

Radyo vizyon



QUARTERLY RADIO MAGAZINE / JANUARY 2015 / 1



DOSSIER: Rethinking about Radio

Şenol Göka: "Hello Again" •

Be Quiet! Radio House is Speaking •

E-Radio Project •

Private Radios and Their Problems •

TRT Shares its Archives •

This Voice is from Çanakkale •





Turkish Classical Music

There is no doubt that we will continue to introduce albums with classical pieces as well as albums with current pieces. Many of the albums we promised in previous editions can be purchased through www.trtmarket.net and from TRT Market stores.

In this edition we want to introduce our production titled
“Spiritual Footprints of the Past”.



We hope that you will enjoy this album that we created with the idea that it would be a major contribution to our cultural and artistic lives. For the production of this CD, we performed the historical pieces that we found in the process of our recent endeavor to digitize TRT music archive on paper.

Geçmişin Ruh izleri



Senol GÖKA TRT Director General

Invisibility of
radio and radio
broadcasters makes
them secret

heroes of tradition.

Hello Again,

TRT Radios are the memory of both society and TRT Corporation. Therefore, when radio is in question, awakening nostalgic feelings as well as a network of relations that keep traditions alive come to mind. By definition, radio should keep dreams vivid, encourage them and protect human qualities in terms of past and future perception. Perhaps that is the reason why radio is a friend and that is why one thinks that something is missing without radio.

Destructive and overwhelming characteristic of a competitive environment is not something that radio and radio broadcasters feel intensively. Possibilities of cooperation in a competitive environment

become more apparent with the existence of radio because there is no provocation, individual prominence or the understanding of innovativeness that disregards tradition. Invisibility of radio and radio broadcasters makes them the secret heroes of tradition.

Based on these thoughts and feelings, we started to publish the first issues of our magazine Radyovizyon in 2009. Unfortunately, publishing of our magazine was discontinued due to various reasons.

Here we meet again in this issue wishing to improve our magazine. Therefore, we started by saying "hello again". We will be happy if you welcome us once again. Hoping to be worthy of your confidence...

17.11.2014
M. GÖKA



Polyphonic Music

We hope that you will listen to with pleasure the album titled "Tangos", performed by TRT Ankara Radio Polyphonic Choir, another contribution to the cultural life of Turkey.





Dr. Süleyman ERDAL Head of TRT External Services Department



You are by yourself
while listening to
the radio.

Radio: a return to innocence

I hold the view that 'radio' which is one of the most important mass media that affect people's lives has a different meaning for everyone from the past to the present. For some it is his / her childhood and for some it is his / her youth; and for others it is a medium to listen to 'agency news'. It is an indispensable friend that accompanies some in traffic, some on their night shift and some while walking on the street. Radio is like a shot in the arm for those who get rid of loneliness by listening to programs... Most of those who sing along to songs feel themselves like a singer and immerse themselves in melodies...

Radio is a friend, a companion, the past, our childhood and our youth. It is our past and future. It is the moments we live and our memories. You are by yourself while listening to the radio. You are self-absorbed. Your mind belongs to you only. For this reason radio is a return to innocence; radio is the mirror of your innocence...

Cutting-edge technology will not hamper radio broadcasting in the classical sense; on the contrary, new technology will affect radio broadcasting favorably. Although the influence and power of radio seem to decrease, it quietly challenges all media platforms of the age. Quietly, because as we cannot catch up with diversity of technological products,

radio has no such problem. Radio is such a powerful medium that it cannot be replaced by television, computers or mobile phones. We immediately find a radio channel in them, as well.

We have been listening to the radio in these lands since 1927. There have been many inventions that have influenced mass media platforms since then. Radio has stood out among all of them and still exists with all its might! TRT radio stations reaching such high numbers indicates this. The same situation is valid for private radio stations...

TRT's first radio magazine *Radyovizyon* has been published once again after an interval of 4 years. I would like to express my sincere gratitude to all TRT staff who resumed publishing *Radyovizyon*, contributed efforts and wrote down all sound, musical notes and words transmitted over antennas. I hope that such a publication, besides reaching out to radio listeners, will also be a valuable source that will guide academicians, publishers and future radiobroadcasters in this field.

I've said at the beginning that I hold the view that "radio has had a different meaning for everyone since its invention"... Let me tell you the meaning of the radio for me while ending my article: radio is indispensable because it is everywhere at all times!

Editor's view

Here we are with the 17th issue of Radyovizyon magazine. Our cover story is "Rethinking about Radio".... We have asked valuable academicians and publishers about their views on the position, power and existence of radio among mass media. We hope that you will find our dossier in which we have tried to take up every aspect of radio with its feelings, nostalgia, technology and ratings measurement, satisfying.

A new broadcast season started on TRT radios in the new year. In our interview with the head of TRT Radio Department Amber Türkmen you will find names of new programs as well as Turkmen's views on TRT radios' position on a global, national and regional scale...

Our article titled "Be Quiet! Radio House is Speaking!" takes up the history of Ankara radio starting from the year 1927 when radio broadcasting started as well as the history of Turkey's recent past in the background. In our column that we started with Ankara Radio, we will introduce a different radio in every issue...

What is e-Radio? How does it function and what is the good of it? You will have detailed information about the project developed by TRT Information Technologies Department e-Radio team in this article that has been published in ABU Technical Review magazine and deemed worthy of "ABU Engineering Award."

"Radio Passengers" is a column that will host radio broadcasters who have lent their voice, breath and pens and put in a lot of effort into radio... The first guest of the column is Şebnem Savaşçı - a radio announcer who has devoted 45 years and 7 months of her life to TRT microphones... What do you think Şebnem Savaşçı means when she says that a "Microphone is Invisible"?

We will commemorate Çanakkale and our martyrs more often all year round on the 100th anniversary of Çanakkale Battles. Our article titled "This Voice is from Çanakkale" tells about the battles, struggle, poverty, pain, hunger, death and victory with photographs from TRT Archives Department. Meanwhile, we would like to take this opportunity to mention that you will listen to programs in docudrama format on Radio-1 microphones in the new broadcast season.

You can also read Radyovizyon as an e-magazine at the following address: www.turkiyeninsesiradyosu.com

We hope that radio will be your companion for many years to come. All the best... ■



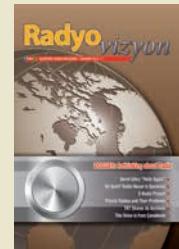
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All TRT Radio staff members are natural editors of the magazine.

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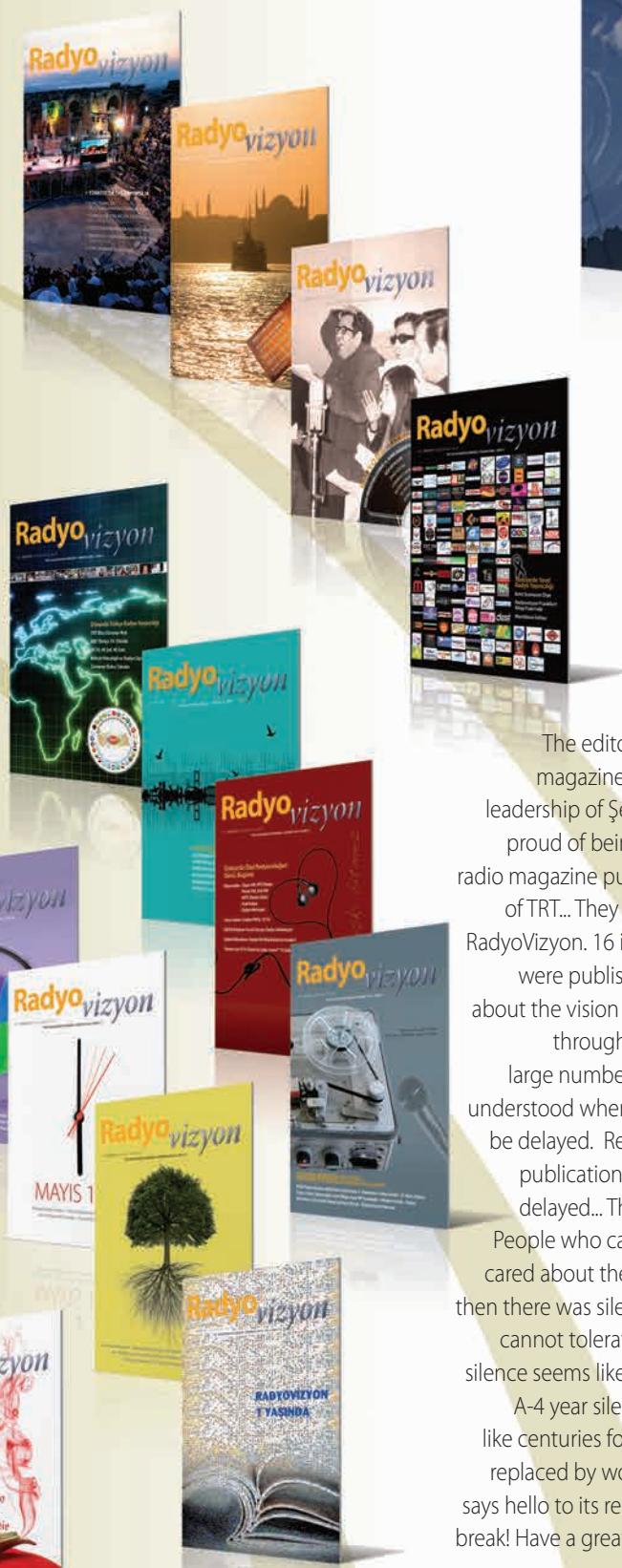
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Here we are after a four-year break

It was May 2009. The then head of TRT Radio Department Şenol Göka summoned his team. "Friends, how about publishing a magazine?" he asked. Producers Rıza Ece, Çağan Tankur Yörümmez, Olgu Tokdemir, Esra İlkkurşun, Aksel Koçak and Ersoy Haktanır looked at one another. A radio magazine??? There were radio magazines that had been published in the history of broadcasting but TRT had never had a radio magazine! The team got excited. They had written radio texts up until that day. From that day onwards they would write for readers who liked radio... Thus the slogan appeared by itself: "Have you ever read radio?"



The editors embarked on their magazine adventure under the leadership of Şenol Göka. They were proud of being the staff of the first radio magazine published in the history of TRT... They named the magazine RadyoVizyon. 16 issues of RadyoVizyon were published to inform people about the vision of radio broadcasting through a radio magazine. Its large number of readers would be understood when the 17th issue would be delayed. Readers wondered why publication of the 17th issue was delayed... They called and asked... People who cared about their radio, cared about their magazine too. And then there was silence. The microphone cannot tolerate silence. A 2-second silence seems like minutes for listeners.

A 4-year silence to words seemed like centuries for us. Silence has been replaced by words and RadyoVizyon says hello to its readers after a four-year break! Have a great broadcast everyone!

RADIO... ALWAYS...

Radio is a magic box... It is an enchanting world where, once upon a time, people were believed to live in it, a lace cloth was spread on it and people listened to the news carefully; nowadays it has become so small that it fits in mobile phones and collar pins... What has happened all these years? How many people have spoken into microphones? What programs have been prepared? What has radio broadcasting benefited from the advancements in technology? We are inviting you an adventure on the 88th anniversary of radio broadcasting in Turkey... To a journey full of memories, voices, pictures and dreams... Because radio broadcasting is a vestige, voice and breath that remains in the mind by what has been experienced...

"Radio... Always..." night organized at Ari Studios on Wednesday December 24, 2014 and broadcast live on TRT FM and TRT MÜZİK channels said 'Hello' to its listeners and audience... Acar Acartürk, Tülay Tüzün, Hakan Urgancı and Sila Kaya were the presenters at the night organized to introduce 2015 radio programs and show respect for masters.

Producers were the most excited ones as they are before every new broadcast season... Preparing new programs, determining their signals and the editing stage were a source of inspiration for "Radio... Always..." Ankara, İstanbul, İzmir, Erzurum, Çukurova, Trabzon and Diyarbakır Radios told about the preparatory stage of their programs in 2015... Naturally, programs that have been on the air for years and defined as classical were not forgotten... Good Morning Turkey, Agenda, Radio Drama with sequels, Radio Play and Through the Night will be broadcast on Radio 1 this year. TRT FM will meet its listeners with new programs... The Voiced Learning Calendar, Tramway, Island Ferry, Authorized Service, What Else? are a few programs that will be on the air in the new broadcast season.

..

Radio 3 will appear before listeners as a new voice with its feature programs... TRT Nağme and TRT Türkü will offer the best examples of Turkish Classical Music and Turkish Folk Music... Excitement of producers, presenters and technical directors reflected in Radio Always night... Ankara

Radio Polyphonic Chorus, Turkish Classical Music and Turkish Folk music choruses accompanied this excitement... The conductors were Elnara Kerimova, Tahir Aydoğdu and Ömer Hayri Uzun...

The most precious moment of "Radio... Always..." night was the part on Respect for Masters... Masters who passed away were commemorated with respect and everyone who took part in the night was moved after seeing the ones who are alive ... The families of Turgut Özakman, Mahmut Tali Öngören, Duygu Törümküney, Razi Emekli Özden Güler, Servet Somuncuoğlu, Cahit Zarifoğlu, Ekrem Oymak, Ertuğrul Müezzinoğlu, Ramazan Saran, Hasan Ali Kasır, Mehmet Aksoy and Saffet Uysal saddened those taking part in the night and Metin Öztek, Korkmaz Çakar, Altan Varol, Yılmaz Tok, Ümit Tunçağ, Ülkü Kuranel, Mahmut İhsan Kanmaz, Şengül Kılıç, Ali Osman Akça, Yusuf Ziya Özkan and Mustafa Doydu presented vestiges of the history of broadcasting from past to present.

The night ended with a concert given by Zerrin Özer and "Bizim Eller" melody that they have heard for years and has been specially arranged by Ömer Hayri Uzun for "Radio... Always..." rang in listeners and the audience's ears.

Radio Always Team...

Radio: Lalifer Balibeyoğlu Uçar, Elif Gültekin, Melek Tanrıseven

Television: Hasan Yılmaz, Mahmut Gökdemir, Gamze Aslan, İlknur Atalay ■





Radio house is speaking!

Be Quiet!

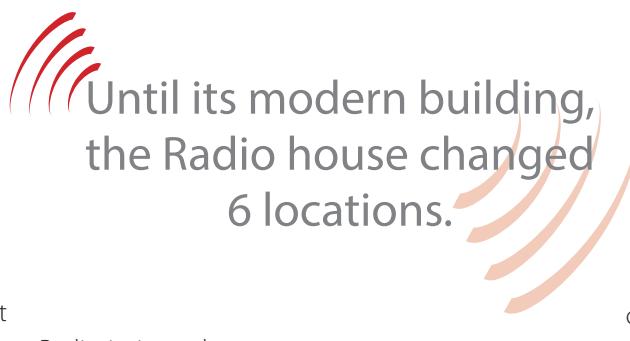
Radio house is speaking!

Olgu Tokdemir

"The health of President Atatürk got worse every second after 24:00 last night and at 09:05 Thursday morning, on November 10, 1938 our Great Leader passed away."

When calendars marked November 10, 1938, with its 10 year-long radio-telephone experience, Ankara Radio relayed this message. In the new building, to which the radio had moved in 13 days before the demise of the Great Leader, the station had 120kw power transmissions inside the country and 20kw outside. Turkish radio was in its early period back then. However, it improved quite fast after those days, with the legacy of a visionary leader, who was aware of the importance of radio broadcasting. 1927 marks the beginning of radio broadcasting in our country. There is no certain information on when Ankara joined the first broadcasts in İstanbul. Sources tell us that the construction of the radio-telegraph station in Ankara was completed in early days of September, 1927. The station was launched at a ceremony on November 18, 1927. Magazines of the period report that the radio-telephone in Ankara would begin service in October. However, we understand from the fact that a concert in Ankara was transmitted to İstanbul and to the audience via transmitters in İstanbul that preparations for the broadcast were completed months ago. There's no news on the newspapers of the period about the broadcasts of Ankara Radio in its early years, when the broadcasts were not regular. It is odd that National Sovereignty newspaper did not report the programs of Ankara Radio until 1930. Regular reporting of radio programs by İstanbul newspapers started after the second half of 1928. While there was no mention of Ankara Radio programs, these papers reported the programs of Paris, Berlin, Vienna, Milano and Bratislava radios besides the İstanbul Radio. (Kocabasoğlu; 1980, 31)

Riyaset-i Cumhur Music Team made up of 4 groups; Band, Orchestra, Classical Group and Jazz Group, was the only organization that supported the music programs of Ankara Radio. Veli Kanık, Deputy Commander of Riyaset-i Cumhur Music Team was also the manager in-charge of Ankara Radio. Mrs. Feriha and Mr. Rifat were the first presenters of the Radio. After 1934, poet and theater artist Ercüment Behzat Lav directed all spoken broadcasts of the Radio house.



Until its modern building, the Radio house changed 6 locations.

Until its modern building, the Radio house changed 6 locations. From the Grand Post Office in Ulus to the second floor of Riyaset-i Cumhur Music Department; from there to a vineyard house next to the Music Teachers' School, in 1931 to the two rooms right next to the kitchen of Ankara Palas Hotel and then to a building in Sağlık Sokak. Ercüment Behzat Lav tells the broadcast conditions of the studio in Ankara Palas in those years in his memoirs: "I thought I would be presenting -well in my words, speaking- in the grand halls of Ankara Palas, where balls were held and diplomats showed up at receptions. However, one day they told me "OK, you can begin presenting" and sent me into a dark, low-ceiling, airless room in the basement. (...) Yes, we had to work in a studio like that. The feat of the studio was this red, dusty curtain... It was accessed through a long corridor. It was like a cave next to the kitchen. We used to hear the sound of the meat cleaver from the kitchen. It felt like the chef wanted to process meat just at the right time, whenever we had broadcast." (Akilloğlu and others; 1990) A room covered with carpets and a microphone in the center... In the first decade

of the radio, this was all for rooms turned into studios. Physical insufficiencies of room-studios also represented the broadcasting approach of the time. The lack of organizational and administrative preparation, and lack of a broadcast and program policy was the common feature of the years called "the company period". "I think considering the 10 years between 1927-1937 as a trial, learning and preparation period and leaving it outside the comparison would be the prerequisite of objectivity and entrepreneurship." (Ozakman, 1969, 17) This situation was caused by the socio-economic developments in the country and the world as much as the beginning twinges of a new activity. Turkish Radio-Telephone Company, which ran the radio house, had its share of problems from the great economic depression of 1929. Radios still continued their task of contributing to the creation of public opinion. Home made products had to be used to minimize the effects of economic recession, to increase production and

to meet the consumption demands with our own resources. Radio was making broadcasts on this matter. A recording from the period was as follows: "Oh, dear people; use homemade products, so that we shall enjoy richness, we shall hold on to our earnings. Aren't we supposed to think about the future?" (Akilloğlu and others; 1990, 12)

Educative content was created not only on economic matters but also on a variety of matters to support social and cultural development. For instance, with the adoption of the new Turkish alphabet, "the alphabet song prepared with the directive and wish of the President" was broadcast on the radio.

A distinctive feature of this period was that Turkish music was not broadcast on the radio. The whole slot was spared for Western music. The words of Atatürk to spread Western music were misinterpreted and Turkish music was left outside programs. The radio ban on Turkish music was called off by Atatürk himself. (Cankaya, 2003, 23) The ban on Turkish music started in 1935 and ended in the second half of 1936. Folk music was given more space in the new period and other genres of Turkish music followed folk music.

In 1934, the debates on whether the radio was a tool for fun or for culture made their peak. There were harsh criticisms about radio broadcasts on newspapers. Technical insufficiencies of radios and lower-than-expected quality of the content, and Turkish public's witnessing the efficient use of radio around the world had a share in this debate. Especially the Soviet radio and German politician Goebbels' advanced use of the propaganda power of radio had reverberations in Turkey.

"It would be the right move to lean upon radio business, which is a valuable asset for international acclaim as much as it is necessary for national culture." This is how the great leader Atatürk underlined the importance of the radio in his speech at the first meeting of the 5th period of the National Assembly on November 1, 1935. Reshaping radio business was unavoidable amid the statist policies of 1930s. With a resolution passed in 1936, radio administration was handed over from Turkish Radio Telephone Company to the state and a new period to lead to the establishment of TRT was launched.

Change of space and approach

The decision to build a modern service building and a transmission station for Ankara Radio was taken in early 1930s, when the effectiveness and power of the new mass communication tool was more and more realized. Construction began in the empty field next to the Turkish Aviation Association with an agreement struck with Marconi Company. After 13-month long construction and installation, transmission and studios were ready for broadcast. The building was handed over to the Ministry of Public Works on July 22, 1938. After that test broadcasts began. In the same period, radio administrators, technicians, Turkey's and the world's first female news presenter Emel Gazimihal were sent to BBC for training. On October 28, 1938 Ankara Radio officially began broadcasts out of its modern building with 120kw power inside the country and 20kw outside.

One of the first broadcasters, Suat Osmanoğlu tells the story of that day in his own voice from TRT archives as follows: "At 20:00, with İnönü's friendship message to America the state radio was launched. This voice was recorded by Mr. Collins onto a plaque with the recording device given as gift by Marconi. It would be good to share this recording with the audience once again. However, we could never locate the recording. Probably, Mr Collins took it with him." (Akilloğlu and others; 1990, 14)

The next day was the 15th anniversary of the foundation of the Republic. Having made a 3-day long special and regular broadcast in 1933, Ankara Radio did the same for 15th anniversary of the Republic in 1938. This time, the radio could not broadcast the voice of Atatürk because of his illness, but his message was broadcast. The health of the great leader worsened on the first days of Ankara Radio in its new radio house. Health reports were broadcast on radio, which had to report the news of Mustafa Kemal Atatürk's demise on November 10, 1938. The next day, the evening news reported that İsmet İnönü was elected as the second President of the country.

In the years, when nomadic service of Ankara Radio ended, developments in the country and around the world were fast underway. The world had gone into a shaky period and came to the brink of a destructive world war. There was need for accurate news and information more than ever. Letters were being sent to Ankara Radio, which broadcast to the world with 20 kw power. It was considered as the most important address of accurate and trustworthy news. Radio staff had a huge responsibility but

limited possibilities. The first female presenter Emel Gazimihal tells about those days as follows: "We worked under difficult conditions at the radio in the years of war. We neither had service cars nor food at the radio. We had to walk in the early dark hours of the day for 15-20 minutes on the cold winter days of Ankara, opened the station and presented the news." (Cankaya, 2003, 29)

In the 1940s, it wasn't only Germany effectively using the radio; other countries also joined the bandwagon and reported developments about war and states switching sides. Ankara Radio programs and presenters promoted Turkey's policy of impartiality in the war.

Ankara Radio was the only voice of Turkey until the 1949, when İstanbul radio, which gave short breaks to its broadcasts, had its own modern building and 150 kw power mid-wave transmitter. The 1940s were the brightest days of the radio. "Just like today's Open Education Faculties offer university education from distances, Ankara Radio educated the whole country on various topics, especially on Turkish music." (Yazgan, 2006,9) Radio Director Vedat NEdim Tör's regular and audience oriented programming approach had a huge influence on the quality of broadcasts. Dr. Galip Ataç's "Clock of the House", Ahmet Sükrü Esmer and Burhan Belge's talks, Nurettin Artam's "Radio Newspaper", "Agriculture Hour", "Book Time", and "Your Doctor Speaking" were major productions of the period. Explained folk music programs started by Sadi Yaver Ataman in 1938 evolved into the "Society of Voices from the Country."

"Dubbed as the "public university" radio house carried out the task of increasing people's interest in theater and literary pieces in Anatolia where theater couldn't go in those years and the task to promote the correct and eloquent use of the Turkish language."

The first radio theater crew in the 1940s Ankara was about 20 people strong. The crew was directed by Ekrem Reşit Rey and included İbrahim Delideniz, Dürnev Türkan (Tunaseli), Kadriye Tuna, Avni Dilligil, Neşet Berküler, Nezahat Tanyeri, Saime and Mucip Arcuman. The plays were acted live and sometimes a piece was repeated for 2-3 times. Radio Kids Club, for which Neriman Hızır exerted great efforts as "Sister Ayşe" character, kicked off on February 12, 1942. Turkish classical and folk music note libraries and the education offered by the radio house added to its fame as a school.

The year 1950, when political rule changed hands for the first time in Turkey, was an important year for Ankara Radio. Truman Doctrine, Marshall Plan, Korea War, Turkey-North Atlantic Alliance relations and all other global developments influenced the radio broadcasts. In 1948, Turkey was included in the Marshall Plan, and explaining the content and method of the aid was the job of Ankara Radio. Presenter Can Okan handled the task: "Dear listeners, this is Ankara Radio. Now, we are explaining the Marshall Plan program in Turkey.

"Dubbed as the "public university" radio house carried out the task of increasing people's interest in theater and literary pieces in Anatolia where theater couldn't go in those years and the task to promote the correct and eloquent use of the Turkish language."

Our program will be broadcast at 21:00 every Friday. For any questions to our program, please send in your letters to Marshall Hour -Ankara Radio." (Akıllioğlu and others, 1990, 18) Shook up by every wave in political and social life, Ankara Radio house was getting prepared for one of the most important live broadcasts of our time. The story of the transfer of Atatürk's remains from his temporary tomb to the Mausoleum was told on the microphone with a crowded team. Suat Taşer witnessed the burial moment of Atatürk: "After the ceremony ended in front of the Mausoleum, I was given another task by the radio administration. I went down to the real grave. I told every moment and second of the 3,5 hour long efforts without a break. How the casket was passed through the corridors; the details of the expressions on the faces of the delegation around the body... The move of every piece of screw; who brought the soil samples from every corner of the country, how and in what condition, how they were placed on the grave, the placement of the body and closing the top... I was given the task of telling every detail



about these steps for 3,5 hours. Without thinking about thirst and hunger, and nothing else I just tried to do my job with the excitement of the moment. I don't know how it happened, but I was the last to leave the place along with an official..."

As dates moved forward, new programs were added to previous ones. Talk shows were rather different than those we have today. They mainly told the works of ministries, public institutions, and NGOs under Free Talks title. Representatives of these organizations, who were not presenters, were given the microphone to express themselves. Western music was still the favorite choice on the radio... In this period, culture and art programs, and radio plays were quite popular. One of the fastest evolving broadcast items of the 1950s were advertisements. Spiritual programs praising the heroism of the Turkish nation, religious pieces and the recital of Quran were new changes on the radio introduced by the Democratic Party.

When calendars marked May 27, 1960, people heard it on the Ankara Radio once again that the government had changed hands. Like all other state institutions, radio was also taken by the Armed Forces in the morning of May 27. On that day, listeners woke up to a different music and announcement: "Attention...Attention... Dear citizens, get on your radios Armed Forces, in which you trust, will address the citizens in a few minutes." (Cankaya, 2003, 56) The voice belonged to Colonel Alparslan Türkeş. And the coup declaration he voiced was repeatedly broadcast.

A new period had begun. Although conditions changed, and the colors of the political palette were blurred, people's apple of the eye, Ankara Radio, continued broadcasts in a responsible way. Under the leadership of Radio house Spoken Pieces Chief Turgut Özkan, very few producers reached the

audience with quality programs. With directors like Mahmut Tali Öngören, Güntekin Orkut, Oğuz Yılmaz Hıçyılmaz, Faruk Güvenç, and Turgut Yaşın Ankara Radio continued on its path.

After 1960, the necessity emerged to restructure the radio in Turkey to keep up with social changes; independent from the government, autonomous, with own staff, own administration and budget. The organization to launch the new image medium called television was TRT. On May 1, 1964 TRT was founded with Law No 359.

After 1959, people were hired for Ankara Radio along with İstanbul and Izmir Radios. They worked in coordination with other provincial radios and regional directorates.

From the years when people tried to find little people in their radios to the satellites and internet technology; the story of Ankara Radio is a long, colorful and exciting voyage. It has introduction and unfolding sections, and more to come...Each section have different heroes, but they all have a single goal: To utter the most meaningful sentence, in the highest technical quality with the best sound. We owe gratitude to each and every one of the heroes. And the biggest gratitude to the great leader Atatürk, who inspired this story and honored the introduction section with his presence. ■

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Many of the albums we promised in previous editions can be purchased through www.trtmarket.net and from TRT Market stores.



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and from TRT Market stores.

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"We are in an effort to constantly refresh ourselves while praising the legacy of the past. Our Director General Mr. Şenol Göka paved the way for us. He is not only directing us with his broadcasting experience and knowledge but also standing by us as a radio personality at every step of our efforts."

"Imagination is everything in radio business."

From the days, when people used to hold their breaths and gather around the magic box, to the days when the whole world fits in the pocket... Radio is changing and transforming... Those witnessing this transformation are also the architects designing the radio of the future...

We talked with TRT Radio Department Director Amber Türkmen about radio and radio broadcasting in her voyage as an artist of Ankara Radio Polyphonic Music Group to being a director.

Singing, TRT Ankara Radio Director and now Radio Department Director... What are the common points of the aesthetics of art and radio?

Imagination is essential in arts. So it is in radio... If we define imagination as the action or ability of creating ideas or cognitive images in your mind we can find many complementary common points between radio and arts. The fact that radio has no imagery is an advantage. For instance, when you listen to a radio program, whatever you create in your mind is what you listen to.

It is like looking at a painting or listening to a classical music piece and imagining things... Like cliffhanger series or radio plays... Aren't such programs theater plays that roll up curtains in our imagination? If aesthetics in arts is the quest for beauty, we are doing the same in radio. We are doing and will do our best to offer beauty and quality to our listeners.

Radio is a medium offered to the service of people in the first quarter of the 20th century. Do you think it is now as "healthy and agile" as it was in its initial phase?

If we look at it from our country 88 years have gone by from radio-telephone to satellite broadcasting. In the beginning phase of the broadcasts and later on, radio has been the most effective mass communication tool. As the source of news and information, radio contributed to the learning process of masses in various fields from culture and arts to economy, health, law, politics and agriculture. Also it is a loyal friend offering entertainment and joy to people. In time, new and quite attractive mass communication tools are entering our lives; technology is being improved in mindboggling pace. Broadcasting terminology is changing and channel IDs are being redefined but the functions of radio remain the same. We will always need news, information and entertainment. And radio will be able to offer these anywhere in a fast and economic way. On the other hand, we should admit that digitization in broadcasting sector has turned into an opportunity for radio. In our day, radio is not only offering all kinds of content to overall target audience but also reaching out to distinct group of listeners with special broadcasts. Indeed, the listeners are also changing. Now we have listeners,

who want to move from being passive listeners to getting involved in content creation and they are able to do this via social media... All of these are transforming radio and restructuring it.

Despite the attraction and effect created by visual images of TV broadcasting radio has always been by our sides. What is it that you think makes radio indispensable?

Television on one side and internet on the other. The task of radio and radio staff is not easy at all. Rivals are powerful and shiny. However, the advantages of radio hold it in a special place at all times. You can access radio quite easily; it is an indirect medium. It is wherever you are, at home, in the car, or at work, wherever you have a receiver. You can listen to the radio while doing other things. It does not require a special level of attention. It creates cognitive images in people's minds. In this regard it is magical and stimulates curiosity. Also this sweet competition with other visual communication tools leads radio to new quests. Possibilities presented by technological developments are fast adapted to broadcast and new contents and formats are being put to test. Steps are being taken in line with modern broadcasting norms and in consideration of changing listener perception and social dynamics.





Radio's content diversity is maybe its most important weapon of influence and attraction. How do you rate TRT radios on national, regional and global scale?

As the only representative of public broadcasting in our country, we continue our broadcasts with our national and regional radio stations in line with principles and requirements of public service. We are keeping an eye on global broadcasting implementations, we find out listener demands to offer a new perspective for radio in Turkey. We have a leading role with our thematic stations focused on Turkish Classical Music and Turkish Folk Music as well as our quite new "interactive" City Radios.

The listeners are able to find traditional culture elements of radio with us and that is something maybe they cannot find in any other radio station. And they can listen to us through their tablet computers and smart phones.

We are in an effort to constantly refresh ourselves while praising the legacy of the past. Our Director General Mr. Şenol Göka paved the way for us. He is not only directing us with his broadcasting experience and knowledge but also standing by us as a radio personality at every step of our efforts.

In our day, the number of radio listeners in digital media has remarkably increased. How do you think traditional radio listeners will be able to keep up with this change and evolution process?

TRT Radio listeners are quite selective listeners who seek and embrace quality. Their expectations are quite high. Our understanding is to keep up with the times with a dynamic broadcasting approach focused on the listener. As a strong and innovative public media organization, I believe we are able to adapt our listeners to the digital broadcasting and new media applications in the best way possible. There is a huge crowd that communicates with us through social media. The trust we have built in our listeners as an organization and our efforts to harmonize traditions with present day are effective. Listeners are able to find traditional culture elements of radio with us and that is something maybe they cannot find in any other radio station. And they can listen to us through their tablet computers and smart phones. Meanwhile, we should not forget the young population. Reaching out to listeners from all sections of the society is our biggest responsibility as a public broadcaster.

January 1 marks the beginning of the new broadcasting period of radios. What will listeners find on TRT radios in the upcoming period?

Broadcast streams of our radio stations have been planned according to the time slots of our target audience. Radio-1 will offer history and literature documentaries that are rich in terms of production elements; programs in docu-drama format that bring together documentary and drama for the centennial of Çanakkale Wars; 5 minute long productions with attractive information in science, technology and history; productions for "disadvantaged" and isolated groups like physically challenged individuals, forced migrants, and prisoners. Also we have programs prepared in collaboration with state institutions and NGOs portraying problems and solution proposals in health, law, education, social security and consumer rights. TRT FM will give priority to music and offer authentic live broadcasts like joint concerts with TV channels; dynamic and interactive programs in which listeners can

participate with the broadcast aesthetics of social media features. Radio 3, which is unique in Turkey in classical music, foreign pop, jazz, opera, ballet and world music, will offer live recordings or concerts of Turkish and foreign classical, jazz, rock and ethnic music artists in "Radio 3 Concerts" program. TRTTürkü radio station will offer the most beautiful examples of our common legacy of folk songs and TRT Nağme will offer various forms of Turkish music pieces to the entertainment of our listeners. ■



TRT Radio listeners are quite selective listeners WHO seek and embrace quality. Their expectations are quite high.



Radyovizyon magazine is like the form of radio and radio profession in a library... What can you tell us about the magazine?

Maybe the most powerful side of radio is that it creates "meaningful words". Radio Vision is also like that. It is the meeting point of master figures, who were present in the past of the radio and are building its future. On one side there is the loyal storyteller carrying the experience of years into the future and on the other a dynamic source presenting the vision of the future. It pledges reading the radio rather than listening to it. There's no doubt that it will attract the attention of all people, who need to hear a voice, whether they are radio fans or not.

DOSSIER

RETHINKING ABOUT RADIO

There are those who have a say
and those who have chosen music
on the radio.

Radio is “voice” one way or another..
Those who choose radio prefer voice instead of image!

FROM MANUAL TO DIGITAL: RETHINKING ABOUT RADIO

PANORAMIC ASSESSMENT OF RADIO

**A MASS MEDIUM FOLLOWING IN THE FOOTSTEPS OF THE PAST AND
IN PURSUIT OF THE FUTURE**

RADIO RATING MEASUREMENTS IN TURKEY

WHO IS A RADIO BROADCASTER?

RADIO DAYS FROM ONE DIAL TO ONE CLICK

We have asked valuable publishers and academicians' views on the present day existence of radio to which everyone has attributed a meaning since 1927, its place among other mass media, its relation and competition against technological products, its ratings, change in audience and radio broadcasting as a profession. We have also given the microphone to three members of each generation to see the difference between generations... We wanted to rethink about the place of radio in our lives.



Speculations and suspicions that radio and radio broadcasting will come to an end are unfounded because at the point reached emergence of a new technology supports the existing technology and takes it to another space and dimension instead of destroying it.

Modern radio broadcasting with many new communication technologies such as internet, mobile phones, tablets, cable and satellite broadcasting, has turned to a totally different form than the understanding of 20th century nostalgic broadcasting.

Every new mass medium changes people's perceptions, mentality and media usage habits significantly as if confirming McLuhan's famous saying "The medium is the message". It does not only change but also becomes an indispensable part of their lives.

Transition to electronic measurement to obtain real radio ratings data, determining which radio is listened to in real terms based on this measurement system and sharing this particularly with advertisers and public opinion is needed.

Every radiobroadcaster is expected to be a good radio listener in his personal history. The writer of the article you are reading was once a child who called people talking in the radio box. Naturally, there are no people in one's radio but one day we entered the "Radio House."

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TRT Trabzon Radio Producer

FROM MANUAL TO DIGITAL: RETHINKING ABOUT RADIO

Assoc. Prof. Enderhan KARAKOÇ

The role of mass media in individual's perception of the world during transition from traditional to modern society is an undeniable truth. People change too depending on new technologies and socio-economic structure. When looking at it from this standpoint, we see that complex structure of modern societies has brought about individuals' isolation. As communication, in the most basic sense, was face-to-face communication that started when individuals noticed one another, mass media started to replace this medium in parallel with our lives being wrapped up in technology.

Today, wherever we go in the world, more people fall under the influence of mass media for a long period of time with each passing day. Radio regarded as a technological innovation among mass media, has taken mass communication to a new dimension. Besides appealing to a large number of people over a short period of time, people being able to listen to the radio in all places, has increased its effectiveness. Radio has been the most important mass media particularly since WWI. This situation is perhaps assessed as one of the most important social facts since the 20th century. As radio became part of our lives, people have been informed about worldwide events instantly and could react instantly to these reports.

Multifunctional

Radio broadcasts serving public interest have deeply influenced and shaped social and cultural life. Radio, informed masses about developments particularly during the war and at the same time succeeded to some extent to relieve the psychological world of people who were affected

by war with music and dramas, in short with art. In the course of time, besides music, entertainment, propaganda and informing, radio also undertook important duties such as molding public opinion, contributing to cultural and artistic activities, socialization and promotion.

Radio was people's most important mass medium until the time when television broadcasts began as voice was added to radio which was a medium only appealing to the ear.

Although it seemed that television meeting a large number of people decreased the importance of radio, radio managed to reach out to listeners thanks to its characteristic to adapt to all kinds of technology at all times because radio has contributed to the development of imagination by appealing to people's sense of wonder.

Tires the brain the least

As is known, distinctively from other mass media, radio has found a place at all moments in our lives as it can be followed while being engaged in something else. Radio seen as a window opening to far away places to eliminate our loneliness, has been the easiest mass medium for people. We resort to radio not only for weather, road and traffic conditions, but also to find something that belongs to us emotionally in these broadcasts. Above all, radio that tires the brain the least is also an important medium to enable listeners to take an interest in a poet or writer after listening to his poem or work on the radio. It is the easiest accessible medium on a trip or holiday.

It is estimated that there are about 80 thousand radio stations and nearly 2 billion radio receivers.



Besides radio station broadcasting in many areas, thematic radio stations specialized in one area too, have an important place in broadcasting.



The U.S. that has one third of worldwide stations, transmitters and radio receivers in terms of the number of radio transmitters, stations and receivers, is at the front row regarding popularity of radio. All these numbers indicate that radio broadcasts will continue no matter what changes occur in the format of radio broadcasts.

Estimation and suspicions are unfounded

Radio that has the opportunity to appeal to a larger number of people thanks to satellite technology, offers high quality service to people after transition from manual to digital broadcasting. Radio that broadcasts in an integrated way with internet technology, offers a multimedia environment to listeners. Besides technological progress, radio has also made significant strides in terms of improving the quality of broadcast content. Besides radio stations that broadcast in many areas, thematic radio stations specialized in one area too, have an important place in broadcasting.

In conclusion, estimation and suspicions that radio or radio broadcasting will end are groundless because at this point, the emergence of a new technology will support current technology in many aspects and take it to a different dimension instead of eliminating it. Therefore, people will continue to resort to a primary mass medium like radio. From another angle, radio will continue to be a mass medium not only for listening to music but also one that everyone will resort to in events that concern a large segment of society.

At this point, radio broadcasts that should be based on social sense of responsibility should be turned into a platform including not only entertainment-oriented broadcasts but also informative and useful information. TRT as well as other private radio stations using Turkish accurately, adopting ethical principles and administrators and staff being selected among graduates of the faculty of communication should be matters that radio broadcasting in Turkey should put emphasis on. ■

PANORAMIC ASSESSMENT OF RADIO

Asst. Prof. Dr. Enes Bal

Every new invention in the history of mankind, lays the ground for today's dazzling technologies. Revolutions in the field of communication in particular have the power to deeply shake the structure of societies and influence all areas culturally, economically and sociologically. Radio that deserves a new page in these communication technologies became widespread in the whole world shortly after it was introduced and all of a sudden succeeded in becoming an indispensable medium for people.

Radio started to be used by people after its invention by the Italian inventor Guglielmo Marconi in the late 19th century. Following the first test broadcasts, radio was used for military purposes during the WWI. Radio broadcasts started in Turkey with Eşref Şefik's first announcement on May 6, 1927 and were under state control until the 1990s. Private radio stations were allowed to start their broadcasts with legal arrangements made after this date. Radio that was the chief guest in homes

and was an important medium of information and entertainment during a period of almost half a century until television broadcasts started, was also used as a means of propaganda in the political sense. Radio regarded as Nazis' propaganda tool during the WWII, created a "magic ointment" effect on masses. Radio listeners were shocked and panicked when radio news alerts announced that Martians had attacked the earth.

Though what radio listeners heard was a portion of Orson Welles' adaptation of the well-known book, War of the Worlds by H. G. Wells, many of the listeners believed what they heard on the radio was real and thousands of people left their homes. The next day the headline in The New York Times was 'Radio Listeners in Panic: Many People Leave Their Homes to Flee Martians' Poisonous Gas Attacks.' When assessed in this context, it would not be wrong to say that the truth on the radio is fictionalized once again with sounds and effects and turned to another truth.

A serious mission was given to this magic box that has such a powerful effect in adoption of Turkey's values and formation of national identity. New cultural and artistic elements that shaped with the young Republic, reached out to people via many radio programs in different formats. Therefore, radio broadcasts were at the same time educative and guiding for all generations that grew up with radio. However as television broadcasts started in the 1970s, visuality started to dominate mass communication and this resulted in radio handing over many of its functions to television.



The Road to Multi-Station Radios

Turkish Radio and Television Corporation (TRT) broadcasts were officially opened for private radios on April 20, 1994. Commercial broadcasting that prioritized institutional interest more than public interest brought about many radical changes both favorable and unfavorable in the understanding of radio and television broadcasting. Broadcasts that were generally based on commercial logic and put an end to many customary principles and standards in TRT broadcasting for the sake of selling airtime to advertisers, were the unfavorable aspect of the new process. Some private radio stations that did not use Turkish properly and aired popular and arabesque music programs the whole day, were often criticized for appealing to people with a mentality far from social concern. Private radio stations opening a new path to multi-station

radios, alternative discourse being heard in public sphere and local elements making their voices heard more easily were accepted as a positive development for a more democratic broadcasting culture.

The Understanding of Broadcasting Changes Form

At the point reached today, radio has attained a new dimension in terms of both form and content just like traditional mass media in parallel with the swift pace of life in the 2000s. Modern radio broadcasting integrated with new communication technologies like internet, mobile phone, tablet, cable and satellite broadcasts has turned to a totally different form from nostalgic broadcasting of the 20th century. Today, listeners take part in broadcasts interactively; content changes according to expectations and demands of target audience and radio broadcasts are possible from people's homes and businesses with a few simple techniques. Therefore, today's broadcasting enables receivers and the source to change places very easily. Broadcasts via the internet reach out to worldwide radios. Radio stations that air specific themes like music, news, sports, religious, educational, cultural and art programs according to expectations of people that they appeal to and differ according to people that they appeal to have been established. In short, extraordinary developments in communication technologies force radio broadcasting to change and innovation in all dimensions with each passing day.

In conclusion, the adventure of nearly 90 radio stations in our country from the past to the present is, in a way, the story of rapid transformation of Turkish society. In other words, opening the nostalgic doors of radio broadcasting in Turkey and rethinking about radio are efforts to bring distant places closer to this geography. ■

A MASS MEDIUM FOLLOWING IN THE FOOTSTEPS OF THE PAST AND IN PURSUIT OF THE FUTURE

Asst. Prof. Dr. Onur Bekiroğlu



Rethinking about radio... This expression includes emphasis on questioning the role and function of radio as a mass medium in the past and present day and at the same time, brings to light curiosity to examine it in terms of habits of using media. Naturally, such exploratory motivation keeps in a corner of our mind not only the present stage reached by radio but also its future potential.

Although radio's technical adventure started long ago, it became part of people's lives in the 1920s and shortly attained a position that could be called radio age in terms of mass communication. Radio that evolved into a basic information and entertainment medium at that time, also gained in importance at the point of affecting people. Its functionality and being used for propaganda activities in times of war proves this. On the other hand, it is possible to recall some scenes in war movies indicating how people affected by war, held on to radio under the burden of destruction brought about by war.

Radio in the face of social media

When we look at our country, contrary to the example of printing press, we see that radio was introduced in Turkey shortly after its development in the world and developed over the course of time. Radio broadcasts that were controlled by the state until a certain period of time came to the fore after private radio stations started to become widespread rapidly. It can be said that there was a radio flow based on music and entertainment programs. Although this is the main tendency today, radio stations focus more on news and have significant potential to meet people's need to be informed about worldwide developments.

New communication technologies, first television followed by computers and the internet appeared

before us as part of the historical adventure of mass media. Today, we see that the importance of social media has become part of our lives as an indispensable actor. Every new mass medium, significantly changes people's perceptions, their mentality and habits of using the media as if proving McLuhan's saying that "Medium is message". It does not only change people's lives but also becomes an indispensable part of their lives. The leading actor in the world of mass communication changes... It is an undeniable truth that radio has lost the leading role as a mass medium. The chief guest in our homes stands in one corner as an ordinary member of our family

**Just like other
mass media, our
radios too can
turn the world into
global-local via the
internet and new
communication
technologies.**



whom we do not pamper... However, as new media and more specifically, social media has not replaced traditional media, in the same way, radio continues to live with these actors in the world of media. In other words, contrary to the time when it did not have many rivals, radio is not the dominant mass medium in today's multimedia. Naturally, it is likely that many are addicted to certain radio stations or radio programs. In this sense, saying that radio has been left aside is wrong generalization. A considerable number of people regard radio as

an indispensable and warm friend in their homes, at work, while going to work, coming back home from work or on trips. Radio is not a mess medium left in the past for these radio addicts yet radio is not the leading actor in the world of media. We are face to face with internet and social media that even shakes the position of television which is the chief guest in our homes. It is such a truth that; as if an inseparable part of our lives, something that we cannot leave and a shadow that follows us...

Radio continues to exist

We can also say that radio is with us more than it was in the past. We can carry our radios with us or even in our pockets, on the internet and in our mobile phones. It is with us all the time and not far from us, just in the earphone...

Wherever we are, we can listen to the local radio in our city or world radio. In other words, just like other mass media, our radios too, can turn the world into global-local via the internet and new communication technologies.

In conclusion, radio continues to exist in today's world of multimedia with its traditionalism even if it does not have the leading role because even if technology progresses with each passing day and appears before us in different forms, radio will continue to exist as a mass medium worthy of preference by joining technology or using its different formats. The overall situation in this process in terms of listening rate or media usage habits will sometimes rise and sometimes fall. No matter what its trajectory is, we can easily say that radio will be part of the world of communication in future. ■

RADIO RATING MEASUREMENTS IN TURKEY

Assist. Prof. Dr. Michael Kuyucu

Radio rating measurements brought along many debates just like in TV ratings. Having started around the world in the 1920s, radio listener measurement started in the last 20 years in Turkey.

Radio listener surveys became common in the USA in the 1930s through telephone calling method and multiple measures emerged until present day. In 1936, the main method in radio listener survey was to call and ask listeners, who had telephone connection in their homes. Later on, the ones listening to the radio at the time of the phone call were added to the survey method. However, this method brought about other debates. Those defining the idea that this method was flawed and projected misinformation argued that radio listeners were not limited to those who had telephone connection in their homes.

In the USA, where there was the commercial radio model, radio stations were established as a

commercial business since day one and earned all of their revenues from advertisement customers. Advertisement investors wanted to know how many people listened to the radio stations that aired their commercials. And this gave the USA a head start in the development of radio in comparison to other countries.

Diary Method

Another method used in audience measurement is face to face questionnaire method. Also used in the present day, face to face questionnaire method has been conducted since the 1920s when radio broadcasting started in the USA. Another method employed in gathering information about audience preferences is the "diary method." This one is based on the question forms sent to predetermined households for the residents to fill in the blanks to keep a record of the programs and stations they listened to on a daily basis.

Development of Radio Rating Methods

Agency	Survey Method	Date of use
Cooperative Analysis of Broadcasting (CAB)	→ Same day phone calls	→ First ever in 1930
Claude Hooper and Montgomery Clark	→ Random phone calls	→ First ever in 1934
Arthur C. Nielsen Company	→ Audiometer	→ First ever in 1942
American Research Bureau	→ Diary method	→ First ever in 1949
Tom Birch Birch Radio	→ Phone calls	→ RADAR first use in 1969 for radio measurement

Face to Face Survey Method

In Turkey, the most common audience measurement method has been the face to face survey method. Audience measurement efforts picked up speed with the emergence of private radio stations in the 1990s. Top two methods were survey and diary methods. TRT collected information about radio audience preferences in the 1990s through various methods. This data collection was made with survey method and TRT shared with the public which programs were enjoyed at which hour of the day by the audiences. After the 1990s, when private sector opened multiple radio stations, private research companies also conducted radio measurements. International companies like Nielsen and Pier Gallup; and national companies like Referans Papay, Akademetre, and CRC carried out public surveys on audience preferences. These efforts continued until 2003 and helped form the radio market in the first decade of private radio broadcasting in Turkey. Information like why audiences listened to which radio station at which time slot was collected through these researches. The biggest downside of these surveys was that they were small scale efforts. The surveys focused on Istanbul and later on Ankara and Izmir. Another negative side was that there were multiple manipulation allegations about this work.

Diary Method introduced in Turkey in 2003

Turkish radio market went under the pressure of advertisement customers in the 2000s. This pressure led radio sector to go under the inspection and control of ad companies. The first solid example was RIAK organization, in which ad people constituted the majority. In a tender in 2002, RIAK gave radio measurement task to a research company called Ipsos KMG. What needs to be underlined here is that RIAK, which was established with the support of advertisement agencies told the radio market

that it would only recognize the audience surveys conducted by Ipsos KMG. This decision led other research companies to stop radio audience surveys. Ad companies created an oligopoly with RIAK and turned Ipsos KMG into a monopoly in ad investments. This strategy of ad companies made the data collected by other research companies for radio stations irrelevant. When the radio station hired a different research company for ratings, ad agencies disregarded the data and did not give any ads to that certain station. This went on from 2003 until 2013 and radio audience measurements remained a monopoly of Ipsos KMG. In its research Ipsos KMG used the diary method. In Turkey, the diary method was first used in 2003. Another new thing introduced by Ipsos KMG in Turkey was the expansion of the measurement. The radio research survey was conducted only in Istanbul, Ankara and Izmir until 2003; after that the measurements were expanded to Mediterranean, East Anatolia, Black Sea region, Aegean and Central Anatolia regions.



Over 1,5 years long period without radio ratings in Turkey will come to an end by 2015. Now, everyone is curious about how the radio listening habits changed in this period. Everyone is looking forward to seeing the results of the measurement after a long time.

With big capital ad agencies as its supporters Ipsos KMG continued radio audience measurements as a monopoly until March 2013. In 2013 RIAK went through a legal entity problem and could not carry out a tender on radio audience measurement so Ipsos KMG gave a break to its activities. No other company had conducted a similar research until March 2013 and for more than a year and a half no measurement was made on radio ratings in Turkey. This led to bigger problems in the already suffering economic structure of radio stations. The lack of measurements in radio, which receives a very small portion of ad spending, led to a lack of information on the activities of the sector. The rise of new media and lack of measurements downsized the radio sector constituted the main reasons behind the sector's economic losses.

1,5 years without measurement

At present, radio measurements are conducted by URYAD (National Radio Broadcasters Association), which was founded by the owners of national radio stations. URYAD secured the support of the association of ad companies, admitted its responsibilities with RTÜK (Radio-Television Higher Board) and organized the radio audience measurements. The association announced that a company called Estima won its tender to conduct radio rating measurements in 29 cities. Although the first results of the research were supposed to be made public by June 2014, no official announcement has been made yet. URYAD declared itself as the only authorized body by RTÜK to carry out and announce radio rating measurements in Turkey.

The announcement also noted that the first set of collected data would be unveiled in the last quarter of 2014. Over 1,5 years long period without radio ratings in Turkey will come to an end by 2015. Now, everyone is curious about how the radio listening habits changed in this period. Everyone is looking forward to seeing the results of the measurement after a long time.

Many radio rating measurements around the world are conducted through an electronic method called Portable People Meter (PPM). Lack of this system in Turkey led to different debates on radio rating measurement. Portable People Meter, which has been in use since 1992, offers electronic and mobile radio research. The device called PPM recognizes radio voice waves and conducts measurements. The subject carrying PPM, which is portable like a cell phone, detects and records the radio frequency the subject is listening to. PPM has never been used in Turkey. The high price of the device is a barrier between radio research companies and this method. Many countries in Europe, particularly England, are using this method and its non-existence in Turkey prevents acquiring digital information on radio research as well as more clear information on radio listening trends. In order to gather an accurate data on radio ratings electronic measurement methods must be introduced in Turkey and shared with ad customers and the general public. Survey and diary methods are insufficient methods in providing accurate data and are prone to questioning regardless of where and how they are conducted. ■

Methods employed in radio rating measurement in Turkey

Period		Research Company		Method
1993-1994	→	AC Nielsen		→ Survey
1995-2002	→	Referans Papay		→ Survey
1995-2003	→	Akademetre (Radyometre), Diyojen (Radar)		→ Survey
		CRC Research Company (Raido Bus)		→ Survey
1999-2000	→	Piar Gallup		→ Survey
2003-2013	→	Ipsos KMG		→ Diary
2013 Mar. – 2014 Oct.	→	Radio sector has not been measured by any company.		

WHO IS A RADIO BROADCASTER?

Yiğit YAVUZ

Last year, in a TRT seminar with Communication Faculty students, participants were asked what position they wanted to have in media sector after graduation. Most of the students said they wanted to become "presenters". As it seemed, these students' knowledge and perception of audio-visual media titles, positions and professions was not that different than ordinary folks on the street. Who can blame them about this? They are not directly responsible for lack of information, but their lecturers, who fail to provide them with the correct information.

Radio is a broadcasting tool, in which we draw pictures with voice, use our imagination as the canvas and words as our brush.

The fact of the matter is that there are a number of people working behind the screen or microphone other than "presenters" that we hear and see. On TV channels, there are even more job titles for a lot more people. Although radio has a simpler workspace compared to a TV channel, there is division of labor and specialization in radio as well. Indeed, division of labor, specialization and hierarchy among the staff changes from station to station. Especially in stations with limited number of staff members division of labor and hierarchy become naturally simple. In stations with better financial capabilities, there are many workers from radio director to program, music, news, marketing directors and from chief engineer to transportation officials. Therefore, although certain tasks in a radio can be handled by certain people, job title of those with authority and responsibility could be different.

Speaker, presenter or DJ?

When we say "radio broadcaster", indeed the first person to pop up in our minds is the one speaking through the microphone. In TRT tradition, this person is sometimes called a "speaker", sometimes

a "presenter", in private radio stations usually an English word "DJ" is the preference. So what's the difference between these words?

In fact, there's not much difference. The words above vary depending on the duty of the person speaking through the microphone. For instance at TRT broadcast studios, the positions of staff members preparing programs, those presenting them and those using the editing desks have always been separate individuals. We can add the Production-Broadcast Assistant to these three positions. However, in most local and regional radio stations, usually one person works as producer, presenter and technician.

The widespread system in BBC radios and commercial radio stations in the USA is called the "combo" system, in which there is a producer in the studio and a presenter, who also uses the control desk. In radio stations with limited budget this number goes down to one person, that is; the same person handles production, presenting, control desk and other devices.

What it means to be a radio producer?

Whether it's multiple people handling the tasks or a single person taking care of everything, the essence of work remains the same and does not change. However, while a clear image appears in people's minds when you say a "DJ" or "speaker" and when people define their position as "radio producer" they get awkward puzzled looks from others. That look is usually followed by this question: "What is it exactly that you do?" Let me explain then: Producer is the person who determines the content and format of a radio program; invites guests to the program and is responsible for everything about production. The producer may present his/her own program but most of the times, someone with expertise assumes this role. And that person may be called a presenter, speaker or a DJ (Disk Jockey). The DJ in private radio stations creates the playlist, uses the control desk and speaks through the microphone. In western radio stations this person is usually called the "host". At the end of the day, what the person on the microphone in a program actually doing is "presenting". Likewise, the person behind the microphone- the producer handles the "production".

So what are the features of these people responsible for production and presenting? Let's begin with the producer: This person manages all sources related with the broadcast within the boundaries of the given budget. The producer is expected to have a wide range of interests, knowledge and curiosity in various topics. The producer has a long list of phone numbers, and knows famous, interesting, valuable people and people with authority to invite them over to speak through the microphone. For decades at TRT, producers came to be known with their writing skills. In the period when recorded programs were a greater part of the work load, text writers were shiny stars. But as live broadcasts came to the forefront, text writers were left in the dark, which is a source of sorrow for the author of this article and many people that are familiar with the history of TRT. Because radio is a broadcasting tool, in which we draw pictures with voice, use our imagination as the canvas and words as our brush. In this regard radio text can be separated from the texts intended for TV. On television, text is used to complete information lacking in images. In other words, the TV text is intended to explain the images shown on the screen. However, on the radio, we need a writing style to aid our audiences in visualizing our stories. We need efforts of producers with good writing skills.

Humane voice of the radio

The presenter is the humane voice of the radio. The presenter breathes life into the content or the text created by the producer. The presenter is expected to talk about and discuss predetermined topics with studio guests in detail and in an interesting way. In the past, the presenters were expected to have a dramatic soothing voice and a perfect diction but not anymore. The formalist and artificial presenting style of the past could be considered disturbing in today's standards. Now female and male voices with good communication skills are sought after.

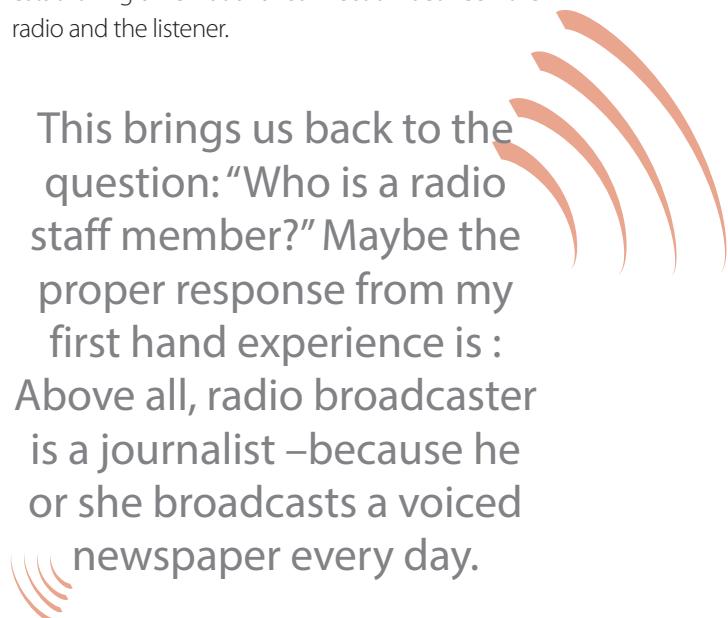
The rhetoric of today's radio presenters is pretty close to the daily language of common folks. The audience likes presenters, who talk as if they are face to face with them. In order to achieve this effect the presenter must know pleasures, interests and lifestyle of the target audience.

In a way, radio presenter is the personalized version of the station. The presenter represents the identity and expectations of the audience from the station. In this regard, the presenter speaks both on behalf of the radio station and listeners. The presenter is expected to represent the image of the station with his/her voice and personality and transmit the broadcast

stream to target audience in the best way possible. This is how the presenter becomes the lead actor in establishing an emotional connection between the radio and the listener.

This brings us back to the question: "Who is a radio staff member?" Maybe the proper response from my first hand experience is : Above all, radio broadcaster is a journalist –because he or she broadcasts a voiced newspaper every day.

Radio broadcaster is first and foremost a journalist



Every radio broadcaster member should have been a good radio listener in his previous personal life. The author of these words belongs to the generation of children, who looked for real people inside the radio box. Of course there were not little people talking inside the radio box, but the day came when we entered the "Radio House". There is no one left in the current generation using the "Radio House" term any more. The term "mail", which we used to explain TRT radio stations, has also worn off. But basic forms of broadcast, program types and the core of our job remain unchanged. I can never forget this approach that I heard in my early days as a radio personality; someone told me: "In preparing our radio programs, we, the radio people, should act with the mindset of those preparing a newspaper, who think about ways to make their product read by the masses. Those, who are publishing a newspaper or a magazine are doing written broadcast and we are doing broadcast with voice." It is true that radio, contrary to what most people think and believe is closer to written press than television. Because newspapers and magazines are older than radio, but radio precedes television. This brings us back to the question we asked earlier in this article "Who is a radio staff member?" Maybe the proper response from my first hand experience is : Above all, radio broadcaster is a journalist –because he or she broadcasts a voiced newspaper every day. . ■

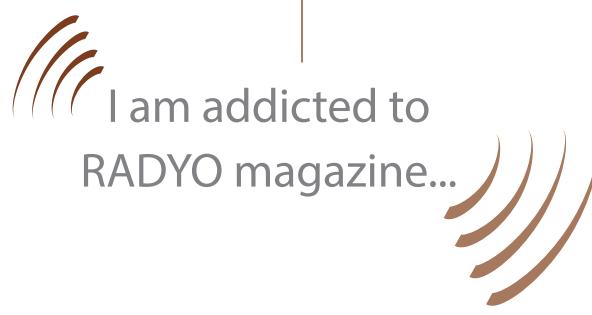
RADIO DAYS FROM ONE DIAL TO ONE CLICK

We have been listening to the radio since 1927, when voice reached out to antenna through the microphone. Since then, who knows how many generations grew up, went to sleep and tried to remain awake listening to the radio... One generation listened to the radio only through a radio receiver. Another generation had access to the station in every electronic device possible... The radio used to be opened with a dial, now it's just one click away. Radio exists in everyone's life in one way or the other. Adem Yalçın is 84 years old... There is no computer or smart phone in his life. No interest in social media. But he has a radio tuner. The grandfather is a devoted radio listener...
Zeynep Yalçın is 15 years old... She belongs to the generation that can type a message with two fingers without looking at the screen. Taking selfie pictures is a thing of her generation. She's the granddaughter... and a dedicated radio listener. Özlem Yalçın is Zeynep's mother and daughter-in-law of Adem Yalçın... She's a radio person... Broadcaster... Producer... The witness of the evolution of typewriter into computer. She may have missed the times of dial radios, but she barely caught the times of radios with buttons. She is like a bridge between her daughter and her father-in-law representing cultural and technological transformation... A firm radio listener... We talked about love of radio with three generations... This is what they had to say...

Adem Yalçın: "It was an amazing magazine"

I was 15 years old in 1945. I was either at first year of high school or the second. I would never leave the side of my radio. I would know and sing the songs played on the radio. There was the RADYO magazine at the time. I was addicted to it. In 1956, I had the editions from 1945 to 1948 bound together. The magazine was amazing and full of interesting things. Oh, how used to read them... I read about the lives of foreign composers Tchaikovsky and Mozart in that magazine. I loved it. There used to be articles about the lives of Turkish artists. I was so fond of the RADYO magazine, I even took the radio presenter test along with Jülide Güler in 1953 or 1954. There were 146 candidates and only 3 of us made it to the finale. Two men, one of them was me and Jülide... They preferred Jülide because she could speak a foreign language. The other man was a college graduate, they also gave him a job. I don't recall his name, but I remember that he was from Cyprus... Later on, I graduated from high school and got a job at General Directorate for Foundations. I got married in 1956.

Back then, we had no other means of entertainment than radio. I was interested in Turkish Classical Music. I used to listen to the radio a lot... I still like it but back then it was like a different world; it just happened and went by.



Zeynep Yalçın: "I wake up with radio in the mornings."

Radio feels great the most in the mornings as it wakes me up. I spend more time listening to the radio in the car or on the bus ride to school. It makes distances feel short. Good radio shows and good songs make me want to stay in the car. I usually use the car's radio or my cell phone. And the radio tuner in the kitchen when my mom and dad open it.

I like radio because we don't need our visual sense as in other communication devices and we can listen to it while doing other things; we can learn a lot of information and new music sounds.

I used to listen to verbal programs more in my childhood. We used to listen to them with my mom. Now, I listen to them less, a lot less... When I was a kid, I used to listen to the "Garden of Children". I even took and passed the examination for Ankara Radio Children's Club to do voice-overs. But one year later, my dad got transferred abroad and I had to drop out. This is one of the saddest things in my life.

Although I like radio, it doesn't have a special place for me compared to other means of mass communication... I think this is the way with my generation... Because people do no longer listen to their music only on the radio.

**It's been 27 years since I lost
my wife. She was full of life.
I loved her a lot. Sad songs
make me feel terrible. Let
me sing you one...**

*Neither my tears nor my pain
stop tonight,
I need you more than ever
tonight
Need I none other than you,
I need you more than ever
tonight.*

Composed by: Ziyâ Taşkent
Lyrics by: Mehmet Erbulan
Mode: Hüzzâm





I like radio because it's full of surprises; I like being surprised by an old song; and having effortless access to news from the country and around the world.

Özlem Yalçın "Its place in my life is still quite special."

Maybe, I am one of the last representatives of the generation that grew up with the radio... When I was a kid, the single channel on black and white TV set used to broadcast only at nights; they showed the cartoons we liked once a week. Tablets, internet, cell phones, DVD had no place in our little worlds; as they were not even invented yet. Radio was the only communication tool we had instant access. I don't know others but it had a very special place in my life. When I was at primary school, I used to study while listening to "School Radio"; I would dive into dream worlds listening to the "Garden of Children" and have fun listening to TRT Children's Choir. In later years, the programs I listened to have changed but my relationship with the radio remained the same. I continued to listen to "Public Stories" on Friday mornings, "Radio Theater" on Thursday nights, and Yavuz Aydar's "Studio FM", without missing any episode.

Radio still has a special place in my life today... I want the radio to remain open all the time while cooking in the kitchen, while driving, while travelling, even while working on the computer. I like radio because it's full of surprises; I like being surprised by an old song ; and having effortless access to news from the country and around the world. I don't believe that technological developments lessen the value

of radio; on the contrary they make it more valuable as it gets easier to listen to the radio. We have access to radio not only in the house or in the car, now we have access wherever we are and whenever we want thanks to our smart phones and the internet. What could be more beautiful than this for a radio fan? ■



e-R@dio

e-Radio efforts aim to digitize all of radio station workloads from broadcast planning to reporting of the property rights of broadcast pieces. It is different than existing radio automation systems in the market as it is not limited to just the broadcast itself...

e-Radio efforts began during TRT Director General Şenol Göka's previous role as Director of Radio Department.

Speedy access to musical pieces to be used in broadcasts, program inspection and promotion, relations with ad companies and as such are all included in the e-Radio concept. Therefore, e-Radio means not one single system but a variety of applications and service software which interact with each other.

e-Radio sits apart from local and international automation systems in terms of its content and institutional structure. Above all organizational work processes, needs and habits of the staff were taken into consideration in the development of the system, which was developed by TRT personnel. Functional features of the e-Radio applications were shaped by the opinions and proposals of the staff.

e-Radio project has been materialized by TRT Information Technologies Department e-Radio team İ. Izlem Gözükeleş, Zeynep Yeniaras, Doğuş Çifteler and Cemal Gazalcı. This article about teamwork has been published in the Asia-Pacific Broadcasting Union, ABU, magazine "Technical Review" and deemed worthy of "ABU Engineering Award."

Where did we start?

The first basic issue in the preparation period for e-Radio was to determine where to start. Thinking that the administrative processes would be insufficient without digital signature, the team focused directly on broadcast. At the end of joint evaluations with Radio Department a 3-article road map was prepared:

- ① Creating a song pool to provide easy access for producers;
- ② Creating a broadcast stream system to be used in keeping a tab on all radio broadcasts, web, advertisement planning and property rights;
- ③ Creating a broadcast automation system that talks to the software in the first two articles.

In line with this roadmap, MIDAS (Music Transfer-Inspection-Search System) , Broadcast Stream System, and OnAir, through which the broadcast is relayed have been developed.

MIDAS

Before MIDAS, music pieces in radio archives were stored in CDs and they were intended for the use of location they were held in. Besides, there were pieces, which the producers kept in their computers or USB drives. The fact that the CDs and USB drives get broken in time, there was a serious risk in the business. Inconsistencies in the metadata of pieces in different databases and insufficiencies made it difficult both to access these pieces and proper bookkeeping on property rights.

Thus, the first goal of MIDAS was to transfer the music pieces, which are some of the most important cultural assets not only for TRT but for Turkey, onto more secure storage spaces. Musical piece entries into MIDAS, which was created in line with the metadata spaces proposed by EBU (European Broadcasting Union), began in 2010.

While Music Department still continues uploading new albums to MIDAS, Turkish Folk Music (THM), Turkish Classical Music (TSM) and Polyphonic Music (CSM) services of radios upload the songs sung by TRT artists and Archive Department is uploading the CDs to MIDAS.

240 thousand pieces in different formats

Currently, there are about 240 thousand pieces on MIDAS. In line with EBU standards, these pieces are being stored in .wav format for archive, in .mp2 format for broadcast and in .mp3 format for previews. Also local servers were built in radio stations besides the main servers in Oran to continue the broadcast without a break in case anything goes wrong with the network.

Broadcast Streaming System

Previously, there were multiple streaming systems in the organization: SAYTEK, NETIA, TELIS and RESI. Separate streams were relayed for each one of them and they were not consistent with each other.

The stream in Ankara Radio could be totally different than the stream put on www.trt.net.tr via SAYTEK and property rights on TELIS. More importantly, at the end of the broadcast, because there was no broadcast information, the producer had to enter every piece of music played in the broadcast on TELIS. With the Broadcast Streaming System developed as part of e-Radio project, there is now a single streaming system for radio broadcasts. Having a central role in e-Radio, Broadcast Streaming System digitized the uploading and approval processes of recorded programs. Also with the integration of property rights info and advertisement streaming processes with the Broadcast Streaming System, inconsistencies and time-loss caused by the use of different systems were prevented.

With the Production Application added to the Broadcast Streaming System, creating a playlist or playing songs wanted by the audience on air and access to thousands of pieces in seconds on became extremely easy for producers and broadcast technicians.

OnAir

OnAir is the software used by broadcast technicians to play the content prepared by the producers. OnAir was developed in consideration of the habits of the personnel on different automation systems and the authentic structure of the organization.



Before OnAir, broadcast technicians used to have extra computers for ads and live broadcasts besides the computer they used for automation systems. This situation could distract the attention of the technician especially in radios with more ad slots. Thanks to OnAir, the technician now keeps an eye on a single application.

More importantly, managing the whole broadcast through an organizational software provided instant access to broadcast information.

Since 2012, every piece of music played on air is transferred to RDS in a few seconds. What producers love most is that the songs played in broadcasts are immediately processed into property rights reports.

Our Roadmap

We have achieved most of the goals we laid out back in 2009. Our goals in our new roadmap point to our short, mid and long term aspirations.

Short term

- ✓ User experience will be simplified and additions will be made to Production Application.

Mid term

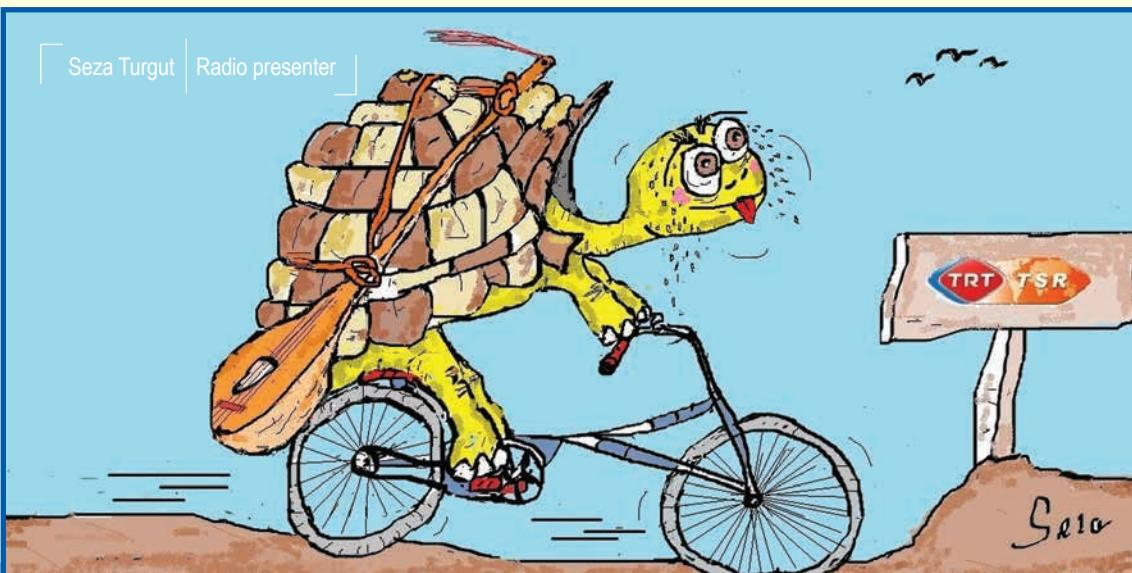
- ✓ New storage spaces to be purchased and servers will be launched.
- ✓ Easy-to-use editing system will be developed.
- ✓ Broadcasts of External Services Department will be moved onto e-Radio
- ✓ Detailed broadcast statistics will be prepared.

Long Term

In the long run, below mentioned goals will become meaningful only after internal documents are digitized (use of digital signature). And the goals are;

- ✓ RAPUYAP (Radio Programs Production Management and Broadcast Streaming Planning)
- ✓ Administrative work processes
- ✓ Touch screens

Our roadmap and priorities are not set in stone. e-Radio will be shaped in the future as it was in the past by the opinions, proposals and imagination of the radio staff. ■



TRT Shares its Archives



Sultan Yanmaz

Turkish Radio and Television Corporation decided to share its Documentary Archive and Music Pieces with regional and local radio and TV stations.

This important step of TRT is intended to help TV and radio stations, which are trying to survive on limited budgets and to offer a better broadcast with items created at TRT quality. According to information provided by Erdinç Ulukan, Director of Marketing and Sales from TRT Archive Department, one hour long documentary program without the TRT logo is up for sharing for 160 TL and one with TRT logo on, can be purchased and broadcast for just 80 TL.

The price of each musical piece owned by TRT is put at 0,25 TL.

Erdinç Ulukan told the following to Radyovizyon magazine:

"If regional and local radios and TV stations offer to use the items they purchase from TRT archive once again within 24 hours, they can have the broadcast right without extra charge. If they want to broadcast the item they purchase once again within 3 months, they can do it for half of the original price. Based on this strategy, we are both supporting our regional and local radio and TV stations and also offering citizens in the region quality programs and pieces prepared by professional TRT staff. We received countless demands on this matter in the past yet due to high price policy most private channels could not afford the programs and pieces. This new strategy of TRT is offering a great convenience to regional and local stations."

TRT sent invitation letters to all regional and local radio and TV stations broadcasting across the country unveiling its new strategy.

On the front of the cards there is the contact information and on the back there's the message of TRT Director General Şenol Göka.

In his message Director General Şenol Göka says:
"Dear official,

Nowadays when we are celebrating the 50th foundation anniversary of Turkish Radio and Television Corporation, we would be happy to make you feel that we stand by you.

We are offering our Documentary Archive and Music Pieces at symbolic prices to your service in a bid to share more and provide you with convenience in your efforts.

We wish to work together in many projects to come..."

Along with this invitation, a four volume brochure listing the documentary programs were sent to the stations. ■

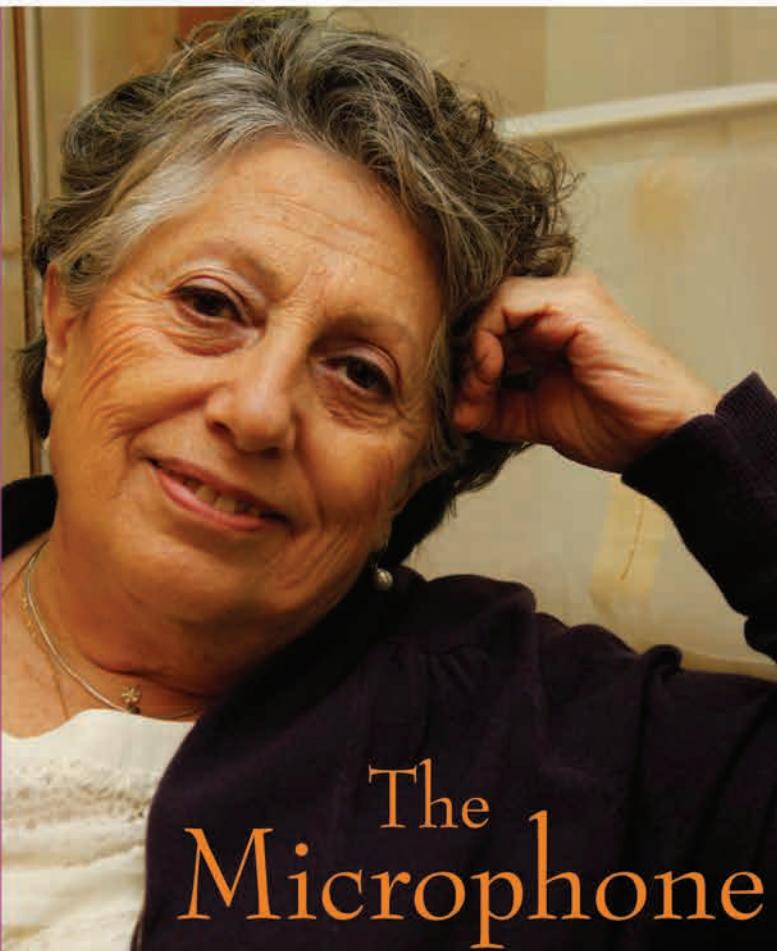


You can find out more about the shared Documentary Archive and Music Pieces by contacting TRT Archive Department's Marketing and Sales Directorate.

0312. 463 3516

0312. 463 3547-48

yadb@trt.net.tr



The Microphone

Rp is Invisible



Şebnem Savaşçı has been on the radio microphone since the days when clock setting used to be marked with the gong. She has spent exactly 45 years and 7 months on TRT microphones, in TRT studios, corridors, disco-tech and library. On March 24, 2011 she officially retired but could not stay away from the microphone!

"I became a radio broadcaster by pure coincidence" says Şebnem Savaşçı... It was 1966... She was studying Classical Archeology at Language, History and Geography Faculty... Her relationship with radio was limited to being a good radio listener. One day, she heard a job announcement for a position as "radio presenter." She had no experience. She had no idea about the quality of her voice. She had no information about presenting. She had no one to tell her "how microphonic" her voice was. Yes, she was the sought after figure of school debates. She was interested in literature. She loved reading novels, poetry and listening to the radio. But that was all! Is that enough to serve as a radio presenter? She had no idea back then, nor any desire to become one. She just wanted to give it a shot and this was what she did...

You got the job! And they loved your performance...

About 5 thousand people attended the audition for the job... Savaşçı was just 20 years old, when she started her radio voyage as one of the 7-8 candidates for presenting. When we act surprised about 5 thousand candidates, she raises the bar and says "I remember we listened to 15 thousand people, when I served as a jury and trainer." She goes on as follows:

"I paid great attention to my looks while preparing for the audition. A duck-head-green dress... My button fell off with the excitement of the audition. Maybe I pulled it a little too hard, who knows? And then, at the exit, one of the officials told me to wait and brought me my fallen button. My first ever experience on the microphone was the test for the position. I saw a radio studio for the first time and I was put to test in that room. An assistant gave me the text to read. I saw a microphone hanging down from the ceiling for the first time. It didn't make sense to me. I presented the weather forecast. It was a very

short test. I just read and walked out of the studio. No huge expectations... I just tried something new... We had a neighbor in our building, her name was Demet Özer and she was a radio producer. She broke the news to me "You got the job! And they loved your performance."

Savaşçı continued her education... Attendance to classes was not compulsory... Plus, the Faculty and Ankara Radio building were at a walking distance. So training began.

"I believe I received excellent training. Our most respected trainer was the late Turgut Özakman, whom I remember with respect and love. Mr. Turgut was responsible for everything about radio. There were round windows on the doors of studios and you could see Turgut Özakman behind the door in all broadcasts. This is how we improved. We used to work with panic-thinking "What if he is here? What if he listens and doesn't like it?"

My first presenter, Ülkü Kuranel

In 1966, the official appointment of Şebnem Savaşçı was delayed for 4-5 months... However, it didn't take too long to leave behind the days of worry. She was eventually appointed:

"In that period, they weren't sending people to regional radios. It was either External Services or Ankara Radio or to short-wave broadcasts. There was no other post. They said "Go!" and I went. Of course, I was accompanied by a seasoned presenter. In that period and afterwards the late Müberra Yetkin supported me as long as she lived.

My first presenter was Ülkü Kuranel -quite a successful news presenter. I remember her with love. In the internship period, they make you sit in the studio next to a presenter for one and a half months or so. You closely observe the presenter on the job. You learn to use the microphone. I went through that phase with Ülkü



You have to hit the gong properly. You can't hit on the edges. You have to hit exactly the center to get the desired tone. If you hit too hard, the gong might fall back. We had a clock set to Greenwich Time. We used to open the microphone channel 6 seconds before the broadcast and hit the gong exactly when the minute-hand showed 12 on the clock. For example, I just said "It's 7:30" and Ülkü Kuranel presented the news. I wasn't allowed to present the news in the internship period...



**Refik Ahmet
Sevengil, Faruk
Güvenç, Muzaffer
İlkar, and the late
Müberra Yetkin were
all my masters. And
my Chief Presenter
Yılmaz Tok, whom
I dearly loved and
respected, is now
enjoying retirement
in Izmir.**

back to normal. And then I began to present the clock setting announcement, but still no news presenting. Only the clock setting announcement. Handing over the microphone to novice presenters takes a long time. Later on, I began doing voiceovers for commercials. Those were my amateur days. The first year went by like this."

The driver shows up at the door at 4 AM

Şebnem Savaşçı warmed up quite quickly on the job, she started by saying "I should give it a shot". However, working conditions were quite challenging.

"It was such a new experience for me... You try to survive in an unknown world. You try to hold on in a world that you have always dreamed about but never experienced before. I used to get all dolled up and go to the Faculty and then I started going home from work at 1 AM. And the driver showed up at the door at 4 AM to take me back to work. You had to wake up in time. You can't get sick. You have to take care of your voice. You have to open up your voice in the morning. No one has to listen to your broken voice. You have to do what's necessary and wait for the driver. Whether the driver shows up or not, you must be in the studio for the broadcast. Walk or find a way to get there. These were all new things for me. But I loved it. I loved broadcasting a lot..."

Kuranel. However, I had this unfortunate incident in that period. President Cemal Gürsel fell ill and he had to rest for a long time. For 2-3 months we mourned for the President. It is very difficult to mourn on the radio. You can't talk about anything. Only the news is given and classical music is played. The broadcast is slowed down and excitement is cut back. Therefore, I didn't have much chance to prove myself. When President Gürsel passed away, broadcasts turned

The presenter is...

Who can spend 45 years on the microphone without love? Definitely no one! If loving means standing up for something, Şebnem Savaşçı is definitely standing up for her profession. She sincerely executes what the job dictates. For instance, she learned the secrets of time management from the radio. The reason behind her accuracy for her meetings is discipline she acquired from the radio. She simply can't understand the programs on television and not at all the news being given earlier or later than scheduled. "Whatever you promised to the audience, you have to stand by your word." and added:

"Also I don't mean at expert level but you have to improve yourself and know a little about as many things as possible not to be surprised in any case. A good presenter will not be surprised when the name of the World Cup winner of the year comes up in the news. This can be achieved by keeping up with current affairs at all times. The presenter is a person with senses wide open at all times to make sense of developments. The presenter has to live inside the text on the paper. Every presenter imitates others a little in the beginning, in my case this person was Müberra Yetkin. It takes 4 years for a presenter to get seasoned. It takes 4 years for a presenter to earn an identity and personality. After 4 years, you can sit on that chair with self confidence. And you hit the gong at ease like this: bang!"

We used to present the news for 3 hours on end

Can all presenters read the same text with the same emotional tone? Are presenters more successful on topics that are appealing to them? We asked and here is the answer:

"A good presenter is supposed to evaluate all types of texts in the best way possible. This is what we have always been advised, and I did everything with joy. However, unintentionally, you seem to be one step forward on certain topics. It's about personal pleasure. I have always enjoyed music. Therefore, music broadcasts were always one notch better. Many years later into the job, I was presenting a program on folk music. I was announcing songs in what they now call a "playlist." There was no story in the program. A young producer friend of mine was listening to the program and told me "I can feel the love you reflected upon just three simple announcements on the paper." I also presented

Music was played live through the vinyl record. Faruk Güvenç (husband of violin artist Suna Kan) gave us a week-long training on how to handle the 33 rpm records. He said "you can't hold the record in your palm. Are your hands clean or dirty? Did you apply cream? Oh, the poor record. Your little finger should go through the hole in the center and your other fingers should support from the edges." All our training was so detailed and meticulous.

Producer, presenter,
technician... In an instant,
I can crown or drown the
precious text written by
my friend with utmost
care and effort.

the news for years. For instance, there were times when I presented Parliament news for 3 hours without a break. I voiced everything with the same meticulous effort. The conditions made us what we are today."

I just couldn't say it

And here is a memory Şebnem Savaşçı cannot forget: "We were working with Bülent Özveren. I was about to announce a folk song: "Ne ayvadır ne de nar, gönül çeker ahuzar..."

I just couldn't say it and said "Ne ayvadır ne de zar, gönül çeker ahunar..." I tried for three times but it didn't work out. Just the same while closing the program. When you make a mistake and don't leave it behind, other mistakes follow like domino pieces."



Invariables of radio broadcasting

Let's come back from past to present. We ask Şebnem Savaşçı: "What do you think about today's radio broadcasting?" We get a sincere response...

"There are good examples but quite a few. They changed the core of the profession. They no longer train presenters the way it was in our times. Now, most of them prepare and present their own programs. Standard language, communication with listeners. These are invariables of radio broadcasting."

You don't see the microphone

And final words from Şebnem Savaşçı:

"You have to pay attention to certain things near the microphone. You can't eat in the studio. You can't smoke. Corridors of the radio station are covered with soft material to prevent heel noise. Studios are covered with special material for proper acoustics. People can't speak loudly in the corridors of the radio. You don't see the microphone when the broadcast begins, because if you do, you can't read the news. You enter the studio and it's over. The microphone is invisible. When you say 'Good evening dear listeners' it's all over."



Studio FM journey

As much as she is synonymous with radio, Şebnem Savaşçı came to be identified with Studio FM. Studio FM bid its farewell to TRT radios after 34 years and 3,803 episodes. The program continues under the name "Studio NTV" on NTV Radio since February 15, 2013. Radio friendship of Şebnem Savaşçı and Yavuz Aydar is also still underway.

"I started at TRT in 1966 and Yavuz started the following year. In 1977, he left for military service and came back. My daughter was born just around that time. There was no live broadcast on the radio, only recordings and records..no CDs. He asked me "Şebo, shall we do a live program like this?" and I said "Let's do it". Okay, but what about our style? Where are the records? Friends, family and connections would go to the USA and bring along what we needed for the program. Yavuz used to go to the airports to get the records. We kept on begging others for records. I remember those huge turntables in the studio, and gramophones. We couldn't reach them with our arms and pulled them with ropes. We just set off despite challenging conditions and we still continue."



Voice of Turkey TURKMEN Section

Nurcемal Toylu

Murat Toylu

Voice of Turkey Turkmen Section began one-hour shortwave transmissions between 20.00-21.00 on Monday, September 14, 1998 with other Turkic languages; Kazakh, Kyrgyz and Uzbek, in conformity with changing borders and world conjuncture. In other words, Turkmen Section has been on the air for 16 years, and its target audience is Turkmenistan, Central Asia, Iran and Afghanistan.

We are on the
air everyday
between
15.00-15.30.



The objective of Turkmen Section broadcasts, first of all, is to introduce our country in all aspects and present Turkish perspective of significant world events. Naturally, the broadcast includes programmes in line with this objective. Besides programmes about Turkish culture, history and Turkey's natural beauty, programmes such as World Agenda and Agenda that take up current regional and global matters also reach the target audience.

TRTVoice of Turkey is the third station broadcasting in Turkmen language besides Turkmenistan. Taking into consideration the two countries' common history, close relations and cultural ties, the significance of Turkmen Section broadcasts and interest taken by listeners is better understood. Another important fact is the principle of objectivity and impartiality in broadcasts. Turkmen Section broadcasts are a source of independent news for the listeners.

Many firsts in 16 years

During its 16 years of broadcasting, Turkmen Section has covered many breaking news stories. Our listeners have said that they first heard about NATO operation against Serbian oppression, US operation in Afghanistan, Iraq operation, NATO's operation in Libya, tensions between Ukraine and Russia and many other reports about Abkhazia-Georgia, Palestine and Syria as well as Turkey's achievements in football or other branches of sports from VOT Turkmen section.

Turkmen web broadcasts

Web broadcasting has been on the agenda since 2008 under changing and developing circumstances. Turkmen Section enjoyed a privilege because Turkmen web broadcasts were first launched by TRT in its current format. Although, in the course of time, many websites started broadcasting in Turkmen language, TRT is the first corporation that launched worldwide Turkmen web broadcasts. TRT has led and provided a source for many Turkmen websites.

Turkmen web broadcasting in Arabic alphabet was the first of its kind. Voice of Turkey has the only web page that broadcasts in Turkmen language using Arabic letters. Its target audience is about 5-6 million cognates living in Iran and Afghanistan and those who have immigrated from these countries to the west.

When we look at Turkmen radio and web broadcasts we see that programs, such as Turkey's Educational Portfolio, Inscriptions Reminiscent of the Past, Atatürk's Memoirs, Religion and Society and Turkey and World Agenda, the Pearl of the Mediterranean, Eurasian Perspective, the names of which give a clue about their contents, are presented to the listeners and readers. The program, Turkic and Turkmen World, written by Turkmen Section, takes up relations between developing Turkey and Turkmenistan.

VOTTurkmen broadcasts and webpage are a unique medium to enable target audience to be closely acquainted with our country. This medium will further strengthen and advance towards its objective as opportunities expand with each passing day. ■





Mehmet Emin Genç

Private Radios and Their Problems

As one of the indispensable tools of mass communication, radio is comparatively younger than newspaper and magazine, but has a rather senior position compared to television. Italy's Marconi is said to have made the first ever radio broadcast but it's a controversial claim. Just like Italians, Americans and Russians too claim that this magical box was first invented by them. What's almost certain is that the first radio broadcast was made in the early 20th century.

As it happened elsewhere on earth, first attempts at radio broadcast in our country were also individual efforts but because a serious financial investment was necessary and there were no legal regulations, it could only be realized with state power. The first radio broadcast in Turkey was made from the cellar of Great Post Office building in Sirkeci, on May 6, 1927. As no one had a radio receiver at the time, the broadcast was made through the speakers placed outside the doors of the post office.

After such trials, state monopoly continued for a long time on radio and television in our country.

After the state monopoly, private TV channels emerged in the 1980s and private radio stations emerged in the 1990s. With the help of various campaigns, radio and television underwent a speedy transformation. After this transformation, in a bid to regulate and introduce a standard in radio and television, RTÜK (Radio-Television Higher Board) was founded in 1994, when law number 3984 went into effect. Later on in 2011, due to necessity and obligation law number 6112 was passed by parliament. Today in our country, private audio visual communication tools have diversified and branching in broadcasting is fast underway.

Our wish is more color in the sector

Although TRT as a public broadcaster with a huge service volume has various problems to tackle, in this article, we will specifically lean upon problems of private radio stations that await solutions.

Meanwhile, I don't want to move on before breaking some good news for private radio enterprises across the country. At the directives of our new Director General Şenol Göka, TRT is thinking about all possible ways to support private radio stations. A "Radio Workshop" is in the pipeline, and steps will be taken in line with the results of this workshop. Evaluations with private radio representatives on the matter are still underway. Possible headlines of the workshop are; sharing TRT's rich and quality archive, benefiting from TRT news network, ways to revive radio listening habits, and what could TRT offer to private radios in other technical and content needs.

As is known, radios are considered as the most important tools of democratic broadcasting. Because radio offers a more equal and mutual communication in relaying messages. This magic box is always indispensable because it can reach out to the farthest corner of the country in the fastest way, puts into people's minds every side of life, is close and sincere like addressing an individual, embraces comfort, ease and selectiveness, and can be

personalized by everyone. Competition in radio makes every responsible producer seek out the best and offer the most interesting content. Our wish in this beneficial competition is that no one should fall behind in the race, the sector shall be more colorful and current solidarity shall go on in every field.



This magic box is always indispensable because it can reach out to the farthest corner of the country in the fastest way, puts into people's minds every side of life, is close and sincere like addressing an individual, embraces comfort, ease and selectiveness, and can be personalized by everyone.



Radio stations have always had a huge audience as it is easy and cheap to listen to the radio. It is easy to have access to the whole world through the tiny on-off button of a radio. It's not that difficult to extend feelings from the studio to the farthest corners of the planet, all thanks to radio.

I believe that the magic box will continue to hold a special place against newspapers and TV as it still offers the fastest means of communication. In our rapidly changing, developing and globalizing world radio stations continue to serve as the unrivaled voice of the locals, this is why it will always be popular and sought after.

So, let's take a look at certain important problems of local radio stations;

Economic Problems

Current law outlines radios in three categories as national, regional and local. Of course there are problems in all categories, but as national radios have more financial power, it is easier for them to solve their own problems and face comparatively fewer problems. Actually, almost all problems of local radio stations are based on their weak economic powers. As the strongest media tool of the local, if radios could have financial support, a major distance could be covered on this matter.

As is known, the sole and most vital financial source of radios and televisions are commercials and sponsorships. The fact that national radios work under "Media Groups", have easier contact with major advertisement agencies and

even work in the same group with agencies, make everything easier for them. However, local radios have to work their teeth to get ads and sponsorship deals and sell their ad slots for much cheaper prices. Also local radios should have the possibility of getting ads from Press Announcement Agency, just like local newspapers. However, initiatives on this plan have not yielded any results.

Modernizing and maintenance of current devices, having qualified and sufficient number of staff, and increasing the standard of service and making investments on this end are all finance related problems. Also taxes, high price of frequency rental, Social Security premiums, and especially power hungry transmitters' electricity bill are all major economic weights on local stations. Application of the support system provided to local media in developed countries in our country could offer an easy solution. Otherwise, it is difficult for local radio stations to stand up against these high costs. If local stations cannot stand up, who will make the blood announcements for patients in need? Who will voice our very own story that is unique and authentic to us? Who will be the messenger of local culture and traditions?

Copyright problems

Still effective "Intellectual Property Rights and Works of Art Law" no 5846 was first introduced in 1952. Since then, it saw amendments in 1983, 1995, 2001, 2004, 2007 and 2008. But these changes did not solve the problems of many circles. In the preparation of the law service producers were paid more attention than those who purchase the service; this is how private radios think. Because the current law foresees heavy fines and prison terms for the violators of the law. It is not easy for local stations –already in an economic battle- to handle such fines. The obligation of radios to settle agreements with almost all Professional Unions is creating a chaos.

Due to known economic problems radio stations are having huge troubles in paying the hefty prices determined by Professional Unions. They demand the property rights to be sold by one organization at moderate prices. Amendments could be made to the current law before the problem evolves into gangrene.

Frequency problem

In Turkey, there are 252 TV channels of which, 23 are national, 16 regional and 213 local and 1090 radio stations of which 36 are national, 102 regional and 952 local. These are the ones that

requested a license from Radio Television Higher Board to make terrestrial broadcasts. All of these radio stations and TV channels are broadcasting on their temporary frequencies and paying their rents. Although, frequency problem has been around for long, it has yet to be resolved. Utterance of high figures for frequency tenders is enough to unsettle local stations. With their weak financial possibilities, local stations believe they are doomed to close their businesses in the frequency tender that was announced to be made in the form of auction; and with this concern they favor the current implementation over the auction model.

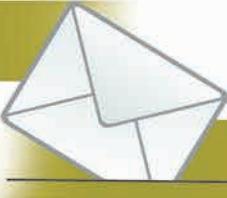
Well-trained staff problem

Radio profession is a very special occupation. Certain training is required to do the job properly. Also well trained technicians are needed for the use and maintenance of high-tech equipment. Whether it's local or not, every radio station needs well-trained staff members for broadcast, advertisement, news and technical units. Because expert people are expensive to hire, local radio stations cannot afford qualified people. Organizational infrastructure and related problems are still present. This situation makes it even harder for local radio stations that already have limited resources to run their businesses, because well-trained staff means money.

If local radio stations' need for qualified workers is not met properly, we could face a series of problems from the non-eloquent use of Turkish language to low quality broadcast content. Local radio stations say as a public broadcaster TRT or some other related organ could offer training to their staff and help increase the bar in broadcasting.

Finally, the planned local radio workshop could serve as a great opportunity to evaluate many problems in detail and cover some progress in those areas. Local radios and people who are trying so hard to keep them up and running with their self-sacrifice need to be remembered and assisted in solving their problems.

A LETTER FROM The Voice In My House Radio



A LISTENER

Âdem Selez*

Time and technology have erased some devices from history and some devices were expected to lose favor. However, this is not the case for the radio. The radio has not surrendered to the spirit of the time and consolidated its position. It continued to make its voice heard in the world at all times and under all circumstances. A good radio was our indispensable friend during our youth when there was single channel TV broadcasting and multistation radio broadcasting. The radio would end my loneliness when I studied at nights. When I got bored with studying after 23.00 hr I used to put my book under my pillow and fall asleep while listening to the radio program 'Through the night'. I would keep on singing the repeat of the last song at breakfast in the morning. Afterwards, the radio was part of my life now and then.

After a long time when I was in my forties, I found myself alone in Şırnak far away from my home, and family. This was a transition period. I was about to go to Şırnak. A good friend of mine had given me TRT's nostalgic radio as a present. I put it in my suitcase and set off.

How could I know that it would be my dear friend!

As soon as settled in the dwelling house, I plugged in the radio. I used to listen to music or radio channels on the computer and internet. But nothing can replace a real radio.

As time went by, I understood that in fact I didn't want to listen to music. One wants a second voice or breath in his/her house. I felt that I attached importance to the presence of a voice other than mine in the house. I wanted to hear the voice of someone by listening to music more than the program itself. I understood that I had found in the radio the human voice and a friend's breath that I was looking for in the house. There was a crowd of people and a group of friends on the radio. I felt myself in the midst of a festivity or conversation. The house was like a big family. Those laughing, crying, being sad, congratulating, being congratulated, on the way, at home, at work....

It was as if everyone was my guest in the dwelling house. Sometimes I felt myself like a landlord who made haste to offer tea to his guests....

Fearing that our friendship and enchanting ambience would come to an end, I neither send text messages nor called programs. Otherwise the distance between us would come into view. I had to experience our closeness not as a legend but as truth.

I could not have imagined that the radio would have such an important place in my life. I plugged it to a socket near the sofa, my writing table, bedside and kitchen. Whatever I was doing, it became a friend accompanying me.

Once upon a time 'Through the Night' would accompany me but nowadays life goes on with "All Night Till Morning"...

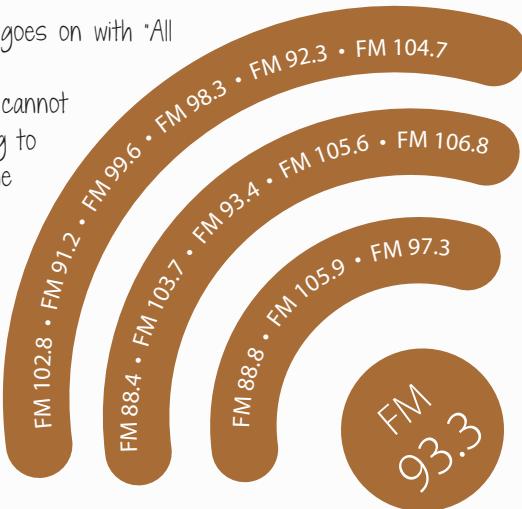
Sometimes I want to listen to other TRT radio channels on the internet. I cannot dare interrupt the journey that starts with "At This Hour" on TRT FM. Listening to another station on the internet, even TRT, by turning off the radio makes me feel as if I am betraying the radio.

I have personalized my radio. I cannot notice when I am writing the extent to which the radio has become my friend.

I have found a cure for loneliness thanks to my friendship with the radio.

I am so glad that we have the radio

I am so glad that we have TRT

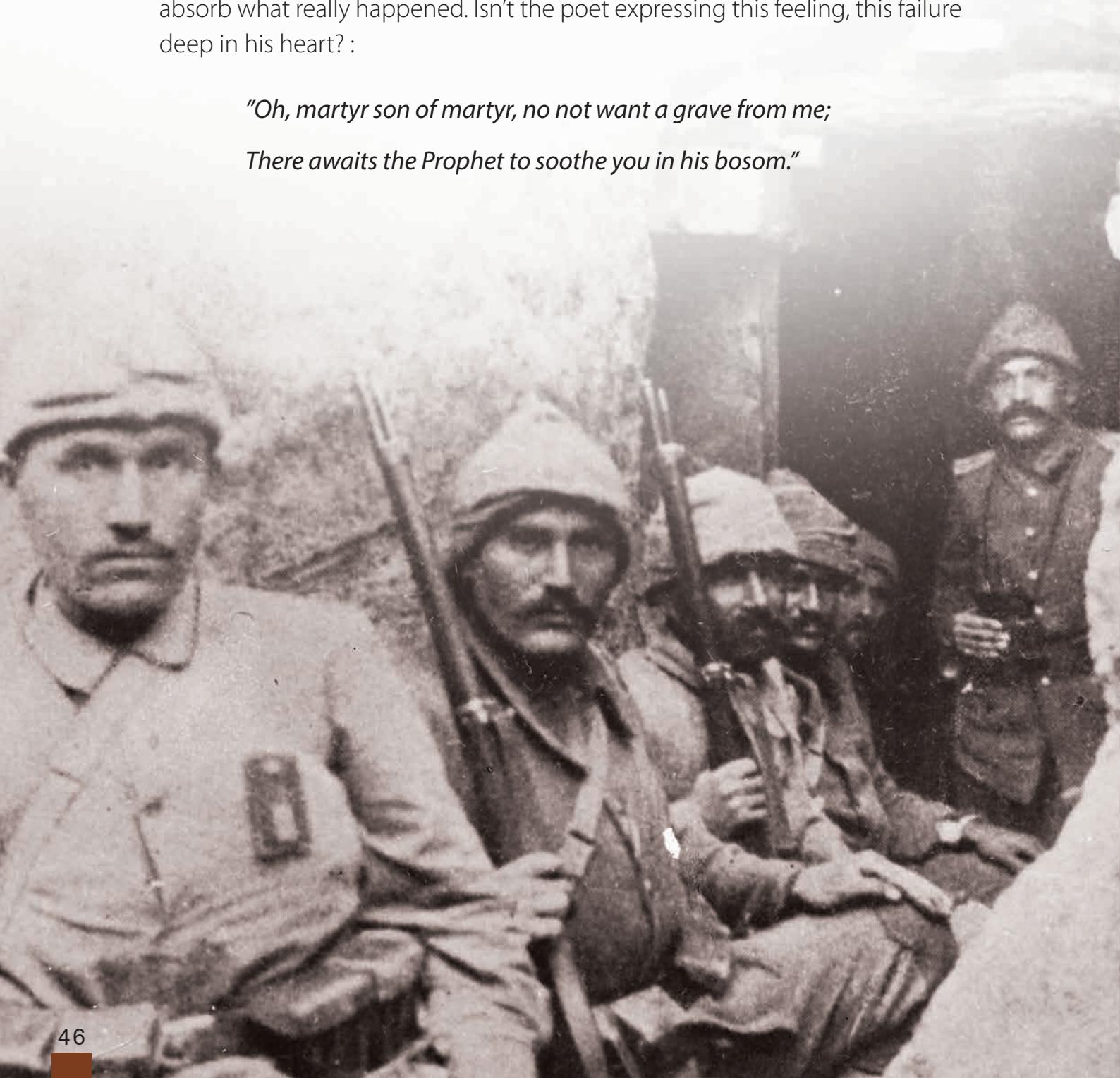


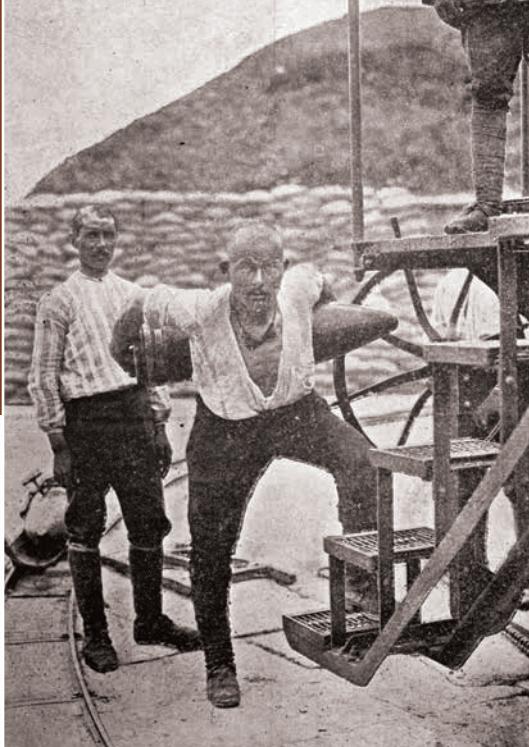
This voice is from CANAKKALE

Ismail Bingöl

March 18 marks a very important victory, the celebration day of "Çanakkale Victory" for our nation. This is a day, on which the grandchildren of the martyrs and veterans of this war try to comprehend the greatness of the battle with tears in their eyes and indescribable feelings in their hearts. That is, anyone who knows a few things about the issue will fail to truly understand and absorb what really happened. Isn't the poet expressing this feeling, this failure deep in his heart? :

*"Oh, martyr son of martyr, no not want a grave from me;
There awaits the Prophet to soothe you in his bosom."*





Therefore, the war in Çanakkale inspired countless articles, poems and novels and left indelible, unforgettable effects in the spirit and mind of our nation. Efforts of brave men from all corners of Anatolia in this life-or-death battle are beyond appreciation. As the outcome of solidarity of collective conscience and common spirit "Çanakkale Victory", should serve as the strongest slap on the faces of those conspiring against our unity and solidarity. This war that cost the blood of hundreds of thousands of martyrs and parts of the bodies of thousands of veterans has proven to the whole world the honor, heroism and chivalry of our nation. This is why we need to perceive the importance of the Battle of Çanakkale very well. Especially in these days... If our people can understand the greatness of the Battle of Çanakkale, where our forefathers fought, died or were wounded, they will not be players in the scenarios written to demolish and divide our country. Only then our people will understand the value of unity and solidarity; and the hefty price of living on these lands as free people.

I was at fifth grade in elementary school

Every March 18th, I recall a childhood memory from years back: I was at fifth grade in elementary school. At an age, when I didn't even have the tiniest bit of clue as to what was going on. My late class teacher Mehmet Bayram, whom I loved a lot, sent me to another teacher who was very old and served at our school -I can't recall his name- in early days of March... Maybe because he knew about my interest in reading and thought I would handle the task with pleasure... Although I can't recall his name, I can still remember his thick, white hair, thin and weak body

with a hunch; his big cheekbones and deep eyes... This beautiful person gave me the task of memorizing Mehmet Akif Ersoy's "Çanakkale Martyrs" poem. After a while, I learned the poem by heart but I wasn't done yet. I didn't know how to recite it eloquently. The verses of the poem did not mean much to me because... yes, I knew a little about Çanakkale and what happened there but it just wasn't enough. First he gave me detailed information about the issue, and then kindly trained me for a few days on how to recite the poem. He didn't even spark once when I got confused about the verses. I always remember this lovely person with respect, love and gratitude.

Maybe, "Çanakkale Martyrs", the verses of which I recited with pride and joy, was the first poem that I read, understood and felt in my heart. I read it countless times later on and the part I like the most of this poem, which is the work of a great spirit, were the last two lines.

What should I do, what should I do...

You know the late poet thinks to himself "what should I do, what should I do" as to what to do to pay his debt to the martyrs of Çanakkale and writes...

Saying, 'this is your tombstone'... If I could place the Kaaba on your head... And listening to the divine inspiration of my soul... Write down your epitaph,... Then, if I could take the vault of heaven... As if it was a woolen cloak... And cover your bleeding tomb... With all the planets.... If I could build with April clouds... A dome over your tomb... And extend the seven starred Pleiades from there;

You, enwrapped with your blood 'neath... the chandelier... While lying there,... If I could bring the moon to your graveside... And make it attend on you as your keeper... Until daybreak,... And then, if I could fill your chandelier to the brim... With dawn; If I could wrap your wound... In the evenings with tulles of sunset... Even then I could not say... I have done enough... To cherish your blessed memory."





The poet is trying to say that wherever he lays their bodies to rest, whatever he does, nothing would be enough to return the debt for their accomplishments... he thinks and finally says Prophet Mohammed would embrace them in his bosom for their eternal rest... Those lines are where my joy and excitement reach the climax.

So, how and where this epic poem "For the Martyrs of Çanakkale", which makes us visualize a grand victory realistically, was written? Learning this would help us look at both the poet and the piece with a little more conscience and intellect. When the Battle of Çanakkale began, Mehmet Akif Ersoy was in Germany (Berlin) on an official duty. His body was there but his heart was beating in Çanakkale.

Every morning, the first thing he did was to ask about news from Çanakkale to our Military Attaché Major Ömer Lütfi Bey. Day and night his mind was preoccupied with Çanakkale in far away lands. He was indeed, very concerned. His hand over his heart and fear in his eyes he would ask everyday "What news of Çanakkale?"

When his mission in Berlin finished and he came back to İstanbul, the fight in Çanakkale was still underway. But he, this man, who loved his motherland more than his life, went to deserts of Necid with a new mission. He went there to prevent our Arab brothers, who were also Ottoman citizens, from being deceived by the British.

On one of those days...He was again tired, sad and downhearted. It was almost night time. The sun had already set on the horizon but a telegram was born into the heart of our Akif like a new sun. This telegram carried the news of Mehmetçik's victory in Çanakkale. Akif could not believe the words he read. He read the telegram again and again, kissed it, smelled and hugged the little paper with joy. And then, he walked out of the small station and went under the nearby date trees. Under the light of the moon, he cried and spoke. His travel-mates watched him afar and did not disturb him in his spiritual experience.

When he came back after a while, he had the "Epic of Çanakkale" in his hands. He turned Mehmetçik's victory on the battlefield into a literary monument.





This poem is the still unmatched grand piece of a poet, who saw Çanakkale through his heart. Even if he had not written any other poems, his "For the Martyrs of Çanakkale" alone would be enough to make Mehmet Akif a great artist. Just like the Turkish National Anthem which he dedicated to his people.

Just like Çanakkale, other pages of our history with painful and victorious days have come to our attention in recent years more than they did in the past. Many novels and academic pieces have been written on these topics; memoirs were published and photography exhibitions were displayed. Cartoons were produced for children to tell them about our history and all of these efforts are still underway. Of course, this is not enough and there is a lot more to do.

Date: August 6, 1915

Reading the experiences of Mehmetçik, that great hero who fell in the earth in Çanakkale, makes one's heart go sour, gives one goose bumps, heats one's body and makes one feel like crying... No, not feel like crying... We say it because we feel ashamed to say that we cry in tears... Who on earth born and raised in these lands can read about -without at least two tear droplets in their eye- the experiences of these brave, young, weak and handsome men fighting for the motherland felt when they hit the ground? For those who can read

indifferently, we've got nothing to say but «well done!». Here is one of those heartbreaking stories:

"Date: August 6, 1915. A devastating massacre in Kanlı Sırt. As the 47th regiment receded, Sarı İbrahimoglu Borazan Mehmet of Antalya was heavily wounded and remained in enemy territory. His friends thought he was dead. When he got hold of himself in the serenity of the night, and realized the gravity of the situation. Thinking "If I'm going to die, I should die next to my brothers", he began to crawl towards the trench less than 200 steps away. Unfortunately, the deep wound in his leg exhausted him and he fainted due to the loss of blood every few minutes. Not knowing how many times he fainted and woke up, he just kept on crawling inch by inch. When he woke up, he had the sun, bullets and cannon fire above his head. He spent the whole day in the middle of the trenches and an exchange of fire like a dead body until night time. When dark settled, he continued crawling. In the third quarter of the night, he came close to the trench and tried to yell out for help. His voice was heard in the Turkish trench like a deep moaning.

The squad woke up with this moaning and the commander tasked two soldiers with locating the source of the voice, and right at this time the moaning turned into a strong roar saying:

- Behold my brothers, enemy approaching with bombs!

Everyone rushed back to their positions and fired the signal flares. With light, they instantly realized that the enemy was about to quench the Turkish fronts. Everyone grabbed their weapons and fought. At sunrise, the enemy retreated with heavy casualties and the two soldiers that went to look for the moaning voice came back with the martyred body of Borazan Mehmet, with 3 bullets on his head. Wounded Mehmet lived for two more days to accomplish his final task of saving his division."





“... at least don’t touch your lover’s napkin!”

On that day, Mehmetçik added another unprecedented epic to many others he had previously written. Could it really be possible not to cry in tears over reading and visualizing this scene of sun setting to make the earth a motherland?

“When a soldier reaches out to the napkin in his pocket, given to him by his lover, to clean the blood off of his wounded commander’s face in Çanakkale, the commander says with indifference to his wounds:

- This nation gave us whatever we asked them to give, at least don’t touch your lover’s napkin!”

Oh, my! Oh, my! What a great kindness! What a great example of self-sacrifice!

This is Çanakkale...The sons and grandsons of those, whose roots were buried deep in this soil, must feel a fire in their hearts, must hear a voice in their ears and must be shaken in their brains even when they utter this word. It shouldn’t be so easy and comfortable to let this word out of one’s lips...

When that name is spoken, the heroism of martyr Ahmet, Ali, veteran Hüseyin and countless others should come to mind. The greatness and extraordinary nature of their battle stories should turn people’s bodies into a rose garden and give them goose bumps.

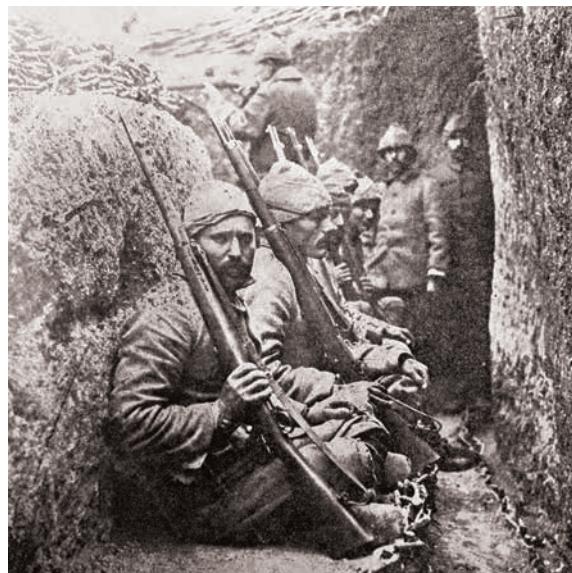
In March 2012, while reading poems and articles about Çanakkale, a poem emerged on paper with the fertility and inspiration of that moment... Wishing for blessings of late Mehmet Akif Ersoy, who made huge favors to ancient peoples of Anatolian geography with his writings and actions, I wrote a poem and dedicated it to our martyrs. I want to end my words with this poem I named “This voice is from Çanakkale”:

The photographs are from the archives of TRT Radio Department

This voice is from Çanakkale

They

*were a beam of light drilling through a thousand nights;
glided into heaven through enemy rifles,
Çanakkale means death without pain
it means reaching out to heavens for the love of this land
Çanakkale is where birth comes out of death
Çanakkale is where a martyr watches the world
All fronts speak out from here at once,
Çanakkale is a whole, Çanakkale is a body,
Time here is the same though centuries go by
The voice of souls is the source of consolation,
Hearts beat together with their grandeur
Mehmets withered young with their claver
Soldier awaits the land in the shadow of this voice,
Each voice depends on this voice... and this voice is
ALLAHUAKBAR...*



A PLACE for the RADIO in the TENT

[Lütfi Kılınç]

Radio is not only a mass medium for Yörük living in groups on the slopes of the Taurus Mountains. They rely on radio and hold it in high regard.

Don't judge those tents by their black color from afar.. There is color and harmony in them.. Yörük's tents are their mansions, pavilions and palaces. Yörük who wake up when the sun's rays strike the mountains each morning and pass through tiny holes in their tents, experience all kinds of beauty life offers and different shades of the seven colors of nature as immense happiness in their tents. Their tents offer those who have taken shelter in them as their homes the most natural elixir of life.

Many things in the tent don't have a certain place. They are placed wherever is appropriate. However, the radio has a fixed place that is very special. It's called "The Place of the Radio"... No other thing is placed there. Its place is special, on the central mast, at a height children can't reach. The central mast is of utmost importance. It keeps the tent standing and in a sense, gives it life. Mostly it is erected by sacrificing animals and reciting prayers. When it collapses the tent collapses too. It is in the center of the tent. It

dominates the whole tent. Therefore, the place of the radio on this mast has not been selected carelessly. For instance, it is the most suitable place from where sound reaches all parts of the tent equally and it is at a height children can't reach.

Everyone pays attention to the voice on the radio after they are asked to "keep quiet." Because we can talk a few minutes later but once we miss the speech on the radio we won't have a chance to listen to it again. In this sense, radio functions like a news source and public education. In the past, there used to be a cupboard in every tent. It was used as a first-aid cupboard and medicines as well as radio batteries to be changed when they went dead were kept in it. So, radio was like a medicine. A medicine that cured illiteracy... Radio has been a lodestar for many people who once lived in Yörük tents and then went to school and undertook important positions in the civil service. ■





Producer Nurettin Turan ve announcer Burcu Aydemir

WE

are PERMANENT RESIDENTS HERE!

Since the 1960s, the years when Turkish labor migration to Europe began, Voice of Turkey Radio has served as a bridge between all Turkish expats and the motherland. Maybe, it has been the second institution after Labor Ministry that witnessed the labor migration from up close.

We are on the air
every Wednesday
between
14.05-14.55.



“We Are Permanent Residents Here” is actually one of the many programs created previously by the Voice of Turkey on various problems of Turkish expats living outside the country.

Producer of the program is Nurettin Turan, whose one of the very first programs in his early years at TRT VOT was “Labor Quest” (İş Peşinde), which focused on Turkish workers outside Turkey. Turan is a producer, who witnessed the situation of Turkish workers in those years and the society they created.

The picture in the early '90s

Turkish workers and their families, who formed long queues in their cars at Kapikule Border Gate, mentioned various troubles to the microphones held by reporters. From homesickness to cultural differences, from the cuisine to xenophobia they talked about many problems. One of them was of the kind to keep Nurettin Turan’s mind busy for years. A worker about 60 years-old, who came to Turkey on holiday from Germany, said “I fell behind the people living in my village in Trabzon.” Now, why would someone living in Germany, one of the most developed countries of Europe and western world would feel inferior?

In fact, this sentence represented –as proven in later studies- the situation of about 4 million strong crowd spread across Europe, particularly in Germany, Belgium and Holland. They felt as a separate group within the local society. The institutions of these countries considered them as a crowd of people, who eventually had to go back to where they came from, rather than an inseparable part of their society. They were disregarded in the making of policies on education, citizenship, democratic rights, and political participation.

Where did the name of the program come from?

Ahead of “We Are Permanent Residents Here!” (Biz Burada Kalıcıyız) Producer Nurettin Turan along with Levent Erçin and Yasemin Öcek dwelled upon similar issues for 5 years at different times with their long running program “World’s View” (Dünya Hali). An expression used by German Federal Assembly MP Memet Kılıç on air, when he was a guest of the program inspired the name of the



Dr. Süleyman Erdal, Head of TRT External Services Department, watching “Biz Burada Kalıcıyız” live

Some of them arrived afterwards, some were born in that country and grew up there and now they want to be equal citizens saying: “We are here to stay.”

following program. In his evaluation of the Turkish society in Germany, Memet Kılıç said “Now, “we are permanent residents here”. Germany and Turkey should read the situation as it is.”

As the program “We Are Permanent Residents Here” was launched, a statement was posted on the blog (bizburada.blogspot.com) page of the program.

Mini Box : Some came later; some were born there; they grew up there; now they want to be equal citizens and they say: “We Are Permanent Residents Here!”

MiniBox: The program takes up with experts and related people the democratic rights, political participation, citizenship, adaptation, racism, education and future planning efforts for Turkish immigrants in Europe, who upgraded from guests to locals.



They say;

For not being the other, but permanent, equal and participatory citizenship..

We are permanent residents here...

Not quiet, but with right to speak... Not desperate, but to be citizens who seek their rights...

In fact, these words explain everything. Turkish immigrants in EU member countries, particularly in Germany, left behind "guest worker" status long years ago, and they dropped immigrant status in 1980s, and they became permanent elements of their respective countries with those born in there, or with others, who joined them through marriage. Turkey turned into their "motherland" and the countries they live in became their "homeland".



In this program issues like democratic rights, political participation, citizenship, harmonization, racism, education and quest for the future for Turks in Europe who became residents in 2014 are taken up by experts and the relevant parties.




Yet, they could not see any signs about being considered equal citizens of the countries they considered their homeland. Germany only accepted itself as an immigration country as late as 2005. Now, stop for a minute and think. What happens if someone enters into a country for whatever reason and spends there more than 50 years? What would happen if that same person had gone to Canada or the USA instead of Germany or the Netherlands in 1960s?

What distinguishes the Turkish society in Germany, the Netherlands, Belgium, France, Sweden and other European countries from those living in the USA, Australia and Canada which call themselves "country of immigrants" is that those in Europe are expected to go back to where they came from...

This is why "We Are Permanent Residents Here" is being broadcast. Although they can come back to their motherland, they have become permanent residents in those countries...

The countries they live in are also responsible for their future. So, they should be admitted as lasting and real citizens immediately and necessary regulations should be introduced to offer their deserved rights for an honorable life... ■

Deputy Head of TRT External Services Department Zekeriya Aydin (first on the left) during a visit to the studio.



50 YEARS' PROGRAM



TRT Ankara radio is en route to Anatolia...

Jülide Gülizar and the broadcast team

Kurtuluş Özyazıcı

When it comes to the age of TRT, radio broadcasters add another 37 years to 50 years. Having received its current name in 1964, pre-history of the organization, that is the 37 years between 1927 first radio broadcast and 1964, has witnessed countless way markers in the history of Turkey.

Adoption of the Latin alphabet, Atatürk's demise, World War II years, multi-party system, May 27 coup and more... All of these events hold a special place in the history of the Republic of Turkey and radio narrated these events to listeners under the conditions of those days... First to citizens in Ankara and İstanbul, and later to all corners of Anatolia...



June 1, 1967. Jülide Gülizar during a broadcast with her voice recorder

The photographs are from Sibel and Ceyhun Erguvan's Personal Archive

First broadcasts were mainly focused on news. Speeches of the politicians of the time were frequently broadcast on radio. Politicians gave their first messages on radio. Especially after coup periods, the number of declarations announced on radio increased and the country was invited to unity and solidarity. Even small details like banning pedestrians from walking off the pavements were announced on the radio. Not only Turkey but also global politics were on the radio. Everyone with a radio set in Turkey listened to Hitler's speech in early days of the war, just like Fidel Castro's long and famous speech at the United Nations...

"Turkey radios present"

Entertainment programs, which greeted the audience with the phrase "Turkey radios present" because TRT name was not around yet, gave the microphones to artists of the time. Future stars like Zeki Müren, Ajda Pekkan, Barış Manço reached massive crowds for the first time with these programs. From the late 1950s to 1990s music programs hosted many stars... Ayten Alpman, Berkant, Öztürk Serengil, Erkin Koray, Nilüfer, Sezen Aksu and many others. Some as young men, some with their teenage voices and in a little bashful posture...

While it was just music, entertainment and news radio broadcasts until 1964, when TRT was officially founded, after that year the organization began to serve more like a public media service. Number of panels increased, academicians and scientists were invited to programs. Skits between entertainment programs were replaced by dramas. Radio added an intellectual identity to its roles as entertainment and news source. Turkey's prominent writers took their place in programs as guests alongside musicians and politicians. Some of them produced programs, some of them were guests, and some of their works were acted on the radio. Refik Ahmet Sevengil paid visits to famous people's homes and exchanged memories with them in his program "Famous People I Know." Ümit Kaftancıoğlu interviewed the poets of Anatolia in his program "From Four Corners of the Country." Those were the years when radio production started...

While producers invited famous people to the studio to chat, they also walked out of the building with their recording devices and microphones. Now, it was time to let people listen to their own voice on the radio. One of the former Director Generals of TRT, Kerim Aydin Erdem, who passed away in 2004 created an extraordinary program that started with the phrase "Our most important wealth is our mind." The program narrates a visit to Bakırköy Psychiatric Hospital. The program titled "Let's Think Together" had interviews with patients and doctors at this hospital.

"These 'other' people lived amongst us until yesterday and we heard their voices..."

Kerim Aydin Erdem makes an effective introduction to his program and holds the microphone to "others".

"Why did you come here?"

-Following a spy.

-Where are these spies? Here?

-Sure. They are all over the country. I came here to find the spies around İstanbul. While I looked for them, I wanted to check the ones in hospital. I came here to see that it was full of spies. We cleared them but they keep coming.

-Are they still coming?

-Yes, they do. And there is no one else but me to handle them."

First heart transplant on radio

It was the year 1968. The first heart transplant was performed in Turkey. One of the unforgettable presenters of TRT, Jülide Güzar narrated this incident in full detail like a football match:

"Dear listeners, we are now in the operating theater of Ankara Higher Expertise Hospital. Like all other staff members, we are also wearing the green operation shirt, hat, rubbers, and masks. There is an extraordinary excitement among doctors, nurses and other officials... The time is 14:45. Patient Maviş Karagöz is lying on the operating table in the middle..."



Before TRT was given its name, entertainment programs opened their microphones to artists of the period with the opening phrase "Turkey radios present." 



Mahmut Tali Öngören during a broadcast

Creating new worlds

Radio is the witness of life. In all its details... It not only witnesses but also creates new worlds. Cliffhanger episodes, Radio theater plays, Children's Gardens are only one section of these new worlds.

Some programs offer imagination of the future, be it right or wrong... Maybe totally right at the time, but quite wrong from today's angle:

"Attention, attention! I'm addressing automobile drivers out there. There have been 20 traffic accidents in the last 6 months. 12 citizens lost their lives in these accidents. Young people! Drop this curiosity on driving old cars! You see the things you cause. Old cars will be confiscated to secure the lives of innocent citizens..."

And the program continues:

"These are terrifying figures in 2000 when every family owns a car. 20 accidents in a country within 6 months and 12 dead bodies... Truly, there is no cause for so many accidents in 2000 because every automobile has an electronic eye and radar... And then automatic brakes. Accidents, skidding off roads, and plunging from cliffs are impossible in these cars..."

The name of the program is "Year 2000". A program that imagines Turkey 40-50 years later. Unfortunately, life does not always turn out as imagined in our minds.

50 years' programs look at the past from today and lay out the distance we have covered. These old programs we usually listen to with a smile on our faces are nice documents to better understand the world and Turkey. One just wonders, what kind of expression will listeners have on their faces 50 years from now as they listen to today's programs? ■

We thank Sibel and Ceyhun Ergüven for the photographs.

Dedicated to those who have contributed to 100 years of Turkish cinema

Through the Producer's Eyes

Gül Avcı Bışakçı

The Movie Starts

It was the time when the

Voiced Learning Calendar was used...

It was the time of the movie Bitter Love...

It was the time of the movie

Young Lady and joy she took in her mischievous acts...

These were the most popular movies...

Or a fairy tale of a black and white movie...

We are watching our own story on the screen...

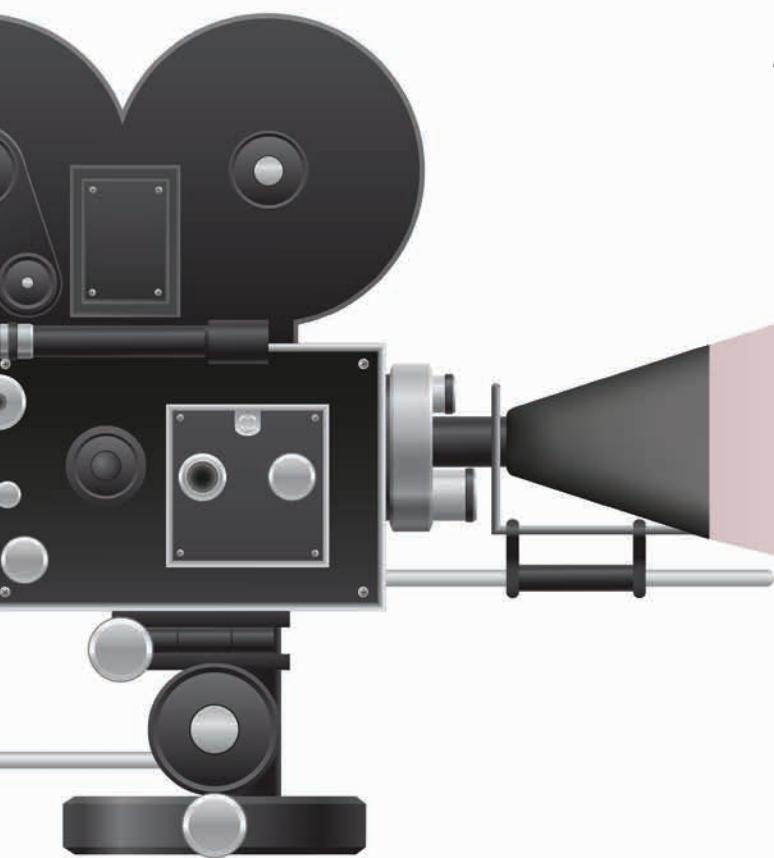
With the sound of the gong...

A 45 minute break from life until the

10 minute intermission...

And the MOVIE STARTS

Articles in the column "Through the Producer's Eyes" are original radio texts. The program is created based on these texts given to the presenter and the technician.





By Courtesy of Âgah Özgüç

JINGLE

When the director of Forestry department Kâmil Fikri answered the phone that afternoon, he found himself talking to the director of Lüks Cinema Ahmet Faik. The director invited Kâmil Fikri and his family to the cinema that evening. A new movie was on and the director was inviting notable people in the city according to tradition. It was the late 60s.

After hanging up, Kâmil Fikri lit a cigarette in high spirits. In the flame of the lighter he saw what he would go through that evening. The boy who worked in the kiosque and tried to serve customers streaming with sweat, the dimly lit cinema hall that they watched from above, children that his wife thought were noisy.. His wife? He had to inform her. But how? They didn't still have a phone connection to their house and it looked as if they would not have it for some time. "Who cares?" he said. Saliha was used to his impositions. When it came to going to the cinema she would get dressed in five minutes, make her hair, put on her lipstick and even succeed in smelling good. She managed to get her five children ready and Kâmil Fikri admired her for this. However, Ömer, the youngest child in the family would go back home just when he was in front of the building because his mother had once again forgotten his handkerchiefs. Not a single handkerchief but handkerchiefs because one handkerchief was not enough. The soft ones would wipe away her tears and the hard ones would clean the children's hands. But these handkerchiefs were always forgotten! Neslihan who was

the eldest and most beautiful among the children, would warn her mother laughing at the door of the building: "Mom you've taken what you're supposed to take but have you forgotten what you're supposed to forget?" When the children giggled, Saliha's screams echoed in the building called Akasya. The youngest one would rush to their flat on the second floor and go into the house straight to his mother's bedroom. The handkerchiefs were kept in the bottom drawer of a chest of drawers. They were ironed and smelled sweetly... That drawer smelled like his mom.. This was the part that he liked best when going to the cinema. Because opening these drawers was forbidden at other times. But he loved these drawers that smelled of ironed clothes and his mom. When he was young, they had found him sleeping curled up in one of these drawers. He didn't know why he had done this. "Just a child" adults had said. Only, Neslihan, the eldest and the most beautiful child had understood. When she was at home, she hugged her brother and put him to sleep with his head in her bosom. The little boy did not curl up in drawers any more.

JINGLE

When Kâmil Fikri arrived at the cinema with his cheerful family, a movie poster caught his eye. "My Prostitute Love..." He felt a bit uneasy. Was it a movie they could watch as a family?.. But then Ahmet Faik would not have invited them. He was relieved when he saw the cast. Türkan Şoray and İzzet Günay; anyway they would not act in a movie that could not be watched by a family. They went in..The usher took them to the box.. Ahmet Faik

was not around. As his family sat in the box, he greeted people in other boxes. Neslihan, the eldest and most beautiful among the children, looked around attentively. It was as if she was looking for someone. Before she could find him, the sound of the gong was heard and the lights were turned off. When Neslihan looked towards the screen, a thin and tall shadow sneaked into the hall and sat in the seat in front of Kâmil Fikri's box. Her heart thumped with excitement. The owner of the newly opened pharmacy at the corner of the street, "Mr. Ezza" as other show owners called him had arrived. Ayhan or Mr. Ezza started watching the credits unaware of the heart that thumped with excitement. The names of Lütfi Akad and Safa Önal on the screen reminded him of İstanbul. He was watching another movie. He had met the world of stars thanks to his class mate Necmi at the faculty. Scenes on the screen were familiar to him. He was there when Safa Önal created Sabiha and Halil played their roles.

**When Kâmil Fikri arrived
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JINGLE

Ayhan who was a student at the faculty of pharmacy, had gone to a movie set for the first time with his friend Necmi who was a gaffer in Yeşilçam, a metonym for the Turkish film industry.. He had met stars and directors and learned the gaffer's joy by looking at Necmi. When Necmi suddenly went to his hometown because his mother was taken ill, he worked as a gaffer on Lütfi Hoca's new movie. So much the better! How many people could have the chance to lighten those misty eyes... Student! That's what they called him on the set. The movie was being shot. Safa Önal's script was about a love affair between Sabiha who worked in a night club and Halil a conservative greengrocer who was a stranger to her world. At first Ayhan was displeased with the script but when the movie was shot he was impressed. Hoca avoided ordinary dialogue and familiar scenes and told about love. Halil's passionate and Sabiha's honorable love. How hard they tried for the scene in which Halil and at the same time the audience first saw Sabiha, that is Türkân Şoray.

Halil was going to meet Sabiha at the nightclub. Lütfi Akad wanted to show Sabiha to the audience through the eyes of Halil. They had a hot scene when Türkân Şoray was standing by fixing the camera down. Then Hoca took out the soundtrack and other sounds during montage and silence dominated this scene. This was more influential than many sounds and dialogue. Halil's astonishment and excitement... When the scene was shot, a worker on the set said: "Well done Mr. İzzet. One can be tongue-tied before Türkân Şoray only in this way."

JINGLE

Mr. Ezza awakened from his thoughts with fluorescent lights lit for the ten minute intermission. He was confused. It had taken them a long time to shoot the movie. How quickly had the first part ended. He straightened himself up slightly. He did not notice the daughter of the director of Forestry department who passed by. Neslihan was holding his brother's hand and going to the loo hoping that she was being watched. However, the young man whose attention she hoped to attract was thinking about something else. He overheard the voice of a boy selling things on a tray that looked bigger than his thin body. "Chocolate ice cream!"The boy's voice was harsh. He was growing up.

For a moment he felt pity on himself. It had been so difficult to come back to his family home after İstanbul's bright lights. He had spent some time with his newly opened pharmacy. Then his business started running smoothly. He returned to İstanbul with every new movie.



Ayhan went back to that magic day in Istanbul when the second half of the movie started with the sound of the gong. "My Prostitute Love" was being shot. They had shot some scenes in the street of Casablanca night club in Tepebaşı. There was a long wall in the street. Something attracted Lütfi Hoca on that wall. He held the view that the wall symbolized Sabiha and Halil's not getting together and a scene had to be shot in front of that wall. A quarrel scene but there was no such scene in the script. Naturally, this was not going to stop Lütfi Akad.

On that day, they had finished shooting the scenes in Beşiktaş and were having lunch at a grilled meatball restaurant. Lütfi Hoca had called Safa Önal, the scriptwriter. He told him about the wall and asked him to write the scene he wanted. "Right now! A quarrel but not much dialogue..." Safa Önal who was shocked got into a taxi. The rest of the team headed for Tepebaşı by car. Safa Önal was writing the scene in the taxi. By the time he arrived in Tepebaşı he had finished writing it. Now that scene was on the screen. The two lovers were walking along the wall. Ayhan felt the pain on Türkân Şoray's face deep in his heart. "Hold back your tears. It is over. This is life. You are a prisoner of this small city and your dreams... After this it is darkness, just like this cinema..."

We thank Âgâh Özgür for sharing with us his photographs of the movie "My Prostitute Love."

JINGLE

When it read The End on the screen, Mrs. Saliha was wiping her tears away with her soft handkerchief. Neslihan was doing the same thing. Kâmil Fikri was on the one hand laughing up his sleeve at them and on the other hand was caressing the head of his son who was sleeping on his lap. The audience was slowly going towards the exit. When Kâmil Fikri and his family left the box they came face to face with Mr. Ezza. More precisely, Ayhan and Neslihan came face to face. Ayhan was surprised. It was as if eyes that he had just seen on the screen had come to life... Misty and warm eyes that embraced one... There was something else too that surprised him. Fluorescent lights in the cinema hall... "When have they changed? They shone unpleasantly during the ten minute intermission..." What reflected in Neslihan's eyes was the evening sun that spread yellow and orange lights that he loved and made her cheeks go red. ■

It was the time when a page
fell out of the
Voiced Learning Calendar...
It was already The End on the
screen...
A dim hall in a crowded
cinema...
Eyes avoiding one another
have reddened...
Annoyance of going back to
life from a fairy tale...
In the real streets of life...
Until the next fairy tale...
That old and familiar...
And the MOVIE STARTS



Radio Memories



This Song is for Me

Esra Karaküçük

The program "This Song is for Me" the production of which I have undertaken since 2009, is a music program broadcast live on TRT Voice of Turkey on weekdays from 11.00 to 13.00 hr Turkish time.

Our listeners call us during the program and tell us about who the song to be played will go to. We have experienced and continue to experience many feelings and bittersweet memories with them. I think that sharing some of these, remembering and respecting what has been experienced is significant... Let's see what we have "in this garden called the past"...

One of our listeners with disabilities who lived in a nursing home and called the program "This Song is For Me" almost every day, has sent us his old tapes that are very valuable to him of songs by Turkish Folk Music singers when our magazine was edited saying: "They should be preserved by the Voice of Turkey. You will take care of them best and there is no one that I can leave them with here." Our listener's confidence in us has made us very happy.

"Goodbye"

One day, friends of a regular listener who works abroad informed us that he was taken ill. He could

not talk and would undergo treatment in Turkey. After some time his wife called our program and said: "My husband's relatives will take him to his hometown and before leaving he tried to tell me to call the program "This Song is For Me" as he was going to say "Goodbye" and gave him the phone. He could hardly speak and I understood that he was trying to say "Goodbye." I wished him good health and told him to call us once again when he got well. We were moved as he had not forgotten us and called us as if we were his relatives. After some time he called our program again after getting better slightly.

"I am in intensive care"

Another memory filled with emotion was one of our listeners calling us at air time and saying: "Mrs. Esra, I was operated on yesterday and I was in intensive care. Today they transferred me to my room and I immediately asked my children to bring my radio and call you."

"I couldn't call you because..."

An old listener used to call us often and asked us to play an unmetered folk song for him. Then we didn't hear of him for about a year. One day he called our live program "This Song is For me" and said: "Mrs. Esra I decided to commit suicide due to psychological problems. When I was just about to end my life, my son swam before my eyes and I heard your voice. If I died I would not be able to see my son again and would not be able to listen to your program or call you. I did not commit suicide. I underwent treatment in hospital and I am fine now. This is the reason why I have not called you for a long time."

Voice of Turkey Radio ranking second on a list of one's loved ones after a child who is a person's most valuable asset and this radio having played such a role in a decision that could claim someone's life, made us experience both happiness and many other feelings.

"Radio hosts will take care of you"

We have many stories about people living abroad. One of them is as follows: A listener's son who lived out of Ankara with his mother had to come to Ankara by himself for one day and carry out some procedures related to university entrance exam. His father told his son who would go to another city without his parents for the first time, to call us and that we would take care of him. He called us and we told him that we could help him. When he came to Ankara we took him where he wanted to go and then saw him off. Our listeners' belief in our sincerity and confidence in us without meeting us face to face but by just calling us increases our belief in the fact that we are doing the right thing.

"Happy birthday son"

Inmates in prisons abroad call our program "This Song is For Me" whenever they have the chance. Families abroad and in the country ask us to play a folk song for their loved ones. A prisoner's family celebrates their son's birthday through our program every year. We also have a listener who informed us that he had been released from prison abroad and had returned home.

"Just wanted to ask how you are"

Our listeners who have said many times that when they call the Voice of Turkey radio they feel as if the presenter who takes the call is a family member, have shown this with their behavior a few times. For instance, one of our listeners whose son was going to get married abroad, sent us an invitation. A woman listener called us and said: "This morning I called my relatives in Turkey but no one picked up the phone. I then called "This Song is For Me" program and asked them to play a song for me and at the same time asked them how they were." We are proud of creating a feeling of closeness with a person whom you have never seen and lives in a far away country.

"Mrs. Esra, I had a grandchild"

Although our memories are about our listeners who live abroad, we also have listeners who follow our program in the country. One of these listeners who generally ask us to play a song for their wives, children, grandchildren and friends, called and said excitedly: "Mr. Esra I just came from hospital and I am giving the good news that I have a grandchild."

"Make the most of what you have"

You have many memories after a five day weekly live broadcast... These memories are so valuable and beautiful... They are the most meaningful treasures that sometimes sadden us and sometimes please us and keep our hearts warm. These memories that we have tried to collect based on many stories, make us feel closer to our relatives who live far away and give us extreme pleasure.. ■

TUNES AND MELODIES

FIRST CAME SOUND

First came sound.

Sound was the only thing heard in the darkness of the womb. The mother's heartbeat; then strange sounds of the world that seeped into the soul of the fetus...

A new life, sound was the first thing that he heard. The sound of seed coats cracking in the heart of the soil unaware of daylight; then came light, colors and flowers.

Wasn't that sound blown into the heart in that dark cave! "Read in the name of God who has created everything"!

Sound has no weight or smell. However, it seeps into our heart in a strange way. We were born into sound, perhaps this is the reason. Our first sleep found consolation in melodies of the world, perhaps this is the reason. Bird calls, the sound of water, the sound of the wind, the voice of man; all the sounds of the world became our swaddle, perhaps this is the reason.

We are climbing a winding path to the summit of the mountain in the moonlight...There are sounds in my mind.

The first sound in my memory is that beautiful folk song: Au clair de la lune... In the moonlight.

Why did Martinville who succeeded in capturing sound for the first time choose this song as the first sound he was going to record? Was there moonlight that night or was it only a song that he kept on singing in his childhood? Who knows? 55 years have passed since that day. We are after a magic sound.

What a coincidence, in the moonlight! We are making our way through dark and eerie forests to listen to one of the most beautiful sounds in Anatolia and keep it in our hearts. Efes, folk dancers, danced Zeybek folk dance in these mountains without awakening the night. The night would not awaken when the dance was accompanied by the whistle of pine trees. Therefore it was also called secret whistle. When played in this forest it was not heard in the

other one. These forests kept secrets. The old and wise shepherd is talking quietly holding the secret whistle made of pine tree branch... He is gazing at the fire amid stones. We are like children listening to a fairy tale; it is as if shadows of other worlds fall on us as he talks.

I am looking astonishingly at this medium height and thin old shepherd. The people of this place are weird like its mountains. Their stateliness does not stem from their posture... Their stateliness stems from their deep look, determined look, patience and obstinacy in their decisions...

We lit a fire. A big and dry branch caught fire quickly. We were absorbed in the first lullaby of mankind... We watched burning branches... All of a sudden the fire glowed; sparks rose and joined the darkness.

I raised my head; I was confused whether it was a flame or meteor shower. Just then the old shepherd blew the secret whistle... He blew and blew... He blew and blew...

How can we make you hear this sound, our dear listener? This sound that makes one feel relaxed, is uninquisitive of what has taken place, keeps secrets, embraces and seeps into our hearts ...

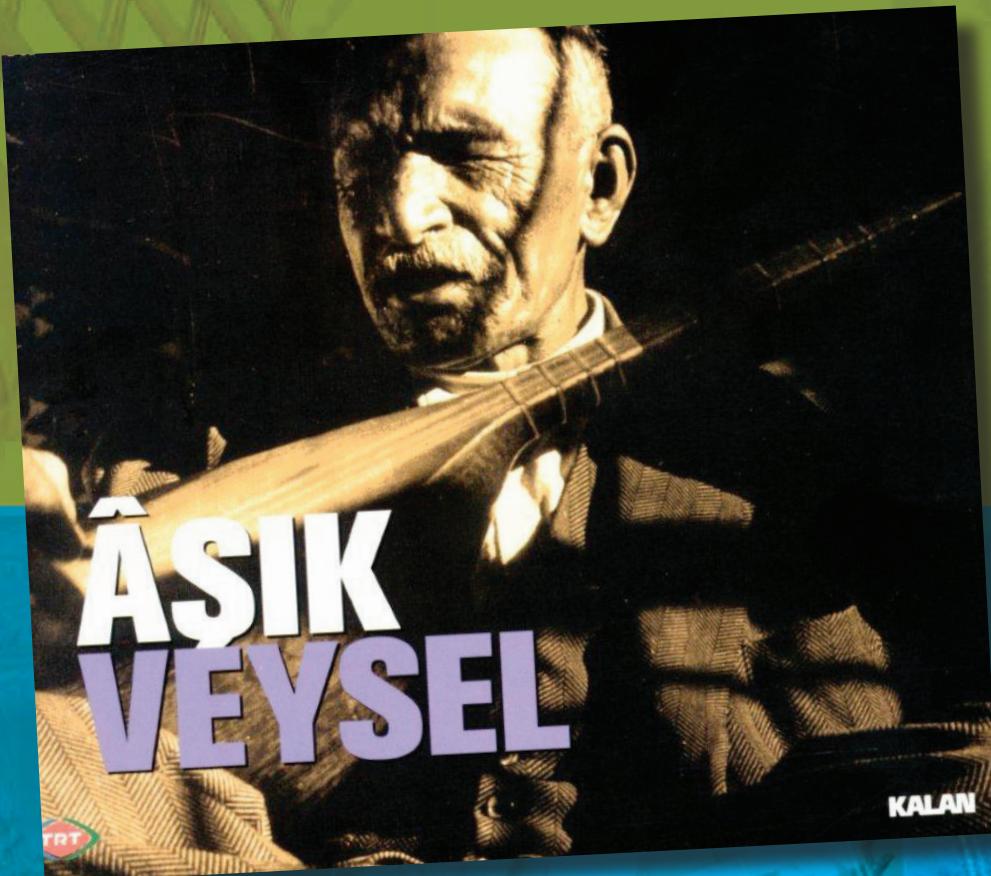
We left the place, holding the hands of the old wise shepherd and Efes of mountains. We used to dance Zeybek folk dance joyfully by stamping our feet on the ground; by turning around the fire and one another.

Let the night wake up and let the stars hear our voice that echoes across mountains. But the night should not forget our gratitude to life and keep this great joy in its heart. You should ask about this sound too, our dear listener! These are tunes and melodies that I have written for you from pine forests. Look, I have wound sounds around words; and turned words into sounds. Remember these sounds if you happen to pass by these mountains... Find that old shepherd... Ask him about the tale of these mountains and listen to the shepherd's song... ■



Turkish Folk Music

Prepared in collaboration of TRT and Kalan Music, the Aşık VEYSEL Project was created with the recordings from TRT archives and a selection of pieces from Aşık Veysel gramophone records. Voice restoration was handled by Kalan Music. You can purchase the album through www.trtmarket.net and TRT Market stores.



In the first one of the albums prepared in two discs Aşık Veysel performs his own works.
In the second album, Aşık Veysel performs the pieces of masters that lived before him.



By definition, radio should keep dreams vivid, encourage them and protect human qualities in terms of past and future perception. Perhaps that is the reason why radio is a friend and that is why one thinks that something is missing without radio.

Şenol Göka
TRT Director General

