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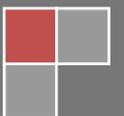
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Table Of Contents

BETÜL MARDİN, THE PIONEER OF PUBLIC RELATIONS IN TURKEY	1
<i>Eda Sezerer Albayrak</i>	
EMPLOYING EMERGING TECHNOLOGIES OF MOBILE APPLICATIONS FOR FINE ART LEARNING IN SOUTH- WEST NIGERIAN UNIVERSITIES	7
<i>Emmanuel Olugbenga AIYEDUN, Michael Olubunmi ODEWUMI, O. O. OBILODAN</i>	
ONE OF THE PIONEER ARTISTS OF TURKISH PRINTING ARTS: MÜRŞİDE İÇMELİ	14
<i>Ayşe Derya Kahraman</i>	
TATTOO TELEVISION: A RHETORICAL ANALYSIS OF MIAMI INK VIA NARRATIVE PARADIGM THEORY	17
<i>Joseph Robert Nicola</i>	
TURKISH WOMEN ILLUSTRATOR: NAZAN ERKMEN	28
<i>Çağrı Gümüş</i>	

BETÜL MARDİN, THE PIONEER OF PUBLIC RELATIONS IN TURKEY

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ABSTRACT

Although the process of public relations has always existed in Turkey during the rule of the former Turkish states, the Seljuks, the Ottoman state and the first years of the republic, which was regarded as a search of solutions to problems, efforts of transferring and accepting the views of the administrators and the efforts to create relations and dialogue with the peoples, the process of professionalization of public relations dates back to 1960s.

Public relations processes started to take place in public institutions under the name of "press bureau" and more modern applications have begun to be used. It was necessary to establish units for having good relations with each other in the private sector to be able to determine the causes and remove any disagreements. On the other hand, while "public relations" was not popular with its current name, Betül Mardin started to work for the country after hearing the French name of the profession (relations publiques) who is known as the first female Pioneer dedicating herself to the field of public relations and has brought professionalism and prestige to it. With this study, the biography of Betül Mardin, who announces the name of our country in many international platforms in the field of public relations, and her views and her works on public relations are included, it is aimed to define the concept of public relations and enlarge public relations literature in our country.

Keywords: Public Relations, Public Relations Specialist, Betül Mardin

INTRODUCTION

While the expansion and activity of individuals and institutions in wider areas of society for reasons such as globalization and social change strengthened communication among many units, the effort to prevent these difficulties played an important role in transforming Public Relations into a profession (peltekoglu, 2016:1). It includes many definitions of public relations that can be applied to different areas from consulting functions to management, marketing communication, politics to civil society organizations. The UK Public Relations Institute defines public relations as "a pre-determined effort to maintain good faith and mutual understanding between an organization and its target audience", the International Public Relations Association; "An enterprise is a continuous and organized management task that is carried out to achieve and maintain understanding, sympathy, and the understanding of segments where a public or private organization is in contact with or may be involved." (<http://www.1bilgi.com/halkla-iliskiler/2895/halkla-iliskiler-nedir.html>). Betül Mardin Public Relations "public or private organizations to have a positive image of the necessary publicity policy to determine, institutions to be directed in this direction, it is planned activities to provide information flow between human groups and organizations and to achieve the intended result by gaining the necessary effectiveness of this information flow." (Mardin, 1995:10). Betül Mardin is the first woman to be one of the milestones of Public Relations in Turkey, who has made many efforts in order to bring her to Turkey by understanding the importance of her entry into a profession that she does not know for the first time. This study talks about how the public relations process started in Turkey, how activities were based on past years despite the fact that the profession was not known as public relations, and how it became widespread with many pioneering names such as Betül Mardin in the 1970s, and experiences in bringing Betül Mardin's life, her work and profession to Turkey.

DEVELOPMENT OF PUBLIC RELATIONS IN TURKEY

Although the process of professionalization of Public Relations in our country dates back to the 1960s, the first examples of studies in this field were actually traced back to the Orhun inscriptions of Göktürks. Afterwards, in nizam-ul-Mülk's "politics", it was stated that the administration had to inform the public about the ideas, opinions, comments and wishes of the people and that the administration had to have proper and sufficient knowledge about the situation of the people. The rulers of the Anatolian Seljuks reserved certain days of the week to listen to the problems of the people (onal, 1-2).

- The understanding of the Turkish state is based on the principle of "the state is for the people".
- The sultans assumed the duty of protecting the subjects (people) as security. It needs more prevention to control the duties assigned to the Caliph to the Sultan.
- There was a central Assembly in the center of the old Turkish states. Three separate meetings are held on state affairs and religious ceremonies (in Huns). The first meeting was more religious ceremony, the

second meeting was held for the determination of human and military power, and the most important of all was the spring meetings in which the country issues were discussed and discussed. Participating in these meetings was presented as a loyalty demonstration, and all the gentlemen and the people attended these meetings, ate the meals, held horse races.

The existence of a fair system, The ability to work, the respect of the language and religious traditions of the people, and the importance and value given to the people are indicators of the public (tortop, 13). In the Ottoman Empire, however, there was a positive relationship between the people and the administration in the period of establishment and rise, but the people are important in the eyes of the government. In the early years of the Ottoman Empire, the problems of the people came together in the people and the brain to report their complaints and to convey their wishes were an application allowed by the traditions and in the period of the Ottoman Empire.;

- petitions of the people
- private listening in mosques
- Divan meetings
- justice
- Council of Ministers of peasants
- the divan-ı hümayun complaint pen
- Foundation applications
- Notable institution
- the sultans report their visit to the mosque
- wonderful tasks
- works such as tradesmen councils are examples of practices that will take place within the framework of Public Relations (erdoğan, 2006: 96-97).

In addition to the efforts to meet the needs of the sultans and important personalities in the Ottoman Empire, the Permanent structures that reflect the power they gave and the monuments that respond to the social needs are the works aimed at immortalizing the reputation and reputations of people from a public relations perspective (peltekoğlu, 2016:140). Erzurum and Sivas congresses are considered as an important step in forming public opinion in favor of the national struggle. Newspapers published during these periods have been tried to provide the public with information about the goals or goals of the Congress and to take place around the newly established organization of the people. Mustafa Kemal Pasha tried to create a common consciousness for the benefit of the national struggle, but also wanted to convince and enlighten the public. Public relations Studies (Akandere, 2000:51) that will enable the formation of a strategic plan during the national struggle period and implementation of this plan.):

- Determination of objectives, determination of resources, preparation of strategic plan
- Relationship and communication between leading individuals and groups in the war of independence
- Establishment of societies and committees, dissemination of studies and decisions
- Ensuring cooperation between young people fighting from the formal and informal organised struggle
- Encouraging the participation of the public in circulars, decisions and other activities
- Determining the relations between the other countries of the national struggle, the occupying forces, the destructive societies and the Government of the Palace
- To conduct communication media relations, to use existing Newspapers, to establish the national struggle press and communication network, to use telephone and Telegraph

Public relations studies in Turkey with the start of the planned period in 1960's and first of All public administration has shown itself. With the effort to reduce bureaucratic procedures, the expectation of improving state-society relations and the impartiality of the administration, showing that the administration behaves equally to all citizens without any political distinction. It is aimed to maintain good relations between the governing and the society-state within the context of these two important issues (fidan, 2008:68). Since 1960, the state planning organization has been established in line with the Prime Ministry in order to accelerate social and cultural and economic development and to harmonize this social and cultural transformation and to harmonize the policies applied. Afterwards, the Ministry of Foreign Affairs General Directorate of information and the Department of National Defense Department of press and Public Relations are the first examples of Public Relations (geçikli, 2012:13). With the transition to the planned development period in our country, the management of the decisions to be taken with development to manage the long-term goals and to connect to the plans requires the administration to act in accordance with certain principles, openness, responsibility and conditions in a democratic administration facilitated, arbitrary movements prevented the complementary element was (fidan, 2008:69).

The central government organization research project, which was realized in 1962, was put into effect. The aim of the mehtap project is to determine the distribution of Central Government tasks and to examine whether this distribution allows the most effective implementation of public services (Dinçer, 1974:2). The Mehtap project included a wide range of Public Relations projects and it is said in the fourth of the four main proposals of the report: “it is obligatory to establish a close relationship with the public in the studies and decisions of all levels of government institutions.” In the relevant project, it is that the administrations in developed countries have set up various mechanisms in terms of these relations and that they have to listen to individuals and get their opinions at the top of them. The Mehtap project includes the following lines regarding public relations: “in the Turkish Administration, it is necessary to establish Public Relations and listening methods in accordance with the structure of every institution at various levels” (dinçer, 1974:14). Mehtap project in the following years, some ministries 4. It is observed that they take into account the substance and adopt Public Relations.

In 1964, population planning law was enacted in order to adopt the idea of the number of planned children to families.

In 1980 and later, the Public Relations Department was transformed into “Public Relations Department” and the Public Relations Department was merged into “press and Public Relations department”.

With Kaya project completed in 1991, the General Directorate of press and information was transformed into General Directorate of state information.

It was possible for private organizations to meet public relations in Turkey in the 1970s. Companies such as eczacıbaşı, koç, sabancı, and private banks (akbank) came immediately after multinational companies and focused on this issue and thus accelerated public relations development in the private sector (asna, 1988:29). In the 1980s, the development of Public Relations accelerated by neoliberal policies and accelerated in Turkey as well. In the late 1980s and 1990s, most enterprises started to take part in official institutions (Erdogan, 2008:95). The first public relations company was established by Alaeddin asna and Betül Mardin, one of the first public relations experts of Turkey. [https://www.youtube.com/watch?v=TY4WZx_TEv9\(see\)](https://www.youtube.com/watch?v=TY4WZx_TEv9).

When the development of Public Relations in Turkey as a profession is examined, it is seen that women and men have joint efforts and the Father of Public Relations in Turkey, Alaeddin asna and Betül Mardin (knife&humeric, 2013).

With the public relations name not yet known, Betül Mardin, who has accepted to step into the profession in a “coincidental” way with this definition, is known as the first female pioneer of this profession that introduces the profession in Turkey.

WHO IS BETÜL MARDİN?

Born in Istanbul in 1927, Betül dates back to Egypt and Mardin. Her real name is Betul and his meaning is “the Mother of Mary” and his meaning is “goat”, but she has lived the trouble of being called as Betul by the Istanbul citizens for the rest of his life. She couldn't speak until she was 5, and then lived as a stutter until he was 13. Mardin, who said that she was not able to talk and stutter because of his childhood, was very beaten up and she started to exercise by putting stones in his mouth to overcome this problem. Today, she can speak fluently, but because of the beating that he suffered from injuries in her body, a center in the brain was broken and therefore, the car and computer can not use. She stated that his inability to talk and stutter when she was a child was being whipped and that he always worked for him to be the best in a business and not to be ridiculed.

Mardin, who graduated from Istanbul American College in 1946, started her career as a journalist in the translator newspaper in 1957 and then started to do the jobs of an American newspaper, Mardin said “jobs” because she said that public relations are not known yet. She continued as a producer for Turkey's radio and television (TRT) institution. Mardin, who was hired as a program producer, said that although she did not know how to make the program, she started to work hard and learned how to prepare the program for a radio channel. After completing a BBC training course in London in 1967, Mardin started to teach TV lessons with English on Turkish state television, which was established in Ankara in 1968. After leaving TRT in the same year, as a result of a coincidence, a profession in Turkey was never known first, scared and then entered as sure of itself. [https://www.youtube.com/watch?v=TY4WZx_TEv9\(see\)](https://www.youtube.com/watch?v=TY4WZx_TEv9).

The Egyptian government saw the seizure of all of the family's assets in 1950. She experienced the years of youth who witnessed World War II, witnessed his own poverty, experienced Theater years in existence, and took her first steps to the profession in the 60s when she began to stand on her own feet as a young woman who was

determined to overcome even though her family had prevented her from going to University (in the 60s). <http://www.kigem.com/hayata-hakim-ve-zamansiz-bir-kadin-betul-mardin-.html>)

PUBLIC RELATIONS AND BETÜL MARDIN

Mardin, the first female pioneer of Public Relations, talks about hows she has stepped into a profession that is not yet known as “public relations” in Turkey.:

“On 10 May 1968, after I resigned from my position in TRT, I returned to Istanbul, but I had to look for a job. Akbank Chairman of the Board Ahmet Dalli Bey went to say that I was looking for a job. Said that thought it was a job in itself for me, and this thing “next to one of the workers thinks I’m picking on him whenever I say something, and crying out, she came up to me when I yell at and will give his resignation and I think it doesn’t work like that,” he said, and the profession “I’ll tell you tell them, you tell them you tell me with the statement” defined.”

Mardin, who learned that the French name of the profession was “relations d  publiques”, said that she had no knowledge of this subject when she translated the “Public relations” of his English as “public relations”. After working on it, Mardin accepted the job offered to him, and in the following days she was called by selahattin Beyazit, who founded a record company and asked him to advertise the record company and she said, “the job you want from me is Public Relations “and she accepted the job. Betül Mardin, who started working with several companies within the same week under the “public relations” framework, received an offer from a business owner who has a business place in the Bosphorus near twenty restaurants containing the names and phone numbers of five thousand people who eat at tarabya Bay every day and completed this job for a long time. Betül Mardin, who sees that they can bring together the targeted people in a customer style with this list, has started to enter the profession more and has started to hold more tightly. At the same time, the Public Relations of Akbank, which was instrumental in meeting this profession, continued to move around the city and communicate the problems of the personnel she met in Mardin branches, trying to promote public relations in the branches. However, as these processes continued, Mardin went abroad to London to investigate how this was done and whether it was enough in this profession and what should be done to make this profession much better for Turkey.

Mardin, which saw that public relations became widespread after returning from London, founded A&B with Alaeddin Asna, the first public relations company in Turkey, and continued its activities of Association for recognition of Public Relations profession in Turkey, institutionalization and professionalization, and organized conferences and panels. Mardin, who is also a member of the International Public Relations Association, has been a driving force for Turkey to open its doors on this issue. First of all, Mardin was a member of the Confederation of European Public Relations associations cerp and the International Public Relations Association Ipra, which was the main purpose of promoting Turkey on International platforms.

She said that Turkey had difficulties in international platforms and that its neighbors should get along well with their neighbors and that public relations are very important in this context. The next meeting of this International Association was held in Turkey and Mardin organized a meeting entitled “importance of Public Relations in countries ' relations with their neighbours” which was held for the first time in Turkey and made it possible for all members of the Association to come to Turkey. Mardin, who attended the next meeting in Hong Kong, told an American that she had asked two questions in the context of International Public Relations and that she had attracted the attention of all members. Betül Mardin, who participated in the meeting held in South Africa the following year, expresses her experiences in the following sentences:

“When I walked in, there was a buzz. Everybody was yelling, “mother, mother.” It turns out they decided to call me “mother” after the previous international meeting. When I still meet with public relations professionals on International platforms, they call me “mother.”

(https://www.youtube.com/watch?v=TY4WZx_TEvG)

After that, Betül Mardin was elected as the world President of the International Public Relations Association in 1995. Mardin was the first Muslim Turkish woman to be assigned to this task. As the first Muslim Turkish woman on the stand, she told them to try to understand the Muslims and try to look at their cultures. And in the same speech, the President said that each meeting should meet on a different theme and that he determined the theme of “tolerance” in this meeting. <http://www.halklailiskiler.com/bet-l-mardin-ipra-baskanlik-surecini-anlatiyor-ndeuc7.html>(see). Two years later, he won the title of 'Member Emeritus', which means 'master'. Mardin, who was elected as a “lifetime honorary member”, was entitled to the title of President of the Presidents.

In 1969, Mardin trained on the radio and television programming of Istanbul University Faculty of Communications, and added the trainer to her career. Since 1975, she has taught Public Relations at Boğaziçi University Tourism Department. She has been a faculty member of Istanbul Bilgi University communication faculty since 1997. In 1998 she received the title of honorary doctorate in communication by Anadolu University. Mardin, which received many national and international awards, has finally been awarded the 2005 Atlas award of the Public Relations life achievement of the American Public Relations Association (prsa). As Honorary Chairman of image and strategy Promotion companies founded in 1987 with its partners in active business life, it continues its mission to implement all its theories related to its profession. ([http://www.engelsizkariyer.com/Y0aziYazdir.aspx?id=274\(see\)](http://www.engelsizkariyer.com/Y0aziYazdir.aspx?id=274(see))).

Betül Mardin,

1998 – the 75th anniversary of the Republic by şişli Branch of the Turkish Women's Union. The Year award.
1996 – 1997 – congress newspaper[citation needed], image, “the most successful publicity of the Year” award.
1996 – Women's Magazine “The Most Successful Women” Award.
1995 – 1999 – Faculty Of Communication, Successful Communicators Award.
1994 – IPRA “GOLDEN WORLD AWARDS”
1994 – National Productivity Center “six Businessman of the Year” award.
1984 – a certificate of success in Public Relations and Marketing at Sheraton hotels.
1983 – Sheraton hotels (eame-1) Public Relations awards.
1982 – American Hotel Association Public Relations Gold Key 2.lice.
1979-Public Relations World Congress Special Event Competition 3.the one. he was awarded his prize.
(<https://www.biyografi.net.tr/betul-mardin-kimdir/>).

Betül Mardin has had many experiences throughout her career and has always been thinking about, trying to produce new ideas and trying to develop this profession in Turkey. Betül mentioned that Mardin was involved in the promotion of the Istanbul Festival and distributed 35,000 brochures alone, that Taksim left it to workplaces in many districts of Istanbul, especially in Nisantasi districts, and that Atatürk Airport came to mind. She said that a police had left the pamphlets in front of him and that every passport had been stamped with the pamphlets so that they had reached those numbers that were considerably more than they were stamped with.

Again, while the concept of sponsorship, which holds an important place in public relations practices, has not yet been heard in Turkey, Betül Mardin has been implemented. After having attended an invitation in London and thanked one of the responsible people of this invitation for paying all the concert's money to the Marks&Spencer brand, Betül Mardin was paid by a person or a brand in such large organizations and after having learned that the name of the company was mentioned in the organization and that it was “sponsorship”
(<http://www.halklailiskiler.com/bet-l-mardin-istanbul-festivalini-anlatiyor-1ckor1.html>)

Public relations is the difference between “being ordinary and important” (Mardin, 1995:15), which describes Betül Mardin as giving the following recommendations to business people::

Mardin, who says that reputation architecture is very difficult in Turkey, said that managers are hasty, they want to sell their goods immediately or they want to be recognized and that the problem stems from it , Mardin must go through some time and then they will see the benefits of communication and make recommendations to managers in this direction.

(<http://www.halklailiskiler.com/bet-l-mardinden-yoneticilere-tavsiyeler-b9oml2.html>)

Speaking about how communication projects will be beneficial to the business community and organizations, Mardin mentions that companies should not be lying about the information they provide and that all their actions should be environmental oriented and that if they decide that one relationship is important then they will be able to advance further.

CONCLUSION

Today, in the past years, the activities carried out on the way of Public gathering and informing the public are included in the scope of ‘public relations’ and it is seen that these activities were developed with the contributions of Atatürk during the Republican period. However, while the name of the profession was not known in Turkey yet, betül Mardin started a profession where he had never heard of it before, researched this issue abroad, and studies on how and how to gain it to Turkey. Turkey has managed to announce its name in the international arena on this platform and it has been the “first Turkish Muslim President” of this international association.

Betul Mardin describes his work in 6 words as “you scratch me, I scratch you”, but when it is necessary to use an academic language, he is a pioneer who puts public relations in the category of “reputation architecture”, which makes his country the first place in terms of public relations. [http://www.1bilgi.com/halkla-iliskiler/2895/halkla-iliskiler-nedir.html\(see\)](http://www.1bilgi.com/halkla-iliskiler/2895/halkla-iliskiler-nedir.html(see)).

Stating that the public relations profession in Turkey is one of the most important professions of the last century, Mardin also mentions that all these important works work together with public relations when we look at the map from international relations and politics to human relations. Mardin emphasized that there is a big difference between those who work in public relations and those who do not, and said that even greater importance will be given to the profession. He emphasized that young people, organizations and managers should work hard to make their public relations career progress, but this would turn into a gain if it is done together as a body.

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EMPLOYING EMERGING TECHNOLOGIES OF MOBILE APPLICATIONS FOR FINE ART LEARNING IN SOUTH- WEST NIGERIAN UNIVERSITIES

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ABSTRACTS

This research employed emerging technologies of mobile applications for the learning of fine art in south-west Nigerian universities. Gender was employed as a factor of consideration in the research. Quasi-experimental design involving pre-test, post-test, non-randomized, non-equivalent control group design was used for the study. Sample for the research consisted of two randomly selected universities within south west, Nigeria. Fine art Performance Test (FAPT) and learning applications as a treatment was the instrument used in collecting data. Two hypotheses were tested employing t-test. Findings in the research showed that fine art students taught with learning applications performed better than their counterparts taught with lecture method. Results further indicated that gender of students showed no significant main effect in performance when they were exposed to learning applications. Based on the findings, it was recommended that mobile learning application be encouraged in teaching fine art to enhance the performance of university students in the discipline.

Keywords: Emerging technologies, Mobile applications, Fine art.

INTRODUCTION

Emerging technology in this dispensation has not only brought many changes in the qualities of lifestyle, but they have completely revolutionized the education sector. The learner can more readily relate with his environment that mobile technology provides in this era than at any time of recorded history (Stockwell, 2008; Liu, 2009). Learning in the context of today's world is mostly based on the various technology made available via the net. Information and communication technology (ICT) is drastically in consistent increase and finding striking usage with improved learning process from time to time in many fields. It will be an understatement asserting that the advent of technology has provided tools that have been inculcated to the teaching and learning process globally, providing effectiveness in knowledge impartation and performance of students (Ogunlade 2014; Mathew, Joro & Manasseh, 2015).

Persistence increase and development in technology with the constantly upgrade of associated strategies and policies employed for their use has paved the way for effectiveness recorded in several researches (Bidin & Ziden, 2013). Ali, Holader and Muhammad (2013) have stated that technologies for students have become indispensable for providing and improving learning and acquiring skills for students. Technology in the classroom promotes individual and collaborative active learning in this digital age. Goggin (2006) believes that persistence employment of technological tools has made learners to become increasingly competent in handling computer and has provided first hand grade in manipulating mobile devices in order to enhance instructional activities. Indeed, mobile technology has greatly restructured communication both in developed and developing countries. It has also changed people's way of receiving information and has redefined digital applications. Reffell & Whitworth (2010) maintains that mobile communicate provides easy online contact and increases educational search for immediate information. Research efforts embarked upon has continued to thrive in search of enhancing learning through the employment of various mobile technological devices. Mobile instructional technologies appear as a prolific solution to the educational challenges in the contemporary world. It equally provides increased opportunities for individual and collaborative learning with the acclaimed convenience (Ally

2009). Its meaningful instruction that could happen at a specify time and at any location makes it the more laudable (O'malley 2003).

Ozan, Yamamoto and Demiray (2015) mentioned some common mobile devices for formal and informal instruction to include notebook, mobile tablets, and iPod touch, among others. Omiola (2011) pointed out that the methods employed in handling the products of mobile learning devices could result in improving learning output across all educational stages. The relatively new technology for teaching and learning process has been the focal point of many educational research efforts (Khanghah & Halili, 2015). Mobile and digital learning devices in the educational sector are getting more attention than ever before. This has been made possible because of the advancement of technology in supporting the teaching and learning activities both on individual and at classroom levels (Hujainah, Dahlan & Al-hami 2016). Jones, Scanlon, and Clough (2013) described mobile learning application as a relatively new tool that facilitates cognitive skill, learners' development and solutions provider to complex learning difficulties with effective and efficient outcomes. Godwin-Jones (2011) explained that mobile learning application technology device is tailored toward improving the quality of learning at all phases of life and purposely designed for passing instruction. Its credits encompasses at its most flexibility on the part of the learners and the devices (Shank, 2013; Halili, 2015). Mobile technology devices are seen as efficient and secure (Khanghah & Halili, 2015) and dependable in achieving the stated goals and objectives (Jones, Scanlon, & Clough, 2013). They not only provide but also guide learning in simple ways and their portability features simplifies their mobility from location to location (Jeng, Wu, Huang, Tan & Yang, 2010).

On several learning features, situated learning, the means of creating meaning from what is seen as the real activities of everyday living where learning takes place in a pro-social and informal setting, is a fraction of mobile learning (Hall and Bannon, 2006). Chen, Kao, & Sheu (2003) see scaffolding, several instructional strategies employed in moving the learners systematically and progressively toward profound understanding and, eventually, more solid independence in learning procedure, as capable of enhancing and promoting knowledge transfer. Prensky (2007) suggested the inclusion of digital games as an application solely used for learning. Lan and Sie (2010) believe that constraints of time and location could affect how learners may be motivated to use the mobile applications despite the merits of learning applications. Hanson and Shelton (2008) stated that learning applications often permit learners to experience independent and interactive collection in individual learning. Many advantages have been identified on the ease in using learning application. Wagner (2005) noted that using mobile applications can be influenced by the user's attitude, his adaptation and the quality of the instructor on the technology. Mobile learning applications most often give the opportunity for the users to manipulate and control the information through handy technological devices (Liaw, Hatala, Huang, 2010). Learning application has also been confirmed to have positive influence in disciplines like Mathematics and Sciences (Athanasios & Marios, 2015); in Practical English phonetics (Osipova, Gnedkova, Ushakov, 2016); and in Language Learning (Godwin-Jones, 2011).

One of the basic claims on learning application is the probability and attribute of its capacity in promoting learning on little kids in the form of game (Shuler, 2009). Grimus (2016) pointed out that mobile learning application has influence on gender with boys having upper hand in ease of using learning application, although, the research on mobile phone concluded that there were no significant main effect on the gender on use of mobile phone for creative learning. Creativity finds place in various aspects of art with apparent ease, perhaps, much more than other disciplines, because of the accessibility to the varying expressions in several media, but the means of increasing the creativity among fine artists through technology is facing challenges. Adaptation and utilization of technology devices in fine art instruction are still at its infancy, and technological equipments, tools and materials which could be used for the purpose are very few and scanty. Nevertheless, the contemporary shift towards employing modern technology for instruction in fine art in Nigerian universities calls for investigation. On that note, the present research examined emerging technologies of mobile application for fine art instruction in Nigeria Universities. The extent to which mobile learning application could enhance instructional delivery particularly among the fine art university students in Nigeria was to a large extent unknown. This study, therefore, sought to identify the effect of learning application in teaching of fine art in Nigerian Universities, with gender acting as a factor for investigation on the query.

Research Questions

The following research questions guided this study:

- (i) Is there any difference in performance of students taught employing fine art Learning Applications?
- (ii) Does the gender of students influence their performances in Fine art when they are taught using Learning Applications?

Research Hypotheses

The following research hypotheses were tested in this research:

H₀₁: There is no significant difference in the performance of undergraduate students taught employing

a Learning Application in Fine Art.

H₀₂: There is no significant difference in the performance of undergraduate fine art male and female students taught using a Learning Application in Fine Art.

METHODOLOGY

Research Design:

The research design for this study was based on development of the model type. The study adopted the quasi-experimental design of pre-experimental design of one group pre-test, post-test.

Fig 1 *Research Design Layout*

GROUP	Pre-test	Treatment	Post-test
Experimental	1	X	2
Control	3		4

The interpretations of the design layout are as follows:

- (1) = Pre-test scores of the experimental group
- (2) = Post-test scores of the experimental group.
- (3) = Pre-test scores of the control group
- (4) = Post- test scores of the control group.
- X = represents treatment (Fine Art Learning Application (FAL-App))

In this study, the independent variables were the conventional method of teaching and learning application to teach fine art, while the moderator variables were gender (male and female), type of school. The dependent variable was students' scores in researcher constructed fine art performance test.

Scope of the Study

The population for this study was undergraduate fine art students in Nigerian Universities, but the targeted population was the undergraduate fine art students of South-West Universities in Nigeria. The selection of the universities was based on the following criteria: (i) National University Commission accredited institution, with fine art department for the past five years (ii) undergraduate students studying fine art courses, with availability of human and material resources (iii) undergraduate fine art students in possession of android phone with ease of use (iv) Fine art course as treated in the course of study (Arts History (FNA 203), in the year 2013/2014 academic session.

The choice of 40 students in each of the universities of 200 level students was based on the following criteria: (i) students were familiar with android phone for the past one year, (ii) the Art history course treated as a course of study in part two (200 level) of undergraduate course approved in Nigeria University by the National University Commission. The topics of the research were based on Ife, Benin and Esie art.

Research Instrument

The instruments employed were as follows: Fine Art Learning Application (FAL-App). The Students' Performance Test in Fine Art (SPTF) consisting of items of multiple-choice objective test with four options each and Fine Art Learning Application Questionnaire were employed. The Fine Art Learning Application (FAL-app) is an application that runs on Android platforms. The Learning Application was designed to explain some topics in fine art history course with code number (FNA 203). It is in the undergraduate curriculum of fine and applied art in Nigeria University in line with National University Commission accreditation.

The design and development of the learning application was done by the researcher using the course content of Art History adapted from Degree Program of Ladoke Akintola University of Technology Ogbomosho, Nigeria. Internet facilities and Art history textbooks with the authorization of the Head of Department were also used. The Students Performance Test in Fine Art (SPTF) was designed by the researcher, with the test covering all the course content taught with the FAL-App. The test instruments were made up of 50 items multiple-choice objective test with four options each.

Validation of Research Instrument

Fine Arts Learning Application was given to two lecturers in department of Educational Technology, University of Ilorin and two Computer science lectures in the Department of Computer Science, University of Ilorin for both face and content validity and for the stages of program and graphical user interface (GUI), and content, including the fine art learning application usability Questionnaires(FALU). For the reliability of the test, instrument was administered to part two (200level) undergraduate students in Kwara State University, Malete, Ilorin, Nigeria. A university equivalence to the research sample, but which was not included in the sample of the study and also not used for pilot study in Nigeria, using the test-retest method of three weeks and Pearson Products Correlation analysis revealed a reliability coefficient value of 0.67.

Procedure for Data Collection

Permission was obtained from the head of department of the universities used for the study. The samples were selected based on the thirty undergraduate 200 level fine art students having android phone. The undergraduate students were selected and given the course content through the mp4 format. However, before the content was delivered pre-tested the Students' Performance Test in Fine Art (SPTF) was administered, and the researcher personally administered the instruction on the learning application usability. After the treatment a post-test was conducted to deduce the performances of students. Total scores of each of the students at pre-test and post-test were calculated. T-test statistics was employed to test hypotheses 1 and 2.

DATA ANALYSIS AND RESULTS

The analyses were guided by each of the hypotheses:

Ho₁: There is no significant difference in the performance of undergraduate students taught employing a Learning Application in Fine Art.

To test statistics was used to compare the post test mean score of the experimental group with the pre-test score serving as covariates. The result is as reported in table 1.

Table 1: t-test the post-test performance score of the students in both conventional and learning app.

GROUP	No	X	SD	df	f	sig
LEARNING APP	20	41.70	5.18	19	40	.000
CONVENTIONAL	20	25.80	3.30			

Table 1 indicated that the calculated F value of .40 is not significant because the significant value of .000 is lesser than 0.05 alpha levels. This result implies that there is significant difference between the post-test mean scores of the students in experimental and control groups. By inference, the score is different significantly from the experimental and the control groups. Therefore, the null hypothesis is rejected.

Ho₂: There is no significant difference in the performance of undergraduate fine art male and female students taught using a Learning Application in Fine Art.

This hypothesis was tested using t-test statistic method to compare the post test means scores of the students male and female. The result is shown in table 2.

Table 2: t-test Analysis on the post-test mean score of male and female undergraduate students.

GROUP	No	X	SD	df	f	sig
MALE	20	26.55	4.24	19	28.03	.000
FEMALE	20	25.80	3.31			

Table 2 presents the comparison of the post-test mean scores of male and female students taught with learning application and those taught with the lecture teaching method. The calculated F value of 28.03 is not significant because the significant value of .000 is lesser than 0.05 alpha levels. This result implies that there is significant difference between the post-test mean scores of male and female in the groups. That is, the scores did differ significantly from the experimental and control groups. Therefore, the null hypothesis is rejected.

DISCUSSION OF THE FINDINGS

Findings in this study revealed that mobile learning application is positive in enhancing learning in South-West Nigerian universities. The findings is in consonance with the findings of Marwan and Madar (2013) who reported that students consciously integrate mobile application in learning and recorded the improvement in cognitive ability of students. This finding is also supported with the conclusion of Rogers and Price (2009) who provided the evidence of learning application as being significantly useful in supporting learning and instruction. Similarly, the findings conform to the study of Hussain, et al (2008) who stated that learning application enhances the development of the learners' effectiveness and efficiency; while Clough, Jones, McAndrew, and Scanlon (2008) also expressed learning application providing significantly main effect on learning in different ways. The finding also conforms to the findings of Ching, Shuler, Lewis, Levine (2009) whose finding established that learning technologies application promotes cognitive development significantly and enhances positive achievement on stated learning goals. The finding is equally supported by Felder, and Spurlin (2005) and Jeng, Wu, Huang, Tan, and Yang (2010) whose results showed learning applications

assisting instructors to achieve the stated instructional objectives significantly in learning.

On gender and learning application, the result of analysis employing t-test for analysis shows no significant difference between male and female in their use of learning application. The finding agrees with the study of Purcell, Entner, and Henderson (2010) who stated that application users are mostly youth and that male and female do not differ in usage. The finding also agrees with the study of Huang, Jeng, & Huang (2009) who found that learning application promotes male and female students' achievement in organized learning. It is equally supported by Elfeky and Mazadeh (2016) who discovered that mobile learning do not have significant main effect on both male and female students' academic achievement. The finding contradicts the study of Evans (2013) who reported that learning application for instructional tasks did show significant differences by gender with boys outperforming girls. The finding is not also supported by Jung-Chuan Yen (2011) who suggested that Boys exceeded Girls in self-confidence pertaining to technology application for instruction.

CONCLUSIONS

It was concluded from the study that the Learning Application enhances students' understanding of art history in fine arts concepts, acquisition and improve performances in the fine art, in South-West, Nigerian universities. It is equally profitable for male and female fine art students of the same location. Learning Application could prop up interest for enhanced performance of fine art students of South-West, Nigeria.

Recommendations

The following recommendations from study are made:

Learning Application should be encouraged in teaching art history concepts in South-West Nigerian universities. This could be done through individuals, corporate bodies and government support agencies to schools.

Educational Technologists should be encouraged to develop varieties of Learning Application courses for students.

Seminars, workshops and in-service training should be organized for teachers to enable them acquire necessary skills and also update their knowledge about the development and proper use of blended learning for classroom instruction.

Fine arts authors or textbook writers should be advised to develop Learning-App to complement the textbooks used in the school

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- Recent large-scale studies have documented the use of apps among adults and older children (e.g., NPD Group, 2010; Purcell, Entner, & Henderson, 2010; see also Box 3), while a growing body of research is investigating

ONE OF THE PIONEER ARTISTS OF TURKISH PRINTING ARTS: MÜRŞİDE İÇMELİ

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ABSTRACT

The first areas of application of art are paintings and drawings that began thousands of years ago. As the process progresses, the pictures and drawings designed with the changing techniques begin to give direction sensorially to the society. The development of these innovations in the field of art has maintained its momentum till today. The original printmaking techniques in the field of plastic arts are one of them with different technical and application fields. In this study, the development of original printmaking techniques in Turkey and its one of the predominant female practitioners, Mürşide İçmeli's life, work and contribution to field and her exhibitions are illuminated. She is one of the preliminary original printmaking artists and first female graphic designers. It is intended to disseminate the ideas and methods of her works which is produced in this area. It is known that the artist sheds light to the other artists in the field of print painting with both her works in our country and works abroad. It is thought that these studies will shed light on the institutions and organizations working in the field of art and will provide a certain sensitivity in the field.

INTRODUCTION

Printmaking; The method of molding is based on the principle of obtaining more than one copy by transferring a desired object to another surface. The most important feature of this art based on the principles of reproduction is how many prints were printed during printing and how many printing techniques were printed. Starting from the twentieth century onwards, various techniques have been tried in Europe in many continental print paintings. While these practices bring richness to the arts, the printing picture has come to the forefront of this field. One of the first and most important practitioners in the field of printmaking in Turkey is Mürşide İçmeli.. It will be appropriate to look at the definition of the artist and the state of the artworks while the print art is being studied. The artist is a part of the community she lives in. They create their works inspired by technological developments that are translated from the past and customs . The values from the past are shaped contemporaneously with the requirements of the age and take the new form (İçmeli, 1981: 10).

The works of art, based on the traditions from the past, are also transferred to the future by being shaped at the contemporary level. These values, which are used when revealing the work of art, depend on the way in which the past forms are laid down and kneaded in contemporary narrative. In every era, technical and arts walk together and impress the art of technological developments so that they go further. Artists should take advantage of all the opportunities provided by technology by effectively using technology and new materials (İçmeli, 1981: 10).

By benefiting from the traces of Anatolia in his works, she benefited from the symmetry of carpet motifs, inspired by his prehistoric and dated works. She arranged her compositions in a geometric and symmetric system.

Mysterious figurative thought combines with contemporary forms and conceives the essence of nature as the love of the basic sources of life that is made up of the composition of artist contradictions. In terms of formal and intellectual, concrete figurative-abstract formalism, linear and superficial textures, and figure-drawing concepts are adopted (Keskinok: 1986: 24).

WHO IS MÜRŞİDE İÇMELİ?

The artist was born on December 8, 1930 in Istanbul. She studied in İstanbul Çapa where the talented students were held but with the closure of this school she completed her education in Bursa and Konya teacher schools. (Bingöl, 1993: 25).

Between 1951 and 1953 she studied in Gazi University, Art Department. She graduated in 1953 and is appointed as an art teacher in Afyonkarahisar. She worked here between 1953 and 1959 (Kırıçoğlu, 1996: 26). In 1959, Gazi was appointed as an assistant for graphic arts in the department of painting (Bingöl, 1993: 25). In 1960 he

went to Madrid to study at the lithography workshop "escuela central des belles artes" with a scholarship from the Spanish government to study. Spain has been very active in the field of engraving and lithography in the education of madrassas (Kırıçoğlu, 1996: 26).

Later in the year, she became a master of arts and crafts graphic design department in London with state scholarship. She graduated with a postgraduate diploma (Keskinok: 1986: 24).

Gazi University Painting department becomes a lecturer in graphic arts major. She started to work as a professor at Bilkent University in 1986. It provides the establishment of the graphic design department. In the state exhibitions and important competitions, she joined the 15th period as a member of the national commission of the 15th Unesco Turkish National Commission. (Bingöl, 1993: 25).

Until 1986, three of them had received eight awards, including Spain, Romania, Alexandria and five in the country. In addition, seven of them, Düsseldorf and Bonn, have opened nine personal exhibitions in the country. It exhibits engravings in 19 unique print biennials, one in Italy, five in federal Germany, two in Japan, three in east Germany, three in Norway, one in Romania, two in India, one in America and one in Alexandria. She worked for The Ministry of Tourism State of Opera and Ballet, here she designed posters, brochures, , children textbooks. In addition to her original works, her favorite works include painting children's books (Kırıçoğlu, 1996: 26).

In the years when the artist is in school, painting classes are not yet available in the curriculum. The artist was selected among the talented students in the painting seminar, which was established in the anchor education institute and received lessons from them by meeting with real art educators such as Şeref Aktik, İlhami Demirci, Nevide Gökaydın, Kemal Gökaydın. (Bingöl, 1993: 26).

THE STYLE OF THE ARTIST

The artist, who works with a figurative texture, is in pre-natural metaphysical sensitivity. It emanates from the outline of the line, not from the emotional behaviors it feels. Human beings have tried to create contemporary shells with naked men and women, using tens of thousands of centuries before, and taking advantage of the contradictory element of the regime and interpreting the form of the centennial surrounded by reinforced glass and steel with implicit and personal accumulation as intangible and symbolic (Keskinok : 1986: 25).

There is an extraordinary balance, order and calmness in her paintings. It is separate from contradictions from all external stimuli. It almost reflects its soft, balanced personality. Balance and order-oriented works are not unsteady and mechanical at the same time. The artist defends the rule of "knowing the teacher". It overrides the wisdom and qualities of being an artist (Kırıçoğlu, 1986: 27).

Different textures use colors in their arrangements. It uses a new creative function that goes out of the rhythm sense and moves the rhythm flow in the opposite direction. This situation continues as an alternative use in her art works. The artist has constantly improved her experience and technique to the extent of his universalism, as well as his original understanding of form. We see the experience and cultural accumulation of our own unique mysterious attitude in the excitement of working action (Keskinok: 1986: 25). The artist's work also has three elements in the structural direction. Motifs, figures and geometry. While the formal motifs are spread by rhythmic renewal, they turn themselves into half-full geometrical forms. Circles and right angled geometric forms divide into space and create a horizontal symmetry (Sözer, 1990: 18). Mürşide İçmeli's basic human figures form abstract figures. She sets up her work with drawings that are far away from the sketch. The drawing also constitutes the sub-structure of the images it displays (Radikal, 1998). In her work, human figures go side by side, but sometimes back shoulder to shoulder. People also have heads up and down views (Güneş, 1988).

The artist, who is also known as a master of gravure, is also involved in tree, linoleum printing, posters and painting works.

THE TERMS OF THE ARTIST

Until 1965, she worked with different cultures and coaches. She studied at various places in Anatolia, studied in Madrid and London. We were able to find Henry Moore's works closely in London. After 1960, this effect is seen in the engravings. Anatolian, especially the archaic cult, has assimilated the formal outward shooting. After 1960, she participated in the teaching staff and reflected the influences of culture and art by removing from external factors in her works. She travelled to Southeast Anatolia and found inspections in the places in Kayseri-Kültepe, Malatya-Arslanlıtepe, Maraş-Saçakönü, Gaziantep-Karakamış and internalized the traces of Anatolia in her works. She created her own visual language (Bingöl, 1993: 2).

CONCLUSION

The print image area is based on the principle of replicating patterns or designs that artists desire using different patterns such as linoleum, gravure, wood printing. This area was mostly used in the twentieth century. One of the first and most important artists working as a competent is Mürşide İcmeli. In this research, the definition of art of print and the arts and the status of works of art are examined and the achievements of the women artists are shown. As a result of the research, it was revealed that Mürşide İcmeli affected the themes were influenced by art from the childhood, education from different masters and abroad, inspiration of the cultural values of Anatolia. In addition, the artist's intensive research into Islamic art and western art reveals her research personality. In artist works, geometric symbols repetitively reproduce patterns, stain texture, and form linearity to foreground. In her engravings, cultural forms tradition operate within the framework of mystery logic. As a trainer, she has an innovative personality that has a focus on education. The presence of such a Turkish designer ensures that we reach the motivation for the people who are doing new work in the field of art. These results give women educators in the field of design important clues in terms of improving themselves. In this way, the trainees can pay more attention to the level of readiness of the students, and at the same time, they can do more research and experimentation in experimental lessons, design lessons, taking into account individual differences.

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TATTOO TELEVISION: A RHETORICAL ANALYSIS OF MIAMI INK VIA NARRATIVE PARADIGM THEORY

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ABSTRACT

We are witness to a dramatic shift in cultural acceptance of tattoos. The first American Television program on tattoos, *Miami Ink*, is a distinct and substantial marker reflecting this current cultural shift in tattoo acceptance. Studying the narrative themes within *Miami Ink* can then serve as a reflection of cultural views when it first aired. Specifically, this analysis will examine the themes presented in the show and what they accomplish in terms of meaning.

Keywords: tattoo, television, stigma, stereotypes, narrative paradigm theory

The TLC network reality series, *Miami Ink*, is the first American reality television series about a tattoo parlor, and the first show completely devoted to tattoos (Hibberd, 2005)¹. The show closely follows four tattoo artists' journey into starting a tattoo studio and the clientele they tattoo in South Beach, Florida. The tattoo artists engage each client in conversation as to their personal reasons for getting a tattoo. In addition, the show highlights the intricate and inspiring tattoos the artists create on their clients.

Miami Ink was first broadcast on television in 2005 and ran till 2008 (Saraiya, 2014). The show is in syndication and continues to air worldwide ('Miami Ink' Comes to Fuse on Sunday, 2015; Tattoodo, 2015, 2014; Thobo-Carlson & Chateaubriand, 2014). *Miami Ink* averaged 1.2 million viewers during its first season on the TLC network (Azote, 2005; Crupi, 2005). The TLC network's targeted audience demographic was adults ages 18 to 54. The median age of the adult viewer of the program was 33 years of age (Azote, 2005).

Miami Ink was the first tattoo reality show in America and kick-started the tattoo-show subgenre known today (Paige, 2015; Saraiya, 2014). Similar spin-off tattoo reality shows soon followed including LA Ink [TLC Network, 2007-2011], London Ink [TLC Network, 2007-2007], NY Ink [TLC Network, 2011-2013], and Ink Master [Spike Network, 2012-Present] (Saraiya, 2014; Thobo-Carlson & Chateaubriand, 2014). It is worthy to note that the shows LA Ink, NY Ink, and Ink Master all feature tattoo artists who starred in *Miami Ink*.

Relevance for Studying the Topic

The state of Oklahoma was the last state in the nation to legalize tattooing in the year 2006 (Associated Press, 2006). As tattoos are becoming more acceptable in American society, one is now able to see tattoos on individuals from all walks of life. Research into this phenomenon has attributed this rise of acceptance to open communication from the tattoo industry and positive media exposure of tattoos with celebrities, musicians, and professional athletes (DeMello, 2000). With these media influences helping advance the popularity of tattoos, it is then relevant to look closely at the first television show dedicated specifically to tattooing.

We are witness to a dramatic shift in cultural acceptance of tattoos. The first American Television program on tattoos, *Miami Ink*, is a distinct and substantial marker reflecting this current cultural shift in tattoo acceptance. Studying the narrative themes within *Miami Ink* can then serve as a reflection of cultural views when it first aired.

Conducting a rhetorical analysis of *Miami Ink* will serve as a basis from which an improved understanding of tattoos through communication can develop. Specifically, this analysis will examine the themes presented in the show and what they accomplish in terms of meaning.

The anticipated applications of results are to add greater understanding of how the wearing of tattoos has increased in popularity despite continued stigma from society. Examination of recurring themes found in the tattoo narratives will lend itself to the understanding of some of the many reasons people choose to be tattooed.

¹*Miami Ink* premiered on the TLC Network on Tuesday July 19, 2005. The following day on July 20th the competing show *Inked* was premiered on the A & E Network (Hibberd, 2005; Oldenburg, 2005).

An analysis of the tattoo narratives will be beneficial to those studying tattooed individuals. Findings may also prove helpful to researchers looking at depictions of tattoos in television programming. For the tattooing community, this analysis will be of benefit by presenting further dialog and understanding about some of the reasons why people choose to be tattooed. To better understand the topical messages of *Miami Ink*, an understanding must be formed of the use of tattoos throughout humanity's history, their expansion into American culture, and the stigma associated with them.

History

Tattooing has been practiced since the Stone Age and is the most ancient and widely practiced form of permanent body alteration in the world (Green, 2005; Levin, 2008; Levy, 2008; Porterfield, 2008). The oldest evidence for tattooing has been discoveries of 40,000 year old bone needles and hollow bone tubes, with traces of powdered pigments, believed to be used for tattooing (Levy, 2008).

Ancient societies used tattoos to serve several purposes. Reasons included religious devotion, a form of therapy or protection, to show one's status and affiliation with a particular tribe or group, to indicate bravery and frighten enemies in battle, and to indicate maturity for marriage (Gustafson, 2000; Levin, 2008; Levy, 2008; Porterfield, 2008; Sanders, 1990; Surles, 2008; Wyatt, 2003).

Ancient Greek and Roman civilizations utilized tattoos as marks of shame and disgrace. Popular tattooing practices were to tattoo slaves and criminals. The Greek word for tattoo "sigmates" gives us the word "stigma" as something that sets apart and is disgraceful (Levin, 2008, p. 19). Slaves that tried to escape the Roman authorities were tattooed on their foreheads with the letters F.U.G., short for the Latin word for fugitive.

This practice of tattooing slaves and criminals continued within the Roman military until the third century when the Emperor Constantine converted to Christianity and banned all tattooing of the face in 325 ACE. Constantine believed that tattooing of the face violated God's handiwork (Fisher, 2002; Jennings, 1997; Sanders, 1990). Constantine held the belief that a man's face was made in the image of God. Because of this, he suggested to his soldiers that only the hands and calves of criminals and slaves be tattooed (Fisher, 2002).

The history of western tattooing starts in the mid-18th century with the exploratory English voyages of Captain (then Lieutenant) James Cook and his encounters with the indigenous peoples of the South Pacific (Gilbert, 2001; Sanders, 1988, 1990). On April 11, 1769, Captain Cook and his crew reached Matavia Bay in Tahiti. Hundreds of tattooed islanders came out to welcome him and his crew. In their three-month stay in Tahiti, Cook and his crew observed and participated in the natives' cultural and tattooing practices (Gilbert, 2001; Porterfield, 2008).

The tales of Captain Cook and his crew, with their tattoos and adventures with exotic cultures, fascinated the British royalty and upper classes. As a result they became sought after guests at stylish dinner parties. Tattoos soon came into fashion and quickly spread through the upper classes of Europe. Members of the royal family and aristocracy were getting tattoos of their own including King Harold II of England, King George II of Greece, King Oscar of Sweden, King Frederick IX of Denmark, King Alfonso of Spain, and Emperor Wilhelm II of Germany (Gilbert, 2000; Green, 2005; Levy, 2008; Sanders, 1990).

One of the first references to the tattoo practice in America was during the American Civil War (Fisher, 2002). Martin Hildebrandt is credited with tattooing thousands of both Confederate and Union forces during the Civil War (Sanders, 1990). American tattooing development and popularity continued to stay unassuming until the development of the electric tattoo machine in 1891 (Fisher, 2002; Gilbert, 2001; Hemingson, 2009; Von D, 2009).

The inventor was New York City tattooist Sam O'Reilly² (Levy, 2008; Porterfield, 2008; Reardon, 2008). Basing his design on Thomas Edison's 1876 electric stencil pen patent, O'Reilly called his new device the "tattaograph" (Fisher, 2002). The advent of the electric tattoo machine no longer required tattoos to be done by hand. This quickened the tattooing process, decreased the pain involved and allowed for greater detail towards making the designs (Fisher, 2002; Levy, 2008; Sanders, 1990).

The development of the electric tattoo machine changed the practice and market for tattoos (Levy, 2008). As the electric tattoo machine made tattooing easier and faster, it also became less expensive, which attracted customers

² In addition to inventing the tattoo machine O'Reilly is also credited with introducing Japanese-style tattoo designs to America (Fisher, 2002; Sanders, 1990).

from the working-classes of the United States and England³. This development eventually caused tattoos to fall out of favor with royalty and the upper class (Levy, 2008).

During this shift in the tattoo market negative associations were attributed to tattooing (Levy, 2008). Those in the middle class viewed tattoos as a product distributed by unskilled enthusiasts practicing in bad neighborhoods to the dangerous margins of society (DeMello, 2000; Sanders, 1988, 1990). In North America, the tattoo profession quietly existed in small spaces hidden away in dirty corners of arcades, under circus tents, and carnival midways in the early twentieth-century (DeMello, 2000).

Tattoo parlors were often in seedy parts of cities where respectable citizens did not frequent. Sanitary measures had not been developed and customers often risked infection and disease from unclean needles and ink. Those whose lifestyles were outside the mainstream made up a large portion of tattooists' customers. Such people included criminals, gang members, and people who became featured attractions in side-shows and carnivals (Levy, 2008).

Towards the beginning of the twentieth century, interest in the circus 'freak show' spectacle added to the upsurge in tattooists' business. Heavily tattooed performers would be put on display for onlookers and were paid up to two hundred dollars a week (Jennings, 1997). For over seventy years every major circus company employed tattooed side-show performers (Gilbert, 2001).

In the 1880s, tattooed women started to perform (DeMello, 2000). Tattooed women performers felt pressure to wear more revealing costumes to show how much of their bodies were actually tattooed. As a result, their outfits became smaller and tighter. Such a "peep-show" soon made tattoos synonymous with crudeness, promiscuity, and deviance in the public mindset (Fisher, 2002).

Within this time period of society viewing tattoos as undesirable, tattoos did find an audience with World War I and World War II Military and Navy service members. Tattoos served to memorialize their active duty service and as a form of personal identity (McCallion, 2007). The counter culture of the 1960's enjoyed a brief renaissance in tattoos (Fisher, 2002; Ritz, 2005; Sanders, 1988, 1990). However, it was not until the mid 1980's that society's negative association with tattoos began to shift. This watershed moment was started by the work of Sailor Jerry in the 1970's (Levin, 2008).

Sailor Jerry, born Norman Keith Collins, was a former sailor turned tattoo artist and operated a tattoo parlor in Honolulu, Hawaii. His most important contribution to the tattooing arts was his development of consistent safety and health standards. He was one of the first to use and promote single-service needles and inks that would be used for one customer only and then thrown away, and was also one of the first to sterilize his equipment. These sanitary changes from earlier methods helped prevent the spread of infectious diseases (Levy, 2008).

At the time when other tattooists were working in seclusion from one another, Sailor Jerry worked to help create an international network of artists to share ideas and techniques. All of his efforts coalesced in 1972 with his organization of the first international tattoo convention; the first of many and a major catalyst for the industry's boom starting in the 1980's (Levy, 2008).

American children today are growing up in a cultural landscape that is more tattoo conscious than any other time in history (Kosut, 2006). Studies have reported that at least twenty percent of the American population has a tattoo (Kosut, 2006; Mayers, Judelson, Moriarty, & Rundell, 2002). The Pew Research Center reported that of young Americans, ages 18-25, thirty-six percent had a tattoo (Pew Research Center, 2008). What has attributed to this cultural rise in popularity of tattoos is the increased coverage of tattoos in print and television media (DeMello, 2000; Wyatt, 2003; Yamada, 2009).

Western society's attitude toward tattoos has been repositioned back and forth over the last few centuries (Levy, 2008). Although tattooing is ancient, it has just recently begun to rise in public popularity as Western society's attitude toward tattoos is shifting (Hawkes, Senn, & Thorn, 2004; Levy, 2008). No longer are tattoos solely for the skin of the blue-collar working class, bikers, gang members, criminals or miscreants. People from all walks of life are now getting tattoos (Org, 2003; Porterfield, 2008; Reardon, 2008; Roleff, 2007; Trebay, 2008;

³ Sam O'Reilly shared his invention with his cousin in London, Tom Riley. Tom Riley became the first British tattoo artist to use the machine and one of the most prominent tattoo artists in England (Gilbert, 2001).

Victionary, 2007). As Gustafson (2000) indicates, “We are witnesses to a tattoo revival. We see bodies emblazoned with [tattoos] everywhere, it seems, in our media-saturated society” (p. 17).

In response to the growing popularity of tattoos among their employees some businesses, including Ford Motor Company, Target, and the US Postal Service, now permit their employees to display their tattoos as long as they are not offensive (Org, 2003; Roleff, 2007). However, despite this growing rise in acceptance of tattoos by many, visible tattoos are still viewed negatively (Zestcott, Bean, & Stone, 2015). There continues to be stigma towards people with tattoos. Such tattoo stigma reported includes the assumption that people with tattoos are ignorant or thuggish (Greenblatt, 2014). Of companies surveyed, concerns over tattooed employees are that customers may perceive them as dirty, abhorrent, criminal, and drug addicts (Science Daily, 2013). Other worries include the thought that the tattooed employee will appear unreliable by customers, that the company image would be compromised, or that their tattoos could possibly be viewed as offensive by co-workers and clients (Monty, 2014).

Basic human psychological processes create a tendency to judge based on appearance, and much stigma has historically been attached to tattoo recipients who tend to be seen as socially deviant (Hawkes, Senn, & Thorn, 2004). The appearance of tattoos is deemed as “an assault on the viewer” (Gustafson, 2000, p. 17). Schiffmacher and Reimschneider (2001) elaborate on how tattoos are perceived by others, “Tattoos evoke a range of reactions – from interest, astonishment, admiration and reverence to consternation and abhorrence” (p. 6).

Research focused on tattoos and the characteristics associated with them include being unsuccessful in school and work, coming from broken homes, lack of ethics and morals, having poor decision-making skills, risk taking, irresponsible, drug abuse, and being rebellious, (Armstrong, 1994; Roberts & Ryan, 2002; Hawkes, Senn, & Thorn, 2004; Roleff, 2007; Porterfield, 2008). Furthermore, tattooing has been viewed by many as an impulsive or irresponsible behavior and has been associated with psychiatric disturbances in some literature (Martin & Dula, 2010).

General population studies of adolescents have found correlations between tattoos and high-risk behaviors among teenagers. Tattooed adolescents reported higher participation in substance abuse and sexual intercourse than adolescents without tattoos. Tattoos among adolescents were also associated with violent behaviors and academic problems (Roberts & Ryan, 2002).

Narrative Paradigm Theory

This analysis will incorporate the Narrative Paradigm Theory (NPT), developed by Walter Fisher as a framework for looking at stories. Fisher (1985) explains that;

The primary function of the paradigm is to offer a way of interpreting and assessing human communication that leads to critique, a determination of whether or not a given instance of discourse provides a reliable, trustworthy, and desirable guide to thought and action in the world. (p. 351)

The theory contends that, with any narrative, there is more being communicated than is always recognized by the listener or viewer. Subsequently, NPT is designed to draw attention to these overlooked messages and provides a way of thinking that take them fully into account (Fisher, 1985).

Narrative Paradigm Theory holds five assumptions: (1) all humans are storytellers, (2) a story’s worth is based on good reasons, (3) good reasons are determined by one’s personal background, experiences, culture, and character, (4) rationality is formulated by people’s judgments of a story’s reliability and truthfulness, and (5) individuals experience the world through stories and must choose among them (Fisher, 1984; West & Turner, 2000).

With these five assumptions, Narrative Paradigm Theory approaches stories as a means of influencing others. The Narrative Paradigm then; “seeks to account for *how* people come to adopt stories that guide behavior” by providing “a ‘logic’ for assessing stories, for determining whether or not one *should* adhere to the stories one is encouraged to endorse or to accept as the basis for decision and action” (Fisher, 1985, p. 348).

Fisher proposes that compelling stories provide a rationale for decisions and actions (Fisher, 1984, 1985, 1989). Understanding that life is experienced through narratives, a method for judging which stories to believe and which to ignore is fundamental. Fisher provides such a method through narrative rationality. Narrative rationality operates on the two principles of coherence and fidelity (West & Turner, 2000).

The principle of coherence refers to the believability of a narrative; of whether or not the story told makes rational and coherent sense to the viewer (Fisher, 1985). When one is judging a story's logic, narrative coherence asks "whether or not a story coheres or 'hangs together,' whether or not the story is free of contradictions" (Fisher, 1985, p. 349). Judging a story's coherence causes the viewer to ask if the story appears to provide the full picture. Coherence then is the method of sense making applied to a narrative. When utilizing coherence in judging the merit of a story the viewer must ask if the story told appears plausible to them. Fundamentally, do the characters in the story behave in consistent ways? (West & Turner, 2000).

The second principle for judging narrative rationality is fidelity, which is the reliability or the truthfulness of the story. Narrative fidelity refers to the story's ability to relate to the viewers' personal beliefs and values and is evident when a story represents accurate assertions about reality (Eaves & Savoie, 2005; Fisher, 1985). When a narrative possesses fidelity, it provides good reasons for a person to hold a belief or to take a specific action. Narrative paradigm affirms that when a story contains both coherence and fidelity, it will be believed and accepted by its listeners (West & Turner, 2000).

Narrative Paradigm Theory holds that meaning is continually created by stories. Stories are either true or untrue. The theory provides a framework to judging a story's credibility. For a story to be believable, it must meet the requirements of coherence and fidelity. Applying the strategies outlined in the theory of NPT, this study will look at the first season of *Miami Ink* for recurring themes addressed. The narratives within these instances will then be evaluated for believability using Narrative Paradigm's principles of coherence and fidelity.

Research Question

The principle research question is; "Through *Miami Ink*, what themes are recurring in the first television show on tattoos, and could the narratives presenting these themes be considered rational by the principles of Narrative Paradigm Theory.

Methodology

The process for collecting data for the rhetorical analysis was to look at personal narratives from all 21 episodes from *Miami Ink*'s first season available on DVD. All 21 episodes are approximately forty-two minutes long and presented without commercial interruption. *Miami Ink* is presented in the format of a reality show in which actual customers come into the tattoo shop to be tattooed and to subsequently share their story for getting a tattoo.

All 21 episodes, from season one, were carefully and repeatedly viewed. With each episode, the author noted who came into the tattoo establishment, their reasons for wanting a tattoo, and the tattoo design they chose. Questions brought to these episodes were; what narratives are told, how are they presented, and what aspects function persuasively. Episodes were then examined for recurring themes presented. Scenes containing recurring themes were then transcribed and further examined. By means of Narrative Paradigm Theory, the narratives possessing such recurring themes were then assessed for coherence and fidelity. Selected episodes were viewed to seek descriptive evidence in the narratives based on this study's theoretical perspectives.

Recurrent themes revealed within the first season of *Miami Ink*; are that tattoo stigma continues in society, the Tattoo Establishment as being a reputable business, and the bonding experience getting tattooed provides. This analysis will discuss these themes found within the client narratives. These narratives will then be evaluated for coherence and fidelity using Narrative Paradigm Theory. This paper will briefly discuss two client narratives, from two episodes, displaying these recurring themes. These two narratives will then be assessed for coherence and fidelity using NPT. The following episodes that will be discussed are titled "*Growing Up*," and "*The Family*."

Analysis of Episodes

Each episode of *Miami Ink* starts with the show's introduction. The background theme music is "Funky Kingston" by the artist Toots and the Maytals. The narrator of the introduction, as well as the show itself, is the owner of the tattoo studio Ami James. The show's introduction sets up the premise:

My name is Ami James and I'm a tattoo artist. You can see most of my work right here on South Beach. When it came down to opening my own shop, I called three of the greatest artists and four of the greatest friends a guy could ever have; Chris Nunez, Darren Brass, Chris Garver, and my loyal apprentice Yogi Harada. We poured our heart and souls into the shop. We worked our asses off. And opening our tattoo shop is going to be a big challenge for all of us. But this is our shot and we're going to take it.

While this narration is taking place, a montage of scenes are shown. This video collage includes the artists physically building the tattoo studio, tattooing clients, displaying their own tattoos, driving in classic cars, and enjoying the glamorous South Beach nightlife. Segmented in between these images are numerous images of young, tattooed-adorned women in bikinis on the beach. The tattoo artists featured in this program are all well-groomed, dressed casually, and in their early thirties. For some episodes, the show also brings in guest artists to tattoo in the studio.

Episode “Growing Up” Ashley and Mom

The first selection observed is from the episode titled “*Growing Up*.” The client that comes in to be tattooed is Ashley, a soon to be eighteen year old that brings her Mom with her to share in the experience of her first tattoo. The scene opens with the two of them entering the tattoo studio and walking up to the front desk. The tattoo design she wishes to get is of two small birds tattooed on the left side of her lower back. Ashley and her mother come into the tattoo studio at 8pm the day before she will celebrate her eighteenth birthday. When the artists learn that she is still under legal age, they deny her request to be tattooed. The artists then invite her and her mother to return at midnight when she will be officially eighteen and a legal adult.

Episode “The Family” Rick and Ryan

The second selection observed was from the episode titled “*The Family*.” The episode features the clients of Rick and Ryan. The story of Rick and his eighteen year old son Ryan, are that they both came into the shop to each get Christian cross tattoos in different styles. The mother joins to support them both to make the experience a family affair.

Analysis of Text

It will be remembered that tattoo establishments have had the long-standing stigma of being unsanitary and in disreputable parts of cities. The show presents several factors to weigh against this stigma. The physical location of the tattoo studio is in the upscale, tourist neighborhood of South Beach, Florida. Depictions of sunny skies and shopping tourists provide the viewer dissonance towards this tattoo stigma. The multitude of scenes depicting entire families in the shop, presents the tattoo shop as a family friendly location.

Inside the tattoo studio the floor plan is open with good lighting throughout. The front desk and waiting area of the shop are reminiscent of something one would see in an upscale hair salon. The tattoo studio is clean and orderly. The geography of the studio is rather modest with only four stations used for tattooing. All of these deliberate design choices play into people feeling comfortable; creating an intimate setting for clients and their families to feel at ease. Unlike traditional tattoo shops, no flash tattoo designs adorn the walls of the studio. *Miami Ink* presents their tattoo studio as a custom shop that only does original, one of a kind, tattoo designs. This concept is reinforced with the walls of the tattoo studio being decorated with colorful custom paintings of tattoo themes and the abstract.

The introduction that begins each episode may well be interpreted as an appeal to an American dream to own one’s own business, “We poured our heart and souls into the shop...opening our tattoo shop is going to be a big challenge for all of us. But this is our shot and we’re going to take it.” Such an appeal to the entrepreneurial spirit is appealing to a large audience demographic.

Ashley and Mom

The episode titled “*Growing Up*” contains the scene with Ashley and her mother. This scene addresses the long-standing stigma that tattoos are both unsanitary and unprofessional; creating obstacles to future employment opportunities. The narrative was that Ashley just turned eighteen and her decision to be tattooed is supported by her mother. If anyone would be concerned about the tattoo hindering Ashley’s future employment opportunities, it would be her mother. The mother showing her support as a parent thereby helps to provide evidence against this stereotype. This understanding is directly supported by the narration, “the negative stigma, that is associated with tattoos, is being replaced by understanding and acceptance.”

Ashley and her Mom are both casually well dressed and speak in a way reflecting a middle-class background. The tattoo design she wishes to get is of two small birds tattooed on the left side of her lower back. She explains that the image of the two birds represent her and her mother and celebrates her entrance into womanhood. The bird representing Ashley’s mother is portrayed with its wings closed. The other bird represents Ashley and has its wings open in flight symbolizing her going out on her own and looking forward to the future. The explanation of the tattoo’s meaning is then followed by an off-camera narration by Ami James, “Mom was very nervous. But the fact that she was there at all shows the negative stigma, that is associated with tattoos, is being replaced by understanding and acceptance.”

As the tattoo artist, Chris Nunez, is setting up for the tattoo the Mom asks if all of the tattooing equipment is clean and sterile. Chris Nunez responds in agreement, “Everything is brand new. Just like the Dentist. And the needles and everything are all new. A hundred percent.” The scene then shows a brief montage of the several stages of the tattoo’s progression to completion. During every tattoo, the tattoo artists are seen wearing latex gloves and practicing appropriate sanitary precautions. Ashley’s mother is subsequently shown speaking to the camera. She states very matter-of-factly, “I was against the idea of her having one [a tattoo]. But this is something she wants to do so I decided to support her.”

Audio of Chris Nunez speaking off camera is then heard, “Women take tattoos better than men. They have a higher pain threshold.” As Ashley’s tattoo is completed, both her and her mother stand in front of the mirror smiling and admiring her now completed tattoo. Ashley’s mother is then shown speaking directly to the camera: “It wasn’t as bad as I thought. It actually came out really pretty. It’s something special that we’ve done together. And she’ll always remember this and so will I.” The scene ends with both Ashley and Mom smiling and thanking everyone as they walk out of the tattoo studio.

The stigma of tattoo studios being unsanitary is based on fact, as there are indeed health concerns to take precaution with when tattooing. Hepatitis and other blood borne pathogens do pose a risk when proper health codes are not practiced. The mother’s question to the equipment’s sterilization was welcomed cordially by the artist and explained that, similar to the dentist office, all the equipment was either sterilized or brand new. By presenting this question in the scene’s narrative, an attempt is made to refute the misconception that tattoo studios are still unsanitary.

Ashley made a decision to be tattooed; creating the likelihood of being viewed by many in society as a bad decision. Her mother’s support attempts to refute this conception by showing parental approval of her choice. The mother supporting her child getting a tattoo could pose her as an unconcerned parent; allowing her daughter to subject herself to the possibility of disease or infection. Showing the mother asking questions of the sanitary measures taken goes to dispel this opinion. Her taking these precautions serves to refute the stigma that allowing her child to be tattooed makes her an unconcerned parent. The portrayal of the mother showing her support and asking questions of the tattoo artist serve to make her appear as a caring mother showing concerned about the health and wellness of her daughter.

The mother’s questions, to the tattoo artist, serve to present her as a concerned parent who also supports her daughter’s choice to be tattooed. This fact provides coherence and fidelity to her actions. Society is conditioned to expect the mother to ask questions. The absence of this action would portray the mother’s character as lacking; implying she was not concerned about the health of her child.

The idea of Ashley wanting to celebrate and commemorate her becoming a legal adult is not uncommon. People celebrating rites of passage in life are existent in cultures throughout the world. Ashley’s desire to do so by being tattooed is presented as acceptable. The support of her mother serves to increase the credibility to her narrative.

For the artists at *Miami Ink* to deny Ashley’s request to be tattooed before she was eighteen years old addresses the stigma of tattoo shops being a non-respectable industry observing unlawful practices. In addition, this narrative speaks to the stigma of underage tattooing practices. Refusing to tattoo someone because they are not of legal adult age addresses the stigma of tattoos being associated with high-risk behavior in adolescents. Correlations have been found between tattoos and high-risk behaviors among teenagers. The strategy of addressing the stigma associated with underage tattoos does not refute stigma but seeks to clarify the stigma’s parameters. Teenagers with tattoos may indeed possess high-risk behaviors, but they did not get their tattoos from a professional tattoo studio. Disassociating themselves from this demographic does not remove the social stigma associated with tattooed teenagers. However, doing so does add clarity towards distinguishing the stigma away from professional tattoo establishments. This scene provides the understanding that adolescents with tattoos did not receive them from professional tattoo studios but through some other means. This narrative supports the idea that tattoo studios are a clean and safe place for tattooing adults.

Rick and Ryan

The episode titled “*The Family*” includes the story of Rick and his son Ryan. The narrative of this father and son portrays the example of a tattoo to express one’s religious beliefs. The religious majority is still growing in acceptance of tattoos. The narrative of Rick and Ryan can be seen to counter against this stigma because their

faith has at times viewed tattooing as a physical desecration of the body. Presenting themselves as a loving Christian family serves to debunk this mindset by showing it in practice. Tattoos serve to strengthen their faith and advertise their beliefs to the public.

The scene featuring father and son Rick and Ryan opens with the artist Ami James speaking to the camera about how society judges those with tattoos,

You know, people are shallow. People don't give people a chance. You know, people just judge people for no reason. You know, it's so stereotyped this world is. This world evolves around stereotyping. You know, that's what happens. Profiling – whatever you want to call it. Twelve years ago I would walk down the street and they [the police] always used to judge me and I would get pulled over right away for speeding and 'ah he's got a tattoo let's call his name in – let's check on him.'

The artist Chris Nunez is then shown explaining to the camera, "Right now we're coming into a time where tattooing is really accepted. Within the last ten years tattooing has made a massive movement." A voice over narration by Ami James then explains how a perfect example of how tattoos have hit the mainstream is with their father and son clients Rick and Ryan.

Both Rick and his eighteen year old son Ryan came into the shop to each get Christian cross tattoos in different styles. The father wants his tattoo on his shoulder, while his son wants his tattoo on his back. The family of Rick, his wife, and their eighteen year-old son Ryan are all portrayed as an educated, affluent, close-knit middle-class American Christian family. Sitting next to his father, Ryan explains to the camera where he is getting his tattoo of a Christian cross,

I'm putting mine on my back just below my neck. Because that way it's not always shown but if I wanted people to see it's easy to show it to them. And I was thinking about it the other day, and that's that Jesus carried his cross on his back and I thought that was a cool symbolic thing.

The father Rick then comments that coming together as a family to be tattooed serves as a bonding experience for them. Rick is getting his cross tattoo on his outer left bicep. He then confidently affirms, "A lot of negative on tattoos. Stereotypes. And that was over the past 50 years. And it's slowly changing."

The mother of the family is then interviewed,

I came here today because yesterday my son and my husband told me they were coming together to get a tattoo. And I went what? A tattoo! . . . The symbolism [of the cross tattoo] is that we are Christians and they thought it would be a cool design to get and they probably would never get tired of it.

The camera then cuts to Ami James commenting on the family, "It's getting more open every day you know. People are more accepted to it." The mother then follows up with humorously saying with a smile, "The family that gets *tattooed* together stays together!" The scene ends with both Rick and Ryan admiring their new tattoos and then posing with the tattoo artists for a photograph taken by the mother with her camera.

The narrative of Rick and Ryan challenges the stereotype that tattooed people come from broken homes. Through the father and son team, Rick and Ryan, this stigma is dismissed as they came as a family to support each other being tattooed. Their reasons for getting tattooed are that they are devout Christians and together believe their cross tattoos will help to reflect their faith. Reiterating that the negative stigma of tattoos is changing for the better, the narrative of Rick and Ryan reflects the growing understanding that tattoos are becoming embraced by those whose religious lifestyle has not always lent itself to tattoos. Their narrative presents the idea that tattoos can help to positively express one's spiritual faith; serving as an outward reflection of one's central beliefs. The narrative of Rick and Ryan shows a family in support of one another. Making tattooing a family activity supports the paradigm described of them as a loving and supportive family.

The narrative of Rick and Ryan could be viewed as an appeal to the conservative religious majority. The scene starts with presenting the idea that tattoos are starting to become acceptable in society. "Right now we're coming into a time where tattooing is really accepted. Within the last ten years tattooing has made a massive movement." The catalyst for this new mindset is presented with the loving Christian family of Rick, Ryan and Mom. This idea is supported by the father Rick, "A lot of negative on tattoos. Stereotypes. And that was over the past 50 years. And it's slowly changing." The presentation of the religious minded family supporting tattoos provides dissonance against the socially held viewpoint of tattoos representing lack of character and morality. The mother playing off the adage of "the family that *prays* together stays together" with "the family that *gets tattooed* together stays together" goes to solidify this persuasion. The scene ending with posing for a family photo goes to support the belief of tattooing as a family friendly activity worth memorializing with pictures.

For Rick and Ryan, tattoos serve as a catalyst for sharing their faith. This leads to the understanding that tattoos serve as secondary gains for Rick and Ryan, as a chance to share their Christian faith with strangers. To accomplish their goals of sharing their religious faith with others, they wish to be approached by strangers. They want to be looked at and engaged in conversation about their Christian cross tattoos.

Conclusions

Evidence collected through the application of recurring themes has uncovered that tattoo stigma continues in society, the Tattoo Establishment can be a reputable business, and that getting tattooed can be a bonding experience. Through the partisan testimonials of the artists and clients, dialog of tattoo stigma and social issues was portrayed and discussed. Themes contained in *Miami Ink* can serve to re-educate the culturally conditioned viewer's perception about who gets tattooed and for what reasons.

By applying Narrative Paradigm Theory to *Miami Ink*, this author has come to the inference that tattoo narratives can provide essential rational against tattoo stigma. The tattoo narratives studied portray a diverse demographic expressing rational feelings and motivations for tattooing. Before a story can influence someone, it must appear free of contradictions and provide an acceptable reason for a particular behavior or action. The narratives described exhibit these aspects for the viewer.

Study Limitations

The limitations of this study are its sample size with only the episodes from season one were studied. The first season of *Miami Ink* contains twenty-one episodes each averaging forty-two minutes in length. Inquiry into the client narratives of the other seasons would be beneficial in determining what further tattoo themes are addressed.

Areas of Future Research

Only season one of *Miami Ink* was studied. The first season contains twenty-one episodes each averaging forty-two minutes in length. Inquiry into the client narratives of the other seasons would be beneficial in determining what further tattoo themes are addressed. In addition, this study did not distinguish nor address the differences in tattoo imagery among client gender and age.

This study has contributed to the body of knowledge by conducting a rhetorical analysis through Narrative Paradigm Theory. The further significance of this study is that the author's research indicates that tattoo stigma and prejudice is still present in modern society. Tattoos have persisted throughout history despite the challenges society has posed. Although tattoos have now come to a worldwide audience; negative attitudes towards those with them are still held by many. It is this author's conviction that further study and dialog holds great significance in academia and to society as a whole.

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TURKISH WOMEN ILLUSTRATOR: NAZAN ERKMEN

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ABSTRACT

Illustration has come up as a symbol in a cave and is now used as a communication language, a means of conveying messages to the target audience. The illustration, described as an illustration work to explain, exemplify or decorate, has a long and rich background. Nowadays, the illustration emerges as a line coming to existence and a signature of the designer, which adapts to the digital age. Nazan Erkmen, Turkish female Illustrator, is an international illustrator with many qualified works in the field of illustration. With this work, it is aimed to provide a reference about her works and views about illustration, the biography of Nazan Erkmen representing our country abroad with his works, whose works are mostly on children illustrations and who has worked on women.

Keyword: Illustration, Illustrator, Nazan Erkmen

INTRODUCTION

Communication is an activity that an individual constantly learns and keeps alive all his life. The individual learn communication skills afterwards and according to the situation he can improve. (Ketenci ve Bilgili, 2006: 257).

Every situation, object and event that develops around the individual is perceived by the individual with more visual sense. One of the most important senses affecting the individual's mobility is vision, making it easier for the individual to perceive and make decisions when performing the communication process. Thousands of years, human beings who think about communication about vision concept continue to strengthen visual communication in various forms by developing new methods.

ILLUSTRATION CONCEPT ,BRIEF HISTORY AND TYPES

In the perception of the world, the sense of sight has priority, and communication is provided with visual signs before the language is used. It is an indispensable part of "graphic design" which is a visual communication art (Özdemir et al., 2003: 248).

Illustrations literally means; it is an explanatory picture. Some of the thoughts or events are sometimes applied as they are, sometimes with the influence of interpretations (Tepecik 2002: 79).

The illustration comes from the Latin "lustrare" root, meaning "to understand". It is the name given to a "text" or "visual entities" within the subject. "A more intuitive idea is to explain and illuminate a more effective and productive interpretation of the material to which it is accompanied by a more complex illustration, to revive a story, to revive strange bizarre things, or to increase the emphasis of a message." (Atan, 2013: 25).

The purpose of illustration can also be defined as providing people with different backgrounds and different racial aids to have information about what they see without needing any other intermediary. In this direction, it is possible to say that the illustration is universal. In addition, "illustrations; different and highly personalized ways for functions such as problem solving, ornamentation, entertaining, expression, commenting, informing, inspiration, explanation, training, encouragement, astonishment, fascination and storytelling "(Baldaş and Ipek, 2012: 9). Considering the functional characteristics of the illustration, it is seen as an important design product for many sectors. It can be said that the works created by the artists of illustration are a constructive, qualified and effective means of communication on the individual and society.

Illustrations help define the subject-matter that they are related to and can be perceived in different meanings and dimensions. One of the most important features that distinguishes it from other pictures is its functionality, since it is usually intended to be described in illustrations. The message which is intended to be reflected in the mass carries descriptive and interpreting qualities as a function (Özdemir et al., 2003: 248).

Looking at the short history of the illustration, 30000 BC. In France, the paintings on the ceilings and walls of the Lascaux caves feature staging from the daily life of those drawing them. After the cave paintings, the process continued with the 3200 hieroglyphs of Sumer clay tablets in 3500 BC. The Industrial Revolution in the 1850s, the Golden Age in the 1860s, and the Arts and Crafts Movement in the 1880s. Art Nouveau in 1890, Poster Art in 1890, illustration in 1898 with Illustrations Members' Clubs is an innovative age that has emerged from works that appeal to a wide audience. Art and Crafts art has been introduced as a contemporary and influential tool in today's art by interpreting it in different ways by individual artists (Wigan, 2012: 277-281).

At first time in Turkey that used in the illustrations in the book cover itself showed in magazines and posters. At that time the church was sold well, although the interest was not high, but it was more than that turn. The design of the illustrator's book, according to the printing conditions, had to draw all the writings and even the logos of the publishing house. Reproductions were made with cliché technique. Next came the offset press. For this reason, Illustrators are now just starting to paint subjects. Illustrations have begun to appear everywhere. Illustrations began to appear on food packaging, on tin toys, in magazine and newspaper advertisements, on buses and trolleybuses, on wall calendars, in envelopes, in leaflets, in brochures, in prospectuses, on tiny floors from chocolate and chewing gum.

(Atan, 2013: 27-28).

In a part of the publishing world, in teaching, scientific, technical and professional paintings; illustrative illustrations that emphasize elaborate details; while in the other part, illustrations made in various free techniques and styles, which appeal to a large number of people in different areas, are used as powerful means of expression. In creating the illustration, it is important for the artist to express himself in the clearest and most effective way by being fully absorbed by the subject and using different techniques. Basic illustrations of illustrations include broadcast illustrations, commercial illustrations, fashion illustrations, technical illustrations and medical illustrations (Özdemir et.al., 2003: 249).

WHO IS NAZAN ERKMEN ?

Illustrator artist Nazan Erkmen was born on February 13, 1945 in Balıkesir. She graduated from American Girls' College. The piano section of the conservatory continued until the sixth grade. He worked with pianist Verda Ün (Durmaz, 2011: 188). Nazan Erkmen graduated from the Department of Graphic Arts at the State University of Applied Fine Arts. She completed his undergraduate, graduate and doctorate studies at Marmara University, Faculty of Fine Arts. (<http://turkishpaintings.com>).

She received Associate Professorship in 1994 and professorship titles in 1996. Between 1998 and 2005, she was deputy dean, between 2003 and 2005 she was the head of the graphic design department, and between 2003 and 2005, she was the chairman of the board of the Women Works Library Information Center Foundation. Between 2006 and 2012, she served as the dean of Marmara University Faculty of Fine Arts. She was the Dean of the Faculty of Fine Arts of Dogus University between 2012-2018 (Durmaz, 2011: 188).

Erkmen, known for her illustrations and cover designs for children's books, has shown over a hundred books between 1989 and 2006. She has published many illustrations in various journals and daily newspapers. Andersen was nominated for the award in 2007-2008 from Turkey and has won awards for illustrations to be made. Postage stamps were printed by the General Directorate of Postal Service with the international Intercept stamps (Tables and Legends), Atatürk and under the title of April 23. Erkmen is also a master artist who successfully represented our country abroad. Yugoslavia, Japan, Slovakia, Korea, Iran, Italy, Germany and many other countries. She has opened 27 personal exhibitions in Turkey and has participated in 23 mixed exhibitions abroad. She is also a scientist who has been proven by national and international publications that she has made (Ermur, 2011: 188).

It is seen that Erkmen is an illustrator and an educator who has a high sense of social sensitivity and aims to raise collective beneficiaries. It is noticed that the projects they are involved use are graphic arts as a powerful tool to incorporate students and often to build social awareness. The "Children's Marriage Poster Competition" organized by 2014 to attract attention to children who are married at a young age and to create a society consciousness is one of Erkmen's projects. Selected posters in the scope of the competition have been exhibited in many places for this purpose. Some of the selected works have been featured in various magazines and internet pages, emphasizing the importance of the subject. The film, posters and billboard works on "Violence Against Women" took place in Kadıköy Square (Baldaş and İpek, 2012: 230) with the participation of the Marmara University Faculty of Fine Arts students and Kadıköy Municipality.

In 2014, the Faculty of International Arts and Media of the Roman College of Art and the Fondazione Foundation of Rome selected the Far East and Nearly Selected Female Artists (Republic, 2014), who devoted their work and lives to women and children's rights. TÜMBİAD 2014 (All Bürokat and Businessmen's Social Solidarity Association) has been selected by Turkey between March 8 International Women's Symbol of Women in the week. In addition, he accepted Erkmen as "the Artist of the Year Award" (Baldaş and İpek, 2012: 231) as a name that is actively participated in the women's movement by the Turkish University Women's Association and as a name that does not give up until the end of the possibilities and skills for the empowerment of women.

NAZAN ERKMEN'S WORKS

Erkmen is in the process of studying with the Turkish illustrator Nazan Erkmen with his superior technique and unlimited imagination in his works "Dreams and Nightmares." Erkmen looks at the world with his eyes on a butterfly and he adds the nightmares to his 'Butterfly Dreams'. Women, like 'a dead young girl's soul emerges from the grave as a butterfly', believe in the power of the storm that nature will emerge in the spirits of this feminine power that is capable of everything.



Figure 1. *Dreams and Nightmares*

Erkmen's work, which is one of the female artist illustrators who focuses on women and children in their works and defends their rights in their lives, will lose their ideals, deceived thoughts for many years with their wisdom and hands. Only and only he will be able to acquire the values that he can and will only relieve his ailments and fight for. "In the context of the concept, Palazzo Fandango Incontro was exhibited at the Roman Cultural Center. The Erkmen Italian Foundation, Fondazione Roma (IULM) and International University of Languages and Media (IULM) have participated in this exhibition organized by IULM International Language and Media University.



Figure 3. *Freedom as a woman*

At the exhibition "ArtTurkey JAPAN" (NITTOTEN 7) organized by the organization of the Japanese Art Center, Erkmen was awarded the Bungei Special Award for his work "Scream" and "Sadness" which "pain and sadness of women massacred every day".



Figure 4. *Scream and Sadness*



Figure 5. *Scream and Sadness*

Erkmen again represented the women using orange, embers, and contrasting purple blues in his work called The Empress Women. The burning oranges represent a bit of burning, burning, ashes, and the resurrection of women who were murdered like the Emperor Anka birds.



Figure 6. *The Emperor Anka Birds*

In his illustrations for children's books, the book mentions that, in order to effectively express what the author says, a good composition, together with the main idea, message, space, time and figures, will be transmitted in the best way and successful products will emerge. While creating his illustrations, he says that he made many drawings and reached the best drawing. Describing the formation of a drawing as a birth (Baldaş and İpek, 2012: 232) continues as follows.

"Drawing for children is a different feeling, a different world of imagination, pure, immaculate, discovering that a child still lives in it, being able to make children laugh with it, creating majestic worlds for them, loving animals, crying for a broken tree, drawing and expressing persecuted animals a feeling of genuineness that desires the ability to direct their love to

animals and nature. I do not know these things, but I love my work so much that I work so hard that the pictures I make for children are the most beautiful, the most glorious. "(<http://www.oncevatan.com.tr/roportaj/cok-calismak-olene-kadar-cok-calismak-h116414.html>)



Figure 7. Illustrations for children's books

CONCLUSIONS

When we look at the past, we are confronted as an important art and design element for designers and artists, starting from cave paintings and continuing with miniature Turkish culture. Especially when the messages related to any subject are transmitted to the target group and used with other design elements in the solution of the design problems, it has amazing results for the target audience.

In this direction, the illustration shows itself as an element used by many artists in their designs. Especially the number of female artists and designers who use the illustration effectively increases. One of these artists and designers is Nazan Erkmendir.

As will be seen in the study, Erkmendir's international and national prizes, books illustrations that he has made for children, especially the exhibitions he has opened on "women", and the projects he has created, scientists and academicians, a sensitive individual, a good academician, and an artist / illustrator.

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