet newspaper from Bab-ı Ali, today's Cağaloğlu. Bab-ı Ali, center of journalism and publishing, was home to many newspapers. With rush of moving to İkitelli, started in late 90's, newspapers left out of their old, reliable centers and were trapped into plazas, which was criticized by many journalists (The Most Controversial Times, 2011). Journalist Azize Bergin referred to moving from Bab-ı Ali to İkitelli as an alienation.

"Journalism has become a branch of trade anymore. Newspaper has been called as a 'product' and readers have been mentioned as 'consumers'. Different pieces have been produced in different departments. Workers who are responsible for adjusting gears in a factory don't attach pipes, we also do nothing but our jobs we are responsible for in our little working space," (Çoban & Ataman, 2015: 425).

90's were the years when mass media came into our lives and we could talk about 'media tradition'. In 1990's, television broadcastings were stopped being monopoly of TRT by Turgut Özal. This situation caused many commercial broadcastings to be founded. Thus, press took another road. The first commercial television channel founded by Cem Uzan, Kemal Uzan and Ahmet Özel, son of Turgut Özal, was Star 1. The first news channel was NTV, founded by businessman Cavit Çağlar in 1996. Star TV, founded by Erol Aksoy, Dinç Bilgin, Haldun Simavi and Erol Simavi, was the second commercial television channel. ATV was founded by Dinç Bilgin who belonged to journalism tradition.

Channels founded one after another caused rivalry to increase. Media held by businessmen was the most criticized issue in that period and accelerated crises in coming years. Owners of holding companies in different sectors such as banking, textile, and automotive started to lead

TV channels or to establish their own channels. This situation caused the commercialization of media, starting with newspapers movement to İkitelli, to become a tradition for TV as well. Monopolization, which is one of the most significant problems for world's press, took the control of Turkish press and newspapers started to be seen as commercial meta. (Gezgin, 2004). Practicing journalism of businessmen who has no idea about journalism triggered the future troubles which would happen to Turkish media. Aydın Doğan, who worked for Koç Group Companies, enter the sector by taking over Milliyet in 1979. This was one of those attempts. Doğan also bought Hürriyet from journalist Simavi family in 1994.

Printed press and TV partnerships turned into media by gathering under the same roof. Sabah Plaza is home to ATV; Hürriyet Media Tower is home to Show TV; Star newspaper owned by Uzans is home to Star TV. This growth and empowerment in media intensified after second period of 90's. The biggest reason of this was multi-party period of Turkey causing political weakness. Digital media, growing rich with businessmen and combining with advertisements and competitive market, got so powerful that they claimed they had right to comment on assigning Cabinet members (Sözeri, 2015: 11). Another incident on which media played role is 'Postmodern Coup' which happened in the second period of 90's and was a turning point in politics. In this period, media and military cooperated and the perception that Islamism was rising in media tried to be imposed.

Another big incident was economic crisis which occurred in 2011 and shaped today's Turkish politics and media. Relations, which started in 1980 and left a mark on the second period of 1990's, among media moguls, politicians and businessmen led to 2001 crisis. Investors and businessmen were majorly affected by this crisis (The Most Controversial Times, 2011). 25 bank owners went bankrupt, 10 of whom were media moguls. Cavit Çağlar, owner of Interbank and Nergis Holding, Uzan Holding and Etibank, belonging to Dinç Bilgin, went bankrupt in this crisis; therefore, media moguls were erased from media stage. Some media groups, which had to withdraw from market, were seized by SDIF. Media organizations, which were handed over, were sold to new buyers in tenders, and they initiated AKP to shape media over again (Sözeri, 2015: 11).

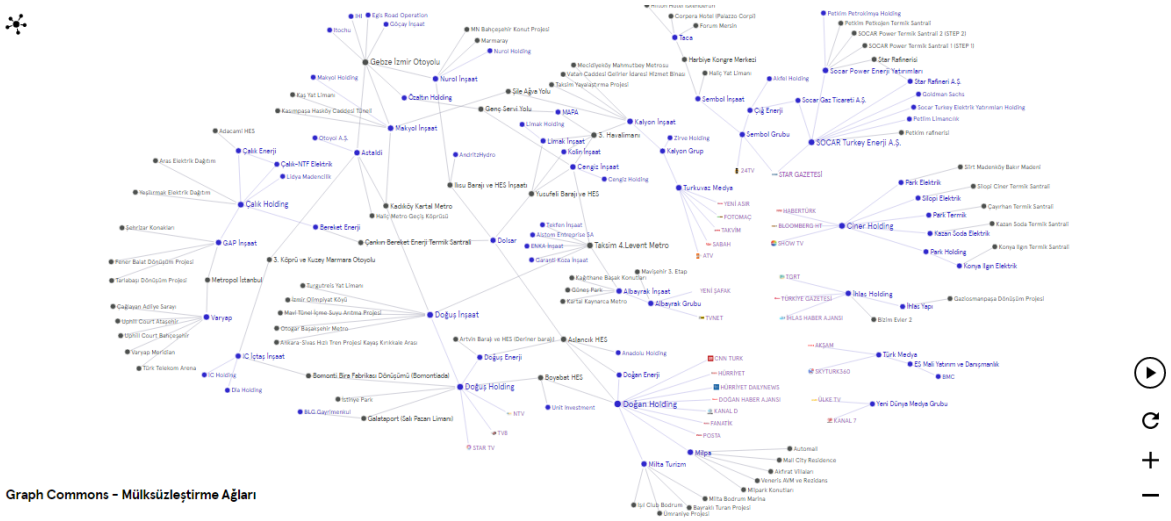
2.2. Media in AKP Era and Commercial Partnership

Today's media is owned by holding owners, businessmen, and some investors who have close relation with the government. Especially after 2001 crisis, media channels were divested by their owners and took its final shape. Old journalists who had media channels and worked

only in that area couldn't resist. AKP government, coming power in 2002, caused the term of "partisan media" to occur after the government found owners for media channels (Çoban, 2015). Censorship, arrested journalists, and defamation cases have increased in media of Turkey day by day. Turkey has been defined as a "country that has no media freedom" by Freedom House Organization for years (Freedom House Turkey, 2016).

Throughout AKP's 15 years in power, many important incidents have occurred. Conflicting relations with Doğan Media Group in the early period of ruling, Gezi Park protests, and shutting down media outlets which belongs to Fetullah Gülen community are among those main incidents. In my study, I will focus on media outlets which changed hands with power of AKP. Also, I will indicate patron-journalist relations by giving examples from "Turkey Media Owners Network" which is a project of Dispossession Networks conducted in 2015. This is a network analysis exposing commercial relations between private corporations and government (http://mulksuzlestirme.org//).

Figure 2.2.1.: Turkey Media Owners Network



(Dispossession Networks, 2017)

AKP had the support of media when it came to power in 2002 (Sözeri, 2015: 12). Especially, Doğan Media is at the forefront of the media relations which started to crumble after the second election victory. AKP tried to downsize Doğan Media with high amount of penalties because of the dissident attitude of the group. Group had to dispose of Milliyet which was

among the leading newspapers of the country (Corke et al. 2014, 4). In Deniz Feneri Case which broke out in 2008, Doğan Media made numerous reports about the irregularities of fund collected for help, and this caused their relations to become very tense (Adaklı, 2010: 79). Government limited media organizations' market share to 30% with (d) clause of the Article 19 of the Law 6112 on the Establishment of Radio and Television Enterprises (Sözeri, 2015: 12). Doğan Media, whose debts increased day by day, had to follow balance policy; hence, their relation improved reluctantly (Adaklı, 2010: 79).

After government took the control of Uzan Group, which had left mark on 2000's, Star Newspaper and Channel changed hands. The channel incorporated into Doğan Media Group in 2011. It changed hands many times and lastly, Murat Sancak seized control of the newspaper who bought Akşam and Güneş Newspapers from SDIF in 2013 (currently, selling issue is on the agenda). Murat Sancak is the nephew of Ethem Sancak who describes himself as "AKP lover."[1]

[1] About the related news: '*I fell in love with Erdoğan whenever I saw him. Such a divine love can occur between two men*.' Cumhuriyet Newspaper, 15 May 2015.

Another important media channel which has been seized by SDIF is ATV-Sabah Group. These media organizations, which were handed over by SDIF in 2007, were sold to Çalık Holding by the government. Turkuvaz Media Group purchased by Cemal Kalyoncu, who owns Kalyon Group, construction company, in 2013. Çukurova Holding, owned by Mehmet Emin Karamehmet, handed over by TMSF. Show TV, is among those media companies, was sold to Ciner Holding. Ciner Holding also holds the control of Habertürk, Bloomberg, and Show TV at the present time.

Media outlets were distributed by AKP to companies which it had good relations. As a result of distribution of media outlets to the companies which had close relations with AKP, the term "partisan media" emerged. These organizations have a large amount of capital, appear in many different sectors, and are mentioned in large scale tenders. When we look at media moguls' different sectors, we can spot a government-holdings-media triangle.

Doğuş Holding, one of the biggest media groups in Turkey, is current owner of NTV and Star TV and one of the partners of Tv8. If we look at other projects of this holding, we can see Doğuş Construction and Doğuş Energy. Doğuş Group is partner of Artvin Dam, Artvin HPP, and Aslancık HPP; moreover, the group is the shareholder of Bomonti Beer Factory Transformation, Galataport, İstinye Park.

Doğan Holding had tense relations with AKP for a long time. However, the holding maintains its moderate policy for the sake of large partnerships. Holding, which owns a lot of companies apart from HPP, is the private shareholder of high rent residence and housing projects.

Ciner Holding, another foremost media group, owns Habertürk, Bloomberg TV and Show TV. Moreover, company had energy power plant and thermal power plant such as Çayırhan, Silopi, Kazan Soda. Ciner Holding is also one of the shareholders of Siirt Madenköy Copper Mine.

Sembol Group, owning Star Newspaper and 24TV, is partner of many projects like Haliç Yacht Port and Harbiye Congress Centre. Another partner of the channel, State Oil Company of Azerbaijan SOCAR Turkey Energy S.A, is also partner of thermal plants and power investments.

The most intensive part of the network is Taksim - 4 Levent Metro Station and 3rd Airport shareholders. Albayrak Group, which owns TVNET and Yeni Şafak Newspaper, is partner of Taksim – 4th Levent Metro Station with Doğuş and Cengiz Construction. Also, Cengiz Construction is a shareholder of 3rd Airport, Taksim Square Pedestrianization, and Şile-Ağva Road projects with Kalyon Group which is the owner of ATV and Sabah Group under the name of Turkuvaz Group (Turkey Media Owners Map, 2017).

A tender worth 1.86 billion dollars was signed with İhlas Holding, which owns TGRT channel, to improve the urban transformation project in Gaziosmanpasa in 2013 (Corke et al. 2014, 12). Demirören Holding, which holds Milangaz, one of the foremost gas companies, and Demirören Mall in Taksim, bought Milliyet and Vatan newspapers when government forced Doğan Group to downsize in 2011.

These networks show us close relations among government, businessmen and media moguls. While this is the case of mainstream media in Turkey, it is beneficial to look at alternative media, independent platforms, online journalism, and citizen journalism. Herein, Gezi Park Protests which we consider as a turning point bears the feature of cornerstone.

2.3. Gezi Media

Gezi protest, occurring on 28 May, has power on Turkish media. Social media tools used by Gezi resisters created a resistance journal. Gezi resisters organized through social media and showed the real events happening in Gezi Park since national media was indifferent to the events and censored crucial parts of the events (Nuran, 2015; Filibeli, 2016; Işık, 2013;

Yüksek, 2013; Öğün & Şener, 2015). Gezi, strengthening production of collective news, made possible forums and independent platforms to be created (Ataman & Çoban, 2015). The number of social media users has increased significantly, and people have shifted their attention from national channels to social networks and online journalism (Nuran, 2015). Also, Gezi Park protests made possible people to realize censorship, highly effective on television channels, for the first time and clearly (Ersan & Çoban, 2015).

31 May 2013 is the beginning of Gezi protests which brought some changes in social, communicational, political, and social-cultural fields. Essentially, events started with protest of 50 people to prevent cutting down of the trees, construction of mall and military barracks where Gezi Park stands. 'Unbalanced force of police' caused civil commotion throughout the country (Yüksek et al., 2015: 65). People from all around the country revealed the protest which lasted for days in search of fundamental rights, such as democratic demonstration right, freedom of press and expression.

Gezi is a milestone for gathering different people from diverse groups (Şener & Emre, 2015: 179). Struggle of people with different views, taking to the streets of young and well-read crowd, minorities like LGBTI and Kurdish people struggling for their life styles, disorganization, anti-capitalist statement and women, nature, building city identities consist of Gezi movement's main concepts (Öğün & Şener, 2015: 180).

The greatest factors in protests are resisting and raising voice against oppressive and authoritarian regime. Minorities who cannot find a place for themselves on national media used social media as a force to mainstream media after Gezi movement. Gezi Park protests showed transforming power of social media, like Arab Spring and Occupy Wall Street did, to social movements in the context of Turkey (Çoban, 2015).

Technology and reporting connection has been reinterpreted with Gezi movement. Many concepts, such as citizen journalism, resistance journalism, alternative and activist journalism has come to light. In this period, social media acted as a radio and gained a vital role for gathering people together, activating them, making them visible and protecting them against police violence. The fact that no news was broadcasted in mainstream channels on 1 June, the day violence got severe, and CNN broadcasted penguin documentary at the same hours are proof for symbolized censorship in media (Çoban, 2015). Many alternative media tools, which appeared in Gezi movements and continued to broadcast later, made penguin a symbol of resistance (Yüksek et al. 2015: 66). Resisters started a demonstration to show their reaction

in front of NTV building on 3 June. As a result of this event, affecting company's advertisement policy, many resignations and dismissals followed each other on NTV (Gezi protests on NTV, 2013).

Show TV and Sky Türk employees started protest with the slogan "resistance everywhere" as they didn't know when they got their salaries (Show TV and SKY Turk, 2013).

The important reason why mainstream media didn't broadcast Gezi protests is their profitable agreements in other sectors. Media groups, who had relations with the government, preferred to stay silent or to broadcast news in favor of the government. AKP, drawing a picture of a government responding to criticism with defamation cases and hampering journalists' freedom of expression, is the main reason for censorship pressure in Gezi movements (Yüksek et al. 2015: 67).

If we look at Konda Research Company's Gezi report released in 2014, we can see that 50,8% of resisters are women and 49,2% of resisters are men. Age average is 28, and the highest rate belongs to university students with 42,8%. 4411 people were interviewed and 69% of them said they heard the first news about Gezi movements in social media, whereas, 71,3% of the people in Turkey said that they got the news from television. According to survey findings, as the level of education decreases, the rate of learning news from TV increases (Gezi Report, 2014).

On 29 May, there are 1,8 million active Twitter users. After 10 June, this number reached 10 million (Yüksek, 2015: 68-69). On 29 May, 7,000,000 million were tweeted on Twitter to support Gezi Park movements by using various hashtags. This number increased as the police violence got severe, and reached 18 million on 1 June. The total number of tweets was 23,9 million to support Gezi between 29 May and 20 June 2011. According to Bilgi University's survey, 84,2% of resisters were protesting "media's silence" (Yüksek, 2015: 65).

Devices pointing after Web 2.0 which people had during Gezi, with high connection speed, and power of using social media applications actively caused the term "citizen journalism" to strengthen and created alternative media (Çoban ve Ataman, 2015: 39). After police violence got severe, people created a communication network thanks to social media on which resistors informed one another about dangerous spots, used some tactics, listed the materials for people, who were wounded and stayed in tents. Alternative media organs have gained visibility after this event, and a lot of people preferred to get news by using independent digital platforms (Yüksek vd. 2015: 68).

Many journalists, complaining about not reporting news freely because of close relations with the government, separated their way with their companies willingly or by force. Many journalists were dismissed from their jobs because of their attitudes and articles in Gezi period. Can Dündar separated his way with Milliyet Newspaper; CEO Cem Aydın separated his with NTV (Gülcan, 2013).

Former NTV program editor Özkan Güven explained the situation with these words: "*During daytime, people protested NTV. At night, people working in NTV went out to protest one another. We, as a group of friends, were very uncomfortable with the situation. We made a decision; we did the only thing we could do. We resigned."* (Resister and Unemployed, 2013)

One of the magazines which were shut down during Gezi protests was NTV History, published within Doğuş Publishing Group. The magazine, which presented Gezi protests' record hourly with the words "history written while lived", was closed hastily. Erman Yerdelen, publishing group manager, stated a reason for closing the magazine by asserting that magazine didn't make profit and gained a political feature (Corke et al., 2014: 11).

Turkey Journalist Union Istanbul branch stated that 22 journalists dismissed from their jobs, and 37 journalists forced to resign during Gezi Protests. On the same day, president Erdoğan said he would take legal actions against the article, which criticized the government's attitudes towards Gezi protest, published on New York Times. Nazlı Ilıcak, got fired from Sabah newspaper in 2013, emphasized new platforms on which journalist could challenge the government by saying in a TV program "I have 500,000 followers, higher than Sabah's circulation." (Arango, 2014). T24, established in 2009 and described itself as "independent news website", became shelter for many journalists who were dismissed from the jobs. During this period, the number of readers of the website increased from 25,000 to 152,000 (Corke et al., 2014: 15).

So many platforms, using social networks and forums actively, was laid the base during Gezi. The important forum was "Media Forum" organized in Abbasağa Park in June 2013. Media forum was a threshold for citizens, journalists, artists, activists, who had words to say about free press and journalism, for presenting alternatives to the existing media system, and for sprouting new associations (Biçici, 2015).

People, who produced digital content constantly by their phone, got functions of a journalist, and the information they obtained, photos and videos they took were evaluated by news websites. Also, professional journalists created their own resistance media by attending

protests. Apart from this, some organizations wanting to keep resistance journal at every moment of protests in amateur studios in Gezi Park, the heart of resistance, have become parts of Gezi's distinctive media (Öğün & Şener, 2015: 183).

In this period, BirGün newspaper, which does not hesitate to say its opinion, has a significant role as it were voice of resistors apart from creating resistance journal. Newspaper's editor Barış İnce mentioned about BirGün's journalists as "young people who publish newspaper on daytime, and resist in evening". Before Gezi, newspapers's daily circulation was around 8,000, but it rose to 13,000 with Gezi events. Headlines of BirGün, grasping the language of resistance, turned into writings and graffities on the wall and remain on minds. Some of them are "We have trouble to keep our grandma at home! (4.6.2013), and "Forget threshold, forget media, let us see who is the fella?" (11.6.2013) (Acar, 2015: 438).

2.3.1. Alternative Media Platforms in Gezi Period

Digitalization is one of the important reasons of the change in reporting and journalism practices. Social networks growing with new additions, and applications increasing in numbers caused people to gain a feature of an ordinary journalist and big media organizations to use contents people gathered. WhatsApp communication line appearing on screen in prime-time news shows citizen journalism's connection with mainstream media. Moreover, live broadcast applications such as Periscope allow users to create agenda with a smart phone by broadcasting live at the scene. Many activists who reacted to the censorship of the mainstream media during Gezi have created new forms within their own means. Some of these forms have continued to exist as a news platform.

Çapul TV is one the significant media channels appeared in Gezi protests. It started to broadcast on 6 June 2013 in a café in Gezi Park where resisters broadcasted in a studio they had produced with their own electronic devices (Çoban, 2015). Çapul TV broadcasted on a voluntary basis and tried to reflect Gezi spirit through resisters, not professional reporters. After Prime Minister Recep Tayyip Erdoğan called resisters as "looters", Çapul TV internalized this word and used penguin as a logo. Founders of the TV are experienced journalists who have worked for "sendika.org" for years. They established a platform based on a voluntary basis in order to document resistance, and make "citizen journalism" with latest technology under the name of Çapul TV (Yilmaz & Ataman, 2015: 158).

Çapul TV gave people, who belong to different subcultures and couldn't find a chance to express themselves in the mainstream media, and resisters, defending freedom of press and thought, chance to speak.

The team decided to continue to broadcast after Gezi protests, and took it as a mission to make the voices of subcultures, victims, and those who are attributed as "others" by society heard. The group, gathering voluntarily, founded "Alternative Media Association" to get support and receive donations, and they carry on thanks to donations and supports. Intermittent workshops contribute to the association's outgoings, as well.

Vagus TV, belonged to Serdar Akınan, Gezi Parkı TV, Geziradyo, and Videooccupy, which was created to archive visual data consisting of a lot of photographs and videos taken by many people, are significant closed association of Gezi media. Gezi Postası and Hemzemin Postası, published on 8 June and published on 20 June, were two important sources in printed media. Contents of these newspapers were decided according to Gezi needs, and volunteers wrote some article about various issues to make their voices heard.

2.3.2. Gezi Journalism in Mainstream Media

Language of news is a significant factor to reflect media-power relation. Groups given opportunity to speak in news, word choices, pages on which news are written can deepen with critical reading and reflect media tools attitude. In Turkish press, the attitudes of newspapers particularly during crisis periods, the words and images they use when writing the news show whether they stand with the government or not and shows whether they approach news objectively.

Filibeli examined the first pages of newspapers handling with the subject in Gezi Park period under the light of peace journalism concept in his writing published in December 2016. In concept of peace journalism, the winner, the loser, the number of death people, leader sentences, and provocation aren't mentioned. This is a perception that considers social balance, search solution for social peace, and don't allow for hate speech and discriminatory statement (Filibeli, 2016: 45). Examining Gezi, one of the greatest social movements in recent history, will reveal present language of journalism and journalism perception.

This study reflects the journalism perceptions of 15 newspapers read by many different people in country and have high circulation. The relationship between the government and media moguls revealed itself and newspaper whose aim to inform people didn't publish news about

Gezi movement. Newspapers such as Habertürk, Sabah, Star, and Yeni Şafak which have good relation with the government didn't publish news on their first pages about Gezi, whereas dissident newspapers such as BirGün, Radikal, Cumhuriyet, Sözcü followed news about Gezi every day and published in their newspapers. Radikal is the newspaper which deals with Gezi news on the first page the most; Yeni Akit is the one dealing with Gezi the least. Many newspapers which are known to be close with the government had the same language in this period. Newspapers which captioned Prime Minister Erdoğan's words, preferred leader focused journalism. Yeni Akit used a language which feeding hate speech by using words, such as so-called environmentalist, foreign agent, and beer lobbies. Zaman Newspaper preferred to keep its distance with the government and to publish news in plain language. BirGün Newspaper, left oriented, preferred to describe Gezi movement as "resistance", and people as "resisters". Although it is appropriate for the principles of peace journalism at one point, it contradicted with the term because it used discriminatory statements and definitions (government terror, fascist practices, police violence, dictator etc.). Sözcü Newspaper, dissident, kemalist, neo-nationalist, didn't hesitate to use violent photographs, and had a discriminatory attitude by using "they" and "we". Posta, which were the most read newspaper in that period, had more magazine content news by publishing celebrities who attended to protest. From 15 newspapers, Radikal was a good example for peace journalism as it published prudent messages, news about both leaders and resisters, and showed Gezi's transformation process from an environmental movement to a social movement (Filibeli, 2016).

According to Bianet's Media Observation Report published in September 2013, between 27 May and 30 September police struck 153 journalists, 10 of whom were from international journalism, injured with plastic bullets and gas canisters, broke journalists' camera, deleted photographs, took their press cards, and committed verbal abuse. 39 journalists, 7 of whom were from nationalist journalism, were put under surveillance and 3 journalists were arrested (Gülcan, 2013b).

Gezi Protest is a process which we cannot deny its effects and contributions to collective productions even it lasted for 2 months actively. Digital media allowed Gezi to create a resistance media. In Gezi period, when it was crucial to get correct news, some platforms such as Twitter, Facebook, Livestream, and Upstream kept records of protest which we can still reach.

2.4. Alternative Platforms in Turkish Media

2.4.1. Open Radio

Just like televisions, radios were remained as a monopoly of TRT for a long time. With the Law 3984, government prevented non-governmental organizations from television and radio broadcasting. Thus, government is one of the significant reasons for alternative undeveloped radio broadcasting. Radios couldn't go beyond being "music boxes" because of privatization politics that marked 90's (Birsen, 23: 2011).

Brecht stated that if radio were a receiver, not only a transmitter and allowed listeners to participate actively it would be the greatest imaginable public system (Bailey et al., 2015: 90). Radios with high potentials have become eligible with easy access, cheapness, practicality, and readers who don't know writing and reading. Associations, which want to broadcast for people good, have a dissident attitude and don't aim profit, can easily reach radio broadcast than television broadcast. These reasons make radio primary tool for community media or alternative media.

One of the significant examples which is non-profit, public; prefer democratic expression, try to lean towards subjects that common media avoid, is Open Radio. Open Radio, starting to air on 13 November 1995, is a regional station broadcasting Istanbul and its surroundings. As it is written in their manifesto, they aim to be free but private, independent, product of a collective effort, multi-cultural, part of a universal culture (Manifesto of Açık Radyo, 2013).

Open Radio doesn't get income from advertisements, and continue to broadcast with listeners' donations apart from the funding they received at the beginning of the project. Radio aims to broadcast about culture, art, society more than popular subjects, and aims discourse broadcasting as well as music broadcasting. They lean towards many civilian subjects, such as human rights, ecology, city rights, women and LGBTI, labor and labor rights. Programs, which are made by volunteer programmers leaning towards social subjects, have archival qualification.

2.4.2. Independent Communication Network, Bianet

Bianet is an alternative media platform which depends on Independent Communication Network project. It wants to maintain many conceptual journalism practices, such as rights journalism in Turkish media, citizen journalism, and peace journalism. Bianet, which has a major place in digital journalism, started its journalism adventure to bring up their discomfort

of non-governmental organizations and professional chambers with mainstream media and Bianet's own words and thoughts to agenda (Taylan, 2015: 301). Nonprofit associations continue to broadcast with funds of many international journalism organization, broadcast project, and non-governmental organization.

Bianet website has about 1 million visitor flow (301). Association continues its activities on three main parts: The first one is a journalism, in which amateur and professional journalists from abroad or inside the country or citizen wanting to contribute, is the process of production; the second one is to provide a wide range of research, such as reports, surveys, research, violations of rights, which are followed by "BIA Legal Support Unit"; and the last one is workshops, programs or conferences given to communication students or those who wish to be informed in the field of right-based journalism by reporters or editors within the scope of "BIA Training Programs". In 2013, 346 different writers contributed to Bianet with 936 articles, and after Gezi resistance article flow in website is doubled (303).

Bianet is a good example for alternative media definition which was theorized by Bailey, Cammaerts, and Carpentier (2015), and has a horizontal organization structure. The role of executor editor is implemented alternately among all employees; the subjects which editors and reporters are responsible for are in rotation. At the same time, finding, writing and editing news are done by the same people in the association. If we look at in terms of content, Bianet puts victims at the forefront. With this attitude, it supports right-based journalism and reverses the journalism perception of mainstream media. Association keeps news about children, women and LGBTI on its website. It publishes news in Kurdish and English apart from Turkish. At this point, foundation has a function of community media. According to Bailey (2015), alternative media serving as a crossroad for civil society is also a right definition for Bianet. Journalists working at Bianet describe foundation as "media organization working like non-governmental organization" (Taylan, 2015: 312).

Bianet aims to be the voices of supporters of human rights, children right, woman rights, abuse of rights experienced by LGBTI individuals, environmentalists, minorities, people marginalized by society and all people who are defeated by the government. Bianet presents a journalism practice which is non-hierarchical and participative with all people who are marginalized by society against mainstream media's hegemonic voice.

2.4.3. Journalism in 140 Characters: 140journos

Social media's power in journalism has become an undeniable condition after Gezi period. Every social media interprets journalism in their own way, while Twitter were one of the most preferred social networks in Gezi period with its brief, clear, punctual usage. 140journos performing citizen journalism by using Twitter is one of the most significant examples of alternative journalism. Association, founded by 4 university students in 2012 and aiming to publish news within 140 characters in a reduced form, gained speed and increased the number of the followers after Gezi movements. By the moment, it has 158,000 followers. In Gezi period, as a perception of journalism the team undertook the duty to prevent information pollution and to confirm news.

The most important reason why 140journos formed was mainstream media's blind posture towards Turkey's critical issues. "We had phones, and we went to protest before Gezi. We said why didn't we inform people about the news which weren't shown in mainstream media. Before Gezi, we were thinking about how we could make Twitter attractive for people. Just at that moment, Gezi created this process." (Baykurt, 2014)

Association is now anonymous, and contributors prefer not to describe themselves as journalists. The members of the team can go many places, where journalists aren't allowed, and get news as they aren't real journalists. Apart from this, the most significant policy of their news production is confirming news come from their followers. 140journos, which is an example of collective journalism, is a dynamic example for relation between social media and citizen journalism.

2.5. Community Media Examples in Turkey

2.5.1. Kurdish Media

Kurdish media which were stuck in diasporic experience until 1990's and couldn't make its voice heard because of nation-statism politics started to be born in its geography, and turned into a form which aims to show depredation of special war techniques of the government, such as JITEM, Special Team, State of Emergency (Sustam, 2015: 367). 90's contains a lot of fortunate events like bombing of Özgür Ülke Newspaper in 1994, unidentified murders of 30 Kurd journalists and continual prohibitions for Kurdish media. However, 2000's enabled alternative media platforms to have occurred relatively easily because of the developing technology.

Özgür Gündem Newspaper, formed in 1992, is one of the outstanding tools for Kurdish media. In the week when newspaper, whose employees were victims of unidentified murders, was published for the first time, reporter Hafiz Akdemir was murdered. In 1994, the building of the newspaper was bombed (Thelaheyvideo, 2012). Bayram Balcı, the editor of Özgür Gündem, stated in a presentation of 2013 Bianet from the Classroom to the Newsroom that 77 employees of the newspaper have been murdered (Koçak, 2013). The newspaper had to continue with different people since it was founded, and on 4 April 2011 it was founded again under the name of Özgür Gündem. The newspaper was closed by 8. Civil Peace Courts on 16 August 2016 because it was charged with "organization propaganda". 9 people, who were manager or writer, were put under surveillance because of "being a member of armed terrorist organization" and "disrupting the unity of the government and the integrity of the country". Many of the employees were arrested, some of whom are Aslı Erdoğan, a member of Publishing Advisory Committee and writer of the newspaper; Necmiye Alpay, a member of Publishing Advisory Committee, a linguist, writer. Erdoğan and Alpay were released on 29 December 2016. Today, Özgür Gündem continues its activities through its website. Access of the website has been banned since July 2015.

Fırat News Agency (ANF) which has cross-border activities and has published news in many different languages such as Kurdish, Turkish, Arabic, English, Persian, German, functions as an agency for many different newspapers or websites (Sustam et al. 2015: 370). ANF, wanting to be the voice of sub-cultures, had faced with many shut downs in 1990's. All the suppressing voice has caused the newspaper to gain power as an alternative media tool and grow in digital journalism. ANF has an archive from which many broadcasting organizations benefit such as Bianet, Diken, Evrensel. ANF has undertaken the duty of keeping alive lost memory of Kurdish media, suppressed in 1990's. In terms of this, it has followed an activist way, which differentiates the form from other associations (Sustam, 2015: 377). The website is still banned to access.

2.5.2. Agos Newspaper

Agos newspaper, started to be published in 1992, is an example of community media which aims to make Armenian community heard and to strengthen the relations among community. Another reason for newspaper's formation is that Marmara and Jamanak newspapers couldn't be read by Armenians who don't know Armenian, and a newspaper in Turkish was needed (Bileydi, 2015: 406). Newspaper aims to transfer Armenian community's culture, history, trouble they have as a minority community in Turkey, and some issues which cannot find a

place in mainstream media. In 2007, executive editor Hrant Dink was assassinated. After that incident, many young Armenians who want to express their thoughts with sense of identity have joined the newspaper (409).

2.5.3. Woman and LGBTI Media

Woman media has been shaped by magazines since the Ottoman Empire. The first woman magazines published in the Ottoman Empire are respectively a Greek and an Armenian magazine (Akkent, 2013). Kadınlar Dünyası (World of Women), started to be published in 1913, is accepted as a radical beginning of women magazine with the effort to address all women, communication attempts with activists outside the empire, and try to rewrite the definition of feminism in every level (Akkent, 2013).

Feminist media were shaped by magazines published one after another towards the end of 1980's. Magazines such as Yeter, Kaktüs, Feminist, Pazartesi, Amargi respectively contributed feminist literature, and provided an opportunity to organize women around these magazines (Bora, 2014). These magazines mentioned above were published thanks to voluntary work, and published to construct collective women identity against mainstream media's hierarchical structure (Köker & Kejanlıoğlu, 2014). These magazines were sensitive about the history written with the perspective of patriarchy, presentation of woman in popular culture, gender roles, violence and harassment to woman. They also functioned as a call for social movements. The magazines were printed on cheap but quality, colorful, and sometimes patterned papers. They were, in fact, like women's notebooks (Köker & Kejanlıoğlu, 2014). Today, these magazines aren't published but its online archive is presented in Feminist Archive (Feminist Archive, 2013).

Another association for women media is Flying Broom Women Communication and Research Organization. This non-governmental organization is one of the significant examples of alternative woman media with its bulletins, website, agency center and film festivals (Ayyıldız, 2014). Local Women Reporters Network, a crucial step for organization, is a step for decreasing women's dependence on mainstream media. Women write their own news with their own perspectives to avoid men dominant news (Ayyıldız, 2014). Citizens or journalists coming from different cities, and want to join news network are educated by many associations, including Bianet, about many subjects such as collecting news, writing news, media ethics, women media. Thus, many women citizens from different regions have been

included this association, and they created their own news publishing process with participant culture.

Kaos GL magazine, started its journey with motto "liberation of homosexuals will also free heterosexuals", were formed to create a free channel for LGBTI individuals to express their own thoughts. This magazine, a product of the LGBTI movement which is interwoven with the movement of women, is an alternative media for lesbian, gay, bisexual and trans individuals, who create their own agenda, which is a result of ignorant society and mainstream media (http://www.kaosgldergi.com). The magazine brought together the 153th article in March 2017 with the readers.

2.6. Freedom of Press in Turkey

According to reports of Freedom House (freedomhouse.org), a non-governmental organization founded to research value of freedom and democracy throughout the world, Turkey is "partially free" country, but it isn't "free" when it comes to press (Freedom House, 2016). Researches, deal with the relation between media proprietors and the government and pressure on journalists, show that as long as AKP has the power, it tries to dominate press with many different tactics. The first one of these is defamation cases of President Recep Tayyip Erdoğan. Many dissident people writing critical articles or expressing their ideas through social media have lost their jobs or been arrested.

Power of the government on press shows itself with dismissals of journalists. 59 journalists were fired after Gezi movements. On the other hand, the government follows the path of being a deterrent force with the penalties given to critical media channels. One example of this is the $500 billion monetary penalty, which was imposed in February following boycott call against Doğan Media in 2009. In September, penalty increase to $2,5 billion and Doğan Media forced to downsize. As a result, the group had to sell out Milliyet and Vatan newspapers (Corke et al. 2014: 7).

According to the reports, the National Intelligence Agency listens many journalists with fictitious names in order to prevent judicial investigations. Many journalists, most of whom are Kurds, are detained within the scope of Article 301 of the Anti-Terror Law and the Turkish Criminal Law, which largely limit freedom of press and thought.

Can Dündar, the executive editor of Cumhuriyet Newspaper, and Erdem Gül, Ankara bureau chief of the newspaper, were arrested on charges of espionage, revealing of the government

secrets and support for terrorist organization in November 2015 due to publication of a news in the newspaper about NIO (National Intelligence Organization) carrying weapons to Islamic militants in Syria in 2015.

We can say that Cumhuriyet Newspaper had the tensest relation with the government in 2015. On 31 October 2015, the Chief Public Prosecutor's Office began an investigation to Cumhuriyet newspaper administrators for " being supporters of PKK / KCK and FETO / PDY; not belonging to members of terrorist organizations PKK / KCK and FETO / PDY but committing crimes on behalf of the terrorist organizations concerning allegations and detections about publications that legitimize the coup shortly before the 15 July coup attempt". As a result of this investigation, 9 writers and administrators were arrested including Murat Sabuncu, executive editor of the newspaper, and Kadri Gürsel, editorial consultant (9 Journalist and Manager, 2016).

Some significant media incidents shaping 2015 are the closure of some media channels which are known for their close relations with Fetullah Gülen and help financially to terror as a result of investigations. 16 television channels, 3 news agencies, 23 radio stations, 45 newspapers, 15 magazines and 29 publishing houses were shut down by the executive order (Tartanoglu, 2016). Among these, there are media outlets which were appointed trustees before shutting down such as Kanaltürk and Bugün TV, and Millet and Bugün Newspapers, owned by Koza İpek Holding. Also, Samanyolu TV and Zaman Newspaper are known as owned by Gülen and shut down within this scope. Zaman Newspaper is the only newspaper that has 1 million weekly circulation (24 Nisan 2017- 30 Nisan 2017 Haftası Tiraj Tablosu, Medya Tava). Although the reason for this situation is controversial, it can be said that Zaman newspaper worked through subscription and some of the communities that subscribed to the newspaper left newspapers to houses or corporations free of charge.

Journalists Without Borders, a French nongovernmental organization and supporting freedom of press, listed 180 countries under "World Press Freedom". Turkey lost 2 points and took its place on 151st line (The Most Arrested, 2017). According to Progressive Journalist Association, as of 2 May 2017, 156 journalists have been condemned and sentenced (Journalists in Jail, 2017).

According to a press report published by Turkey Journalists' Association in 2016, 780 journalists' press cards were canceled, 839 journalists went on trial, 189 journalists were

exposed to verbal and physical violence. In the same year, 157 media organs were closed and publication ban were declared in 14 social events (Hard Times for Journalists, 2016).

According to BIA Observation report, 2012 was the year of “state of emergency trap for journalists” (Önderoğlu, 2017). The State of Emergency, which went into operation after the July 15 coup attempt, brought a process in which the government reacted too harshly to the critical media. During this period, the number of detained journalists increased from 31 to 131. The year 2016 was the year in which Turkey had the most arrested journalist. Reporters, who have been arrested in sudden attacks especially to Kurdish media, Gülen community and Cumhuriyet Newspaper, are supported by their colleagues in social media platforms and supported in protests with the slogan "Journalism isn’t a crime" (Epik, 2016). 81 of the arrested journalists are within the scope of the investigation of FETO called "Fetullah Terrorist Organization" and 31 of them are the Kurdish media workers who are associated with the PKK. In 2016, 16 people, 12 of them are journalists, were sentenced to imprisonment and fined for "insulting the President". While the press card of 778 journalists was canceled, the assets of 54 journalists were confiscated, 29 media organs were imposed broadcast ban, and 179 media and publishing houses were shut down with executive order (Önderoğlu, 2017).

Turkish media have been exposed to censorship since the 1930s. In the history of Turkish media, we cannot talk about a free publishing policy. Assassinations, arrests, detains, and insulting cases against journalists have a lot of place. Turkish press, which was under pressure until the 1960s, took a breath for a brief time with the 1960 coup, and this period was the freest period of the Turkish press. But with 1980 coup, press freedom was more severely restricted. Towards the end of the 90s, the liberalization policies in the economy reflected to the press, and newspapers went into a promotional battle to sell more and the contents became magazine. Following the abolition of the TRT monopoly, the tradition of journalism and private channels, established one after another, began to be passed on to the owners of the holdings. In 2001 crisis, many holding owners lost media organizations, as well. These media organizations, which are under the supervision of the SDIF, have been used by the AKP to shape digital media. For journalism, which were under intense pressure during AKP, it was not possible to have free publication policy period because of the close relations between the government and capital, and the concept of ‘partisan media' showed itself in. In this period, many critical journalists, especially Kurdish journalists, were taken into custody, were sued or arrested. With the Gezi Protests in 2013, resignations and expulsions in the media have

increased in high amount. After the state of emergency, which was declared after the 15 July 2016 coup attempt, many media organizations were shut down because of supporting PKK and FETO. So many journalists lost their press cards, were dismissed or expulsed.

CHAPTER III: MEDIA ETHNOGRAPHY

3.1.Media Ethnography

When we look at the origin of the word 'ethnography', we can see that it consists of 'ethnos' which means "group and ethnic" and 'grapho' which means "drawing", both in Greek. The meaning of the word is to observe the behaviors of a group and make inferences according to these observations. (Akturan, 2007: 238). Ethnography is a qualitative research method which has been used by the anthropologists and researchers in communication studies to "write culture" for decades. (Ward, 2015: 180). Ethnography is the most preferred method in social science as it offers an "inside" perspective instead of an "outside" point of view while analyzing cultural structures or organizations and gives a chance of experiencing relations and functions as a member of the group which is being studied. While ethnography has a leading role especially in anthropology studies, it also has become more preferred in field studies as trade and media.

Ethnography, being used since the beginning of the 1900s, was used to analyze the organizational structures in 1980s but in 1990s, it was a milestone that ethnography was used in media studies for the first time (Ward, 2015:181). Today, ethnography is a very popular method that is used in a very large scale of areas such as alternative media entities, consumer researches, TV programs for women and their audiences (Taylan, 2012; Akturan, 2007; Ward, 2015; Rahte. 2010). Since accepted as the most reliable one, the data, that is inferred by an inside perspective in the groups being studied is highly valued in the researches especially where the focus is human itself. For that reason, ethnography leads to unique, unrepeatable, direct information.

Media ethnography tries to explain social, political and cultural dynamics of the audience or human conditions that quantitative researches on television do not cover (Rahte, 2010: 67). With media ethnography, the research becomes more relational and qualitative. Researches which are sometimes audience-centered and sometimes news and production process-centered, also contains sociological features.

Media ethnography is used by the researchers to observe the backstage of the news productions and to infer some conclusions about the journalism practices of varied organizations (Kularb, 2013: 80). Today, ethnography has an important function because of the fact that, in a period when technology improves rapidly, social media and internet transforms the journalism practices and many news publishing platforms emerge, ethnography

offers us a quite flexible and free research area and a chance of analyzing the formations with an "inner" point of view.

Working practices of the media corporations, organizational and hierarchical structure of the organization and the relations between the members create its own culture. With the help of an observation method, it is possible to decide whether this culture effects the process of news production and if it does so, how the process is affected. The researcher who "sneaks" into this structure with the help of media ethnography, witnesses the production process while evaluating the structure in the social relations network (Taylan, 2012: 8). This approach, called "emic approach" (Livingstone, 2003), which means "inside perspective", requires to be sometimes "a fly on the wall" and sometimes a participant member of a group (Ward, 2015).

Ethnographic research offers the researcher a chance to analyze the culture identity of the group thoroughly. Prejudices of the researcher disappears while having different experiences during the observation. Hence, they may directly experience the unique culture which cannot be understood from an outside perspective. Consequently, they discover the effect of human behavior on corporate culture (Taylan, 2012).

Ethnography, and media ethnography, are observation-centered research methods. Along with observation, content analysis and in-depth interviews, according to the issue, are considered to be the field step of ethnography. There are four types of observation: full-sate observer, participant observer, observer participant and full-state participant (Ward, 2015) Full-state observer, observes the group "like a fly on the wall" and never interferes. Participant observer isn't as passive as the full-state observer, they focuses on the information they have already has. For this, structured interview method is used. On the other hand, in observer participant method, the researcher is a "newcomer" who tries to collect information in the group with the help of unstructured interview techniques. Full-state participant is already a member of the group before (Ward, 2015).

Common features of the studies in media ethnography are listed below:

- The aim is to analyze how human behavior and interaction effects corporate culture. (Taylan, 2012)
- Ethnographic studies are unique experiences. They vary depending on the researcher, institution and group being observed, therefore, the data collected is unique and unrepeatable

- In ethnographic studies, researcher becomes a part of the culture or the group which they observes and also gets effected by this culture (Akturan, 2007).
- In ethnographic research types, more than one method is used which are interview, observation and content analysis, mainly.
- Media ethnographies mostly reveal the soul of the organization or the platform they analyze.

One of the principles of media ethnography is that the research has to be done in its natural environment or collected data will not be valid. Second principle is that the researcher has to put away their own identity, judgments and think with the group. Therefore, the researcher may have a chance to explore the components by analyzing the structure thoroughly. Researcher has to spend time in the group so they can see how the group functions and also to reduce the observer's impact.

Media ethnography is valuable especially for alternative media organizations. It is media ethnography's mission to explore how alternative media organizations differ from traditional journalism practices and to reveal the organic links of the organization. Although media ethnography is used rarely in the international arena despite all the advantages, da (Kularb, 2013; Ward, 2015; Konieczna, 2014) In Turkey, there isn't even a single example of its usage (Taylan, 2012).

3.2.Participant Observer Technique

Participant observer technique means observing an organization in its own environment to answer a research question and it is mostly used in ethnographic studies. Social sciences, dealing with "human" on the contrary to natural sciences, often uses observation method to trace a human behavior and to reveal humans' function and address in their own environment. Unstable and variable behaviors of human make participant observer technique valuable.

Participant observation opens a read to break old prejudices. This technique aims to verify the facts the researcher already knows or thinks that they knows but the main purpose is to explore the unknown facts (Mack, 2005). Researcher 'sneaks' into the groups and acts like a member so he or she can see the cultural, social, economic and physical structure of the group as it is. Thus, also the relations between the individuals, hierarchical structure of the group, thoughts and norms are revealed.

There are some keys parts to consider while taking notes. Researcher has to create a note system as there will be too many things to observe during the day. All notes have to start with the information of date, time and location. As it will not possible to take notes at length, the researcher has to come up with some abbreviations and leave some space in the chart to extend the notes. Key words and points, details have to be noted down.

It is inevitable for a researcher in the group to affect the observation. This situation is called "observer effect". To reduce this effect, researcher has to enter the group just like a friend. Researcher has to act natural after observing the flow in the group and should not make the members uncomfortable with questions. This research method is in close relation with human psychology.

The relationship to develop between the researcher and the group is highly important. Researcher has to spend time in the group to feel like a real member. On the other hand, researcher should never misinform the people about the subject and the reason of the research or act secretive about it. The researcher has to explain their purpose in a polite, open, understandable, and informative way. They should not distinguish in an incompatible way with the group and also has to act how the others do.

Researcher is responsible in some points during the observation. Most of all, researcher has to be prepared for unexpected situations through the observation. The researcher who will be involved in the natural course of the group, is going to witness a process that they has not experienced before.

To understand the relations between the formations in the group, researcher researcher may join some activities, such as having lunch or taking a break with people in the group. Researcher also must develop a close relationship with the members who have leading roles (Mack, 2005).

With this research, the information is collected directly from the researcher, not from other sources or other researchers'' experiences. During the observation, researcher may explore new questions or information he or she haven't discovered before. This situation leads the research to gain a new dimension while progressing.

3.3.Half-Structured Interview

Half-structured interview is commonly used in media ethnography and participant observer techniques. Researcher ask questions to interviewer in the natural course. According to each

answer, researcher has to restructure themself (Türnüklü, 2000). These questions have to be open-ended while not leading the interviewer to any point. In this way, interviewers answer the questions of their own will and perspective. Questions consist of predetermined topics. Above all, questions has to be shaped during the interview according to the course of interview and new questions should be addible. Interviews are made face to face, in the interviewer's natural environment. If the interviewer gives consent, interviewed may be recorded and photographed.

One of the major disadvantages of this interview technique is that it consumes too much time and the data collected from the interview is irregular. Researcher has to compile all the different answers systematically (Türnüklü, 2000).

3.4.Implementing Media Ethnography on Medyascope

I applied media ethnography on my research on Medyascope.tv. I spent one week containing 22, 23, 24, 27, 28 March 2017 on the news center. I had half-structured interviews with 8 team member including broadcasting director and founder, editorial director assistant, technical assistant, prime-time news caster. I was a participant observant on the organization and I rarely intervened in the production process by little moves like preparing studio to broadcast.

There are a few reasons why this method is chosen. Most importantly, even the application of media ethnography in a research gives clues about the soul and structure of the organization itself. The second reason why I chose this method is that I already create content voluntarily for Medyascope.

An inner perspective is required to understand how a digital journalism platform broadcasting online follows traditional journalism ethics while using technology; to see the cast's approach towards the news and to grasp the organization's structure. For this reason, with the ethnographic research method, seeing how a news center works in an ordinary day, witnessing the relations in the team directly, interacting with the team members, developing an opinion about the organization and observing news production process, offer considerably valid information about the structure of the organization. I tried to obtain the truest and objective facts in the subject I study with ethnographic method, in a natural environment while putting my prejudices away.

I used the participant observer technique. Rather than being a passive observer, I was in an active position in the group as I developed relations with the team members and joined their meetings after working hours. This helped me to understand most members' world-views and their perspective towards the organization. I offered to help to the team from time to time. I did not interfere the course of the events, yet, for instance if I was in the directing room I tried to help when a technical problem occurred. I did thorough interviews with the members. These interviews were a kind of where the questions were pre-determined but also addable and changeable according to the answers of the interviewer. I changed my questions according to the course and sometimes addressed new questions to my interviewer.

I was around the editors during my observations. There was a news desk with 8 people working together, an editing table and a broadcast studio in the ground floor. On the top floor, there was a directing room where 3 people work in, an office used mostly by the people responsible for the website and the producers and Ruşen Çakır's private room. I spent most of my observation hours in the directing room and on the news desk in ground floor. At other times, I watched the broadcasts, observed the directing room and did interviews. I spent a week between 11.00 am – 11.00 pm, including the working hours in the organization. A regular working day starts with a meeting at 11 am and ends at 11 pm when all the broadcasts stop.

Through my observations, I attended meeting and tried to detect the member who has a leading role. I took notes about what kinds of news are suggested, which news are approved, which ones are declined on which basis. I witnessed which stages the selected news gets trough, who shapes and broadcasts them. I evaluated the collectivity and task sharing and observed the relations between team members. I traced the hierarchy and horizontal organization structure. At the same time, I paid attention to team members' attitude towards the organization. I tied to detect whether these attitudes suit the soul and the structure of the organization. I examined the team's approach in a time of crisis, the stages of hosting a guest, their attitudes toward the guest, and breaking news' effect on the team. I observed the relations between the team and Ruşen Çakır who is the founder of the platform and his effect of the organization. In this way, I tried to read how Mediascope.tv re-interprets journalism and on which features it resembles and differs from traditional media. My aim was to explain the organization both in structural and conceptual ways.

Along with my observations, I made thoroughly interviews with the team who contributes to the organization. These interviews includes the ones I made with Ruşen Çakır, the journalist

who is the founder of the organization; Servet Dilber, responsible from the directing room and produces a program on photography; Tamer Durak, the Editorial Director Assistant; Semih Sakallı, deals with the website and the news; Mete Sohtaoğlu who produces "Yakın Takip" (Close Follow) program, Gökçe Çiçek Kösedağı, the prime-time newscaster, Fırat Fıstık who contributes to editing, content and program; Kurdish news editor and the News Director Oral Orpak, "Hayvan Gazetesi" (Animal Newspaper) program's presenter Merve Özçelik who also works in directing room. All these interviews were half-structured and thorough. While doing there interviews I endeavored to add new questions according to the course of the interview and also avoided directing the interviewer to a point. I recorded the interviews and took notes during my observations and interviews. I arranged my notes right after the working hours. After a week spent here, I adopted the routine, task sharing and the relations between people in the organization.

I connected to Medyascope.tv for the first time, thanks to Müge İplikçi who I worked for as a media manager. With Assoc. Prof. Dr. Nazan Haydari Pekkan from the university I study in, Müge İplikçi was hosting a program, named "Zeytin Dalı" (Olive Branch) which underlines some chronicle problems that mainstream media in Turkey ignores, in 'peace' concept. I was decoding the important parts, taking time codes and helping to make short videos from the program while reading. In this way, people who works in the directing room was cutting the videos into short and effective parts. A couple of days after the first broadcast, I visited the studio and got a chance to observe environment, team, course and task sharing of the program. I was streaming the show on social media during these visits. When I decided on the subject of my thesis, I was not feeling like an outsider anymore, on the contrary, I became familiar like a part of the program. Before attending the organization as a participant observer, I had known some members already. These names helped me to blend into the group in a friendly way. The team members are quite young. On downstairs, there were 10 people working non-stop, including editor and program writers, and Mr. İsmail who takes care of the guests and serves drinks. On upstairs, there are 3 people working in the directing room, including Mr. Servet, a room for the team and website workers, and another room for Ruşen Çakır. In most of my observation times, I was downstairs. Most of the team are young people without any professional experience and Medyascope.tv is where they started journalism. I confirmed this with the interviews. Most of the stuff, especially the ones working in editing and directing room, have been learning journalism practices in here. My most valuable inference from my observations is that, Medyascope.tv isn't only a journalism institution but

also a journalism “workshop”. When I addressed this opinion, during the interviews, most of the interviewers agreed with me.

Medyascope platform is suitable for an ethnographic study, in my opinion. Young and non-strict structure of the organization made it easier for me to participate as an observer. I participated a work day of several editors and I was very welcomed. Medyascope broadcasts from only one studio and these broadcasts aren’t as frequents as mainstream media. Thanks to these circumstances, team members aren’t stressed and busy as in mainstream media. Hence, I had the opportunity to talk to the members about their backgrounds, worldviews and opinions on Medyascope. To explain the effect of digitalization on journalism with all these factors, I made a detailed analysis on Medyascope.

CHAPTER IV:

MEDYASCOPE.TV AS A DIGITAL JOURNALISM PRACTICE

Medyascope is a digital journalism platform that started broadcasting in August 2015 and offers video based journalism to the audience. The organization has video-based news and programs. The platform also has a written blog section. It is broadcasting on the internet through Periscope live broadcast application. Broadcasts are shot in a studio located in Atatürk Auto Industry.

The founder is Ruşen Çakır, who started journalism in Nokta magazine in 1985 and worked as a journalist in major media organizations such as Tempo, Cumhuriyet, Milliyet, CNN Turk, Vatan, NTV and Habertürk respectively. Medyascope, which Ruşen Çakır refers as "blending recent technology with old journalism", is one of the important examples of the effect of digitalization on journalism in today's Turkey.

In 2015, Periscope, a live broadcast application presented to the user, served as a platform to provide an opportunity to the emergence of Medyascope. Ruşen Çakır, who participated in the demonstrations in the elections of 7 June 2015 brought the talks he made at the demonstrations through the tablets to Periscope audiences. Thus, he led the foundation of Medyascope at that time. After the elections were over, Çakır who started broadcasting from his own room had been broadcasting for a long time under amateur conditions, with the help of a few friends, without professional equipment. At that time, Çakır even preferred to use books without using a tool to fix the camera, and over the time he invited his journalist friends to make interviews and to broadcast them live on Periscope. At those times Periscope was causing broadcasts to be deleted after 24 hours. That's why, broadcasts were uploaded to Youtube in order to make them permanent. After broadcasts had become more visible, Denet Tezel and Nurdan Ucer, who had a common media company, suggested to Çakır to expand these broadcasts. After "medyascope.tv" website prepared by Ucer who is a computer engineer, the site has put into practice. After loading all the Periscope broadcasts that Çakır made up to that day on the site, Medyascope.tv made its first special broadcast on 20 August 2015. With an open session that Kadri Gürsel and Levent Gültekin participated, page was launched. Since then, Medyascope has been actively broadcasting. It was also awarded the "Free Media Pioneer Award" by the International Press Institute in 2016, which is the oldest global organization in the world struggling for press freedom (Free Media Award, 2016).

According to the statements on the site, by approaching the conventional media with a critical perspective, Medyascope asserts that there is a need for a civil, independent, free and pluralistic press environment in Turkey. The organization is telling that social media offers broad opportunities for this civil, independent, free and pluralist media. Their goal is to create a strong channel by blending digital technologies with journalism practices. At the same time, organization aims to be an example not only for Turkey but for all countries where the press and freedom of expression are restricted (http://medyascope.tv/).

4.1.Technology and Medyascope

4.1.1. Periscope Application

Since its launch in 2015, Medyascope has been broadcasting through Periscope. But this process has not always progressed like the present-day broadcast format.

Periscope doesn't allow recording on tape broadcasts or multi-camera systems in the early days of its foundation. It was only allowing live broadcast through a mobile device. For this reason, in the early days of Medyascope, broadcasts were made from three different channels. A tablet was making the broadcast and it was sent to Periscope; a web cam connected to the computer was able to send the live video to Youtube and a HD camcorder in the studio was recording the videos for archives to be loaded to Youtube later. Over time, even though the equipment was extended with the money provided and the multi-camera system was launched, Periscope could only be sent to the platform by pulling it through a tablet because of the broadcast given to mobile devices. As the process continued in this way, Periscope developed a 'producer' plugin in September of 2016 and gave it the opportunity to use it for 3-4 news organizations in the US. In October, it offered the opportunity to use the plug-in to other organizations applying for this feature. Medyascope got in to touch with Periscope company during this period and had the opportunity to use this feature. By the end of February 2017, Periscope plugin was turned on for all users. Thanks to this plugin, images can be transmitted live on the internet by converting the images recorded by the computer or camera with the tools named encoder. Today, Medyascope broadcasts live on both Periscope, Youtube and Facebook, and then creates a data archive with high-quality video on both the site and Youtube archives.

Periscope is one of the most key factors that mediates the development of the Medyascope. Ruşen Çakır, explains the importance of Periscope for themselves in the following sentences

"I couldn't have done such a thing without the Periscope application. It is practical, free, very useful. Something that even I can use" (Face to face interview, 23 December 2016).

4.1.2. Social Media Use

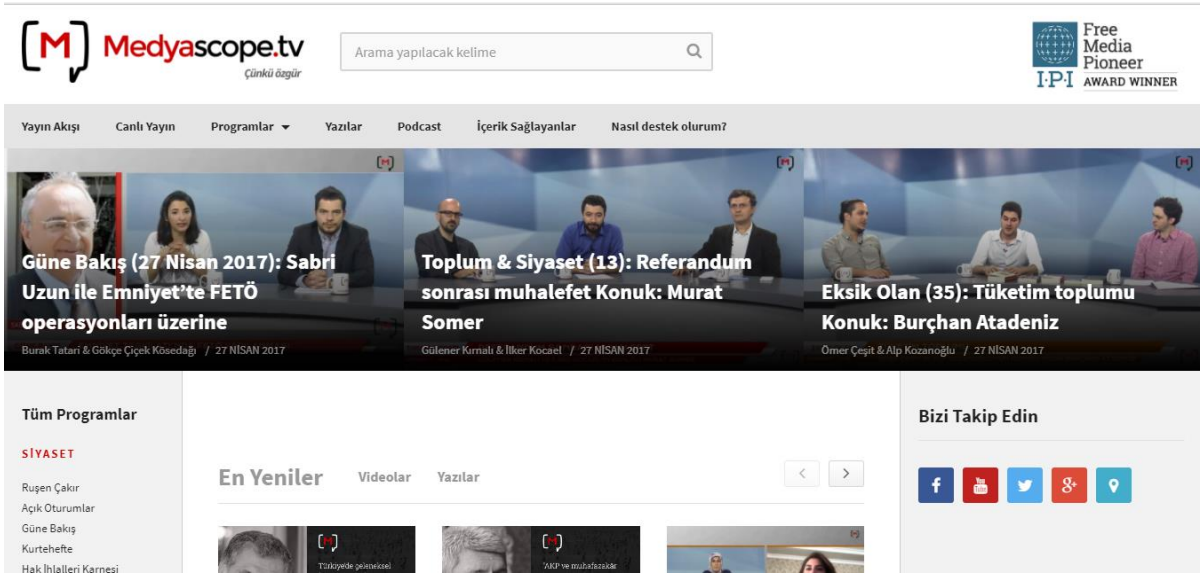
When we looked at the types of journalism that emerged with digitalization, we focused on blogs, social media news, video news. Today Medyascope is melding all those types. The aim of the organization is to continue journalism activities to the extent allowed by the latest technology. Ruşen Çakır expresses organization's connection with the technology in the following sentences:

"Technology is improving very fast. We are trying to keep up with technology as much as possible because we use the latest technology. In this sense, we are one of the fastest adapting broadcasts in Turkey and in the world. We will go wherever internet takes us. At the beginning, we were having problems with broadcasts due to Periscope's features, then they fixed this with a plugin. We are now broadcasting from our computers in HD. Periscope did what we want to have done by hiring a programmer. It is such a chance. Who knows what will happen in the future, new things are constantly emerging. But in any case, we are going to broadcast from internet not from a satellite. If the Internet gets faster and cheaper, our business will be even brighter, "

Today, when we compared news on the internet, televisions left behind about giving breaking news. They lost their seats to the social media devices. At this point Medyascope is able to take advantage of the freedom of social media. It is a platform that can catch an information about a breaking news very fast and can present it to the audience. The format of Periscope platform allows citizen journalism, allowing Medyascope to utilize content created by citizens and share images directly on their sites. In a way, users of Periscope are the producers of Medyascope's content.

Medyascope is actively using Facebook, Twitter, Periscope and Youtube as a social media platform. On April 27th, 2017, we can say that Google Plus platform isn't preferred as the last data that entered on platform is from 43 weeks ago. In addition to this, organization has a website for using as an archive.

Figure 4.1.2.1.: Medyascope.tv web page (Access 27.04.2017).



Broadcasts are shared on Periscope, Youtube, Facebook and Twitter. Facebook and Youtube offer live broadcasting on their own platform, without directing the viewer to a secondary site, with the live feed extensions which they have developed after Periscope. In addition to this, After Twitter purchased Periscope they allowed broadcasts to be embedded in tweets. In this way, live broadcasts are played automatically without clicking on the link.

Figure 4.1.2.2.: Medyascope.tv Official Twitter Page (Access 27.04.2017).

Figure 4.1.2.3.: Medyascope.tv Official Facebook Page (Access 27.04.2017).

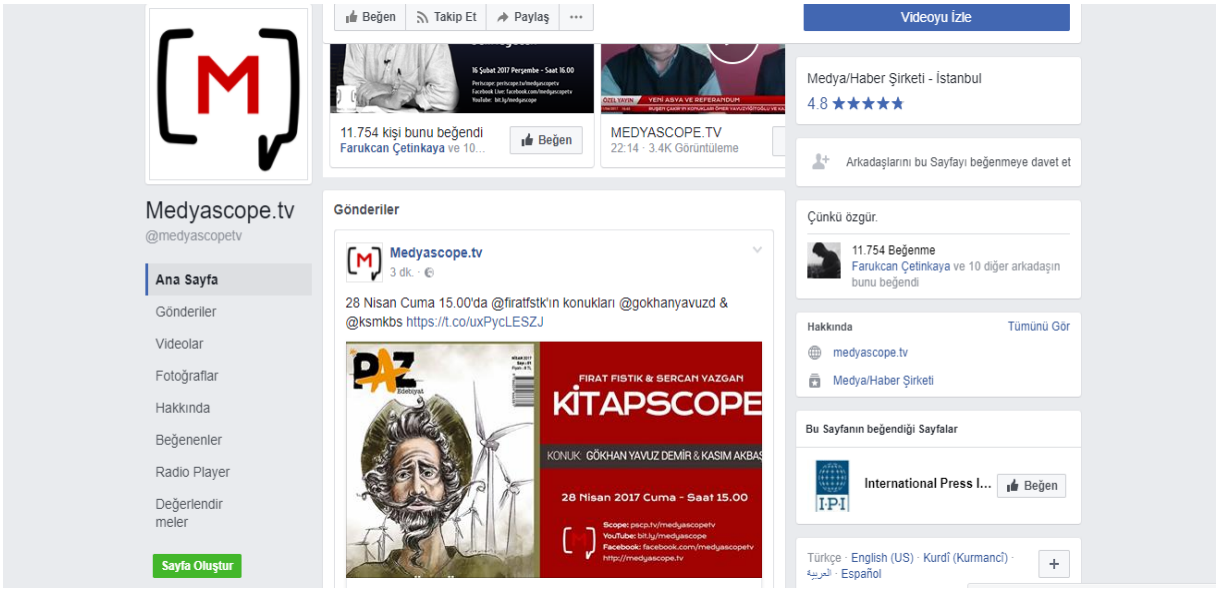
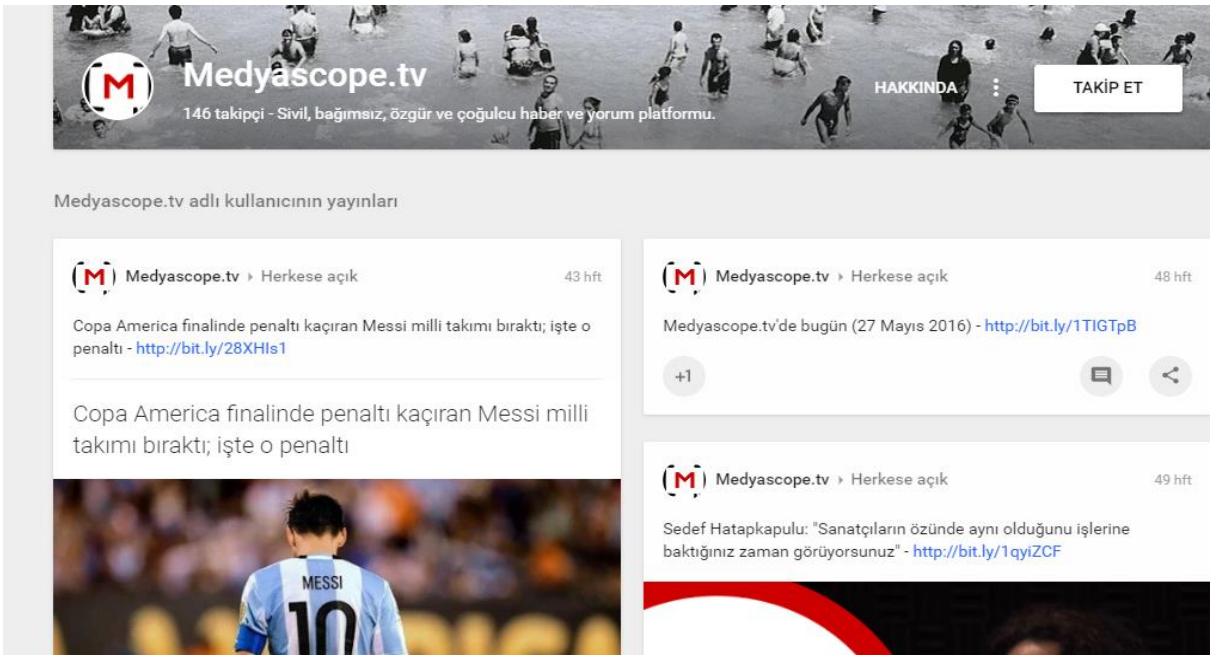


Figure 4.1.2.4.: Medyascope.tv Official Google Plus Page (Access 27.04.2017).



When we look at Medyascope.tv's social media quantities in April 27th, 2017, there are 52, 7 thousand followers on Twitter; 11,752 page likes on Facebook; and 13,568 subscribers on Youtube. Broadcasts made through Periscope platform are sometimes presented on Medyascope.tv account and sometimes on Ruşen Çakır's own profile. There are 30,931 followers of Medyascope.tv profile and 160,961 followers of Ruşen Çakır (@Çakır_rusen).

Figure 4.1.2.5.: Photo Culture Program "Göz Kararı" by Servet Dilber and Sinan Çakmak (Access 27.04.2017).

After live broadcasts, videos are uploaded on Youtube and websites database. Thus, a Medyascope.tv archive has been created. Programs are analyzed by the editors. Editors write down the time-codes so that the interesting and important parts of the broadcasts could be cut off into short and striking videos. These videos are re-shared in social media.

Medyascope doesn't have a specific broadcast code in terms of social media usage. As a general policy, broadcasts links are shared in social media accounts. There is a single employee in the team who is handling the social media, but social media responsibility has been done collectively until recently. Editor Fırat Fıstık approach Medyascope.tv's use of social media in a critical way.

"As a social media platform, we are using social media very badly. We share a link on Facebook like a bot account. As long as we don't get over it, it is going to be tough for us. We are talking about this, we say yes, we must overcome, it is related with human power, they are positive things ... But first, we need to handle all of the social media applications. We need to follow everything, from mention to Youtube comment " (Face-to-face interview, 24 March 2017).

Broadcasts are also loaded as a podcast on Soundcloud and iTunes platforms for radio listeners.

4.1.3. Video Journalism

We had mentioned in the theoretical framework that Youtube is a video giant but Facebook also joins in the video race in this regard. There might be many reasons about popularity of videos on the internet. Firstly, we can say the practical video shooting technology and high-speed internet that develops on cameras and telephones Since smart phones are now indispensable for every individual, these high-tech phones have also led to the development of internet systems. Different technologies in each area supported each other's progress. Rather than watching something that you already know what to hear and spending hours to watch in in conventional media, people prefer watching broadcasts that is shorter and based on a specific topic. Journalist Mete Sohtaoğlu, who prepared and presented the "Yakın Takip" program about Middle East politics on Medyascope, explains the technological advantages of Medyascope as follows:

*"Here is a content that cannot be compared to any TV content. That's why people like it, because why would someone want to watch an event happened in the morning or something they saw on twitter at 7 pm? There are instant incidents, there are information bombardment. People prefer Medyascope because they can react. When something happens, it takes 5 minute or maximum 1 hour for us to broadcast with experts. But it's takes at least 4 hours for people to hear a story on TV. While conventional media send a reporter to a scene we have already shared a broadcast of someone who is broadcasting there with Periscope. It takes just 3 minutes. That's a very big advantage. That's why people prefer platforms like Periscope (*Face-to-face interview, 28 March 2017).

Server Dilber, who is responsible for the technical part of the organization and producer of the visual culture program named "Göz Kararı" (Rule of Thumb) sees Medyascope as a result of the developing technologies and opportunities that apart from the political environment.

"There is a sameness within television broadcasting. This is a result of the political situation in this country. On the other hand, broadcasting on social media is a transformation that necessary in our times. If the political situation in Turkey was much different, would platforms like Medyascope ever emerge? I think it would emerge again. Medyascope isn't practicing television broadcasting here. And it isn't just journalism. I mean it isn't usual journalism, it is a journalism that uses social media. It's a point that needs to be reached very quickly. When we look at television today, we see that reporters or people broadcasting more

individually rather than being at big and crowded places. Today's technology is also kinda providing this. Because people no longer must broadcast with big broadcast teams or cars. They have fast internet connections. They have smart phones. There are smartphones with high video quality. There are cameras that has Wi-Fi connection. So, people can broadcast from anywhere in the world and send it to another place. There are live broadcast softwares that manage this. So, I don't think it is the result of a pressure or political approach, I think it is about innovative technology. Therefore, Medyascope is filling a void like that or trying to survive in that kind of environment. So, we can call Medyascope as an organization that tries to survive while using recent technology, " (Servet Dilber, face to face interview, 30 March 2017).

Dilber thinks that there is a connected relationship between journalism and technologic developments and he also believes that user habits are also part of consumer habits. Today, video is very popular and the reason people produce videos as a content because technology progress with user's habits and videos allow these opportunities to people.

"Our work is based on video. And this relates to the periodic habits of users. In the past, there was no video-based broadcast because internet connection speed, line speed, download speed is very low. You could not reach the video content very easily. But now mobile devices have connections like 4G, 5G, there is possibility to consume. If internet connections get faster and mobile phone shoots videos in 4K or 2K quality people also may prefer consuming this. Apart from these, I think that consumer habits also change depending on the technology, "

At this point, Medyascope utilizes cheap, practical, independent and free use of digital instead of costly broadcasting systems of conventional media and aims to appeal to readers with its video technology which is practical and popular despite the classical broadcasting concept.

4.1.4. Technical Facilities

Today Medyascope is a donation-funded organization. For this reason, when it's compare to financial and technological potential of conventional media Medyascope's resources are very limited. We can say that their technical system is very amateur. Because Medyascope is an internet-based broadcasting platform, sometimes there can be disconnection in online or problems about mic and voice. For this reason, improving equipment is a priority for the financial part of the organization. Ruşen Çakır explains the importance of technical equipment as follows:

"The recent technology and the internet are very important to us because our broadcasting is video based. Sound quality is very important. We deal with sound the most. Big part of the investment goes there. We are still having a lot of problems, but we go step by step. But some of the problems aren't our fault. We have these problems because our style is new. Our experience will make it easier for those who come after us. In the past, there were no organization like us. Some people think that just change something on the microphone and it is all good. It isn't that simple. We are having problems that even I don't understand most of them. Since we broadcast on the internet, there may be some problems related with the internet connection. When we are doing a skype broadcast, problem can also be about the connection of other side. For example, while we were doing Transatlantic broadcast yesterday, internet was cut off suddenly. Our internet connection comes from a satellite. In other words, it is connected to a private company. Cut was like about one minute or something. I thought that there was a problem in America. However, problem was about us. Then we could reconnect and continued to the broadcast. But we are overcoming these problems. This is very important for us. It is the most important thing. The content is everything but our goal is sharing this content on video so, quality must be good,"

Figure 4.1.4.1.: A Prompter Made by a Tablet

While critical content got censored on mainstream media, digital media brings in different dimension to the journalism practices due to its cheap, practical, fast and global system.

Without aiming for the majority, organizations that want to reach to the minorities finds a place for them with the help of digitalization. Today, independent news platforms that refuse narrow patterns of the mainstream and try to do independent journalism to reach to their readers through social media (dokuz8HABER, ozguruz.org, webizTV).

“Does digitalization provide an environment for the practice of journalism?” When finding an answer to this question, we should compare digital media and mainstream media. Journalism in mainstream media cannot function properly and digital media takes advantage of the democratic nature of the internet. When it is compared to mainstream media, Medyascope broadcasts with much more minimal equipment and budget. Organization broadcasts through Periscope, Youtube and Facebook so their progress depends on the development of the socials media. Internet broadcasting makes it possible to react quickly when the organization encounter with a breaking news. Due to not targeting financial profit organization also doesn't have a rating concern so they can produce content that appeals to the subcultures. This emphasizes the pluralism mission of the organization. With interactivity occurred through the digitalization, Medyascope is more accessible rather than a national channel. All these create the democratizing influence of digital technology on journalism practices.

4.2.Collective News Production and Medyascope

4.2.1. Description of the Place

Medyascope is broadcasting in a studio in the Sanayi District. In the street where organization is located there are many mechanic shops. When it is compared to the conventional media’s luxury plazas, location of Medyascope is quite modest. The studio, which was previously a lathe workshop, became the photograph studio of Manuel Citak. Citak is one of the entrepreneur partners of Medyascope and broadcasts are now being held at his workshop.

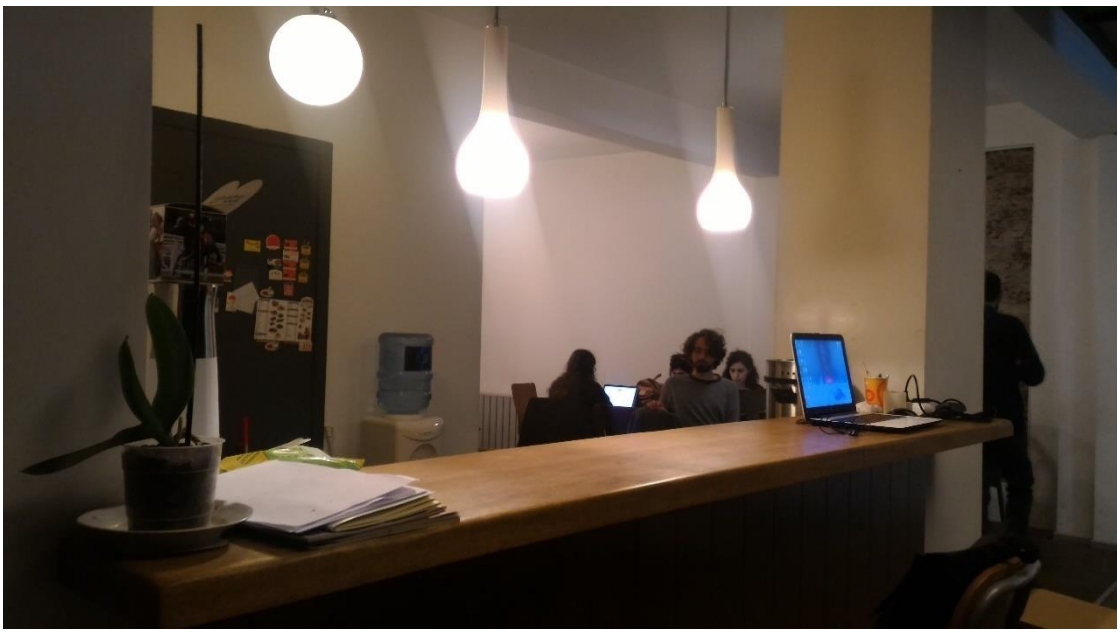
Figure 4.2.1.1.: Medyascope.tv Entrance Gate

When I asked them why they preferred this location during the interviews, I got the answer that the rents are cheap here and the studio is in a central location that is very close to the subway. Today, Sanayi is an area where various advertising agencies, photo and broadcast studios or information offices are starting to prefer. For example, one of the neighbors of Medyascope is Kolektif House in which a social media office called Scorp presents (Kara, 2016). At the same time, the other reason why organization is continuing to locate in Sanayi District is about Manuel Citak's donation of his own workplace to the organization.

Figure 4.2.1.2.: View of Medyascope.tv and Oto Sanayi Neighborhood

Building has mezzanine structure. There is a smoking area in the entrance. Then after you go through a door you could find yourself in the studio and the center of the main area. Studio, editor's desk, kitchen is on the same floor. They are located on the ground floor. There are no doors on the ground floor. The studio is surrounded by black large curtains. In the studio, they have a broadcast desk and 2 cameras. The first time you enter the studio, you can see the editor desk. This desk is a common table where 7-8 people work together. On the side of the editor's desk there are editing tables in which 2 editing personnel sit. Editors work on their own computers while the editing personnel works on Mac desktop computers that is owned by the organization. There is an open kitchen next to the editor's desk. In the kitchen, there is a bar table. This table creates an intimate conversation environment for the staff and the guests.

Figure 4.2.1.3.: Kitchen Table and Editor's Desk



On downstairs, there is also a unisex toilet and a small room with technical equipment and clothes worn during the broadcast.

On upstairs, there is a unisex bathroom, an editor room, a private room of Ruşen Çakır and directing room. In the editor room, approximately 7-8 people can work. There is a group of editors who are dealing with the website. In interviews, some employees mentioned that there is no formal structure or hierarchical order in Medyascope, but I have observed that the employees on the lower floor are more flexible in terms of workload. While the people who work on downstairs are busy with decoding, news writing, and time code finding, the people who work on upstairs are more experienced team members and they deal with website and programs. On the editor's desk of the ground floor there were people who finished their job early. Ruşen Çakır's own study room opens directly to the editor room on upstairs. In front of this two room there is directing room. In directing room, 3 or 4 people usually works.

Figure 4.2.1.4: Directing Room

4.3.Team Dynamics

The team of Medyascope is mostly young and dynamic. Although there is no strich organizational structure as in the mainstream media, older and more experienced members have more work load. According to the information on the copyright page, Ruşen Çakır, the founder of the organization is General Director. Manuel Çıtak is the technology director. Nurdan Ucer, and Ufuk Kaya are general manager. In this group only Ruşen Çakır is the one who comes regularly to the center and works as an active journalist. During the interviews, I got the information that other names rarely visit the center. Tamer Durak and Sedat Pişirici are editorial director assistants and Servet Dilber is production assistant in the organization. Tamer Durak and Servet Dilber are permanent staff and they also contribute to the organization with the programs they create. In the copyright page, staff was listed under the "news" title. Only Semih Sakallı's name is mentioned as an “editor.” Other team members don't have any kind of title in the organization. In “those who contributed" part of the website, there are names of the broadcast producers and broadcast assistants.

If we look at the team dynamics, we can say that there is a difference between female and male personnel quantities. There are more male personnel who have a position in the organization. However, I observed that there is a positive discrimination towards women in

the directing room and I got the information that Ruşen Çakır particularly made a special request about woman recruiting in directing position.

There are people belonging to different ethnic identities in the organization correspondingly with the news policy of the organization. Most of the team is left-oriented and dissident. There are also some activist individuals in the organization.

Except executive editor and technical director, the age dynamics within the team are quite young. The average age of the workers is around 25-26. On the other hand, many of these names have begun their journalist career in Medyascope, without professional experience. Many of these names have been informed of the organization by following the social media accounts of Ruşen Çakır. In the organization, majority of the staff is graduate students or new graduates. Even though some of them study journalism, it isn't a dominant profession among the staff. There are many people who study or graduate in various departments and continue journalistic activities in the organization.

When I asked how they were involved in the interviews almost all of the employees said that they were following Ruşen Çakır, and when they first saw the name of Medyascope, they send an e-mail to Çakır about introducing themselves and their interest towards the job.

"I was working at Bianet in 2015, October. As soon as I saw the broadcast of Ruşen Çakır, I sent an e-mail to him. He returned to my e-mail at the same day. He said, "Let's talk." There was a program that day. 'You can be involved in everything here,' he said. My expectation was like 'We are doing this job", "Can you do that?" But he said that you can do anything you want here because it's new, " -Fırat Fıstık

"My sister was following Medyascope. As a family, we are already interested in the country's agenda. She wanted me to send a message. I sent an e-mail to Ruşen Çakır and gave my contact information. He called me on the same day. We talked. Also, he had already known my uncle. Then I came here once a week and started my internship. When I first came I was just listening to the broadcasts and finding time codes and caring guests," (Gökçe Çiçek Kösedağı - Main News Speaker, Face to face interview, 24 March 2017).

"I am a graduate student. I was interested in the media for a long time. I was following Ruşen Çakır constantly. He was doing his broadcasts alone at the time of the demonstrations. I saw that he is forming something called Medyascope. They were sending e-mail to everywhere or I saw it from the web site, I don't remember exactly. But they were searching for people who

*can help. I also said that I could help him as a content provider by sending e-mail to Ruşen Çakır. I had no experience in media before. I wanted to see the place. After the day, I sent an e-mail, he returned me with a call. I came here. Everything was very new, broadcasts were very rare. We talked about what I want to do. I explained the situation. We came here as a few people. Then it started," (*Oral Orpak - Kurdish News Editor, face to face interview, 27 March 2017).

We might separate the team into two groups. In the first group, there are people who has a effective position in the organization. They are older who worked with Ruşen Çakır previously. Second group basically consists of younger people who has no journalism experience professionally. Those are people who started journalism in Medyascope for the first time. They started working there as an intern then they were included to the organization team eventually.

Since Medyascope wasn't fully equipped with broadcasting systems in the early days, by the end of 2015 and early 2016, things were progressing amateurishly. Today, with more than 20 employees, the organization have almost got organized. Every new people have brought something according to their own skills and helped organization. Employees stated that in the early days of Medyascope, things were proceeding in a more amateur and collective way.

"*When I came here first there was no upper floor. We were recording with a tablet and we were broadcasting through Periscope with another tablet. We were taping them. With my arrival, we started editing process. We were cutting a 3-minute part from half an hour broadcast. There were Servet and Semih. There were no one besides them. Then Emre, Sercan and Oral came respectively. We made a progress. Things have progressed with the principle of "What can everyone do? " Everyone started to do what they know. We were producing maximum three contents in a day. Generally, there were the broadcasts of Ruşen Çakır. Broadcasts increased with every new people. We were working in shifts. In the beginning, everyone was doing every kind of job. Then, as the organization grew up, the category system started. We moved to the content side. "* -Fırat Fıstık

"*I wasn't doing a lot of work when I first came here. Most of the people who come here learn the process by watching it. I did a few broadcasts. They gave me a task. Ruşen Çakır and Servet Dilber included me to the job. In time, as news writing part increased more and more they gave me extra tasks. It was hard at first but I managed to do it. My duty was entering news to the website. Not editorship. Our job description wasn't categorized. Everyone was*

trying to do something they can do. There was a principle of "We can do every kind of job." That's a good thing. " -Oral Orpak

The team doesn't have a hierarchical structure contrary to the professional media. Everyone in the organization is in the same level except for the assistant directors. Apart from Ruşen Çakır, nobody has a special room or desk. Assistant director Tamer Durak sits in the center of the position-less editors desk. This position shows that he has a relatively higher position. He always sat in the same place when I was observing the organization for a week.

During my observations, I saw that there was no hierarchy between the individuals. Medyascope is a product of a totally collective work in terms of news production process. Every employee is responsible for finding news story, writing and editing. Moreover, there is no strict distinction between director and editor. Many people in directing room have learned editing when they started working there.

The main news producer and anchorwoman Gökçe Çiçek Kösedağı mentions the positive aspects of the collectivity in organization with these words:

"We can easily consult each other. There is competition in the mainstream media where nobody contributes, doesn't share knowledge. There is no such thing here. Even the quality and quantity of the news can change according to that. Apart from this, we are very comfortable when we are suggesting news. At first not everyone can have such a relationship with Ruşen Çakır. But now, I wouldn't get upset even if he found a news which I suggested ridiculous. You get relax here after a while."

Also, many people in the organization are also doing their own programs. Directing members Merve Özçelik and Ayşe Goren prepare and present "Hayvan Gazetesi" (Animal Newspaper), news editor Fırat Fıstık prepare and present "Kitascope" and "Ah Güzel İstanbul" (Beautiful Istanbul) editorial assistant Tamer Durak prepare and present "Teknoscope" and production assistant Servet Dilber prepare and present "Göz Kararı". Directing members also does news dubbing and editorship. The thing that caught my attention most in the organization is exclusive interviews that are mostly political but also includes fields like health, education, art and culture have done by people from the organization. Everyone in the team is encouraged to make at least one exclusive interview. As a result, when a news is being published every people in the organization puts something into the process. There is no task in the organization that only one people is doing. Instead, everyone contributes to every part of the news process. This prevents the journalism to become useless through unproductive positions

as in the conventional media and allows an entirely journalism practice which each process is learned. Besides being a journalism practice, thanks to the collectivity, Medyascope is also a journalism workshop where unexperienced journalists learn the profession thoroughly.

Although there are different opinions about the organizational structure and relationships within the team, employees also agree upon the fact that organization has a loose structure. Medyascope doesn't have a strict vertical structure like in the conventional media.

"*There is no hierarchical structure in here. We discussed this a lot at first. There are advantages and disadvantages of it. If you do categorization the work would be more professional and better. If you hire some social media experts, you can do a lot more. If you hire a graphic designer these visuals may be more different. But on the other hand, if you create a category, everyone cannot learn every aspect of the job. Ruşen Çakır prefers not doing this categorization. So, everyone here knows something about the process. "* -Fırat Fıstık

"I am sure that there shouldn't be a hierarchy within the team. But I think that there is an invisible hierarchy. I think there are some people who use conventional media methods. Sometimes, I get surprised. I encounter some old journalism tricks like getting a word out of a guest. At first there were people like that but they changed eventually. But this is also something about personal characteristics. In Medyascope, we have a collective environment so traits like that have disappeared in time. These people are those who had a history in the conventional media." -Gökçe Çiçek Kösedağı

"There's no typical media organization structure here. No strict borders. There is a collective work process. When we first entered, it wasn't collective. We have a claim to get professional in here. In the past, we used to go downstairs and set up the microphone and then we were recording and writing the news upstairs. Now we have a friend who handles the social media. Task descriptions became clearer in time. "– (Semih Sakallı- News Editor, Face to face interview, 27 Mart 2017).

"*We have a hierarchical structure here. Every organization needs hierarchy to proceed. But the important part is how that hierarchy is built. Rusen says something, I say something and we build upon that. But it isn't a hierarchy that has very strict lines. People in here doesn't use their titles as shields and tries do something behind that. "* (Tamer Durak – Assistant Director, Face-to-face interview, 24 March 2017).

"Hierarchy is necessary within the organization to give responsibility and making sure that job is done properly. But I don't think there is a strict and conventional hierarchy here, and it doesn't necessary. We have people who voluntarily work here. On that sense, building a hierarchical system would be illogical. I think it would turn some sort of personal satisfaction. Hierarchy is about taking people responsibility and fulfilling them and behaving accountable. It means that they should account for the audience too. We should broadcast is properly, there shouldn't be sound problems so and so. All this requires building a hierarchy within the organization, "

*"There is no hierarchy here. Tamer Durak is the general editor-in-chief, Servet Dilber is the technical director but besides that we are just reporters. It's a good thing that there is no hierarchy. It's about the world perspective. I would get very irritated if my boss acted bossy. This place is a workplace that I have always dreamed of. Most of us started journalism here. My colleagues can easily tell about my mistake saying. This collectivity helps us. Nobody thinks that someone is looking down on them when someone helps. We share our experiences. " (*Merve Özçelik- Directing Staff & Producer of Animal Newspaper, Face-to-face interview, 23 March 2017).

Thanks to its collective news production, Medyascope differs from the limited division of labor that we can see it in the conventional media. In the organization, everyone is responsible from finding content, writing, editing, voiceover and making exclusive interviews. Tasks are divided equally. This also allows Medyascope to function as a workshop where the entire process of journalism is learned at the same time. This workshop mentality allows amateur journalists to be more equipped and experienced.

Volunteerism is also very important for Medyascope. Because organization is a digital journalism platform, it is an example for the whole sector. For this reason, they are still having some financial problems. When compared to the other media organizations Medyascope is more amateur and offers limited opportunities for the staff. Assistant Director, Tamer Durak says that every personnel gets paid but he also emphasizes that wages are very low.

"There are very few people here who isn't permanent staff. 35 people is permanent employee. They are permanent employees but everyone is working voluntarily. Because wages are too low. But still we are trying give money to everyone. Maybe we cannot give money to someone who comes here to learn the job. But we really pay attention to this. For example, if someone

does a translation, we give their money immediately. Organizing wages was easier in the past. But now staff is established and we have more personnel. When someone is new we inform them about that. We tell them: "We don't know if we can give you money or not." At first, we were taking everybody who worked for 1-2 months into permanent staff. But now we are full. Still, we are still trying to do."

As Durak mentioned, when compared to the material and non-material opportunities that conventional media offers to its employees, Medyascope isn't giving the amount of money that their staff deserves. So, we can say that people who works in Medyascope largely produce content voluntarily. I'm going to discuss the reasons of this situation in the next sections.

In conclusion, Medyascope doesn't have a strict and vertical organizational structure like in the conventional media. There are only few experienced people who have titles in the organization and they are essential for the working process. But apart from this, every employee is on the same position. When its compared to the conventional media there is no strict categorization of positions like editorship, reporting, technical staff, dubbing and translating. Instead of that, there is collective mindset that follows every process of a news. The fact that the organization cannot promise standard wages for its employees shows that volunteering aspect of the organization is still exists.

4.2.3. News Production and Editorial Process

In Medyascope, shift starts at 11:00. This is a late hour compared to the shifts of conventional media which starts at between 9-9:30. Also there is no scheduled leaving time in the organization. Anyone who finishes their work and broadcast can leave the studio. The team usually stay in the center until the main news at 19:00. When there are Kurdish and English news bulletin broadcasts on Friday, leaving time can be at 21:00. During the cultural broadcasts at 21:30 directing team works in shift. There are no broadcasts on Saturdays and Sundays.

Joining and participating in the broadcast meeting at 11:00 in the morning is neither arbitrary nor compulsory. I attended the meetings throughout the observation period and noted that some members of the team didn't attend the meetings. Meetings starts with the Ruşen Çakır's arrival to the news desk. Çakır reminds the agenda and does the task sharing by giving the news to the editors he chose. Meetings proceeds with brainstorming. Almost everyone suggests a news that they find appropriate for that day's schedule. The one who is responsible

for a news is usually the one who suggest that news at the meeting. They take news, write it, edit it and then send the final draft to the main editor Tamer Durak. During the meetings team members from the directing can also suggest a news idea and write it. Employees who can speak foreign languages, such as English, French, German, usually deal with the foreign agenda. While one group works on culture and art news, main news reporters Gökçe Çiçek focuses on domestic policy and Burak Tatari focuses on foreign policy. Even though this task sharing isn't so strict that everyone can suggest a news that related with their own interests. Sometimes the name that Ruşen Çakır has appointed for news can reject the task because of the busy schedule. This a situation that doesn't happen usually in the conventional media. At the same time, discussions are also held about the programs and their guests. If there is a problem about reaching to guests, problem is directed to Ruşen Çakır. Team decides which broadcasts from yesterday is quality enough to mention about them again in the main news. Employees explain the news process with these words:

"In the morning, everyone suggests their own ideas. We separate them into website and main news. Usually I get the news about the domestic policy. We work on the Middle East news together, but Burak is making the Europe-America news. We shared them according to the interests. I tell Tamer Durak that "I'm taking the Nevruz news." then I take it. Sometimes I ask him if I have something to do. Because sometimes all the news has been shared. In those days, we don't need to make news, entire day we prepare for the broadcast. In the morning, we do routine works that every journalist should do. Reading columns etc. I don't know any foreign languages so I must read Turkish sources. " -Gökçe Çiçek Kösedağı

"It's a wonderful thing to be involved in every part of the news process. It gives us a lot of experience. We see each phase. News are suggested then I write it, then I edit it, we enter it to the website and share it on social media. Everyone is doing every kind of work here, we are helping each other. We might not find a chance like this in somewhere else. I could have written only news. Ruşen Çakır wanted me in directing. But I also wanted to be here. I learned everything that I do in directing here. Everything in school was insufficient. I learned everything in theory. We have been learning here by trying and helping. Medyascope is both journalism place and journalism workshop. -Merve Özçelik

During my observation, I noticed that news meetings are shaped by Ruşen Çakır. News suggestions are offered to him. Çakır sometimes rejects the news which are suggested. At a news conference on March 22nd, one of the editors suggested a news about the logo change of Heineken beer in Hungary. Ruşen Çakır rejected the news by finding it insignificant.

After the meeting, source scan is done by the editors. Sources are various. There are no specific resources or new agency are being used. The articles of the columnists who are popular are read. From the previous broadcasts, staff enters the "time codes" of the important parts and deciphers it. Employees who know foreign languages focus on translation of the news. It is the news production process. After news writing all the main news are gathered by the broadcasts assistant and news get checked. Last touches are made. I encountered during my observation period that broadcast assistant sometimes criticized and directed the editors about news writing form. Checked news are dubbed. Dubbing is made by everyone alternately at the room of requirement with a simple recorder. It doesn't look professional. Directing staff finds suitable images and videos to the news and edits it. The most non-collective part of the news production process is montage. But if an editor knows montaging, they can edit and prepare their news to the broadcast by themselves. News that gets ready after the editing is sent to the directing room.

4.2.4. Approach to Contents

In Medyascope, video contents are divided into two parts as programs and sequences from the programs. Sequences are cut from the long broadcasts for making a strong impact on the social media and web-site. In the web-site there are programs about several topics such as politics, culture, community, sports and technology. Those who produce program can be from both freelancer or the permanent staff of the organization. Programs are made by people who wants to support the organization and make themselves heard. In the blog part of the web-site there are news and columns in non-video format. In addition to this, the podcast tab contains only audio recordings of broadcasts.

Throughout my observation, I have observed that the content for the organization is divided into two as main news and other programs. Since Medyascope has launched itself as a journalistic platform and has been working in this direction, focus of the meetings are especially broadcasts about main news and politics and. Apart from this, the programs about the various subjects are under the responsibility of the journalist who prepares the program. They choose the topics and guest by themselves. Contrary to programs, team collectively produces content for the exclusive interviews and for the main news on air in the evening. In this section I will examine programs that are actively continuing during my observation period. I will focus on the approach to news with a comprehensive analysis of news contents in the third part.

Many programs have been made since the beginning of Medyascope. There are a plenty of programs that have 3-4 episodes and they are non-continuity. However, sometimes the producer determines a package program for 3-4 episodes long. I understood during the interview that the program list that appeared on the web page was out of date. At this point, no steps are taken to move current programs on the main page to the program list on the main page. On the contrary, a few episodes have been made and programs that have not been continued can come up as soon as they open the web page. Nevertheless, I will compile a list of programs that I have witnessed throughout my observation period.

First, I want to talk about exclusive interviews. Because these broadcasts are flexible broadcasts that don't belong to a specific area and aren't evaluated as a program. Exclusive interviews are broadcasts made by a journalist appointed by Ruşen Çakır or by their own wish. They proceed with the experts who are knowledgeable on some topics recommended by each team member or Çakır. Political, economic, or social topics that are generally up-to-date are the content of these broadcasts. Ruşen Çakır, himself also has a minimum 2 exclusive interviews every day. Çakır supports the idea that every member in the team should make exclusive interview. Thus, anyone can experience on broadcasting even if they don't produce their own programs.

4.2.4.1.Politics

"Ruşen Çakır Commenting" is Çakır's broadcast about the political issues of the day by interpreting the events alone. These broadcasts don't have specific hours and days. It is done every day, sometimes more than once during the day.

"Open Forum" is a series of broadcasts hosted by the collaborator of the organization Sedat Pisirici or journalist Hilmi Hacaloğlu. They alternately present program with guests. They generally make broadcasts about politic agenda.

"Güne Bakış" "(View of the Day) is the prime-time news presented by Gökçe Çiçek Kösedağı and Burak Tatari. The prime-time news which is on every weekday evening at 19:00, has mainstream features in terms of presentation. The most important feature of these broadcasts is that they are presented by guests. In every broadcast, at least one guest is participating in the broadcast and the events on the agenda are discussed together with the expert guests. The sections that are considered important from different broadcasts made during the day or the day before are cut off and made into content for the prime-time news.

“Kurtehefte” is the prime-time news in Kurdish. It is broadcasted once a week on Fridays. The bulletin presented by Heja Türk and Bedirhan Aybar is important because it functions as a community media. “Kurtehefte”, which differs from the mainstream in terms of content and language, is like a weekly summary of content addressing Kurdish geography. The content of the bulletin is sometimes provided with the news of the Turkish bulletin.

“This Week in Turkey” is an English prime-time news that is presented by Aylin Yardımcı to explain the agenda in Turkey every Friday at 21:00. It mostly receives its content from the Turkish bulletin and discusses the week's agenda. Broadcasts are often held with a guest speaking English well.

“Transatlantic” is a political broadcast about USA politics by Ruşen Çakır. It is held on Wednesday evening at 18:00 with journalists Gönül Tol and Ömer Taşpınar who are in USA. Interviews take place through Skype. As in many other broadcasts, Transatlantic broadcasts are also made by journalists who voluntarily support Medyascope and help content producing. In these broadcasts, Turkey or the Middle East relations, where the United States is generally the focus, are handled.

"Yakın Takip" (Close Follow) is a broadcast made weekly by journalist Mete Sohtaoğlu by focusing topics like Middle East, Islamic movements and Islamic groups. Sohtaoğlu prepares and broadcasts the program by himself without any guests.

Ünsal Ünlü is the only name that produces program from his house in politics category. These broadcasts are shared as a band broadcast. Ünsal Ünlü shares these broadcasts on his Youtube account. Contrary to the general attitude in Medyascope, he reflects audience comments in broadcast and encourages audience participation and interactivity.

“Toplum ve Siyaset” (Society and Politics) by Gülener Kırnalı and İlker Kocael, is prepared and presented on a weekly basis with a guest, and broadcasted on Thursday evenings at 18:00.

4.2.4.2.Society

“Rominight” is the program of the actor and radio broadcaster Romina Özipekçi on Wednesdays at 22:00. The program is held every week with a guest. The web page describes the program as "humorous politics."

“Yan Yol” (Side Ways) is a culture and society program by Aylin Yardımcı, Irmak Akman and Melis Oğuz on Tuesday at 16:00. The program begins with a current question related with society and tries to find an answer to this question throughout the broadcast.

“Zamanlama Manidar” (Timing is Meaningful) is a humorous program by Sadi Celil Cengiz and Çetin Tankoç. It has made final on February 21st.

“Zeytin Dalı” (Olive Branch) is a social and cultural program organized around the theme of peace. It is prepared by the writer Müge İplikçi and the academician Nazan Haydari on Wednesdays at 14:00.

“Farklı Bakış” (Different View) is about creative economy, technology and innovative ways of living. It is prepared and presented by Gülay Özkan on Thursday evenings at 18:00.

“Eksik Olan” (What is Lack) is a philosophical and conceptual chat program by Ömer Çeşit and Alp Kozanoğlu on Thursdays.

“Hayvan Gazetesi” (Animal Newspaper) is a program about vegan and vegetarianism presented and prepared by Merve Özçelik and Ayşe Gören alternately. This program also provides an approach that cannot be seen often in mainstream as a content and sheds light on the broadcast approach of Medyascope.

“İstanbul Bizim” (Istanbul is Ours) is a broadcast about society and culture that takes place on Monday, at 16:00, with the guests, under the supervision of different specialists, dealing with the city and the human relationship.

4.2.4.3.Culture

"Göz Kararı" (Rule of Thumb) is a visual culture program by Servet Dilber ve Sinan Çakmak. The topics about photography, photo projects, and visual culture take place with the audience's comments and participation. In this program, audience has an influence on the broadcast, they can direct the program stream.

“Şeyler ve Şeytanlar” (Things and Demons) is a cultural broadcast by actor Murat Daltaban on theater culture with his guests.

“Kültür ve Tarih Sohbetleri” (Culture and History Conversations) is about history, culture, archeology and literature by Cengiz Özdemir and Ozan Sağsöz every 15 days.

"Bookscope" is a literature program prepared alternately by Fırat Fıstık and Sercan Yazgan.

"Teknoscope" by director assistant Tamer Durak, is a technology program on Wednesdays at 13:00.

“Ses Kaydı” (Voice Record) is a cultural broadcast prepared by Fatih Borekci and Barış Buran. It is accompanied by guests accompanied about music on Thursday evening at 21:30.

“Sinemasalı” (Cinestory) is a cinema program prepared by İlknur Bilir. The broadcast takes place at 14:00 with the participation of guests.

4.2.4.4.Economy and Sports

“Ekonomi Sohbetleri” (Economy Talks) by Ali Ağaoğlu, Özgur Altuğ and Şant Manukyan interpret the developments in Turkey and the world every week from an economic perspective and analyze the situation of the domestic and foreign markets. It is on air every Tuesday at 20:00.

“Bisiklet” (Bicycle) is a program by Gürsel Akay, a bicycle enthusiast. He discusses technical and social aspects of biking with the guests. Although the program was last broadcast on January 2, 2017, it was out of the mainstream in terms of content.

“İkili Oyun” (Mutual Game) is a basketball program prepared by Ali Emre Mazlumoğlu and Doğa Üründül.

In addition to these programs, exclusive interviews are also made in English, German and French. Moreover, important news is translated into these languages and published. There is no special translation section in the team. Everyone contributes with the language they know.

When we look at Medyascope's approach to programs, we see very different contents. Culture and sports programs that don't address most of society, undervalued social issues such as woman's rights and animal rights, biking, photography indicate the concept of broadcasting approach of Medyascope. This is a process that programmers come up with their own suggestions without rating concern. Team or organization doesn't influence the programs. They are under the control of its own producers. We cannot talk about presence of a censorship in terms of program content or presentation. Medyascope aims to be a platform for different voices.

Ruşen Çakır emphasizes that it isn’t important to make a program about every subject appeal to subcultures but to be a platform to give people who want to make a program a chance.

“*Sometimes people come and make a proposal about a program, sometimes we offer them. And sometimes we develop some programs here, in the team. Some friends come and say, "I want to make a package program," we say okay about that. For example, there were people*

who came here for different programs about LGBTI, I wish they had made a program here. But it couldn't. So, we don't complain about why we don't have a LGBTI program or environment program,"

Director Assistant Tamer Durak says that they are flexible about the programs, and anyone who wants to say something their doors are open to them. Even the names close to government joined their broadcasts.

"Our only criterion for the programs is that no one should insult anyone, not talk rudely to each other. As long as you have continuity, tell what you want. You can even tell your personal problems. "

When I ask if the names known to close the government, he gives the following answer:

"Certainly. But there is an issue. Those names come out so often everywhere that they don't prefer to come to us. But we didn't close our door to anyone when they came. People from all views have joined our broadcasts. We have opened our door to all different segments of politics such as Bülent Arınç, Mehmet Ali Çelebi."

Semih Sakallı states that they prefer people who should be in the mainstream but who cannot. That is, Medyascope provides a platform for people rejected by the mainstream or dissident parts of intelligentsia.

"We never host guests insulting or threatening others. We invite people who tell their story calmly. We host people who should take part in mainstream but who don't find value there. For example, in today's conjuncture, we host people who are called as dissidents in the MHP. We also invite people who are from the Islamic segment but couldn't find a place. A criticism can be brought. If we want to be mainstream, we should host people from government. We want to host them, but they don't really like being here. Although they seem to far from the government now, we hosted Bülent Arınç, Hüseyin Çelik, Abdullah Gul who is the one of the advisers of the founders of the government, Ali Bayramoglu from Yeni Şafak. A lot of people have been here. But not a minister. It doesn't mean we don't want. They don't want. We have too low rating compared with their national channels. They may not need to come to us because they are already in all channels and newspapers. "

The main reason why the organization is so flexible and wide in program contents is that they are free from rating concerns. Although the viewing rates are important in terms of encouragement, they are ineffective about sustainability. Due to the rating concern, which is

the biggest limitation of mainstream media, many programs cannot be moved to national channels. Medyascope is trying to eliminate this understanding and open its door to all different voices, believes and people.

Another aspect of the rating issue is that Medyascope doesn't have large scale commercial purposes. Since it isn't an organization that keeps broadcasting with concerns, rating isn't much important for them, at least for now. The biggest component in the rating is advertisements. The more channels or programs are watched, the more money will be earned from advertisements. Medyascope wants to make money at a rate that is enough for them to sustain, not to make profit. We will examine the financial stance and sustainability of Medyascope in the fourth chapter. At this point, the fact that Medyascope doesn't care about the rates of view creates the impression that this may be enough to interact with subcultures by removing the concern of addressing the majority.

Merve Özçelik, producer of Animal Newspaper, says that the program is a bit out of the way and Medyascope is an important platform for vegans to announce the voices of animals.

"When I came here, I wanted to tell what vegetarianism and veganism is, and to correct misunderstandings in society. But I didn't dare to do it alone. Ayşe started to work two months ago. Let's start this program, we said. I am very happy and satisfied with Animal Newspaper. It isn't a program which has been made yet. That's why it is so precious. Such programs need to be done more often. Ecology, our health is all in danger, and there are only animals that are massacred for the pleasure. We need to tell more about this. When we said, Ruşen Çakır was very pleased about the idea. Then, he accepted. And we started. It's a sad thing as a content, images and so on, but we need to tell this to someone. Why is there always politics? Yes, it is very important, but the world is about to disappear and if it disappears, we will not have a place to do politics. "

Guests who attend programs usually the names that support Medyascope. They are both inside and outside the country. These names are usually people who have a professional working history with Ruşen Çakır. Names that Çakır has collected in professional arena for many years, now give Medyascope content support. Apart from these names, some new names are invited to the broadcasts by given the description of "It is Ruşen Çakır's organization Medyascope." So, we can trace Ruşen Çakır's effect on guest selection too.

4.2.5. The Effect of Audience

We can analysis audience in two aspects. One is audience in aspect of rating and maintainability of broadcasts and the second is the audience who has an active role in participation principle.

Rating is a category which isn't take into consideration at least for now for Medyascope. They aim to have a broadcast style which is free from the basic handicap of mainstream media. Same genre contents and vicious circle broadcasts of televisions is mainly about rating concern. Channels try to gross more so they address to majority. Medyascope has no intention to appeal majority of the society. Thus, they don't follow a policy about ratings or clicks. On the other hand, in the organization, there are some journalists who assert that rating is important for them. However, Medyascope claims that ratings aren't determinant on broadcasts. They don't prefer a conventional approach like concentrating on a high rating broadcast.

Ruşen Çakır explains the notion of 'freedom' of the organization with being independent from reading or viewing rate.

"*Our motto is 'free.' Independency is something different but freedom is better. People usually think our freedom is related with government. Of course, because of the problems about freedom of press it is natural for them to think about like that. But here our main concern is being independent from rating which is the biggest pressure on mainstream media. We don't care about view and reading rates. We broadcast without thinking of who watches. So many well quality works couldn't be showed on screens because of rating pressure. Our greatest freedom isn't to have rating concern existed all over the world. But the point is earning money. Now, even if we want, we don't have a chance to earn money from viewing rates. Because people hesitate to give an advertisement to us. Therefore, we maintain by funds and donations. And of course, everybody wants their broadcasts to be watched more but we won't broadcast to be watched more. We have such an aim.*"

According to editor Fırat Fıstık, rating is important.

"Denying is something else but a work cannot maintain unless it is watched. We say we are making well quality broadcasts and we don't consider ratings but they are the determinant factor of your maintainability. Periscope is a big chance about that. However, we use new media with conventional understanding. We don't develop a reporting style matching with the

new media. There are some examples about this description in the world. But we aren't one of them. It would be misleading if I say audience is determinant for us. Medyascope audience whom I see around is watching us because they have no other option. There is no alternative. Our most viewed programs are good models for that. For example, "Culture and History Talks" is a serious work. There isn'thing like this. Also, we have "Göz Kararı" a photography broadcast. These examples draw the attention of audience. Besides, viewing rates are misleading in the internet. What is important is average viewing duration. In social media, there are numbers about viewer. You see that you have 10,000 people. But this isn't important. A user can join a broadcast and suddenly can leave it. YouTube viewing number is important. But Medyascope don't discuss about these kinds of subjects."

If we analysis audience in terms of participation, we can claim that Medyascope benefit from the interactivity feature of social media in a limited way. Even though Medyascope uses Periscope as a main platform, it doesn't take the advantage of it entirely. Periscope allows its users to comment on live stream. Users can send heart icons by touching the screen. They can share the stream on other social media accounts. As well as Periscope, YouTube, Facebook and Twitter is also the platforms in which users participate in the broadcast process with their comments and reflections. But the main point here is how determinant the audience in terms of broadcast content. Whether the questions coming from audience during broadcast are discussed, subjects offered by audience are handled, opinions, suggestions and critics of audience are considered or not. This is the main point that we should focus on about participation. As a result of my observation and interviews, I conclude that audience isn't that much determinant on the broadcast process in Medyascope. As the ratings are ignored so the interactivity with audience is slight. There isn't a specific broadcast policy about audience participation. However, there are some programs interacting with the audience on their own initiative. Servet Dilber, editor of "Göz Kararı" indicates that, they don't have a specific policy about audience participation but they care about the audience opinion in their program.

"*There is no program with the participation format. In our program, we force audience to participate, though. We finish our broadcast by looking through the questions and comments which we receive from social media. If it is a program progresses on social media, in my opinion, it will be better with interaction and user participation. Because, in television, some people come and say something and that's it. But what is important here is the audience can join the broadcast conversation in a way. In "Göz Kararı" we try to regard the audience. Sometimes, people ask us questions about photographic apparatus or photo projects. They*

send their comments about live stream. And if they are the topics that we think or search before, we make broadcasts about them."

On the other hand, the democratic environment offered by social media is utilizable by vicious users called 'trolls.' Servet Dilber explains that they take constructive criticism into account but some accounts using slang language and trying to dominate the broadcasts are ignored.

"*There could be some accounts who want to dominate the broadcast. What they say isn't important for us. They are sending messages to create chaos and you can easily understand that. When you follow the comments, it is obvious what they are trying to do. Apart from this, some users want to express their opinions in terms of critics or just participating. Sometimes they ask questions to the programmer. If the programmer is only one person, it is difficult to follow the question and comments. If it is a participation-oriented program, staff from directing section follow the questions and transfers them to the programmer through headphones. This is rather difficult and Ünsal Ünlü does it best in his broadcasts by his own. On one hand, he looks through commentaries on the other hand, he goes on the program. Sometimes, he shapes his broadcasts with audience commentaries. Except for him, there is no one who make broadcast by dealing with audience opinions and suggestions on live stream. Thus, we cannot generalize participation principle as a policy on Medyascope*."

Ruşen Çakır describes the users who dominates the live stream as a 'fly in the soup.'

"Of course, opinion of audience is important. But if the broadcast is open to commentaries, there becomes unpleasant situations, especially if politic broadcast. When you talk about Kurd issues, slanging match begins and it prevents interested audience from watching it. Thus, we usually block this kind of users. But in some specific situations we prefer open commentaries broadcast. There are so sensitive and careful staff so that they could block troll accounts immediately. When the other malevolent accounts see they are blocked they give up. We made two broadcasts about introducing Medyascope and we received questions and comments from audience. But still, we usually we close broadcast to commentaries. Otherwise, they could be fly in the soup and they can spoil the whole bowl. When there is a guest on the broadcast and if it is a woman or professor, there are always cussword and this puts us in a difficult position."

Consequently, even though Medyascope uses social media as a platform, it benefits from social media's interactivity and participation qualities in a limited way. Some programmers

like “Göz Kararı” and “Ünsal Ünlü” frame their broadcast with the comments or suggestions of audience on their own initiative but it isn’t and organizational policy. Medyascope is rather a platform for program producers who want to raise their voice. However, demanding audience is ineffective in Medyascope’s broadcasting policy.

4.2.6. The Function of Citizen Journalism

There are some common and distinct aspects of Medyascope with citizen journalism. Citizen journalism, as we previously discussed in theoretical framework, participating of ordinary citizen to news production process by technological tool they owned. Periscope is one of the applications which make participation process easier. It allows user to broadcast live stream without needing excessive cost equipment. These broadcasts are spread fast and they could be news content.

Medyascope, sometimes, uses contents which are produced on Periscope and suitable with their approach to news production. Even though, the organization doesn't prefer citizen journalists as their employee, they benefit from the citizen journalism-oriented nature of Periscope. Medyascope is trying to professionalize those who want to practice journalism, both internally and externally under their own sphere. Everyone who produces content for Medyascope is known as a journalist. When we compare citizen journalism, we see that Medyascope is a much more professional organization. However, thanks to the features of Periscope that encourage citizen journalism, Medyascope also uses some of the news content of which citizens are sharing with the label 'Periscope broadcast' and states the name or user name of the person who produced the content.

Figure 4.2.6.1.: Example of User Generated Content

Figure 4.2.6.2.: Another Example of User Generated Content

When we compare digital media with the mainstream media, we can say that digital media is still crawling. This makes digital media much more practical and accessible. Before the establishment of Medyascope.tv, the using of social media by Ruşen Çakır led many readers to follow him as a news channel. The majority of the Medyascope team also contacted Ruşen Çakır through e-mail and they were accepted in a very brief period. Being easily involved in the team is also closely related to the fact that Medyascope is a digital broadcast platform. The non-institutionalized nature of organization has made it possible for journalist candidates who weren't previously experienced to join the process easily. On the other hand, being a digital platform, Medyascope requires every employee to be equipped with technical knowledge. Thus, journalist candidates can learn more professionally. Thanks to the collective division of labor, employees learn each other's expertise. The program editors are also familiar with editing, directing, photo shooting process.

4.3. Leadership: Ruşen Çakır as a Tutor

4.3.1. Mainstream Media Experience of Çakır

What influenced me most throughout my observation process was the influence of Ruşen Çakır on Medyascope, which determines the spirit of organization, approach to news production and the mission. Apart from being the founder of Medyascope, he is the director, adviser and journalist identity of Medyascope. Medyascope, at least for now, isn't an organization that can be considered independent of Ruşen Çakır and his journalist identity.

Ruşen Çakır had been a journalist in the mainstream for many years. There had been 32 years since he started journalism in Nokta Newspaper in 1985. What Çakır has experienced during this process comes at the beginning of those which are pushing him to establish Medyascope today. At this point, the last three institutions that Çakır has worked with and his separation from these institutions are closely related to journalist identity of Çakır and his expectations from journalism.

In December 2011, Çakır separated his ways with NTV which he worked for more than 10 years. Çakır explained this separation in his column on Vatan Newspaper on 19 June 2011 by giving the reasons lying behind. Here are a few sections from this article:

"The conversations between colleagues who met yesterday in Galatasaray turned around " Who was thrown? Who's about to be kicked in? Who was forced to go vacation? Whose program was canceled? Which writers' colon was intervened? And what was his answer?"

None of these questions are asked for nothing, because the freedom of press in Turkey is desperate and things are getting worse every day.

…

I believe that the basis of the problem is the capital in the media. The fact that media owners have investments in other sectors and they have very close economic relations with the state leads to shortening of the distance between media and the government and consequently, freedom of press is getting narrower.

…

What should we do? Many years of experience have shown me there are two types of journalists: one is real journalists who only make news, report, take photos, draw, write freely; and the other making his way with relations within the media environment. There isn't much to say for the second group. Their life is directly balanced to the life of the power holders they relate to.

…

Let's talk about real journalists. Yes, our profession is about to become a thing of the past, but there is no way to go on. Let's stand upright without being defiant to protect ourselves until the end, and let's protect and defend each other. " (Çakır, 2011)

This article, which was written during the protest about jailing Nedim Şener and Ahmet Şık, reveals an atmosphere of journalism that Çakır isn't satisfied with. Media bosses have close relations with the state and there is a formation of media market circulating on capital. These are the biggest reasons for the pressure on journalists in Turkey. At this point, the 'real' journalists expressed by Çakır must defend their profession.

Following this article, Çakır, who separated his ways with NTV on 12 December 2013, continued his writings in the newspaper Vatan. On 11 October 2014, Çakır left the Vatan Newspaper on his own accord with a column entitled "Goodbye". Even though he stopped writing in Vatan Newspaper, he stated in the article that he would continue journalism and would be journalist till the 'grave'. The same article criticizes journalism in Turkey and complains that it is no longer an esteemed profession.

"*No, I'm not leaving journalism. There's nothing wrong with confessing this: I often think of quitting journalism during these 30 years. In fact, I tried to tempt many young people who*

intend to step into the profession with suggestions like "find another job, stay in college". I hope they would listen to my advice, because unfortunately, journalism is no longer an esteemed profession in Turkey.

*But for many people like me, journalism is like a destiny. I guess journalism isn't going to leave us till 'grave'. Let's see. (*Çakır, 2014)

After this separation, Çakır continued his writings in the Habertürk Newspaper in which he started on 20 October 2014. However, Habertürk adventure will soon be over. Having written his last article on Habertürk newspaper on 24 July 2015, Çakır ended his position in Habertürk newspaper in January 2016.

"It is no wonder. Was it not expected anyway? It was expected. I thank all of you." (Ruşen Çakır separated ways, 2016)

Çakır had Medyascope.tv when he left Habertürk in 2016. In August 2015, the first broadcast was made in Çakır's office in Habertürk and the broadcasts were made on Periscope through a tablet. After Habertürk, he continued his career in Medyascope, practicing his own journalistic principles. At this point, Çakır's experiences in the mainstream media and his points in his articles indicate his journalistic understanding. Journalism, which could not be practiced under the dominant power of the media bosses, was trampled under the political power with the AKP government. Çakır, who believes that journalism cannot be done properly in the status quo, has found an organization in which his ideal journalism can be practiced.

4.3.2. Approach to Journalism

Medyascope is a video-based journalism platform as stated by Ruşen Çakır. What is aimed to be done in the organization is truthful and objective journalism based on conventional principles. Truthful and objective journalism is shaped by some features that originate from the corrupted state of the traditional media. Thus, organization defines itself as 'anti' of 3 different concept. These are non-manipulative, non-speculative and non-activist journalism.

Manipulative journalism tries to canalize the reader at a certain point, portraying a propagandist attitude by trying to control the reader with provocative titles and news language. Medyascope has completely objected to manipulation and made it a principle to give an objective reality with a language without adjectives. Tamer Durak calls Medyascope's broadcast policy neutral and 'adjective-less'.

"We are making news. We are journalists. We open our organization to all people who has a word to say. We don't have an intention to make insinuation to anybody. We want to show what is happening as objective and unbiased as possible. When you look at our news texts, you will see, there are no expressions like famous artists, big politicians, experts. Their name is enough. We avoid adjectives and try to create accurate and simple expressions."

According to Mete Sohtaoğlu, who is the producer of "Yakın Takip", Medyascope has a broadcast understanding based on concrete information.

"*There's no chit chat here, or you don't do ugly things like manipulating certain parts of the society. You are telling what's going on. In fact, this is what Rusen has said all along: a broadcast based on concrete information. Except speculative and manipulative data, system is based on accurate information and their analysis*." -Mete Sohtaoğlu

Speculative information is problematic. Fictional, exaggerated or inaccurate journalism is meant to sheer away. In this regard, Medyascope completely rejects speculative journalism and proceeds with the fact that no doubtful information has been considered. While Mete Sohtaoğlu explains the organizations approach to news production as "*We avoid doubtful and ambiguous news, we don't leap at every news. We wait for them to become certain.*," Merve Özçelik, producer of Animal Newspaper and directing employee expresses her idea about Medyascope by stating that: "*We keep ourselves away from polemics and tabloid contents." According* to news editor Semih Sakallı, Medyascope is a platform whose main goal is becoming mainstream.

"*This isn't a place to push a political opinion. We aim to have enough financial freedom to run itself. We aim for a mainstream media with as little budget as possible, at a time when the mainstream media is being spoiled because of political pressures. We don't know what we achieve but time will show."*

Thirdly, Medyascope is a platform without activism. Even though the employers are sensitive to social issues and injustice and they are against the ruling power, they write news by putting activism aside in their journalistic mentality. According to Çakır, activism is the biggest problem facing journalism. An incident should be transferred into audience as what is, without a propagandist attitude. Although the organization includes different voices in program selection, prime-time news is presented according to the scope of objectivity principle with a classical news conception.

"Activism is the biggest trouble of journalism. We see that activism has forestalled journalism in so many aspects. Most of the young people who work with us are more sensitive to the Kurd issue, fundamental rights and freedoms. They are rather left-oriented. But we are practicing journalism here. You cannot write news with your feelings and your political engagement. Otherwise, this place can turn into an organization which has no function left. We have these kind of organizations, they are screaming and yelling all the time. But we are trying to journalize completely calmly. Making the news of activists is more important than making activism for us."

4.3.3. Approach to News Production

Medyascope's approach to the news production is basically based on giving what is on. But on this point, Medyascope is against the attitude of the mainstream media to surrender itself to political and commercial interests. They don't feel obliged to give every news because they aren't interested in being watched or clicked too much. They are trying to underline the news they see important in the agenda of Turkey and abroad. There is a concept of broadcasting away from polemic and magazine. Especially in the main news, there is an official line. They aim to broadcast without going out of this format.

On website, Ruşen Çakır points out the civil and pluralistic aspect of the organization. At this point, Kurdish prime-time news, which is in Medyascope and addresses Kurdish geography, stands at a very important point. Besides, broadcasts about minorities and their rights are handled in the programs and wide range of audience and their languages are considered.

The editor of the Kurdish prime-time news, Oral Orpak, emphasizes the attitude of Medyascope feeding pluralism and states that such broadcasts and organizations will develop further in the future.

"*Currently there aren't many Kurdish channels. There had been the IMC TV before it was closed. There had been independent Kurdish news organizations, but there weren'thing gives alternative approach to broadcasting. It's important to make such a broadcast in a low-voice environment. It was an exit door. I know this will grow a lot more. It is just a beginning. Because there is no other broadcast like that."*

Another feature that distinguishes Medyascope from other news organizations is creating an environment to discuss and analyze on-going issue, sometimes with more than one guest. At the beginning of the broadcast policies, it isn't only to give the audience news but also to

discuss them with the experts. For this reason, each topic is discussed with experts from Turkey or abroad. Medyascope also receives guests with Skype connections as well as having them in the studio. Not the name that serves a certain purpose but the name that is the focus of the news or an expert tried to be chosen as a guest. Semih Sakallı underlines that there are various issues in their broadcast policy, but they mainly concentrate on politics.

"*We are trying to report what is in the mainstream media. We aren't just trying to give politics. But this is something that is related to technical and material possibilities here. But we are trying to do all kinds of news. Sports, culture, art, health... But mainly politics... Global agenda is also important. Middle East, Europe. The foremost feature of this organization is giving a lot of news from around the world. There are no places giving as we can. Economy is also important. Because economy has been more important recently. So, domestic and world politics and economy are our main titles. "*." -Semih Sakallı

"*If there is an incident with Russia, our main aim is to discuss and analyze it with qualified experts. Analyzing an incident is much more important than finding an incident for us. We are trying to reflect on what is happening without moving with political impulses and anxiety. In fact, it might be our purpose to explain what is behind the apparent. This is something good. But someone inevitably puts you in a political position."* – Fırat Fıstık

Tamer Durak emphasizes the notion of journalism over the merits of the discussion and says that they want it to have an archive quality.

"*Medyascope provides a relax environment for things to be discussed. There are many organizations like us, but most of them have a political identity and broadcast on it. Our intention is talking about the news. We want to reflect what is important in Turkey now, what people want to discuss. If you look at our pages when you say what happened on July 15th, people should be able to find something about it. They can say these are the reasons*."

Gökçe Çiçek Kösedağı, refers to the corruption of the mainstream media, saying that polemics aren't news content for them.

At this point we need to talk about the purpose of Medyascope to be mainstream. Ruşen Çakır and especially the experienced names of the organization met at the same point. Medyascope isn't an alternative media. Medyascope is a journalism platform that wants to fulfill journalism correctly and wants to be mainstream. Because the traditional media is corrupt and

cannot fulfill its purpose, Medyascope refuses to be called as an alternative. According to them they aren't alternative to anything. This is what it should be.

"*We aren't alternative. We are what it should be. Places and people calling us alternative are meaningless for us. We have no real media anymore. I have said it recently in a broadcast, I'm repeating. Mainstream media nor main nor streaming anymore. We want to be mainstream and we become. At that moment, we can do what a news channel is to do. But other news channels are doing things that they shouldn't do. If being mainstream is doing the things that need to be done, we are mainstream. "* -Ruşen Çakır

According to Mete Sohtaoğlu, mainstream media get stuck in its vicious cycle. Instead, real journalism will continue its life on digital and democratic platforms like Medyascope. According to Sohtaoğlu, Medyascope with its rich content that isn't in any national channel defines the agenda of mainstream media.

"*There is no place like mainstream anymore. Mainstream will have been replaced by digital platforms like Medyascope. Medyascope is the first example of its kind. This content cannot be compared to any television content. In this regard, Medyascope is going to pressure mainstream. Because people almost know what to be said on television. There are same guests who say the same thing every week. There are no people who do new things by doing research and improving themselves. Everybody show off for a specific part of the society. As long as you keep the audience pleased and create the perception that everything will be good, your channel becomes popular. This, of course, eventually brings about 80% error. That's why people no longer trust TV, and they are heading towards news platforms like Medyascope. "*

To sum up, the most crucial element of Medyascope's approach to news production is to provide a platform where news can be discussed and analyzed together with the experts. They don't report news that they cannot discuss or analyze. They are trying to reflect what is on the agenda, but mainly politics. They aim to make a dignified broadcast away from polemics and magazine.

4.3.4. Political Aspect

The practice of Medyascope's proper journalism has led to the illusion that they are sometimes on a dissident line. The organization underlines that they don't serve any ideology on broadcasting. Many employees agree that mainstream doesn't perform its journalism

function. That is the reason why they accepted as dissident but Medyascope is pure journalism for them.

"We say we aren't dissident but at the end you become unintentionally. It is ridiculous that there is such a distinction in journalism, no we aren't dissidents we are journalists. We are obliged to give what is going on. But we live in such a society that is already political. For example, when Kemal Kurkut was killed and the minute you give this, they tell you how could you do that. They say you are dissident. In fact, all news should be given. For example, you must ask something to the ruling party something, but they limit it so much. They are putting you in such isolation. They make up that you are another media. You become dissident even if you don't want to. But this isn't something we prefer." -Fırat Fıstık

Tamer Durak points out that journalism is same everywhere, indicating that today's mainstream is restricted.

"*Mainstream media have closed to the government so much that we become dissident. It may seem so, but I have been journalist since 1995. There is no enormous difference between what I did in 1995 and what I do today. I worked in both mainstream and alternative media. Journalism is journalism everywhere. Today their area is restricted but we continue in the same field of action."*

4.3.5. Ruşen Çakır and His Relationship with Team

The idea structure of Medyascope, the understanding of news, cannot be considered apart from Ruşen Çakır. With this organization, Çakır tries to practice his ideal journalism. For this reason, the interaction of the team with Ruşen Çakır is important. I tried to pay attention to this relation throughout my observation.

Çakır is the true determinant of news selection. No news is published without Çakır's consent, and not omitted (22 March 2017, Notes) Çakır is the key figure for all the ideas presented in the broadcast meetings held every morning. He assigns the names for news writing. Team, mostly, addresses him as 'Abi' (Brother) and shows a sincere intimacy towards him. This is a situation related to Çakır's own energy and attitude. Because instead of pretending as a classical authority, he prefers to be a figure who jokes with everyone. The language that Çakır uses when he rejects the recommended news is also a candid language. This everyday language which can be seen odd by those who don't know him also sheds light

on the spirit of the organization. Gökçe Çiçek Kösedağı mentions that Çakır has provided a friendly relationship within the team.

"We are very comfortable when we offer news content. At first, not everyone can make a cordial relation with Rusen Abi. But now I don't even feel sad if he calls my news nonsense. After a while you feel relaxed. Because I see that Rusen Abi behaves in the same way to everyone. He evaluates everyone's news in the same way. There's a nice filter here. And this is a collective intelligence filter developed for journalism, to behave in accordance with the values of universal journalism, to be principled."

There is no formal and cold atmosphere in the meetings. Çakır sometimes shares anecdotes about his journalistic experience. This is one of the scenes where Çakır serves as a 'tutor' for the team. They sometimes have lunch together. They chat about daily life. They seldom talk about family and private life issues.

On the other hand, Ruşen Çakır has a specific attitude about the team. We will analyze this attitude more thoroughly under the title of amateurism and professionalism. But Ruşen Çakır segregates intimacy from journalism and asserts that journalism is a professional work, it will not accept mistakes and amateur spirit and for that reason his attitude towards team would be professional in aspect of journalistic process.

Digital media platforms aren't aimed at the majority but the interested part of the society. In Medyascope's approach to broadcast, 'we do our job and whoever want takes' idea determines the content understanding of the organization. While Kemal Kurkut, who was killed by the police in Diyarbakir during the Newroz celebrations, was subjected to broadcasting ban in mainstream media, Medyascope had the opportunity to make an in-depth report on this issue (HDP: "Why was Kemal Kurkut shot down when he could be stopped?" March 23, 2017). This and many other news emphasize the democratic position of the internet media. Because state's ban couldn't affect digital media as same as mainstream media. Medyascope doesn't have the obligation to do any kind of news on the agenda because it doesn't have an interest in profit and rating. Whereas there is a certain period of coverage and stuffing content in mainstream, Medyascope cannot adopt this kind of approach. On the other hand, the fact that there are no strict rules about format and presentation, and professional and costly studio arrangements aren't required is a major advantage of digital media. Medyascope doesn't have 4.5G connections and live broadcast vehicles, but it incorporates low-quality Skype

connections into its broadcasts. This causes digital organizations to become more comprehensive in terms of content rather than making unnecessary effort to form and present.

4.4.Amateurism and Professionalism

This title is the last chapter examining Medyascope and analyzes the organization through similarities and differences with stereotyped rituals, attitudes and rules of the traditional media. Amateurism will be evaluated in the sense of TDK definition as "an anti-professional who doesn't make money but makes it for taste only." On the other hand, professional will be described as an expert in a specific area. At this point, the concept that we make our discussion within is mainstream media. As a person who has worked in many mainstream media organizations, I will try to compare Medyascope and major media organizations under five headings in my experience. Many features of the organization I had mentioned in the previous sections will be reminded again under this heading.

4.4.1. Voluntarism

In the past years, I had the chance to experience two mainstream media such as Sabah Newspaper and NTV. Thus, I can make a connection and compare these media organizations. During my experience at Medyascope, I noticed some points. Firstly, I want to examine the team.

We can say that Medyascope team is very young and inexperienced when compared to the mainstream. In the early days of the foundation, Ruşen Çakır took a few names he had trusted around him and set off with them. Such names as Tamer Durak, Semih Sakallı, Mete Sohtaoğlu and Servet Dilber are experienced journalists in mainstream. However, we can say that for the team who connects with Ruşen Çakır through internet and joins the organization, Medyascope is a platform to learn journalism. Most of them don't have professional journalism experience or training, but they are interested in the media. Very few of the editors have a professional background as a journalist, even if they have this is a brief period.

Semih Sakallı points out the inexperience of organization by emphasizing the younger staff.

"*This is an amateur place that wants to be professional. There are no experienced people except a few friends. There's Tamer and Servet Abi. I have an experience of 4-5 years and Fırat has. But no one has ever experienced 5-10 years. No one has full-time journalism experience. Everyone is very young. I am 32 years old and I am 5-6 years older than others. I agree with your determination that this is a journalistic workshop at the same time. Because*

many of the employees here haven't studied even journalism. And studied part has no experience, though. Most of them are learning journalism here." -Semih Sakallı

At this point I think that it would not be wrong to say that the team is an amateur in Medyascope. This situation is balanced by the efforts of Çakır to establish professionalism as a name belonging to the traditional media. According to Çakır, journalism is a profession that should be done professionally, saying that they don't broadcast by sheltering behind the amateur spirit.

"*Most of the people who came started journalism here. In that sense, they are amateur. But even if they make mistakes because of being beginner, I must see them as professionals from the very first moment. We're doing a very serious job. Though we have tolerance, we never work with an amateur spirit."*

At this point, a question shows up. Why do inexperienced names work in an institution that wants to become professional? The answer to this includes many situations we have discussed so far. Medyascope needs an inexperienced team, and an inexperienced team needs Medyascope. Looking from the viewpoint of Medyascope, it is a new emerging concept to offer professional journalism practice through digital media. We can count Medyascope as one of the very first example in this sense. For this reason, organization doesn't offer great opportunities for its employees financial and material. It is necessary for those who works for the organization to be able to act based on volunteerism and see the journalism profession as a passion. Some names who were experienced in the mainstream were afraid of being included in Medyascope. This innovation has frightened experienced journalists, however, inexperienced but passionate youth have taken steps. Mete Sohtaoğlu notes that some journalists are cautious about Medyascope and are hesitant to step forward.

"*Because it was something new, people didn't have a positive idea about Medyascope. There is a general tendency in Turkey. Everyone comes in when there is a wedding, everyone moves away when there is a funeral. This is something like that. Everyone acted cautiously. They said, 'Let's see what is going to happen.' They worry about their career. But we took a step and started broadcasts. And then Medyascope has attracted attention."*

Looking from the viewpoint of young team, there are a few reasons why they choose Medyascope. Firstly, the fact that independent journalism is becoming impossible in Turkey, is the reason why alternative platforms embrace the inexperienced but passionate journalists. On the other hand, inexperienced journalists who want to step into the profession have

become familiar with the process of being informed through the internet. Also, they could be hired more easily when compared to a mainstream media in order to gain experience. According to Semih Sakallı, the main reason why young people prefer Medyascope is that there is no alternative.

"*There may be a few reasons why the young people come here. But the most important is the lack of alternative. This situation is trouble both for inexperienced and professional journalists. Secondly, we can say friendship. People with a network of knowing each other are coming here. "*

But according to Gökçe Çiçek Kösedağı, Mediciascope isn't a result of impossibility.

"*We never say that we are outcast and desperate journalists. We never think that we are struggling in Medyascope. We're trying to be professional in every case. But we feel freer to tolerate mistakes. We believe that we aren't just free from political power but free from traditional restrictions of the mainstream. "*

Professionally experienced in the team also have close relations with Ruşen Çakır and they have worked together beforehand. At the same time, because of being dissatisfied with the present media environment, they see Medyascope as an ideal journalistic platform that uses digital facilities.

4.4.2. Crisis Management

The fact that Medyascope is an organization using technology and broadcasting through internet, this situation causes some technical problems. While broadcasting, Internet connections might be disconnected, or there might be problems with Skype connections. Since the team is more amateur than the mainstream media and the organization doesn't have a great technical service, sometimes there might be problems about sound and image too. In mainstream media, a professional team is working diligently without taking job to chance, and the presence of expensive equipment reduces the error rate to minimum. However, Medyascope is in a process in which there are a lot of disruptions in the sound and the image, mentioned especially in "eksisozluk." Throughout my observation, I also witnessed the reflection of the amateurism of the team in their mistakes.

Medyascope shows its difference by the attitude towards mistakes. Compared to the mainstream, Medyascope often makes mistakes and it is more tolerant in covering mistakes. A wrong visual on the broadcast screen was instantly intervened while I was on the

observation on 22 March. On the same day, the employee transmitted a wrong content because he missed the updated version of the prime-time news. But presenters had read a different text from the agenda. These two hitches were also concluded by saying 'let it be an experience.'

Medyascope, when compared with the mainstream, is an easy organization. The reason for this ease is the lack of broadcasts and not reaching national channels audience rate. Moreover, internet provides a platform for covering mistakes more easily and become a better option for amateurs.

Tamer Durak has a different approach to amateurism and professionalism. He states that in some cases they intentionally acting as an amateur.

"*I don't think journalism is completely professional work. You always must be an amateur side. We behave semi-professional here. We deliberately neglect many topics. For example, if a program that is meant to start at 5 o'clock starts 5 minutes late, it isn't a big matter here."*

4.4.3. Format and Presentation

Medyascope has a very minimal style. They don't adopt a presentation format which arouse the interest of audience rather than the content. Instead, they prefer a style by avoiding unnecessary effect. There are only presenters and guests appearing on the screen in the program and main news broadcasts. No visual effects, even on the background, exist in broadcasts. In my opinion, blue and plain background has created a boring image. But Medyascope shows us that they aren't looking for innovation in form. Editor Fırat Fıstık explains this situation as stating people now care content rather than the form.

"Sound, image… People don't pay much attention to such things anymore. People around me don't say "Look, there is something on Ruşen Çakır's shirt." We aren't in a that kind of era. If there is an accident, it can be immediately shot with Periscope. Audience wants to get it instantly. The thing they care is the message. This is the basic argument. If we talk about professionalism, it should show itself in the content. You can do others somehow. But audience looks at your content and message anymore."

If we look through the presentation, the attitude of the programmers and the presenters are close to the conventional style. There aren't any programmers who try something different in terms of presentation. What's more, the prime-time news is presented in a strictly formal line just as it is in the mainstream media. According to Gökçe Çiçek Kösedağı, Medyascope is far

from the stereotyped, unreasonable limits of the mainstream media, but in some cases, it must act professionally.

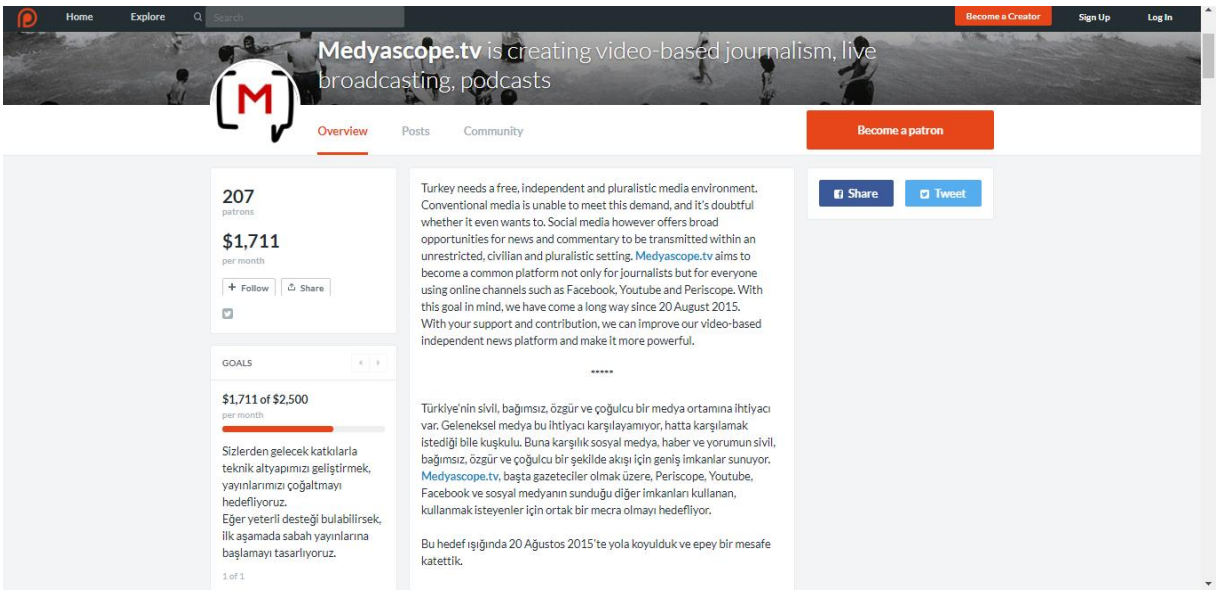
"We believe that we aren't just free from political power but free from the traditional restrictions of the mainstream. Put on a jacket, do wear makeup. No, it isn't that. We feel freer. This isn't amateurism. This is a principle. So, I think we should be professional and we are. We are trying to do what is best. But we don't accept the restrictions of conventional media. I care make up. It is a respect to the audience for me. But if I want to go on air without makeup, I don't restrict myself. This is the same for the content. We don't say we misunderstand the event and give it to the audience, but anyway, audience can forgive. We never think like that."

4.4.4. Commercial Activities

Medyascope provides sustainability with donations and funds as seen in many alternative media organizations. The sponsorship is sometimes funding the whole organization or sometimes one specific program. Programmers sometimes fund their own programs with their own companies (Gülay Özkan - Farklı Bakış / Different View, Geds).

In addition to the sponsorship, Medyascope has begun fund-raising, which is very common in digital organizations. When you click on the 'How to help' tab on your web site, this leads you to a donation site named 'patreon.com'. In Patreon, internet users can donate as much as they want. Kickstarter, the most well-known platform in this regard, is a website for finding fund from internet users to put the ideas on practice. Patreon also works with the logic of this Kickstarter. in There is a gift for each donation amount sites like Kickstarter. In this way, user is encouraged to donate and a connection is established between them. But Medyascope isn't giving a reward to grantors, instead they address them by saying: "Our award is to thank you for being a passionate follower of Medyascope." Medyascope has set a monthly target through Patreon. This target is $ 2,500 per month. By May 2, the amount Medyascope acquired over patreon was $ 1,711. They have promised to develop their technical base with their contributions and increase the number of broadcasts and start the morning broadcasts.

Figure 4.4.4.1.: Medyascope.tv Patreon Funding Page



One of the biggest handicaps of digital media platforms is sustainability. It is difficult to be financed because they position themselves against commercial media companies. Apart from funding, digital organizations benefit from the financial dynamics of the Internet. At this point, adverts are important. The areas where Medyascope can receive advertisement are quite extensive. There are so many ways to take ads such as announcements, product placement and banners. Medyascope doesn't have a policy against ads but on the contrary, they want to take ads. But being a new platform and using new dynamics within journalism draw them out of commercial pool and doesn't attract the attention of grantors. This causes a dilemma because Medyascope doesn't take ratings into account and advertising is directly related to the rating. At the same time, the label of 'dissident' attributed to them by the existing media conjuncture also causes the advertisers to keep themselves away from them.

Ruşen Çakır says that Medyascope is much more productive advertising space than other journalism platforms, but grantors are hesitant about it. He also emphasizes Medyascope's sense of freedom by stating that advertisements will never influence on news or program content.

"*Normally, we must have been rich in this one year. If we did this in Germany or France, it would be different. There are journalists using Periscope but there is no internet based*

corporate news channel. Our audience is middle high class. In this way, they are educated. This creates a specific consumer profile. Normally, this is a very fertile channel for receiving advertisements. We can get adverts both in digital and conventional TV format. We aren't unproductive advert area. Each of our program can take adverts. But unfortunately, we prefer advertisements, but people don't. When you're not in the commercial pool, they think you'll cause trouble. Even if we don't take such a political position, they think so."

As a result, Medyascope is a video-based journalism practice using digital media. The organization ensures sustainability by funds. It doesn't oppose to be involved in the advertising market. However, it isn't included in the commercial pool because it is accepted as very first examples of its kind. Medyascope isn't preferred for now due to ignoring ratings. On the other hand, the opposing impression of the organization also causes grantors to act according to their own interests.

4.5.Limitations and Contradictions

After all these discussions, I would like to touch on the limitations and contradictions of Medyascope. The points that I will address have arisen during the participant observation process and in-depth interviews. For this reason, ethnography is an ideal research method in order to reach the organic structure of the media organizations. I especially think that this part of the research is very valuable. This section will handle the organization which has emerged as criticism of the existing media system with a critical point of view and reveal its contradictions.

4.5.1. Standardization of Format and Presentation

Medyascope sees itself as a digital journalism platform that tries to become mainstream, not as alternative media. For this reason, I have tried to reflect the alternative media as a concept that supports Medyascope in some points, not explaining it thoroughly during my research. The organization aims to make civil and pluralistic journalism using the latest technology which is cheap and practical. At this point, Medyascope isn't an alternative media, but a journalism practice that uses alternative platforms. One of the first contradictions of the organization is to use 'alternative platforms', but to remain 'mainstream' in content and presentation. Even though this is a preference of Ruşen Çakır, as a result of the interviews, I concluded that the team was disturbed by the notion of being too 'mainstream' as a digital media platform. In Medyascope, broadcasts are done in a very traditional way in terms of form and presentation. Although the contents of the programs address the subcultures of the

society that aren’t found in the mainstream media, the presentation forms of the programs are very classical. Even the prime-time news, one of the most stereotypical extensions of the traditional media, is the most important broadcast of Medyascope. Although this newsletter is presented by a woman and a man and reveals something different, the background of the news, the costumes of the presenters, the presentation of the program are completely the same as the prime-time news we have seen in the national channels. Nearly all the programs take place in the same studio with the same background and the presenters are always sitting on the same table. Gülay Özkan, the presenter of "Farklı Bakış" (Different Point), goes to a difference in the form of presentation by standing. This sameness in presentation and format gives audience the feeling of watching same thing.

4.5.2. Lack of Common News Language

Although Medyascope is a news platform, we cannot refer to a specific approach to journalism for the organization. For example, a conceptual type of journalism, such as peace journalism which is often put forward against war journalism used by mainstream, isn’t implemented thoroughly in the organization. There are some common points with peace journalism but it isn’t the theoretical base of Medyascope. Inexperienced or less experienced editors write news according to conventional principals, but there isn't common news language among the editors. This causes the problems of the news writing process. Some names argue that a single type of news writing should be and so that corporate news identity should reveal. But same names emphasis that Medyascope doesn't dwell on this issue.

4.5.3. Non-Interactivity with the Audience

Although Medyascope is a platform using social media, it doesn't allow fully interactivity and participation for the audience. One of the greatest features and advantages of digital media is that it allows for an interactive news production, giving passive audience the right to participate the process. Medyascope receive comments through social media but they aren’t in the way of incorporating these comments into the broadcast and directing the flow of the broadcasts with the viewers' opinions. A few broadcasts such as Göz Kararı uses their own initiative about user participation but Medyascope doesn’t have a general policy on interactivity and user participation issue. Audience is weakly determinant on broadcast contents. Fırat Fıstık explains his critical views about audience interaction.

"Viewing rate is the thing determines your sustainability. Periscope is an opportunity for us but we are using new tools with traditional head. I mean we don't use and don't develop a journalism practice according to these platforms."

4.5.4. Ineffective Social Media Use

Forms of presentation have changed with the social media, and the witty and innovative social media language used by users has influenced the advertising policies of commercial companies. The content called viral has begun to spread. Large companies have begun recruiting staff with new titles like social media experts. At this point, the splashy language of social media has been out of use for Medyascope.tv. Many social media networks including Facebook, Periscope, Twitter and Youtube have been used with the same style. The organization shares its broadcasts in a concise way. Medyascope, whose use of social media is mostly to share broadcast and rarely funding links, hasn't been approved by some of the team members. Some Medyascope members, who agree to be familiar with all social media dynamics, agree that all responses and comments of the audience should be followed and taken into account.

4.5.5. Lack of Discussion

Although Medyascope.tv is an independent platform in terms of content, it isn't a form in which everyone's ideas about broadcasting are taken into consideration and applied. Broadcast policy is determined by Ruşen Çakır, and no step is taken except his permission. There are no critical discussions about news language or innovative ideas about the organization and broadcasts. This doesn't mean that Medyascope has an autocratic nature. But my observations and interviews made me realize that these discussions aren't priority. The real priorities are prime-time news and broadcasts. I don't think that if all the members come together, discuss and share an opinion with Ruşen Çakır, it will be ignored. However, the team doesn't come together about discussions and individual suggestions are neglected. At this point, it is acceptable that Ruşen Çakır is a quite busy name and he cannot allow time for such discussions rather than broadcasts. Some team members come up with an idea as a solution. Provided that between the ages of 30-40 years of professional journalism experience, a few more names attend the organization, it would be better to build a bridge.

4.5.6. Lack of Categorization and Amateurism

Although Medyascope.tv supports both horizontal organization structure and professionalism, there is a great contradiction between these two situations. Every team member, except production and director assistants, have positioned horizontally without hierarchical structure. This situation allows collectivism in production. In this way, members can have an experience in every stage of journalism. But on the other hand, this causes amateurism, though. Social media use of a member who is specializing in social media doesn't create the same effect as a common editors' use. The lack of categorization has made it possible for every member to participate in every stage, but this also becomes an obstacle to specialize. This situation has led to the continuation of amateurism which isn't supported and aimed by Çakır and organization.

INSTEAD OF CONCLUSION

In this study, digitalization effect on conventional journalism has examined. In this context, the video-based journalism platform Medyascope, which started broadcasting in August 2015, was examined. The organization, which was created by a journalist who worked for many years in mainstream media, was examined by media ethnography, participant observation and in-depth interview techniques. Before analyzing Medyascope, which is the focal point of the study, both the conceptual and historical factors that gave rise to this organization were given.

Conventional journalism is a profession defined in the light of certain principles. The most important of these principles, impartiality, involves presenting the information objectively. But since the media is a product of a capitalist society, it doesn't allow the journalist to have an independent and neutral news writing process. At this point, evaluation of journalism, along with the social role of news and the link between media owners, gives a critical view to conventional journalism.

No news can be considered apart from the journalist's own personality and judgments, his political posture, mission and organizational structure of the media organization that he works with. On the other hand, the reality of the news is also arguable because of the problem of reality. At the same time, news has become increasingly problematic as it has been addressing the majority of society and using the language of the majority. All these critical views present us more democratic journalism practices. One of these practices is peace journalism against war journalism used mostly by mainstream. Peace journalism suggests news shouldn't deal with the results but the process. It is a type of journalism that aim at finding solutions to the problems. Community media is a kind of journalism made for a community by the same community and for the good of themselves. Community media address the distinct voices that conventional media doesn't reach by its dominant-oriented voice. It tries to respond to problems and needs of the society. On the other hand, alternative media is a very broad concept. Alternative media, which many different theoreticians have come up from different angles, tried to be explained under three titles in the study. In the title "Multi-theoretical Approach to Alternative Media" four different approach by Bailey, Cammaerts and Carpentier (2015) were examined. According to that approach, alternative media should serve the community, create an alternative to the mainstream, link civil society, and be unlimited, fluent and unstable by carrying rhizome features.

Participatory approach to alternative media emphasize the participatory nature of alternative media and argue that participation is a determinant feature for alternative media.

Lastly, there is critical approach including dialectical approach. The common trait of these approach is that alternative media don't have to be participatory, but content must be critical. Alternative media must resist the acknowledged power of the state and other dominant forces, such as official religions, global capitalism and patriarchal order (Downing, 2001: 393). To take a position against these forces, alternative media must acquire its sustainability and aim at appealing mass audience. Critical approach, contrary to subjective approach, pushes alternative media to be located in the capitalist system. For critical approach, only criterion to define alternative media is that it tries to shake the existing media order by presenting critical content.

With the development of technology, the Web 2.0 revolution took place and the internet became participatory and interactive. Possibilities offered by internet and social media have opened the way for democratization in the field of communication. Every developing technology has led to the development of the other. We can share the videos taken with phone cameras that reach real cameras in aspect of quality, and digital platforms have brought the high-speed internet links necessary for sharing every kind of multi-media. All these technological developments have also affected journalism leading to the emergence of new practices. Civil society which are interested in journalism but unable to work professionally has been able to keep their own diary through blogs. While smartphones have turned every citizen into a citizen journalist, social media has changed the rituals of receiving / giving news. The video revolution, boomed by Youtube, combined with live broadcast applications so that people could find live broadcasts on the internet without the need for national channels and television. Moreover, these are broadcasts created by volunteer content writers from all over the world, rather than just a few limited channels that are known what they are talking about. Medyascope is a product of this process, being a video-based journalism platform. All these developments have caused some features of conventional journalism to change. The backstage performances of the journalist's news production were moved to the front stage. Thus, news centers had to be transparent. Truthiness principle of conventional journalism has evolved and the absolute reality has risen disappeared. Instead, updated and frequently changing reality has emerged, and news has become a work of process, not a result. Finally, news reach both the journalist and the citizen in the fastest way. So, the classical news flow

that moves from the news center to the public has been eliminated and immediacy principle has evolved.

Medyascope.tv is a digital journalism platform founded by journalist Ruşen Çakır in August 2015, and has been actively broadcasting on the internet. The main intention of the organization is to create its own mainstream media against the existing mainstream that has lost confidence and fails to fulfill the principles of journalism. The organization describes itself as a pure journalistic practice, not as alternative media or anything else.

Medyascope aims to use the current possibilities of digital. Since the internet is cheap and practical related to conventional media tools, it has been chosen as a platform. The organization, which says they will never broadcast on satellite or television, will use the latest possibilities as technology develops. Blogging, citizen journalism, social media journalism, video journalism and citizen journalism which all came with the digitalization, describe the form of Medyascope.

Medyascope basically consists of two types of broadcasts. These are programs and news. Programs are broadcasts about culture, society, politics, economics and sport. These are created by both the team and other external members of the organization. News broadcasts include exclusive interviews, Turkish, English and Kurdish prime-time news and discussion on the political agenda by Ruşen Çakır. On the other hand, there are no specific criteria for programs broadcasted in Medyascope. Motto 'free' can be traced in the program contents. That's why topics which aren't covered in the mainstream media commonly such as animal rights, woman's rights, cycling and photography are covered in the Medyascope programs. Approach to new production requires a system in which the experts of the topics discuss. Medyascope aims to be a platform where news is analyzed, not just presented.

Approach to journalism and news is largely influenced by Ruşen Çakır. After his 32 years in mainstream newspapers and channels, Medyascope has become a place where journalistic practice is created by focusing missing and wrong sides of journalism in mainstream. That's the reason why Medyascope cannot be considered apart from Çakır's journalistic understanding.

The news understanding of organization is non-manipulative and non-speculative journalism away from polemics and magazines. Medyascope describes itself as an anti-thesis based on the wrong qualities of today's media. Not everything in the mainstream have a news value for

the organization. For Medyascope, news content is an issue that can be discussed with experts, analyzed and be solutions to problems about foreign and domestic politics.

Medyascope has been studied under five chapters in the study. These are the five main titles that determine the structure and dynamics of organization. The first part is about the relation of the organization with the technology, the second part is about the collective news production, the third part is dealing with the Ruşen Çakır's effect as a tutor, and the fourth part is the place where amateurism and professionalism are discussed and the last part is about the contradictions and limitations of the organization.

Medyascope has adopted an internet broadcasting service through social media using this digital environment. The main reason for the emergence of organization is that mainstream media can no longer function as a journalism. Pressure and censorship, commercial concerns of media organizations and interests are obstacles to practice journalism. An idealistic journalist, have a word to say, is unable to find a place in the national channels and is beginning to seek for democratic platforms on the internet. Today, many journalists who separated ways with mainstream continue their journalism activities in many digital news sites. Medyascope has also emerged with the goal of making 'ideal journalism' as a result of environment and process necessity.

The journalistic principles evolved under the influence of technology are visible in Medyascope. Broadcasting about a sudden breaking news is much faster competing with the mainstream media. With the evolving truthiness principle, news isn't just an outcome but a process and every news has become a draft (Karlsson, 2011). There is a news system that is constantly updated.

Medyascope has many features opposite mainstream. Team structure is at the top of these. Medyascope has a horizontal organization, not hierarchical. The broadcasting director is Ruşen Çakır, his assistants are Tamer Durak and Sedat Pisirici; technical director is Manuel Citak and his assistant is Servet Dilber. Semih Sakallı is also mentioned as an editor on the web page. These titles are needed for the operation of the organization. But no other employee has an official title. There are no categorizations separated by specialties in the organization. For example, there are no positions such as reporters, editors, directing, voice and dubbing, translator and social media specialist. Instead, a collective work process is taking place. Each member is doing their own work that is recommended to them in line with their expertise and interests. There are certain employees in the directing room and these names are often there.

But the same directing employee can produce a news report or present a program. This emphasizes two features of Medyascope. The first is Medyascope isn't only a journalistic platform, but also a journalistic workshop thanks to its collaborative production phase. Thus, a journalist who has started to work in the organization without having any experience at all and collectivism will let him gain experience in every step of journalism. This is a privilege given to the members of Medyascope compared to mainstream media's attitude to its employees cause them to be unproductive. Employees learn news production processes, technical skills and news presentation styles. But on the other hand, if there is no categorization within the organization, the work progresses more amateurishly and this causes problems. A worker who does work in the collective process isn't the same as a worker who is experienced in that profession beforehand.

Medyascope doesn't have an ideological broadcast policy. For this reason, team doesn't describe the organization as dissident. While they claim that they are just journalists, they also agree that they are accepted as dissident because of mainstream media losing journalistic function. When Medyascope gives the news that mainstream don't prefer to handle because of their political interests, the organization can be labeled as dissident inevitably. The killing of Kemal Kurkut, which was given on 23 March 2017 during the observation process, is one of these examples (Related news: *HDP: "Why Kemal Kurkut was shot when he could be stopped?*")

Medyascope's guest choice proves that the organization doesn't have a specific ideology. Bülent Arınç, Hüseyin Çelik, known as their closeness to the ruling party but today removed, have been the guests of Medyascope. HDP deputy Filiz Kerestecioğlu is often a guest on the telephone connections. Besides this, many deputies from CHP and MHP were taken as studio guests. However, the organization states that among all these names, they have chosen names that they don't see value in the mainstream. Thus, it demonstrates the process of democratization in the organization.

Although Medyascope refuses to define itself as alternative media, it has features that are common to this concept. Firstly, it is the production of critical content by Fuchs and Sandoval (2010) suggested for alternative media. Critical content makes the potential of change visible by questioning reality and the suppression of existence possibilities. It also questions the power of sovereignty, tries to rise its voice according to the perspectives of oppressed and other groups, and advocates a society that is compromising and seeking solutions to problems (Fuchs & Sandoval, 2010). Medyascope helps to announce the voices of masses that have

been suppressed by the sovereign power through the programs that focus on the areas of women, children and animals that are trying to seek justice (Hayvan Gazetesi, Mor Saat, Zeytin Dalı). The programs embody a compromising and problem-solving understanding. They don't have aggression and polemics in their programs, instead, they adopt a compromiser and problem-solving attitude. The participation principle, which Rodriguez and Atton argue for determining alternative media, is applied to Medyascope in a limited way. Even though they broadcast through social media, Medyascope doesn't adopt a broadcasting policy such as adding audiences and listeners to broadcasts and directing broadcasts according to audience opinions. But as Periscope permits, amateur videos of the events from citizen journalists' can be used as news content in Medyascope. Besides this, ordinary citizens who have a word to say and knowledge about the subject can also make program in organization. At this point Medyascope isn't as selective and professional as the main stream.

Today, Medyascope is financed by donations and sponsorship. Therefore, the organization isn't 'comfortable' financially. At the same time, a target to be achieved every month has been determined along with the donation page on the internet. The organization aims at a balance of finance where the salaries of employees can be paid, the maintenance of technical equipment can be carried out and developed. At this point, Medyascope states that they lean to the advertising market, but advertisers don't prefer them because they aren't in the pool media. At this point, we can say that Medyascope has positioned himself within the capitalist system and wants to be just like a business. But what is important here is that the content can never be changed according to the ad. Ruşen Çakır expresses himself as: "Everyone wants to be watched so much, but we won't work to be watched more. We have such a goal." (Ruşen Çakır, face to face interview, 23 December 2016)

Since Medyascope is financed through donations and don't receive from large advertising shares of national channels. Thus, it gains sustainability in smaller quantities. Director Assistant Tamer Durak summarizes the financial situation of the organization as "one-year cost of the mainstream media is our one-year cost" statement (23 March 2017-Observation Notes). Thus, we can say that names working permanent in Medyascope are working for very low wages when compared to mainstream media. So, Medyascope is partly a volunteer activity. The journalists who makes their program as freelancer, content producers and correspondents from abroad are working on a voluntary basis. They take no cost at all.

The activism feature attributed to alternative media (Lievrouw, 2016) is one of the policies opposed by Medyascope. Although they tend to left-wing views and they are in search of

rights, these political views aren't reflected to the broadcasts. The impartiality of the conventional principles of journalism is at the beginning of the principles that Medyascope is still tightly bound. Çakır defines activism as the greatest problem of journalism, and argues that it is more valuable to make news about activist rather than making activism.

Kurdish main news "Kurtehefte" is a broadcast that function as community media. News about Kurd people and geography are presented by Kurdish journalist in Kurdish. Although programs that deal with the rights of women, children and animals that create critical content of the organization are in line with peace journalism, there is no specific broadcasting policy about peace journalism.

In summary, Medyascope.tv is an internet journalism platform that incorporates some of the features of alternative media, community media and peace journalism. A non-hierarchical organization structure is observed in the center and there is a collective news production process. Thus, we can say that Medyascope is mostly based on volunteerism. In terms of business departments, there is no categorization. Thus, this situation allows Medyascope to also functions as a journalism workshop. Although the organization that sustains itself by donations and funds, Medyascope wants to take a share of the advertising market. However, it has not succeeded yet. Medyascope, a platform where the news isn’t only presented but also analyzed with the experts, offers a journalistic practice that improves with everyone's contribution.

If we look at the interaction of digitalization and journalism, which is the main theme of the research, we can gather research findings under a few titles. First, digital media is more accessible than mainstream. The democratic attitude of news practices is also present in the recruitment process. Digital media is a platform where amateur candidates find chances more easily, despite the fact that mainstream media is increasingly commercialized and belongs to plazas. Amateur journalists who want to work in mainstream media has less chance to work than digital platforms. As we see in the example of Medyascope, candidates can easily get in touch with the authorities, since digital is more dynamic, transparent and interactive. This suggests that digitalization is necessary for an ideal journalistic practice.

The second point is that digitalization creates a system that doesn’t need to address the majority. Internet has a system that allows to reach out the interested part of the users. This situation prevents digital platforms from the rating concern of mainstream media. Internet gives the chance to address the relevant rather than the majority. The programs addressing the

subcultures, minorities, and the disadvantaged segments of society that we have seen in the example of Medyascope aim to offer a pluralistic practice of journalism.

Thirdly, digitalization puts people back at the center of journalism. Journalism is basically a profession based on informing the public. At this point, one of the most important criteria for a journalist is people. Thanks to the interactivity feature of digital media, readers and audience become users and participants. This allows digital journalism to be done with the public without alienating from them.

Fourth, digital media offers a more comfortable and flexible image than conventional media. Digital media organizations are always looking for new things rather than producing stereotyped content. This dynamic of digital necessitates development. Despite the stereotyped rules of mainstream, digital journalistic practices avoid stereotypes about formats. Medyascope puts forward content rather than format and the presentation by emphasizing that the most important components of journalism is content.

Consequently, we tried to find an answer to the question, "Is it possible for digitalization to provide an environment for practicing journalism in today's Turkey where we cannot talk about the freedom of the press?" Medyascope is trying to make its ideal journalistic practices less costly by taking advantage of the freedom of digital platforms. Internet is a channel that can hardly be affected when the census is compared to the mainstream. Access prohibitions are removed by various tunnel applications and VPN systems. For this reason, internet provides more democratic environment for journalistic practices based on digitalization principles. Today, pluralistic and more democratic journalism away from state pressures and censorship can be practiced only digital platforms. The features of the internet such as practicality, speed, accessibility, intermingled production and consumption, and interactivity have made news process much more democratic and transparent. Journalism, together with internet, has become a practice away from the shadow of state and media bosses in ivory towers. Despite the mainstream media's notion of majoritarian approach, digitalization has increased its chances of reaching different segments of the society.

Censorship in digital media isn’t included in this study but it is important to consider it in other studies. Even though it is certain that digital journalism is more democratic than state-controlled national channels, censorship is also available on digital platforms in the form of access prohibitions. After the coup attempt on 15 July 2016, Medyascope was also prohibited from access one day long. Today, one of the greatest examples of collective production,

digital encyclopedia Wikipedia has a prohibition from Turkey (Related news: Inaccessible access to Wikipedia in Turkey, BBC Turkish, 29 April 2017). In addition to this, Özgür Gündem, İMC TV, Dicle News Agency, and some other news sites producing content on the behalf of Kurds have been prohibited for more than a year. Censorship on digital journalism platforms is an issue not covered in this study. Future works can be done on this subject, and the democratic space offered by the digital can be handled with a critical approach.

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