

DESIGN, MAKING AND CONSUMPTION OF FOOTBALL FANDOM
PRODUCTS BY A UNIVERSITY-BASED FOOTBALL FANDOM GROUP

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PRODUCTS BY A UNIVERSITY-BASED FOOTBALL FANDOM GROUP**

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ABSTRACT

DESIGN, MAKING AND CONSUMPTION OF FOOTBALL FANDOM PRODUCTS BY A UNIVERSITY-BASED FOOTBALL FANDOM GROUP

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Football fandom products (jerseys, scarves, banners etc.) have a great importance but different roles for football and fans. The meanings and roles of those products have generally been examined under the topics of marketing, consumer behavior or sociology and such research has mainly focused on official products. However, there are also products that fans design, make and use. This thesis examines this gap by looking at a university-based football fandom group, *ODTÜlü Kartallar*. The aim of this study is to understand what the roles and meanings of football fandom products are for a university-based fandom group, including the products that they design, make, use and purchase. The thesis also examines how design processes can be conducted in a group in which there is no professional designer. In order to understand these, both products and design processes are investigated via an ethnographic study done with *ODTÜlü Kartallar* and semi-structured interviews with members of the group. Based on the data collected from the field and interviews, the thesis offers five conclusions. First, designing and making of one's own products can be a way to differentiate a fandom group from the others. Second, the environment that the group is involved in can have important effects on its identity and its products. Third, designing and making can be a part of the group culture as it reflects its visibility, independence, learning processes and roles. Fourth, designing and making of products can be seen as social activities that increase group cohesion and sense of ownership. Lastly, thanks to the cultivation and conveyance of knowledge and skills, non-designers can get involved in design processes in collaborative environments.

Keywords: Amateur design, Football fandom products, Football subcultures

ÖZ

DESIGN, MAKING AND CONSUMPTION OF FOOTBALL FANDOM PRODUCTS BY A UNIVERSITY-BASED FOOTBALL FANDOM GROUP

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Futboldaki taraftar ürünleri (formalar, atkılar, pankartlar vs.) futbol ve taraftarlar için çok büyük önem taşımaktadır fakat her iki taraf için rolleri farklıdır. Bu ürünlerin anlam ve rolleri genelde pazarlama, tüketici davranışları ya da sosyoloji alanında incelenmekte ve bu araştırmalar genel olarak orijinal ürünlere odaklanmaktadır. Ancak futbol dünyasında taraftarların da tasarlayıp, üretip kullandıkları ürünler vardır. Bu tez bu boşluğu, bir üniversite taraftar topluluğu, *ODTÜlü Kartallar* üzerinden hedeflemektedir. Bu çalışmanın amacı bir üniversite taraftar topluluğu için kendi tasarladıkları, yaptıkları ve kullandıkları ürünler dahil olmak üzere futbol taraftar ürünlerinin rolleri ve anlamlarını anlamaktır. Ayrıca içerisinde profesyonel bir tasarımcı olmayan bir grubun tasarım süreçlerini nasıl yürüttüğünü de incelemektedir. Bunları anlayabilmek için ürün ve tasarım süreçleri bir etnografik çalışma ve grup üyeleri ile yarı yapılandırılmış mülakatlar ile incelenmiştir. Toplanan verilere göre beş ana sonuca ulaşılmıştır. İlk olarak ürünleri tasarlamak ve yapmak taraftar grupları için bir farklılaşma metodu olabilmektedir. İkinci olarak, grubun bulunduğu çevre hem grubun kendisini hem ürünlerini etkilemektedir. Üçüncü olarak ürün tasarlamak ve üretmek, grubun görünürlüğünü, bağımsızlığını, öğrenim süreçlerini ve rollerini yansıttığı için grup kültürünün bir parçası olmaktadır. Dördüncü olarak, ürün tasarlamak ve üretmek grubun bağlılığını ve sahiplenme duygusunu arttıran bir sosyal etkinlik olmaktadır. Son olarak, bilginin üretimi ve aktarımı sayesinde tasarımcı olmayan kişiler de işbirlikçi bir ortamda tasarım süreçlerine katılabilmektedirler.

Anahtar Kelimeler: Amatör tasarım, Futbol taraftar ürünleri, Futbol altkültürleri

euphoria

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CHAPTER 1

INTRODUCTION

1.1 Background

It was the 1998-1999 football season, when I was eight years old; I had my first chance to see my favourite team in the stadium. I only remember the excitement that I experienced. The reason of my excitement was not only seeing the team. Before entering the stadium, my father bought me a shirt from a hawker since there were no official stores and also we did not have any knowledge about it. That shirt was more than fine for me, it had yellow and navy-blue stripes and it had the name of my favourite player of the time at the back of it. Since then, I became an obsessed fan with fandom products; scarves, shirts, banners etc. This obsession resulted in many different ways. I frequently purchased official products, I wanted to work at a place where those products were being designed and produced, so I drew and imagined different designs for different teams. I visited stores and hawkers in order to see what was on the market, I criticised people who did not buy from official stores and started collecting shirts of the teams that I liked. However, I had no idea about the design and making processes of it. And at one point while I was trying to buy a shirt of one of my favourite football players, my beloved one made me realize that I became a consumer, not a sole fan who was forced to purchase only official products each year in order to demonstrate the support to my favourite team or player. That point was a turnover for me to realize other types of products which were designed, made and used by fans in streets, terraces or in their everyday lives. And my interest was oriented in that way (even though I still frequently visit official stores).

Football fandom products became everyday life objects. Different people can be seen in the streets wearing the things that reflect their favourite club (Hofman, 2016). In Turkey, politicians immediately wear the scarves of a local team wherever they go

for a political meeting and visit the public. People show their love, passion, anger or their ideologies by means of those products as well. The official ones have also become a large marketing object that bring profit for only not the football clubs but other related parties such as different sponsors, producers, local markets (Dikici, 2014). Even though the shares in the stock exchange may not be accepted as a solid product, they are introduced as an investment and support option for fans. Although they are massive profit options for clubs, the meanings that fans attach to them are totally unrelated with monetary values (Derbaix & Decrop, 2011).

In the literature related with football, fandom and fandom products, different issues have been examined with regard to them. There are various works related with violence, hooligans, supporter groups (Taylor, 1982; Murphy et al., 1998; Dunning et al., 1985). Politics involved in football by the fans or different executives were examined (Karataş, 2014; Özçetin & Turan, 2015). Fandom and their features have been examined (Dixon, 2014; Porat, 2010). There are also works related with consumption practises of fans; how and why they purchase, what meanings are associated with them (Derbaix & Decrop, 2011; Dionísio & Moutinho, 2008). Therefore, there are sociological perspectives, marketing and consumption based perspectives, as well as political perspectives embraced by researchers. However, there are very few indications about how fans actually produce a product that they use in matches or everyday life. How the design and making process are being conducted by the fans is not a direct interest of football literature. As a master's student in Industrial Design and a passionate football fan, my orientation steered in that way, since, today, the main element of this game is the fans and their effect on the game. Therefore, what fans designed, made and used for their club or the group that they belong to are more important than what is being offered by large corporations in the official stores.

1.2 Aim and Scope of the Study

With respect to the analyses related with fandom and football in general, football fandom products fill an important place in those topics. This study was designed after examining the literature related with football fandom products and their design, making, usage processes. Since there was no direct orientation to those processes, this study investigates a football fandom group with respect to their designing, making and using of products.

The subject of this study, *ODTÜlü Kartallar*, is a university-based football fandom group established at Middle East Technical University (METU) and supporting *Beşiktaş JK*. The group was formed by the students and currently the activities that are performed are organized by the students as well. They do not only support *Beşiktaş JK*, but also carry out different activities as different fandom groups do. However, the distinctive thing about that group is their products which are designed, made and used by the members of the group. It should be also indicated that the design and making activities of the group can be categorized under graphic design, since their product design activities involve creating two-dimensional messages, symbols and images on specific products more often than the three-dimensional form of the products that they use.

Therefore, understanding the designing, making and usage processes, their effects and members' perspectives regarding football fandom products are important. This importance is not only significant for demonstrating how fans can design or make the products, but also it is critical to see the alternative production mechanisms inside the football "industry".

1.3 Research Questions

In order to fulfil the aim of the study, the questions located below will be answered in this study. Besides the main research question, the sub-questions supported this study.

Main Research Question is

- For university-based football fandom groups, what are the meanings and significance of fandom products, including the products that they themselves design, produce and/or consume, as well as official and counterfeit merchandise?

Sub Research Questions that support in answering the main questions are

- How do university-based football fandom groups and their members define their involvement with fandom? How are they structured as a community? What is the significance of fandom products for the community?
- How do university-based football fan groups as amateur makers conduct a design and production process for fandom products? What are their considerations during these processes?
- For a university-based football fandom group, what is the significance of designing, producing and consuming their own products, as opposed to merchandise?

1.4 Significance of the Study

In the studies that have been conducted with football fans; violent behaviours, fandom expressions, perception of fandom, commodification of fandom and football were analysed in detail. In those analyses, the products that fans have been using were also mentioned. The meanings, roles and usage of the football fandom products are also examined. However, production processes, meaning creation or establishing roles by products have not been analysed in detail.

Furthermore, those studies focused on official fandom products (merchandises) in general. Other types of fandom products, their meanings, design processes and productions were explained with *de facto* comments and in a brief way. This study aims to provide an analysis of a group that design, produce and use their own products while also supporting their group with merchandises. Therefore, it also demonstrates a design process composed of non-designers but enthusiastic people, and what the importance of designing a product is for a football fandom group that can be used as a representative for football fandom subcultures.

Finally, the interest in design literature and applications regarding participation and user involvement (Manzini, 2015; Sanders & Steppers, 2008; Taffe, 2015) is increasing. Therefore, observing non-designers in a design and making process of more than one product (not one of a kind) for themselves, having different roles, their design knowledge, skills and considerations at a grassroots level is important from the perspective of how users can be involved in design processes.

1.5 Structure of the Thesis

This thesis consists of the following five chapters;

Chapter 1, *Introduction*, presents a brief introduction to the topics that I have covered and analysed regarding football, fandom and football fandom products and it demonstrates the aim, research questions, and significance of the study. Finally, it presents the structure of the thesis indicating the chapters.

Chapter 2, *Literature Review*, provides an overview of three different concepts which consist of a base for data collection, analysis and conclusions. It starts with introducing the subculture concept and how it was examined by giving examples from them. Secondly, user involvements in design activities are demonstrated.

Finally football, fandom and football fandom products are discussed including their commodification and latest perceptions.

Chapter 3, *Methodology*, presents two different qualitative research methods by giving the approach embraced in the study. Firstly, it demonstrates the context of the study. Secondly, the research approach is discussed. Following that, two different data collection phases which are composed of observations and semi-structured interviews are explained by giving the details of the processes and participants. Afterwards, how the data was analysed is explained by demonstrating the analysis processes. Finally, the limitations of the study were briefly discussed in the end of the chapter.

Chapter 4, *Findings*, presents the findings of data gathered through observations (field notes) and interview transcriptions. This chapter, firstly, provides insights from the group; the inside dynamics, distinctive features, group culture activities and feelings of participants regarding the group. Secondly, products of the group are analysed in detail which covers the intense part of the chapter. The decision making, design and making processes of the products are demonstrated in details for each phase. Afterwards, the importance of these processes and how the usage of them affects the members are examined. Finally, the perspectives and comparisons regarding official fandom products and the products that group designed are discussed.

Chapter 5, *Conclusion*, presents the conclusions of this study and discuss related outcomes from the analysis.

CHAPTER 2

LITERATURE REVIEW

In this chapter, I combine three different topics that intersect in my research and provide a basis for my field work. As mentioned in the previous chapter, the subject of my study is a football fandom group (*ODTÜlü Kartallar*), a representative of football fandom subcultures who design and make their own products. Therefore, subcultures, collaborative design activities and football (including fandom and products) are mainly discussed in this chapter which guided my data collection and analysis as well.

Firstly, I analyse how the concept of subculture has evolved in the US and Britain. I state how it appeared, exemplify the different usages and explore the definitions in order to make my analysis clear. Later on, I state the criticisms that appeared against it. Finally, I present the subcultures of consumption that are focused primarily on consuming specific products or brands which is mediated by different forces.

In the second section, I focus on collaborative design practices that have emerged with co-design, participatory design, hacking, professional amateurs and do-it-yourself movements. These are critical in order to provide a framework before the analysis of the design processes and the mechanisms of *ODTÜlü Kartallar*.

My final section focuses on football and fandom. As this study is interested in a football subculture and the effects of the products that they design, use and purchase, understanding football, its evolution and fandom is necessary in analysing the context before proceeding to the specific group and their products.

2.1 Subcultures

Yinger (1960) signalizes the definition of subculture when he indicates French Canadians in Maine as a subculture of the south by looking at their ethnic and regional background:

Normative systems of groups smaller than a society, to give emphasis to the ways these groups differ in such things as language, values, religion, diet, and style of life from the larger society of which they are a part.

In this section, I describe the history of subcultures and how they were examined in a brief way. Following that, I state the criticisms that appeared after the introduction of the concept. Later, I present the consumption mediated by different mechanisms inside the subcultures by explaining commoditized subcultures.

2.1.1 Examination of the Youth Culture in the US

The observations about subcultures were actually based on examinations on the youth culture that started in Chicago School with the support of empirical sociological studies. These studies focused on social; “social space”, “social bonds” and “morality” in which they wanted to analyse the deviance in socio-cultural perspective without degrading the issue with only psychological explanations (Blackman, 2005).

The analysis and naming of the youth culture (and subcultures) were initially rooted in the works for understanding the juvenile crime. (Osgerby, 2014). The ethnographic studies, through participant observations, demonstrated the reasons as a collective response to the economically or ethnically marginalized conditions of the youth, following the earlier work of Anderson (1923; see also Trasher, 1927; Whyte, 1943). Cohen (1955) attempted to examine the reasons behind the existence of delinquent subcultures and working class youths’ exclusion of themselves from the mainstream culture by examining the gangs. He concluded that, the youth tended to gang subculture to embrace an alternative value system against the authority on the path that the new community in which they were involved (Cohen, 1955).

In those years, Parsons (1942) used the term *youth culture* to demonstrate the common values and behaviours in youngsters. He stated that subcultures should not be understood only as a small part of a massive one. According to him, central values

are located around the concept of subculture that establishes the main group by positive or negative experiences inside a dominant culture (Jenks, 2005).

The gang subculture was analysed by further researchers which can be given as an example of initial youth and subculture studies. In those days, America perceived that youth crime was going out of control (Osgerby, 2014). However, the main interest in US academia was focusing on the youth because of different reasons. Especially after the World War Two, this interest on such studies has increased. The main one was accepted as the increase in disposable income. (Clarke et al. 2006). This increase in income had matched with demographic numbers as birth rate had increased and the youth became an observable distinct group. Therefore media and consumer products were flourishing to attract that generation by means of music, films or magazines which resulted in accepting the youth having a distinct culture of their own.

2.1.2. Examination of the Youth Culture in Britain

The concept of subculture is closely associated with the study of youth cultures in Britain at Centre for Contemporary Cultural Studies (CCCS) during the 1970s. The perspective and studies at that time analysed the resistance and social struggle with locating subcultures on the centre. Their interpretation of Chicago School opened a new approach to understanding the deviances in the youth and its subcultures (Blackman, 2014). The scholars in CCCS were influenced by Althusser, Gramsci, Barthes, Strauss with combining Cohen's work (1972), which was important to demonstrate the transformations in the youth and examining 1950 and 1960's style perception as a response to the changing patterns of life. He introduced Teddy boys or skinheads as a conveyor or social meaning and cultural change (Osgerby, 2014).

Therefore, in the post war Britain, the youth emerged as a category with different cultures rather than solely examining the deviance. The youth culture was sometimes accepted as "a powerful but concealed metaphor for social change" (Smith et al., 1975, as cited in Hall & Jefferson, 2006) or "one of the most striking and visible

manifestations of social change in the period” (Clarke et al., 2006). Even though there was a US effect through imported movies of music, the response of the British youth did not lead to cultural homogenisation. Rather than that, specific and distinctive British youth cultures such as teds, mods, skinheads or punks had appeared in those years (Milestone, 1999).

One of the important examples is the work of *Resistance Through Rituals* (1976) in which CCCS scholars analysed different perspectives of subcultures such as class, style, meanings or politics (Hall & Jefferson, 1976), in which they embrace the perspective that subcultural activities can explain the different behaviours of different groups. Therefore, the main perception of this study is taking subculture as a force of meaning creation. It also examines youth subculture activities in a symbolic way of resistance and dissent (Blackman, 2014).

Besides taking subcultures as a meaning production concept, those scholars examined subcultures by looking at different features of them. Firstly, the bonds that a subculture belongs to its main culture can be described. Clarke et al. (2006) tried to explain it as a phenomenon. They mention a dominant culture as not being homogenous but having a hegemonic aspect. Subcultures have different focal concerns lying under which have distinct features from them but also share some common aspects with its sovereign culture. It can be accepted as the same perspective with what Parsons (1942) suggested for subculture ties; bonding with the dominant culture based on central values and located around them.

Secondly, they indicate class analyses, explaining that the reconstruction of the economy in the post war period in Britain created those changes. Cohen (1972) associates the new ideology of consumption, brought as a result of these changes, to representations of different subcultures such as mods, parkers, crombies, skinheads. Clarke et al. (2006) relate this to the working class responses as having an important part and they explained the importance of hegemonic relations such as “winning space” from dominant culture (2006). Therefore, the appearance of subcultures

related with a search for a place inside the society with their consumption and selective activities.

Thirdly, there is a symbolism and symbolic meanings located inside the activities of subcultures. Jefferson (2006) indicated that symbolic meaning became “social reality” and “social aspirations” when he examined Teds and their appropriation of their appearance. His analysis demonstrates that the selection and modification of clothes became a way of expressing their culture by symbols. Hebdige (2006) examined mods and mentioned their “romantic victory” which was imagined after appropriation of style by them. However, since their transformation was not even visible by an outsider, they could not resist the dominant culture. Therefore, being apparent to only themselves were not enough to survive. Thus, representation of realities, cultures or resistance depend on the things with embedded symbolic meanings.

In the work of those scholars, appropriation and modification of different commodities such as clothes became important as the style of those subcultures. Therefore, in the next part, I will briefly indicate the style in subcultures.

2.1.3 Subculture and Style

Following those researchers which constitute the perspective of CCCS, Hebdige (1979) took the issue and analysed with respect to semiotics and the ideas of Barthes, Levi Strauss, and Althusser. As Althusser (1990) defined it, ideology is a “system of representations” through which we live in an imaginary way. Following those representatives of semiotics, subcultures can be inferred from the signs that they carry and meanings associated with their style.

In order to establish a style in subculture, selection and transformation by using the objects, symbols or removals from the existing conditions is the way of doing it with respect to the coherent and collective work from members of the group (Clarke and Jefferson, 1974, p. 15). Following Clarke and Jefferson (1974), according to Hebdige (1979) style becomes a representation of subcultures’ social existence with the

clothes, music or behaviours that members of subcultures choose, acquire, adopt and modify which can be thought as ritualized expressions of embedding meanings in them. It can be also a rejection of dominant culture as he demonstrated in Punks. The meanings inside a class, culture or society can be examined through style (which comes from the selection, adoption and modification process of a commodity or behaviour) and its related subculture. Because, the meanings can be established by the group members' conscious choices or mediations of what has been offered to them. Therefore, the style can be accepted as representations of cultivated meanings by the members of a subculture which can be a resistance against hegemonic culture or appropriation of a suitable concept. This meaning location is actually a transformation of a set of items which cannot be only called as "pure expressions of codes", but they are actually meaningful mutations.

As Hebdige (1979) present the style as codes, Murdock and McCron (2006) indicate that they can be examined as "coded expressions". According to them, the style of subcultures was drawn from the "situated class cultures" coming from the origin of the people as families or district and "mediated symbol systems" which exist in entertainment industry. Therefore, while decoding the "coded expressions", understanding of class as an experience or consciousness by youth is critical.

In an attempt for the explanation of generating styles, Clarke (2006) expressed that sign is composed of an object and meaning and signs are repeatedly assembled into characteristics forms of discourse within any culture. He also uses the Levi Strauss' concept of *bricolage*, just as Hebdige did, and states that re-locating the significant object into a different position or in a different ensemble, new discourse is formed or a different message is produced which is the same in cultures.

Brake (1980) takes the point that Hebdige has given importance to style and established a developed concept to examine youth cultures. Subcultural style, according to him, involves three distinct features which are image (the main appearance), demeanour (main behaviour and posture) and argot of the group (specific vocabulary).

2.1.4 Criticisms of the Concept

As the usage and analysis of subculture are based on those kinds of ideologies which are following semiotics and locating style in the main interest, different kinds of criticisms have also appeared. One of them is the definition of the concept of subculture. Jenks (2005) states that subculture concept has not been accurately defined both for outside and inside the group. He also indicates that the purposes of calling some communities as subcultures to show differences in terms of behaviours, values and practises are assumed that those activities are self-consciously and meaningful actions, but it does not have to be in that way as well. In this point he uses Yinger's (1960) criticism about it as the term is being used as an "ad hoc concept" that a scholar wants to distinguish behaviours of a group from general norms which may result in "blurring the concept" (Yinger, 1960, cited in Jenks, 2005). Therefore, the usage or definition of subculture has not been embraced in the same way by scholars as Jenks mentions.

In her book, Thornton (1995) finds the classic usage of subculture useless or absent. While Hebdige (1979) explains the form of resistance with style and semiotic interpretation, she introduces the concept of taste cultures which include members gathered based on similar tastes such as dance, music or club culture. For her, taste serves as a vehicle for construction as a whole. She also utilizes cultural capital notion of Bourdieu (1984) and introduces a new notion of subcultural capital in order to examine the nature and distinctions with respect process of consumption, authenticity, mainstream and mediating media which have not been involved in previous studies. The cultural capital demonstrates how the youth rank themselves with respect to their conscious choices. More importantly Thornton stated that "authentic" subcultures are constructed by the support of media throughout the relation with the rest of the society and their representation in the media (1995). Therefore, the effect of the bricolage or adoption of commodities by subcultures is degraded, that was intensively mentioned in previous works taking style as the main element.

Bennett (1999) takes this discussion into a further step and he asserts that the subculture concept is more than or different from those discussions, since it is not a fixed or given situation. Instead, they are fluid and constructed via music or stylistic preferences. It is a freely chosen game rather than a way of life. He uses Maffesoli's (1996) neo-tribe concept in explaining his ideas. What Maffesoli mainly implied was the absence of rigid forms of organization and referred to a certain ambiance and state of mind which is "preferably to be expressed through lifestyles that favour appearance and form". Those groups, tribes, are temporary forms of identification in which there can be a free movement between them (Maffesoli, 1996). These groups involve people that share the same environment depending on their patterns of consumption (Best, 2013). Bennett takes this explanation and states that rather than labelling as subcultures, those groups are constituted for sociality with flowing membership status. Therefore, taking neo-tribe concept can be a framework for analysing them. He also calls their research as a tribal experience (Bennett, 1999).

Furthermore there is a lifestyle concept as Chaney (1996) points out, which is generally associated with selecting specific commodities with patterns of consumption which will lead to a personal expression that can be accepted as a different understanding than style and subcultures. In this perspective, consumption activities cannot be regarded as style that represent resistance or finding space in dominant culture, but they can be labelled as lifestyle that indicate someone's personal choices. Bennett (1999) indicate this as tribal identities are good way to explaining collective identities since those societies became consumer oriented and consumers can make choices independent from their class backgrounds or styles and establish their own lifestyles. Therefore, examining particular groups only with subculture concept that was introduced by CCCS is not enough for Bennett (1999). After those criticisms, there are also post subculture explanations especially done by Muggleton and Weinzierl's work (2003).

In that study edited by Muggleton and Weinzierl (2003), Clark (2000) questions this asking whether the subcultures died with the death of punks. He asserts that once

those types of groups were seen as reshaper of social norms, as bad boys while they currently became prototypical consumers. He describes punk as the last subculture and seeking to “tear apart consumer goods, royalty, and sociability; and it sought to destroy the idols of the bourgeoisie”. The reason of its death is a defeat against culture industry and while subcultures are meaningful tool for countless people, it can also be a pawn for the culture industry.

There are also other criticisms that were made for the subculture approach. One of them is that it is not enough to explain those groups’ political struggle that the CCCS perspective does not associate with subcultures with a political progressivist power which makes them to be seen as floating in the space (Kabaş, 2012; Blackman, 2014). Another one is that the works at that time were generally related with male youth groups and the studies may ignore woman or other races than whites (Bayraktaroğlu, 2011). Finally, even though the youth was being examined depending on their selections, at that time the spending of youth is not independent, it was still constrained (Benson, 1994).

To sum up, the examination of subcultures started in the US by examining the youth culture and its deviances inside the society. The appearance of those studies in Britain can be associated with the works and perspectives of CCCS. The scholars who embraced this perspective explained subculture with respect to mainly style, selections, resistance in the youth cultures. Therefore, a subculture can be defined according to the transformations, modifications, adoptions of commodities such as clothes or music and reflect those into the behaviours and style by members of a specific society whose activities have also embedded symbolic meanings to resist, trying to get a space from dominant culture or current conditions even though it is connected from a point to it or establish a bond between members. However, this perspective is criticised in different points of views. Initially, the definition of subculture concept can be blurred. Secondly, current societal groups may be thought as temporary communities. There can be multiple identities in those groups, since members can flow from one community to another with respect to what they

consume. The liquidity of members forces some scholars to examine the concept in different ways such as taste cultures or neo-tribes.

2.1.5 Commoditized Subcultures

In the previous parts, I described how the concept of subculture appeared, how it was examined and what the criticisms regarding those examinations were. In this part, I will explain the consumeristic subcultures which are different than subcultures that appeared in the former decades. Even though former subcultures such as teds or mods were also being differentiated from the products that they consume, their selection or modification was a determinant. Those communities demonstrate market mediated consumption can affect subcultures and members' selections.

As it can be seen from the literature, subcultures are formed based on how the members acquire commodities, modify them, embed meanings in them and establish a style which can be inferred also as resistance against hegemonic culture. However, as time goes by, some of the subcultures and their focus is being commodified (commoditized), the main orient of which is only focused on consuming a specific product that gathers people together and labelled as subculture, rather than modifying or transforming the meanings of the products.

Schauten and McAlexander (1995) defined a term of "subcultures of consumption" which consisted of people as a subgroup of a community with respect to commitment to a specific product, brand or consumption activity. They also include that, those type of groups, subcultures of consumption, have a "hierarchy" inside them, "unique ethos", "jargons", "shared beliefs and values" and "modes of symbolic expressions". The status of a member inside the group depends on how someone committed to the "ideology of consumption" of the group. Commitment to a specific brand or product (in their case; Harley Davidson motorcycles) also create values and ethos, but not by modification, usage or meaning embedding by members. It is done through appropriating given meanings to the products or brands such as "Harley Davidson branding as a symbol of liberation". Those meanings were also being marketed and

transferred via marketing activities which is called “commoditization of a certain subcultural product” which were not the case in teds, mods or skinheads when they appear. For instance, Hebdige described mods as “pure, unadulterated style” and even though their acquiring of commodities (such as their distinctive and expressive features, which are scooters, jackets, drugs and music) depended on consumption, they are not passive consumers as they transform the meaning of those commodities (Hebdige, 2006). He also indicated that mods established a style that provides transition between “school, work and leisure” (Hebdige, 1991).

Following the work of Schauten and McAlexander (1995), Chalmers and Arthur (2008) examined the consumption oriented subcultures. They relate this concept to the “brand communities” that was introduced by Muniz and O’Guinn (2001) as they understood brands as social entity and people collected around them based on “set of social relationships”. Chalmers and Arthur (2008) examined two different non-brand oriented subcultures that demonstrate “sacred” consumption activities. This “sacred status” is used to explain the importance of “objects”, “times”, “people” and “places”, which are seen as critical for establishing subcultural their ethos. According to them, objectification determines the lifestyle of the members. Moreover, the consumption activities define the status of a member, which we have rarely encountered in former subcultural studies.

Kozinets (1997) expressed the creation of social values and attitudes and their maintenance through subcultures of consumption by a netnography based on a TV show called X-Files. In her work, how consumption is mediated by popular culture and media can be observed. Also he indicated that popular culture became an important force of consumption. In the work of Kates (2002) he examined gay subcultural consumption from different perspectives and he indicates the articulation of meanings to that society. One of the important discussions that he indicates is that the former subcultures such as punks, hippies, skinheads have unique behaviours, and the products can determine the differences. But current styles of subcultures “have been successfully marketed to the mainstream consumers”. Therefore, even

though consumers choose what they want to use and even they establish a lifestyle from it, this selection is also forced by market mechanisms.

As I presented above, even though subcultures appeared as a resistance against hegemonic culture with style and selection, adoption and modification of products, there are consumeristic subcultures that are driven by the media, market or brands. Even though the members of those subcultures can also locate meanings on the products, their main aim is to consume those products whose meaning has already been given by other forces. Therefore, this became the main difference of commoditized subcultures. This can be seen in also football and fandom in different terms (commodification of football, fandom) which will be examined in further sections.

2.1.6 Summary

In this section, I presented that the search of youth cultures and its deviances in the beginning allowed the concept of subculture to be established. The concept started to be used in the US and in Britain, and it developed thanks to the works of scholars such as Hebdige, Jefferson, Hall. According to them, subcultures are related with style as members acquire and appropriate the products, and transform the meanings according to the society that it started to belong to. This activity can be seen as a resistance or gaining space inside a dominant culture. However, this approach has been criticised from different perspectives. The definition of subculture and limited perspective of it was one of the main criticisms. Moreover, changing the conditions of people was mentioned that they can be examined under other concepts such as taste cultures or neo tribes. Also, the initial perspective of subcultures that cover generally white males is also criticised. Finally I explained subcultures of consumption, which are mediated primarily through consumerism that can be seen in current subcultures.

2.2 User Involvement in Design Activities

In this section, I present the design activities that involve not only the designers but also other participants and users' own design processes. Initially, I discuss inclusive definitions of design which include non-professional designers. Then I move to how people are involved in these design activities, what the effects or results of those processes are and discuss the design activities from literature including professional and amateur design. Finally I present some examples about user involvement in design processes. In this section, I analyse the design literature by looking at how non designers are involved in design activities or are a part of creative processes.

Leslie and Rantisi (2009) stated that the design is a sector including a number of fields such as fashion design, industrial design, interior design, architecture, urban design, and graphic design. They implied that design also refers to a process that shapes the form, meanings of objects and landscapes. One of the most known definition of design for Papanek (1984) is the conscious effort to impose a meaningful order.

Manzini (2015) interpreted the Simon's (1969) definition of design as a "problem solver" which can be related to the physical world problems and he also adds the duty of "making sense of things" (Kopytoff, 1986) to design and make a combination. According to him, design considers how things should be and the meaning out of it. Therefore, design is not only focusing on developing better products or services for physical world of people but also affects the social world of them with creation of meanings from it. He also makes a definition of the notion of the design in today's world (Manzini, 2015):

Design is a culture and a practice concerning how things ought to be in order to attain desired functions and meanings. It takes place within open ended co-design processes in which all the involved actors participate in different ways. It is based on a human capability that everyone can cultivate and which for some—the design experts—becomes a profession (p. 53).

He illustrates design as a culture and cooperative processes in which everybody can “cultivate”, thanks to the enablers of the latest developments (technology, internet and increasing complexity of requirements) and due to those active participation and interaction of “non expert actors” who are users. (Manzini, 2015).

2.2.1 Participation in Design

Even though Papanek (1984) described all men as designers and design is the basic human activity, design as a profession involves theoretical and practical knowledge, which makes designer as a distinct professional apart from trades and crafts. Designers are interested in complex production processes and orient the work of different creators such as artisans, builders, potters or composers (Atkinson & Beegan, 2008). Designers are professionals, who have the skills for shaping form with respect to their expertise (Mozota, 2003). Moreover there are characteristics that differ designers from users, such as knowing about the product extensively, high skills of using the tools and focusing on their product or end result so much that they can forgo users’ experiences and difficulties (Scariot et al., 2012). Therefore, involving the user inside of design processes can create different outcomes.

The idea of involvement of users into design processes by sharing their knowledge and experiences or becoming a decision maker became more common with respect to terms as “participatory design”, “co-design” or “community participation” (Süner & Kaygan, 2014). Therefore the roles of users and designers are changing which can be seen in the practises and literature as well.

Taffe (2015) indicates that participatory, co-design and user centred design approaches aim to include end-users in the design processes in order to get the ideas and knowledge of users to be utilized. Robertson and Simonsen (2012) defined participatory design as an understanding of practice which requires a strong commitment and designing technologies that are being used in everyday activities with direct involvement of people. Siu’s (2010) work highlights the importance of

user participation giving the example of minorities, deprived or disabled people and their possible contribution to identify the issues, giving opinions and decisions.

Lee (2008) indicates that Design Participation was mentioned in the 1971 Design Research Society conference and it suggested contributing to that area with examining the “aesthetic quality of design practice, the collaborative relationship of design research and participatory design thinking”. In order to achieve design participation, Lee proposes three different roles to designers; “design developers”, “design facilitators” and “design generators”. Design developers enable participation inside the process, design facilitators work with people and support the transfer of design knowledge and design generators explore different implications. He also labelled these roles under the Design Participation Tactics (Lee, 2007) as de Certeau distinguishes tactic and strategy as the former temporary, spontaneous, may not be dependent on a plan and the latter as overall game plan (1984).

Ho and Lee (2012) argue that design participation by different actors is a necessity coming from its methodology. The participation of user should be highlighted since they are being affected by the results of the design and they utilise it. Therefore, their concerns are critically important. In order to examine, they categorised design participation into three different typologies which are “design for people”, “design with people” and “design by people”. In the first concept, design for people, designers control the design process, in the second one, design by people, designers share the process with active design participants and in the third one, design by people, users become collaborators or designers with taking control and decide on end products. What is important in participatory design is that it allows users to have a sense of ownership, acceptance and best outcome (Kang et. al., 2015)

Even though users can be participant in design processes, they may have important roles as decision makers in co-design implications. It is believed that everybody is creative and can be an expert with respect to their experiences in co-design, co-creation or co-creativity activities (Yalman & Yavuzcan, 2015). In co-design, people conduct “collective creativity” during the whole design process and it covers

working and being creative together of designers and non-designers in design development process at the same level (Sanders and Stappers, 2008).

Palmas and Busch (2015) refer to co-design as a promising of flattening the hierarchies of power, which may equalize the effect of all actors inside the process. Sanders and Stappers (2008) also stated that co-design threatens the existing power structures that the control will be given to users. However, there are also criticisms or demonstrations of limits of co-design or participatory design. Wood (2007) mentions the existence of little room for mobilizing participants to realize the critical potential or Cooke and Kothari (2001) state the potential of tyranny on users in collaboration which may depend on not only the practitioner but also the techniques and tools.

Sonnenwald (1996) had demonstrated communication roles in the design processes. One of the things that these roles support is knowledge exploration which can be a tough process because different past experiences, work patterns, specialized language, perceptions, priorities, technical constraints can prevent people's contribution. Understanding the process of knowledge exploration will be the key factor of collaboration in design processes.

Fischer and Shipman (2011) examined the collaborative rationale of design and social creativity in cultures of participation in which participants have the tools and knowledge for participating by learning from participatory web tools and became more than a passive user. Cultures of participation allow users to be a part of a contributor as Brown et al. (1994) states. They break distinctions between users and designers, enable users to develop what they want, and democratize innovation (von Hippel, 2005).

As Fischer and Shipman (2011) follow those statements, they indicate that collaborative design is actually a necessity rather than a luxury, since it deals with complex problems needed to be solved with the contribution of social creativity. As Engeström (2001) mentioned, creativity is not only in people's head but also in the interaction of thoughts and socio cultural context.

Barcellini (2015) examined the roles and contributions of designers and users in co-design which reveals how the concept of design is elaborated. One of the main results was that the participation is connected with the discussion of the design concept between participants. However, sometimes it may not be easy as Taffe (2015) reveals the paradoxes between hybrid designer and user in co-design by looking at the graphic design industry. She mentions the low interest of graphic designers to engage with end-users. It may be result from the expertise differences in design as Cross (2004) focused on the topic of expertise in design whose requirements are significantly different from other fields' expertise. Even though Ericsson (2001) states that expertise is closely related with deliberate and accumulated practise, because of the problems and solutions which can occur in this area, design expertise differ from others. Reich et al. (1996) also indicate the right to participate in a design project, stating that it can be limited by experience, perception, motives and desire of participants to make the things done which may create a requirement of negotiation. Therefore, it should be a process in which the role of participants should be improved regarding the jargon of design, or skills related with it in order to remove barriers.

To sum up, involvement of users (non-designers) inside a design process has been thought and discussed for almost more than forty years. There are different ways of allowing users to be involved in this process. Participatory design is one option which is not only interested in learning opinions of the users, but also engaging them into the design and decision making processes (Yalman & Yavuzcan, 2015). However, co-design can be thought as an extension of participatory design in which users become a part of the decision making and design phases. The involvement of the user is not easy whether only by his/her ideas or being an active participant, since there are different barriers such as communication, expertise or skills related with it. However, especially in recent years the importance of user involvement is demonstrated. In the next part, I will describe the users who directly involve in design or creative activities by themselves.

2.2.2 Users as Makers

In previous parts, I described the participation of users inside a design process from two different perspectives which are participatory design and co-design. However, there are also different involvement types that are initiated by users such as pro-amateurs, prosumers, hacking or crafts. In this part I will briefly describe these attempts from the literature.

As, Pacey (1992) explains the design profession, he admits that it designates people as consumers who buy what other people made and it is limited to making things only as part of their hobbies or inside their homes. However, he believes that consumers are starting to leave the passive role aside. Different phenomena, such as *do-it-yourself*, contributed to enabling people to do things by themselves. He also suggests that while designers should recognize the needs of people, they should not ignore that others are designer too, in his case disabled and disadvantaged people (1992).

Fischer (2002) criticized the technological environments, mainly media, for limiting users to only being contributors or designers. He takes the designer as a broad concept in his work and used as “person who wants to act as an active participant and contributor in personally meaningful activities”. He made a division between a designer and a consumer (see Table 2.1)

However, even though there are differences between them, he indicates that being a designer or consumer is not a “binary choice” which means that rather than a single decision it can be described as a continuum. Good designers should be well-informed consumers and people are not born with those roles. He includes that the need of the current world is not serving new media and technologies that will not change the perspective of consumers who may be the new designers. The required thing is a contribution from computational media to grow consumers incrementally to designers as he gives open sources or meta-design as examples of collaborative design and a success model for his ideas (2002). From the Table 2.1, one can infer a

lot of differences between designers and consumers. However, mediating consumers through various options can diminish those differences which are discussed also by Fischer (2002).

Hebly (2007) discusses the term Pro-Am which is actually professional amateurs who spend their leisure on works for which knowledge and skills are needed, and who do it for joy rather than financial benefits. In the development of the concept of Pro-Am, *do-it-yourself* culture, productive consumers, technological advances are important figures. Those people are enthusiastic to produce and demonstrate the results which will build new communities thanks to their interest (Hebly, 2007). They can focus on the topics that they are interested in, learn the skills via different media, primarily internet, and create productive results according to the topic that they are interested in even though they are not professional designers. They have their own platforms, magazines and their works sometimes put professional designers at risk since they can be replaced to those works. He also indicates meta-design, which is different than participatory or co-design as it focuses on establishing creative contexts and allows users to take control of those contexts (2007).

Toffler (1981) coined the term prosumer which is actually production for self use, rather than exchange, by consumers who does not want to be a sole “passive recipient (Pourbaix, 2016). He used it as a combination of producer and consumer by looking at the different eras in the economy. Their information gathering ability does not only give the opportunity of making or customizing the products but also allow them to be proactive about the conditions in the market Pourbaix, 2016). Therefore, Storbacka and Lehtinen (2001) indicate that users are not only a payer if they become a prosumer who has a role in production, marketing or control of a product as a co-worker. Hara and Arai (2012) follow this statement and explain the active consumer who participates in design processes and passive consumers who only purchase products designed by professionals which may change the perspective of consumer as well.

Table 2.1 Comparing consumer and designer roles. (Fischer, 2002)

	consumer	Designer
Activity	use, listen, surf; access existing information; acquire prerequisites for engaging in design activities	modify, create, make your own waves; informed participation
Learning Effort	small	large
Depth of Understanding	shallow	deep
Engagement	normal	substantial
Learning Opportunities	limited because no artifacts are created	the "back-talk" and the "breakdowns" from the artifacts created lead to learning opportunities
Mismatch	wanting to be a designer in personally relevant activities	wanting to be a consumer in personally irrelevant activities
Rewards	Pleasure	develop new skills, peer recognition, social capital

Prosumers can be categorized as well. They can be a follower of what has been given as an opportunity to produce, customize or compound or they can reject the given conditions and are equipped to become a comprehensive designer or adopter of the tools and mechanisms and they establish something with them (Knott, 2013). Therefore, being a prosumer does not directly make the user a designer. They are given different options to feel themselves empowered by doing the instructions or modifications (e.g. IKEA or NIKE ID; see Knott, 2013). However, as they reject the given status and search for information such as presented in *Whole Earth Catalog* in the end of 1960's and beginning of 1970's, their empowerment condition will be

different than a regular follower or adopter since they perform a real practise of design, production or making (Knott, 2013)

Von Busch (2014) looked to the topics of users' involvement from a different perspective which is fashion design. He mentions the term "democratization" that enables people to access decision making processes while clothes are still designed far from the end user. He introduces fashion hacking which actually aims to break the interpassive logic of consumerism thanks to *do-it-yourself* efforts. In his work, he also clarifies hacking as not shutting down a system like counter cultures or protests but rather, keeping the power on but interfering, tuning and disseminating the power (Von Busch, 2014). By involving in design activities on hand, people can hack what is being offered to them from the dominant culture.

One of the common examples which can be given for do-it-yourself is punk subculture. After having appeared in 1970's, punks were associated with do-it-yourself activities. Their do-it-yourself activities or "ethos" force the community to become more than a consumer and be active by preparing fanzines and distributing them, organizing events or forming their own groups (Barrett, 2013). According to Moran (2011), this characteristic of punks, that is, do-it-yourself activities, enables that subculture to have maintained its existence since 1970's. He also indicates that those activities enabled people to form networks to distribute the music and ideology of the group in which people follow an alternative lifestyle (Moran, 2011)

Von Busch (2013), also indicated that individuals have always been close to some form of handiwork or craft which can be indicated as that they have been always been exposed to a design process. Those activities can be demonstrated in some form of do-it-yourself practices which supports self-reliance as well. According to Yair et al. (2001), if it is managed properly and understood as more than an aesthetic source, the knowledge of crafts can be a powerful strategic design tool. In their research Yair et al. (1999) discuss and examine collaboration in product development with the contribution of crafts knowledge. Inside their research, one of their interviewees who is a designer mentioned a critical thing in collaborative design; "Letting everyone say

their bit makes them feel that they've actually made a valid contribution. The ownership of the project has shifted onto them, so then they'll take a pride in it and make it beautiful. Otherwise they won't put that effort in". Those words demonstrate the importance of involvement which makes participants proud, embrace and have control over the product.

Moreover, as Soocheta (2017) indicates, craftspersons reflect not only the control over the product but also their personalities and cultures. She examined and analysed Mauritian ethnic crafts work. According to her, reflection of culture is not the sole feature of crafts for that culture, crafts also enable the transfer of the culture to next generations or the people who sees the products and also they have economic benefits for those people living there. Even though those products become commercialized by being souvenirs to tourists, they become a means of sustaining the Mauritian culture (Soocheta, 2017). The existence of craft tradition determines the structure of the district that it belongs to as well. According to the Kaya and Yagiz (2011), besides enabling cultural heritage transfer, the existence of craft activities into a district reflects the commercial and productive activities in the past as they continue being involved in making the same things. Thus, crafts also have an effect on space and its features.

In this part, I presented the direct involvement of users in making processes. They can have different roles such as pro-amateur, prosumer, hacker or craftsmen. Even though each of them enables the user to be part of the creative process, there are some differences among them. Pro-amateurs are skilled and enthusiastic users who spend their time for creating new things without the concern for money. Prosumers are transformed consumers who can be a part of the production processes via different categorizations. Hackers interfere in the processes but they do not want to break it. Craftsmen are also skilled producers however; they also enable to transmit the culture of it to the next generations.

2.2.3 Summary

In this section, I presented the user involvement in design and creative processes. Design is associated with problem solving, shaping, producing an artefact or a system with considering its aesthetics and establishing a sense of meaning. Especially in the latest years, these activities have not been performed only by designers. Users are involved in those processes via different ways. They can be a participant in those processes as their knowledge or needs can be used in design phases to get a better result. They may be more than participant in co-design processes in which their creativity and ideas can be used in a collective way rather than only obtaining knowledge or needs about a product. Finally they can be a maker by involving in those activities as a pro-amateur, prosumer, hacker or craftsmen. Those roles define the different features in design processes and the role of the user. If they have the skill and enthusiasm to produce, they can become a pro-amateur. They may adopt or reject what is given to them as a rule or the products, and behave as prosumers. They may break the given product but do not demolish the system as hacker and they may be experienced and knowledgeable as time goes and spend an effort with their hands as craftsmen.

2.3 Football and Fandom

In this section, I present the history of football and how it evolved as a worldwide phenomenon. In order to do this, I initially explain the history of football briefly. While explaining its history, I discuss the transformation of the game. In following part, I specify the commodification in football. Finally, I describe fandom and fandom products, which are under the influence of commodification in football.

2.3.1 Brief History of Football

In this part, I briefly describe the ancient history of football and ball games. Following that, I present how football was modernized with industrialization and how it changed according to the conditions of that era.

2.3.1.1 Predecessors of Football

The foundation of football is generally consubstantiated with the British. This statement can be accepted for modern football; however, the history of the games that were played with a ball has rooted to the antique times in different parts of the world. A game like today's football could also be seen in those days.

One of them is *tsu chu* which was similar to the contemporary football, that was initially played to increase soldiers' defence abilities in the time of Huang-ti. The basic aim of the game was hitting the ball to a goal with foot. Later, the game became popular and not only soldiers but reverends, generals and emperors started to play it. (Stemmler, 2000). In his work, Maridin (1890) mentioned a game which was being played in the Antique era. According to his analysis, the game was played with a ball, aiming to hold or prevent it. The names of those games were "harpastum" and "phaininda" whose explanations are interception and to pretend (Maridin, 1890). The meanings of the game became more mythic and cultic as time passed. Japanese adopted the game and transformed into a different performance ritual for the purpose of preventing the falling of the sun while players were trying to hold the ball in the air by bouncing with their legs or feet (Stemmler, 2000). There was also an ancient Turkish game called "tepük" which is thought to be a derivate of this game (Irak, 2010). As Eker (2010) indicated, even though they can be seen as a sole sports field, ball games, especially football, have features of being a visual festival and holy ritual in the ancient or medieval ages. She included that football preserved those features until today.

2.3.1.2 Modernization of Football

However, even though it prevents its sacredness, it has been modified with respect to different changes in the world as well. When Koller and Brandle (2015) examined the history of football, they indicated that it was a game that rural folk had played without codified rules. However, the game of folks was embraced by elites and schools in the 19th century when the public was steered to be a part of

industrialization and football was tamed and shaped by elites (Koller & Brandle, 2015). There were no more empty spaces and free people to play since the public became workers or migrants in the urban areas where factories were being constructed.

When the concept of leisure time appeared and implied in the end of 19th century, the game turned to its original owners, the public. According to Koller and Brande (2015): “The inhabitants of the newer and rapidly growing large cities made use of a pre-modern repertoire of social places and rituals to make their community perceptible and to renew it.” Thus, people started to get together according to their religion, city, class or background. However, since the groups that were collected out of the supervision of the ruling power, were being approached with suspicion, capturing the “leisure time” in a controlled manner and colonizing were also important (Çoban, 2008). The leisure time of workers were under the hegemony of industrialization, mainly capitalism, and it aimed to re-produce social practises and re-create the system besides work life to ensure internalization of it by masses (Butsch, 1990).

Sports, particularly football, are fictionalized as an extension of work time in which people spend their leisure by capitalism. Besides, football, as a game, enables people to relieve and it provides social togetherness. It also has a structure that re-creates the rules, hierarchy, power forms, temporal and spatial constraints that are determinant in the work life. (Bambery, 1996, cited in Çoban, 2008). For workers, it became a collective activity which resembles their unity, origin, occupation when they find spare time. According to Huizinga (1995), games make people socialize with the utopian perspective of it and for Bloch (1986) it gives hope to the future and show an alternative equal structure.

As the public started to get together, formed clubs and played football under the rules, it was not the game that their ancestors had played years ago. Football became something else than a game with loose rules and could be played by even 300 people (Hatipoğlu & Aydın, 2007). Masses became supporters, rather than players on the

pitch. Aydın et al. 2008 state that this transition was because of industrialization, therefore, lots of people lost their role as players and became spectators of this game which started another transformation process in football that made it a show business.

2.3.1.3 Mediatization of Football

Whannel (1992) explains football, with its simple rules, massive interest and tolerance of creativity, as appropriate for the narrative of the television. What Bourdieu (1997) indicates about television is that it must include the topics which will not create problems, relating to everyone, avoid meddling, and full of sensational shows and transient events and news (Arık, 2004, cited in Şeker & Gölcü, 2008). Television, channels and broadcasters, saw football as a target to be benefitted from it (Şeker & Gölcü, 2008).

As football covered the masses thanks to the television broadcasts, the spread of television increased in parallel and a mutual relationship appeared between those two concepts. Both of them amplify each other. For example, after the World Cup in 1954 which was broadcasted in Germany and won by them, the number of television in that country boosted to 85 thousand from 11 thousand (Klose, 2001, cited in Şeker & Gölcü, 2008).

It can be said that a lot has been changed since the initial football broadcast on BBC in 1937 involving the friendly match between Arsenal and its reserves. English football league, which has been Premier League since 1992 and being broadcasted since 1938, itself is a big indicator of that football becoming another sector as broadcasting with the TV, an income worth of 5.136 billion pounds paid in 2016-2017 season (Wilson, 2016).

Currently there are TV channels that only broadcast football related programs. Supporters or viewers who have a chance to watch football non-stop for 24 hours, can also watch the channels that belong to the teams that they are supporting. According to Şeker and Gölcü (2008) football is such an in demand content that it is

a basis for paid channels. Authier (2002) mentions that paid broadcasting is strictly dependent on at least two of the trio of football, movie or porn industry.

In this part, I described how football and ball games appeared in ancient times and how it was modernized with respect to the changing life conditions. After this transformation, the roles of the masses have changed and people became audience. This process is not only limited to the mediatization of football, it also transforms the game into a commodified phenomenon as it can be seen from the quote above. In next part, I will describe this transfiguration in football.

2.3.2 Commodification in Football

As the interest in football grew and it became more related with different mediums, it changed from a different perspective and was commodified. This process also includes commercialization and being a part of culture industry in the same phases. In this part, I explain those two elements before commodification since they foster commodification in football.

2.3.2.1 Commercialization

As it was explained in the previous section, football has been transformed a lot since it was born. Currently, football is seen an industry with different actors expecting material or immaterial benefits. According to Akşar (2010) it is a game that is played as a commercial activity. The commercialization of football started with the introduction of the neo-liberal politics. As changing from state oriented markets towards free flow of capital, neoliberalization in football, after 1970's with profit oriented ideology, affected fans or football all over the world (Dubal, 2010). Szymanski (2010) mentioned the increased commercialization in football by giving examples of the relationships of European clubs and corporations like Fiat and Juventus, Peugeot and Sochaux, Bayer and Bayer Leverkusen or Volvo and Gothenburg which have a close relationship because of businesses. Moreover, there are clubs owned by corporations (such as PSV, Philips) or individuals (e.g. Chelsea, Roman Abramovic). Especially in the latest years, the Arab and Asian capitals are

excessively flowing through the major leagues like English Premier League or La liga (Garcia & Amara, 2013) where some clubs are directly owned by billionaires, like PSG, and Manchester City. The traces of that monetary flow can also be seen by sponsorships like Fly Emirates commercial on Real Madrid or Arsenal jerseys (Emirates, 2017).

However, commercialization in football actually is not a new concept. One might actually see that many of the club presidents were in the brewing sector around stadiums where a lot of drunk fans can gather in England (Koller & Brandle, 2015). Initially this commercialization was not primarily aiming for profit. Rather, it was used to strengthen the authorities of the presidents or executives and enabling them to benefit from the business opportunities around football fields (Aydın et. al, 2008). After the introduction of the capital market system and the spread of football via media and global events, football became one of the most profitable business among other sports events. With respect to the monetary flow in the football by means of commercials, transfers, sales of products, transformation of the stadiums, paid channels and high priced tickets, it can be observed that football became a different culture that forces people to spend money in it.

2.3.2.2 Culture Industry

Talimciler (2008) has made a deep analysis on that subject and according to him, the modernization and industrialization period has an analogy with football. As football is being commodified or evolving as a business, the economy of it is growing and the dimensions of pleasure and excitement are changing (Talimciler, 2008). He orients this discussion to being a “culture industry” notion from Frankfurt School which emphasizes the commodification of all aspects of life that leads to planning of free/leisure time except from working hours (Talimciler, 2008). Times that are spent as entertainment by people were planned beforehand even though the people thought that their desires are leading them through those times. Dellaloğlu (2003) contributes by mentioning the entertainment as the extension of work in capitalism which is a

given break to improve the work actually. In that system, culture industry creates its own consumers which is the modern person of today's life. As Giulianotti and Robertson (2004) assert, football can also be accepted as a global industry which is a tool for product and culture industry.

2.3.2.3 Commodification

At this point, what commodification is in football and how it is examined in that field becomes important. Giulianotti and Walsh (2001) started explaining commodification in football by narrowing the considerable variance in their use of the term starting with mentioning commodity as multiple values; use value and exchange value. Changing of values from use value to exchange value in order to fulfil various needs brings the commodified product (Giulianotti and Walsh, 2001). Anderson (1993) indicates the process of being bought or sold with a monetary value when a good is actually being commodified. The definition of commodification varied with Slater and Tonkiss (2001) as they mention transformation into saleable objects which were not established for that form.

Football or the factors that constitute football are being commodified from the point of view of considerable amount of authors. Çoban (2004) illustrates this as a process of alienation of a game which is an item that creates pleasure becoming a part of consumer culture and pleasure economy. Giulianotti's work with Walsh (2001) takes the commodification of football in different phase as hyper commodification which analyses the aspects inside and outside the play-game. They associate the hyper commodification in football with the capital that has entered the game from new sources such as TV networks, sponsor corporations, professional footballers, equipment manufacturers or public relation companies (2001). They indicate corporatization of the clubs, increased professionalism, market imperialism and domination of money affected the game by losing the amateur feelings and dominance over traditional fans

According to Liz Moor (2007) who sees specifically TV-football relationship as a commodified relationship, Broadcasting Act (1990) can be the most important representation of commodification of football since it highlights the condition of football which became something that must be paid for to see it. As fans watch the games from TV, the football is not the only thing that they saw. Since the relationship of media and football is actually not only a dual relationship, it opens new opportunities for enterprises that want more profit, commercials, marketing or relations even with unrelated events or organizations. In Sandvoss's (2003) work, there is a quote from Jürgen von Einem who was Head of sport and sponsorship at Bayer AG at that time:

When Bayer Leverkusen plays Schalke 04 and this is broadcast live in Brasil, it is a wonderful thing for us. We have a big company there, Bayer do Brasil, we sell aspirin there, hence this has a great value to us. To Schalke 04 it has not value at all. What would they want with a live transmission in Brazil? And Veltins (German beer brand and shirt sponsor of that time of Schalke 04) is not drunk a great deal at Copacabana either.

People have to pay money in order to watch the team that they support, which is quite different than the time when it was played as a folk game. In order to support their team, the audience has to pay more money on different kinds of products. Those products are merchandises that clubs offer to fans in order to show their support, which degrade the fans' into profit (Aydın et al., 2008). The purchase of those merchandises can be understood as an identification attempt of fans to their team or idealized footballers, however, fans are being moulded into consumers in this process, who purchase the symbols of their teams (Kılınç, 2008). Today, behind the jerseys or scarves that fans wear, licensed products, credit cars, tickets, magazines, paid TV channels, there are million dollar worth businesses or tenders (Aytaç & Yenel, 2012). Moreover, the commodification of the club is implied with those sponsors and products such as replica jerseys designed in different style for each year as merchandise (Davis, 2015).

The consumption of those products is made as a requirement to be a current fan (see Section 2.3.3). The game which also became an open market for various brands as sponsors, started to contain many related or unrelated products and concepts inside it. At this point, it is very important to know that there are very few things like football that can collect people under one topic or there is no language that can be spoken by almost all of the countries in the world like that. Because of that, the abuse of football became inevitable. Namely, it is being used, rather than played by different actors, and the elements inside it are being converted into the materials which are ready to be sold for spectators, fans or audience.

As Akkuzu (2015) mentions, the factors that accelerate the process of commodification of football and the increase in attention of multinational companies to the football is unconditional and relates to absolute fandom support without any doubt. There is no such sports branch that can compete with football. Therefore, without fans, commercialization or commodification of football industry is useless for the parties that have been benefitting from it.

To sum up, commodification of football is not a single step process. After it has mediatized, it started to be seen as a commercial activity. Then it became a culture industry in which people spend their leisure and money on it. Paid channels and merchandises are two of the major factors of this process. Therefore, fans have to pay money in order to watch their team, support their team, establish identification with their team or demonstrate their emotions which were not the issue in this game a hundred years ago. The transformation of fandom is critical since they started to be seen as consumers during that transformation. In the next section, I discuss the fandom and how it changed with respect to those issues.

2.3.3 Fandom

The ancient football or the football being played in Britain which was the ancestor of today's football cannot be considered without its players. However, current football and the industries that it supports are inseparable from one thing; people who are watching the games, mainly, the fans. The meaning of fan is actually a modification of fandom which is coming from the Latin word expressing a member and devotee for a temple (Sandvoss, 2003).

Borland and Macdonald (2003) indicated that fandom or interest of spectators are located on the core of a sportive activity. However, spectators of those activities may not always be fans. There is a difference between them as Jones (1997) indicated the difference as spectators are not interested in the process after the game and forget it, however, fans dedicate themselves to the team and make it as a routine activity. It is also the passion that separates the fans and the spectators (Dionísio & Moutinho 2008) and according to Anderson (1979) an identification of a fan can be done by looking at his/her enthusiasm for it.

2.3.3.1 Fandom Typologies and Consumption

Different researchers have examined the typology of football fans in order to examine them better. Those typologies can vary from "fanatics", "regular" and "casual" supporters (Tapp and Clowes, 2002) to "temporary", "local", "fanatical" and "dysfunctional" fans (Hunt et. al. 1999). . Giulanotti (2002) also established a typology that includes four different types of fans which are "supporters", "followers", "fans" and "flaneur" that was identified between the range of traditional fan to consumer spectator categories.

One of the reasons for the existence of so many fandom typologies is because of the changing character of football throughout its history (see Section 2.3.1 and 2.3.2 above), including its commodification. The modification of fandom or having so much different categories may be rooted in the increase in hooliganism in 1980's, Hillsborough Disaster in which 96 people died in Sheffield Wednesday's stadium-

Hillsborough because of the overcrowding that occurred in the terraces (BBC, 2006) and Taylor Report which was prepared to make recommendations to make conditions better after disasters experienced in stadiums. Starting from 1990, after that report, football began to experience a “sterilization” process as Dóczy and Tóth (2009) indicated. This process was the initiation of the change in traditional fans to consumers that started in England but captured by almost all of the countries that football is popular and abused by companies that can benefit from the football “industry”.

As a part of commercialization and commodification in football as mentioned above and sterilization processes in the terraces motivated by disasters, the perspective of being fans as consumers became dominant. According to Talimciler (2008), football industry creates its own fan typology who are extorted from the core of the game and forced to support the team financially via different products like jerseys, hats, baby products or even in the stock market. This is an establishment of positive relationship between consumerism and club affair (Hatipoğlu & Aydın, 2007). Fans are also explaining their fandom in terms of their consumption with respect to watching on TV, going to the stadiums, being ticket holders etc. as Sandvoss (2003) indicated. Interestingly Madrigal (2000) examined the purchase behavior of fans on products of their teams’ sponsors. The data that he obtained demonstrated that as identification increases and when purchase decisions are seen as a norm in group, people tend to buy the sponsors’ product. Therefore as people advertise those companies, they also became consumers.

However, the consumption of fans can be analysed in another point of view. Their practices can also be described by looking at the Holt’s (1995) consumption practice metaphors; consuming as experience, integration, classification and play which also makes it easier to locate fans as consumers. Because their consumption reflects their emotions and lived experiences, they integrate themselves into different conditions thanks to the symbolic features of the products. Solomon’s (1983) explanations regarding the role of products as a response, social stimuli indicate that the primary

reason of buying and using behaviour for many products is the embedded symbolism. They classify, integrate and interact different meanings, situations and also themselves because of possession and social display of the object. And finally they commune, socialize and have joyful moments with those products. They can be fit into different metaphors quickly without realizing that it may make them easily manipulated and transformed. This condition is reflected in the studies as well, while former studies about fandom is related with hooliganism, currently mainly the consumption practices or fans as consumers are being examined as a result of the transformation of fandom.

2.3.3.2 Fandom as a Collective Identity

Fandom can also be described as sharing of football as a core life interest by a group of people. The club can be thought as being possessed by fans as the history of club, fandom and stories are being shared and relationship between fans and therefore, this collective identity increases (Ben Porat, 2014) Fandom is also described as referring to a subculture that involves people sharing a common interest (Davis, 2015). Also Crabbe et al. (2006) defined traditional fandom as a few places remaining to feel collective experience (Crabbe et al., 2006, cited in Davis, 2015). Kennedy (2012) states that there are very few fields in life that can gather tens of thousands of people instinctively in order to raise a collective voice or act.

Group Identity

Therefore one of the critical things about fandom is that it can be a collective experience as well. People may support a team because of different reasons. From the initiation of football teams and the spread of the game, supporting of the teams does not mean only supporting the players, executives or colors. According to Acet (2006), the team becomes a reference point for a fan who search the trust and pride in it and an individual supports a team because of the search for an identity and covenant for it. Fandom also has different associations such as related with a group membership. Hirt et al. (1992) stated the importance of emotions and values,

perceived from being involved in a group. As Heere and James (2007) remark, teams do not only represent the people inside the team but also different groups such as the city, country, university, gender. Therefore, identification to the team becomes a reflection of an expression method which is social identification (Absten, 2011). A sense of community, group identity, processes and experiences which constitute the group processes as Derbaix et al. (2002) defined also play an important role in fandom and football phenomena.

Fandom Groups

There are various fandom studies in football literature however the literature or examination of collective fans, fandom groups have generally focused on violence, hooligans, ultras or marketing issues (Bernache-Assollant, 2011) and were related with group formation, identity or social issues.

Diaz (2007) have examined fandom groups in Spain, Andalusia district for two years. He found a direct relationship between the style and members' description of themselves with youth subculture at there. The work also examines the formations of the group and how the youth is involved in it. Social space and desire of freedom are the most important factors for that (Diaz, 2007) Another examination of fandom groups is the work of Bernache-Assollant et al. (2011) in which they examined two different groups from Marseille and their differences and observed that because of specific social, historical and psychological factors, one group became more conservative and the other one captures the multicultural identity of that city.

As it was mentioned before, there are lots of examples regarding hooligans and ultras in the literature. Those communities can be given as the famous examples of fandom groups in terraces. Hooligans appeared in Britain and were associated with limitless support to their clubs with violence. Ultras (general name of the hard core fandom groups mainly in Italy) were generally thought as Italian version of hooligans but they have a lot of differences. English hooligans represent a more heterogeneous youth movement that initiated in terraces (Dal Lago & De Biasi, 1994). As Taylor

1985 indicates fans in England can be associated with youth subcultures and common things such as lifestyle or class. In Italy, ultra movement was supported by itself not because of class, fashion or believes in Italy. They also indicate the visibility differences as in England terraces hooligans can go incognito when they want to whereas Italian ultras clearly wanted to be conspicuous by the behaviours, choreographies done in terraces or their different symbols (Lago & De Biaisi, 1994).

However, even though Lago and Biaisi (1994) stated the differences between ultras and hooligans as lifestyle or class, since ultras care about their visibility, they care about the style. In the work of Budka and Jacono (2013) the creation of individual and collective identities in people's everyday lives is examined with a group called "Ultras Rapid Block West 1988" in Austria. This study indicates the importance of strong connection between members, locality, and rivals' existence in establishing the identity. Moreover, it also mentions the style of those kind of groups. There is great importance given to fashion and clothes in those groups. Their creation of their own fashion is also significant for both fandom perspective and subcultural perspective as well. They indicate that creation of a fashion establishes a stronger identity as well (Budka & Jacono, 2013)

In her work, Dikici (2014) mentions fandom groups in Turkey. She mentions the activities, histories and current conditions of those groups including various teams and cities. *Çarşı, GençFenerbahçeliler, ultraAslan, Çılgınlar, Gecekondu, Şimşekler, Alkaralar, Teksas, Nağacılar, Yalı, Karşıyaka Çarşı, Mavi Şimşekler* are some examples of the groups that she mentioned. The activities of those group can range from political activism, local rivalries, antagonism against commodified football, rejecting the hegemony of Istanbul clubs etc. While some of those groups are formed based on class or lifestyles, some others only exist because of the locality or political ideologies. For example, fandom group of *Çarşı* became very famous in Turkey because of its activities against current political or social conditions and their resistance. They are building their own conventions, legends or identity by non-monetized activities, open sources and demonstrations (McManus, 2013). As Gonda

(2013) states, organized fandom groups are against the current conditions in football which are uncontrollable owners and sponsors, lack of democracy inside the clubs, ticket prices, security measures against fans which demonstrate that they are standing with the “old” football rather than the “new” system. For example, McManus (2013) states that *Çarşı* has protested a symbol of a sponsor which was painted by its conventional colors inside the stadium during a game. After that, it was painted black-and white. He commented on that: “Although, *Çarşı* members may not have the power to stop the creeping commercial branding of the stadium space, they can nevertheless influence the process” (2013). It can be seen in their manifest which was written by a journalist, Rıdvan Akar who is also a *Beşiktaş* fan, and embraced by the members of *Çarşı* which indicates that football may be commercialized but they are not a commodity; they are fans (Özçetin & Turan, 2015).

Another in depth examinations that were made with fandom groups in Turkey is the work of Hacısoftaoğlu et al. (2012) focusing on three different fandom groups of *Ankaragücü*. In this work, they used the term “Imagined Communities” as introduced by Anderson (2006) as communities are established inside the borders by imagination of others and framework established by Nash (2000) in discussing fandom. Hacısoftaoğlu et al. (2012) focused on two main topics; collective memory which is related with myths and violence, and collective identity which is established through connections with locality, class perceptions, indicators of horizontal dependence and symbols. These findings confirm what Nash (2000) indicated that symbols, interactions, myths, experiences and heroes confirm the establishment of fandom cultures.

As I mentioned above, fandom groups exist in a different point than individual fandom because of their stand points and collective activities. Shared interests, symbols, collective experiences are one of the key elements of establishment of this identity. Fandom groups are also playing an important role in this establishment. In the next section, I describe the fandom products which are one of the critical element in today’s football and fandom.

2.3.4 Football Fandom Products

In this section, I describe the football fandom products and their examinations in the literature. These products are generally examined under the umbrella of consumption perspective. In those studies, the meanings of those products are mentioned very briefly. Therefore, there are very few analyses that focused only on the meanings of the football fandom products. Here I present the general perspective and other examples related with football fandom products.

According to Mark Goodfellow who was Marketing manager of Manchester United FC (Wilson, 2005):

We still have to find new revenue streams. We are always trying to build a relationship with our fans.... The question we are asking is how we build a relationship with the fans, and at the same time turn them into lifelong customers of the club?... Other ways we can reach our fan base is through our cafes, by people using our credit cards, and from others buying our products such as books, yearbooks, magazines, and a host of other items... We also want to come up with a way of managing 40 differing products and services across multiple channels... What we are doing at Manchester United can be done at any club.

As it can be seen from the quote above, the clubs give so much importance to the fandom products. The stores that sell official products of the clubs include variety of things ranging from the baby sleeping clothes to woman accessories (see Figures 2.1 and 2.2).



Figure 2.1 A baby suit by Manchester United (Amazon, 2017)



Figure 2.2 A baby soother by Manchester United (Amazon, 2017)

Therefore, not only the jerseys or scarves that fans wear on them but also everyday products are being sold in those stores in order to reach more people by different channels. Warren (2011) indicates that one of the important results of identification with a team results in a boosting situation of purchasing merchandises of products. Fans who want to support their team and express themselves choose to buy licensed products. As Bishop (2001) defines a fan as a follower of a team or a player he also includes that being a fan also means that purchasing a range of goods that belongs to the team someone supports.

The establishment of unity can be done with colors, symbols, the things that people wear and style (Tripp, 2003, cited in Hacısoftaoğlu et al., 2012) Therefore, fans are not demonstrating their love to the club that they support but also create a visionary unity (Merkel,1999) It does not have to be a fandom group or individual fans as Dionísio and Moutinho (2008) indicates in his research which compares a fandom group with devoted fans. Even though they prefer different products because of different reasons (such as demonstrating the 100 years history of the club), they all use t-shirts or scarves due to the desire of preserving the symbols and demonstrating them (Dionísio & Moutinho, 2008). The style is very important for groups as well. Ultra groups behave in a conscious way in order to demonstrate their anger, joy or happiness. Therefore, practices inside the stadium are crucial for those groups and their practices of writing chants, preparing shows, making clothes or scarves, using

jerseys and painting faces or bodies are important pre-game activities (Özçetin & Turan, 2015). While Pilz and Wölki-Schumacher (2010) explain the important factors of those fandom groups as solidarity, masculinity, sovereignty, they indicate the success of banners, posters, shirts, chants in the terraces prepared by those groups.

Apostolopoulou et. al. (2012) pointed that those licensed products are a means of extension of the relationship with a team for a fan. Those products do not possess only functional values but also symbolic values, relationship with other fans, personal history and identity, emotions and feelings. In another research done by Lee et al. (2011), it is shown that licensed products are primarily being purchased because of their symbolic (nostalgic or belonging), materialistic and social (being socially confirmed or escape). Another consideration in the reasons of purchasing products is the increasing devotion to the team in order to support it to win the championship titles or transfer star players which make supporters to be a part of the team as Özer and Argan (2006) indicate from their research.

Today, Turkish teams also pay attention to this product issue. Not only they open the stores around the country, but some of them also have mobile stores located on trucks that travels the country to reach more fans – customers (Dünya, 2011). Some of them allow the fans to design products and make contests in order to produce what they designed which was advertised as hearing the voice of fans. *Fenerium* (the official store of *Fenerbahçe*) made a competition between fans and asked them to design products. The top three of the designs were selected by voting and those selected designs were produced by *Fenerium* (Fenerbahçe, 2016).

However, as fans' loyalty increase and they use those products, they also became an advertisement banner especially for match day products (jerseys, shorts and socks). Today, not only major teams of the Turkish National Football League but also teams from lower divisions locate commercials on their products. Different companies can give their “support” or “advertisements” to the chest, arms or back of the jersey as sponsors. There are also advertisements on the shorts or even socks. (Fanatik, 2016;

Hurriyet, 2015) This can be another factor, besides of transformation of fans to consumers, of commodification in football with respect to the products.

Dikici (2015) indicated that those sponsorships dated to 1970's. She stated that in 1973, the club of *Eintracht Braunschweg* have *Jagermeister* (German drinking brand) logo on their shirt and in the same year Leeds United in England started to wear away shirts with the writing of the name of a company, Admiral, in order to make an income from shirts. One of the interesting thing that can be learned from her work is that the change of the money that sponsors pay to have their name printed on the shirts. Technology company *Sharp* became the sponsor of Manchester United in 1980's and it paid 500 thousand pounds for a season. Current sponsor of Manchester United, which is *General Motors*, have paid 560 million dollars for 7 years for its name to appear on that shirt (2015)

Moor (2006) states that, rather than focusing on only commodity based structure of the fandom products, understanding the purposes can clear the meanings and demonstrate that social relations located around the football affect the decisions of fans and their adornment purposes. And generally fandom products are being examined based on their monetary values, the reasons of purchase, and different ways to buying or using them. Marketing or consumption perspectives were heavily embraced during those studies. However the functions and meanings were not examined in detail. One of the extensive research about the meanings of products is Derbaix and Decrop's (2011) ethnography that lasted for five years on three different countries with 10 football team fans. They found that identification, socialisation, expression and sacralisation are consumption functions that are connected with the products that fans consume. Their main argument was that the symbolism located in material possession by fans is the main reason of their consumption.

Identification is described in various examples. As one of their interviewees indicated, they dress according to their color since others are dressed in another colors. The club can be thought as a part of a family or fans can identify themselves with a player and want to demonstrate it by using his jerseys. The identification level

may also change according to age, since the fans get older they became more club oriented and they do not print specific footballer names on the back of the shirt. Scarf exchanges, wearing the same clothes, exhibiting products with same colors with people who you do not know establish socialization. The expression function demonstrates itself into two major factors which are “expression of self” and “expression of feelings”. Showing personalities, uniqueness, living place or joy, proudness can be visualized with the help of the products. Besides those expressions, these products can be mobilized in terraces with gestures, movements, messages on them and by hanging or showing to the rival fans as they can express the ambition and passion to the team, match or an important organization. Sacralisation is the final function which resembles itself into special meanings embedded in those products. They became relics since they may be worn by some players, collected, represent a major event, home-made, non-substitutable or bring good luck according to their faith (Derbaix & Decrop, 2011).

The autoethnographic work of Knijnik (2015) which was conducted in Australia demonstrates different meanings of products as he mentions that he warns his son while they were going for a derby game not to wear the colors of the opponent team (Knijnik, 2015). He indicates this as he remembers the violence because of the enemy colors. He states that people were beaten or their shirts were taken off in Brazil. In another point of view, the products may sometimes represent strength and a trust symbol as it was observed in Hacisoftaoğlu et al.’s work (2012). The fans that they interacted mentioned that they wear the scarf of their team in order to feel secure and make others beware. Lago and De Biasi (1994) stated that besides demonstration of strength, there is rivalry for making impressive choreographies by flags and chants. Moreover, he continued that it also represents the display of courage, stealing of rival group’s products; flags, scarves or hats can be a good indicator inside of fandom groups as well.

McManus (2013) examined *Çarşı*, the famous fandom group of *Beşiktaş JK* and stated that the long term members or founders are against the commercialism and

they indicated that they missed the nostalgic old days. However, *Çarşı* became a brand that the control of it gets tougher since even local entrepreneurs produce t-shirts or other products and sell in an unofficial store. As *Çarşı* acted against some politic discourses in Turkey, such as in Gezi Park Protests in 2013, they became popular among other team supporters as well. Therefore, *Çarşı* and the images, symbols or products became popular and were associated with socialist symbols as well by ascribing meanings to commodities as Hebdige mentions (1991). However, as McManus represent, even with those symbols representing socialism, the association, appropriation or embracement can be realized via purchasing them. It is same with the team of St. Pauli and their fans' fame around the world. The fans of St. Pauli (located in Hamburg, Germany) have established an activist and independent organizations through do-it-yourself environment and democratic processes as they became a lifestyle or a way of life for fans (Totten, 2015). However, while other people admire St. Pauli's fans, having or purchasing the products of the club or imitations products in the city became a representation of this respect or positioning the owner in the same way with those fans. Again consumption of the products has a meaning to demonstrate the way or perception of life. However, supporting an activist fandom group and demonstrating it with consumption practices is ironic.

2.3.5 Summary

To sum up, I presented football, fandom and fandom products in this chapter. Football has been played for a long time as a game. After the industrialization era, the game experienced a transformation process with different factors (such as mediatization, commercialization) and it resulted in commodification in football. This process was reflected on fans and fandom who are the main essence of this game. Fans are beyond spectators and they follow their team and have a constant passion. They form groups in order to be together and strong, or demonstrate different reasons for being so. Some of the groups are resisting the new version of football with their activities. However, fandom products are inevitable for each fan. They purchase those products (merchandises) in order to support their team, which

was compelled by current system in the football. Fandom products are one of the critical elements for both supporting the team according to fans and maintaining the system according to commodified football. Fans purchase and use those products for different reasons such as demonstrating their identity, expressing their feelings or thoughts, socializing thanks to those products and embedding meanings in them.

CHAPTER 3

METHODOLOGY

This study investigates and demonstrates the roles and the meanings of the products that are used and produced by the members of a subculture. In order to do that, I select a football fandom group at Middle East Technical University (METU) called *ODTÜlü Kartallar* that can be examined as a representative of *Beşiktaş JK* fans subculture. In order to examine the topic, members' opinions, thoughts, feelings, experiences were obtained via face-to-face interviews after observing the group in their weekly gatherings, activities, and collaborative processes in university campus.

In this chapter, I explain the details of the research methodology. Data collection process is composed of two phases, which are ethnographic research and semi-structured interviews. Initially I completed the ethnographic research and its analysis. After examining the results, I conducted personal interviews with selected members of the group and analyzed them together with the combination of the data from the ethnographic research. In this chapter, I describe how I prepared and conducted the ethnographic research, how the interview sample was chosen, how I conducted the interviews and how I analyzed the results and demonstrated them. I also include the limitations of the data collection process and some of the drawbacks at the end of the chapter.

3.1 Scope of the Study

ODTÜlü Kartallar is a university-based student fandom group, which supports a sports club in Turkey called *Beşiktaş JK*. The group is located at Middle East Technical University (METU) and it was founded in 2001 by students. METU is a campus university and it houses a variety of student clubs, including football fandom groups. *ODTÜlü Kartallar* is not a formal student club; it is not acknowledged by

university authorities and there is no official membership status. However, they have a president, a logo, social media pages and people who has a duty for following them, regular interactions with other clubs, scheduled meetings which provide the club with an unwritten structure and formality. The group is composed of METU students from different departments and classes, and sustains its relations with graduates.

Selecting *ODTÜlü Kartallar* as the scope of the research has different reasons. Primarily, choosing a football fandom group would be easier to me to approach and understand individuals' perspectives since I am also a fan of football and a team, and have a sense of knowledge about football and fandom culture. However I have never been involved in a fandom group, which makes me an outsider of that world. Moreover I have always supported another football team, *Fenerbahçe*, and I follow the activities, events, behaviors or world visions of fandom groups that support *Fenerbahçe*. But I have never had personal interactions with a fandom group supporting any other team.

Therefore, selecting a fandom group that supports any other team would make me more objective rather than selecting *Fenerbahçe* supporters since I do not have any knowledge about them. On the other hand, as I am a fan of football, rather than any person who is not involved in football, I could easily interact with people involved in the group. I can feel their sad or joyful moments while watching a match. When one interviewee indicated that; "I watch each of its games, no matter what I have; exam or anything. I even watch its highlights almost five times after the game." As I generally do the same things for another team, I can understand the reasons behind actions like that or when some of them mention the importance of purchasing "licensed products" of the team, I can figure out that they want to support the team not only by being at the stadium and chanting, but also by buying official products in order to support the team financially. So, even though I was an outsider of the team and not a member of the group, I can easily balance this condition with my

knowledge about football and fans in general. Moreover, being an outsider supported me in the observations as I do not have any prejudgements about inside of the group.

In order to examine more closely, I searched for active fandom groups inside the campus. *ODTÜlü Kartallar*, which supports *Beşiktaş JK*, has been active in the campus since I came to the university, and I have always seen their activities and products. The reason for selecting *ODTÜlü Kartallar* is that each year they design and produce their own products such as wearable products, banners and other types of products (cups, pencils, stickers, magazines etc.), which can be seen in the campus or even in the national media.



Figure 3.1 Picture of a member in a national media agency (dhainternet, 2016)

They can be easily recognized inside the campus by the things they wear, hang or use. There are also other groups which are active like *ODTÜlü Kartallar*, but the latter's activities and events are significantly more recognizable.

3.2 Research Approach

In this study, the meanings and roles of the products that members of a specific subculture produce or use are examined. In order to discover how those meanings or roles are being created, modified or appropriated through different activities, with various motivations, through various relations among themselves, I embraced qualitative research approach in this study. As Flick (2009) states, qualitative research can be used to discover the unknown and develop new knowledge rather than testing what has already been theorized. Park and Park (2016) compare qualitative and quantitative research similarly. The objective of the former is to gain an understanding of underlying reasons and motivations, provide insights, generate ideas and discover while the purpose of the latter is to measure, generalize, quantify and test a theory. Therefore, I conduct this study in order to make a discovery rather than justify a theory.

Creswell (2009) lists the characteristics of qualitative research and indicates them as “natural setting”, “researcher as key instrument”, “multiple sources of data”, “inductive data analysis”, “participants’ meetings”, “emergent design”, “interpretive and holistic account”. Bogdan et al. (2007) also emphasize the features of qualitative research, which are “naturalistic”, “descriptive data”, “concerning the process”, “inductive” and “meaning”. Those characteristics are critical as they demonstrate the required characteristics of the study.

In this study, I adopted qualitative research perspective in order to observe the members in their everyday environment, understand participant’s actions and interpret them in a holistic way by using different techniques and data; such as ethnography and interviews. I observed their various actions such as; design processes of products, interactions with other groups or dynamics of the group in their everyday environment. Moreover, I analyzed the data in an inductive way, from different materials and process and gathered them into different themes in order to reach a result from various resources.

The data collected take the form of words or images rather than numbers, and they include transcripts, field notes, photographs, interviews, personal documents and other official records that make it descriptive. Dealing with process rather than simply outcomes means being interested in “how”s in those particular examined area, people or relationships. Being inductive is not testing a theory or hypothesis determined before the study, rather, it is interesting in the meaning of the lives and activities of people (Bogdan et. al., 2007). Since this study is focusing on how people create meanings through products and their roles, observing their everyday activities in which those meanings are being reproduced is important. Since their natural setting is generally football matches or other events that they organize, observing them in those areas, located mainly in the campus, were necessary. Also, how the interactions, processes, relations and activities change the dynamics and meanings of the things they use are very important in order to make judgements about making, using and meaning creation of the products.

The context can be understood by observing, participating and interacting with the members of the group which can be studied conveniently by ethnography or interviewing which are the methods of qualitative research. I interviewed the selected members in order to have a deep knowledge about those actions. I collected data in their everyday environment taken as natural setting with using multiple sources of data and analyzed them in an interpretive way. Besides, since this study does not aim to test what is already known but as Flick (2009) mentions, to discover and develop the new, qualitative research is critical to be applied.

Within a qualitative approach, I embrace a constructivist perspective, since I am concerned with how people build their social realities, the meanings and values and how they construct their social lives with respect to the things that they produce.

Constructivism is an epistemology accepting that social reality comes from constructive processes (Flick, 2009). The world is socially constructed by knowledge and social research is an analysis of the world making and constructive efforts of people (Goodman, 1978). According to Glasserfeld (1992) knowledge is related to the way in which we organize our experiential world. As constructivist approach focuses on interpretations, meaning creation and enables us to understand the reality through constructive processes, not predetermined facts, it also conforms to qualitative research perspective. As I am trying to observe the roles and meanings of the products and how they affect the members of a specific subculture, it also means trying to find socially constructed realities within those design, production, usage processes and the overall interactions between members, products and the outside of that culture. Therefore, it is important to observe people in their everyday practices, listen to what they say about those practices, and examine production processes with participatory and in-depth methods. As Figure 3.2 obtained from Flick (2009) demonstrates; experience, construction and interpretation can also be applied to this research. I collected the experiences by observations and interviews. Their transcripts and analysis became the reflection of their construction of the world of the group and their analysis resulted in meaningful interpretations and association of meanings.

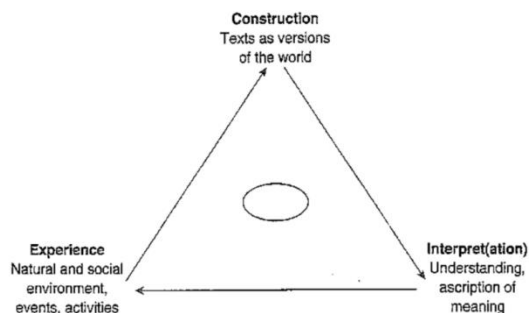


Figure 3.2 Construction and Interpretation as Means of Access to the World of Experience (Flick, 2004)

3.3 Data Collection

The data collection is divided into two different phases which are ethnographic work and face-to-face interviews. The ethnographic work was done to understand the group dynamics and gain an understanding before the interviews, by means of being involved in the group. Having an understanding beforehand was very important since even though I was a football fan, I have never been involved in any supporter group. Also the team that I am supporting is different than what *ODTÜlü Kartallar* supports which may have unpredictable effects since their perspective for me was unknown before ethnographic work. One example of it is that, even though I can easily connect with the members in the interviews, while I asked them about observing the group, one of the members said: “You may not want to watch Fenerbahçe games with us, do not take the things personally”, since they learned that I support a different team.

In the second step of the data collection process, I conducted interviews with selected members. As Denzin and Lincoln (2008) stated; combination of multiple methods will increase the richness and provide depth of the study. Therefore, the interviews were critical in order to have a deeper knowledge about the world that they construct. Observing the group brought various insights. However, I could not understand some processes (e.g. designing and making products or members’ personal thoughts about them etc.). Selecting the interviewees is done while interacting with the members in doing ethnographic search and after the analysis of ethnography, therefore the initial step of data collection was critical for further processes. Thus, what I have found in the field work contributed to the interviews and overall analysis.

Within these steps, I took some photos in order to support possible further analysis and field notes. In some moments of the ethnographic field work (especially pre-match gatherings), some members requested me not to take videos since they were chanting and there may be some usage of words against other teams that can create

problems. Besides that, some of the members sent me the photos of the group or their activities after I finished the interview phase.

3.3.1 Data Collection First Phase: Ethnography

An ethnographic analysis expresses an understanding of a cultural setting gained through fieldwork. It is developed from a set of written field notes, interview transcripts and other documents (Creswell 2009). According to Johanna et al. (2006) observation is a method that which is interested in social behaviors inside the natural setting of a group of people. The observer systematically examines the interactions between people and the things that they use in that environment, which Angrosino (2008) calls as “describing people”. He continues that “it is important to understand that ethnography deals with people in the collective sense, not with individuals” (Angrosino, 2008). Following those studies, ethnography can be described as “thick description” just as Geertz (1973) indicated in his work. According to Bogdan et al. (2007) “the ethnographer is faced with a series of interpretations of life” which may not be easy to breakdown or analyze, therefore, observer should establish a new perspective that represents the meanings located inside of the group while analyzing them.

Specifically regarding fandom groups, Benkwitz and Molnar (2012) indicate that observations or interviews can “provide data about the lives and experiences of specific people (fans) allowing us to see alternate realities and gain a rich understanding of fans at micro structure level”. They also state that ethnographic approach as a data collection method is gaining popularity in examining fandom (see for instance Giulanotti and Armstrong, 1997, Derbaix and Decrop, 2011, on different topics related with fans). As this study focuses on the roles of the products inside a fandom group, using ethnography as a data collection method is useful.

3.3.1.1 Conduct

Initially an ethnographic study was done in five months (September, October, November, December, January) that also corresponds to the first part of the 2016-2017 Turkish Super League Football Season. During my field work, I participated in the following events:

- Introductory Meeting organized by the university (involving all student clubs)
- Welcoming Event organized by *ODTÜlü Kartallar*
- Their different stands located in the campus for new students
- 10 matches including their pre-game and post-game activities in the places where they watch the game (gathering together, chanting, deciding on future events, chatting about everyday events)
- Celebratory events taking place in the campus upon winning a match and after championship



Figure 3.3 First day of the field work at welcoming meeting

I started the ethnographic phase of data collection process by visiting their stand at the Introductory Meeting organized for new coming students with participation of all student clubs. During this data collection process, I visited different stands prepared

for new coming students inside the campus, group gatherings and different organizations, matches and celebrations. Initially, even though people seemed friendly, some of them were looking at me as “Who is this guy always staring at us and writing some stuff?”. Here is an example from my field notes taken from their welcoming event:

I was always writing in my notebook. People were wearing the club t-shirts or hoodies. The new students were wearing some *Beşiktaş JK* stuff as well. I did not participate in their conversations or chats, since I sat down at the back of the place. I noticed one person whom I thought was a member of the group from the things that he wore. He asked to the person next to him and pointed at me as if asking who I was. Fortunately, the guy he asked was one of the members that I had talked in Welcoming Meeting.

I was always asking questions and making requests when I attended any of their organizations, even if I had told that I was observing them and had taken permission beforehand. However, as time went by I started recognizing their faces and few of them were also greeting me while they gathered to watch a game. I could start conversations while they were in the break or doing something else. However, I could reach those phases almost through the end of the ethnographic study. I was always an outsider during the field work. Even though they started recognizing me, many members did not start any conversation about their activities unless I asked. However, the president and very few people were stating that I could always ask questions about anything that I wanted.

Some of the members asked me about the research and the topic at the final phases of the field work while we were having small conversations. When I mentioned that their products and activities were very recognizable and this was the reason that I chose them as a subject, the members seemed very proud and they started behaving more closely about this research. However, as I stated before, this relationship was established almost at the final phases of observations

3.3.1.2 Entering the Field and Consent

The initial step begins with attending the members' everyday activities. In order to enter the group members' daily lives and activities and develop those fieldnotes related with the group, Creswell (2009) mentions the importance of gatekeepers who are people at the research site who provide access to the site and allow the researcher to examine the people or site. I also had to ask the people and got their permission and even if there would be an executive or authority figure, having permission from him/her would enable me to get inside the group.

Therefore, before starting ethnographic work, I initially asked the president of that season on May 2016 (end of the 2015-2016 football season) about the possibility of this kind of research with the group and got a positive attitude to the research. She told me that it may be possible but I had to ask the new president in the beginning of the semester which was September 2016.

Secondly, on September 2016 (in the beginning of the 2016-2017 football season) I asked the new president which was elected for the new season and some members in the meeting event organized by student clubs in the campus and took their permission about my observation. I also visited their welcoming meeting as I have already started my ethnographic work before, and briefly explained the research and informed all of them about that I would be with them in the first semester, and in the second semester I would make interviews with members of the group and nobody replied with negative reflections.

Besides getting verbal permission, Bogdan and Biklen (1992) remark that there may be a proposal which addresses the place of the study, the reason of selection of that specific group or person, whether the study will be disruptive or not, the dissemination of the results. The proposal they mentioned was prepared as a consent form (see Appendix A-B) which was given to the president and some members in the beginning of the first semester. There was a brief explanation about the research and

permission request and also I explained the reasons of selecting them directly to the president and members in the welcoming meeting as well. I also mentioned that I am not a member and I also support another team. As a reply, they did not behave in a hostile or very warm way actually. However, some of the members expressed their enthusiasm about that kind of things if there was a chance to be involved as a group or represent their group. The members also mentioned, like their former president, that they had contributed to another thesis related with fandom as participants.

3.3.1.3 Field Notes

Since I was always writing about their actions and behaviors or the products that they used, including all of the things could be sometimes impossible while I was writing. However, I used some sketches and drawings in order to demonstrate the condition at that time as well (see Figure 3.4).

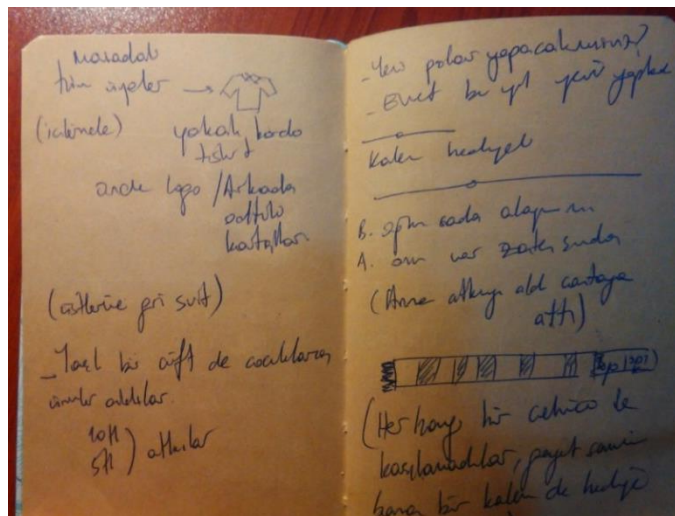


Figure 3.4 Field notes example

3.3.2 Data Collection Second Phase: Interviews

In this study, second data collection method is conducting in-depth interviews with group members. After finishing the ethnography and its analysis (see Section 3.4)

interviews were started. As Becker and Geer (1957) state, observations can be used as a yardstick to further data collections. Ethnographic data was not enough to reveal the inside relations, perspectives of the members, product design and decision processes.

Therefore, in the light of the data gathered and analyzed by ethnographic work, interviews were prepared. Interviews aimed to collect data that could reveal the different features of products such as their design, usage, production processes that could not be examined clearly by observation.

By interviews, the perspective and lived experience of members can be analyzed. Lived experience of other people and the meaning from those experiences can be obtained by in depth interviewing (Seidman, 2006). Taylor et al. (2015) explained in-depth qualitative interviewing as “face-to-face encountering between the researcher and informants directed toward understanding informants’ perspectives on their lives, experiences, or situations as expressed in their own words”. In this study, two different metaphors of in-depth interviewing, expressed by Kvale (1996) is embraced. Miner metaphor, which states that knowledge is a buried metal and waiting to be uncovered, and traveler metaphor which states that knowledge will be understood by stories of people’s own stories and lived world, are both leading guides to the interviews.

For the purpose of this study, interviews are conducted on semi-structured basis. In order to reach both a high level of flexibility and depth, interviews were conducted in a semi structured method. Semi structured interviews enable both the researcher and the interviewee to interact more and it does have “knowledge producing potentials” since the conversations are free, leading to different topics which may be important for the study. (Brinkman, 2013). While it lets the interviewer to become as a “knowledge producing participant” Brinkman (2013) in the interviews, it does this by allowing a considerable reciprocity between interviewee and interviewer, which

establishes a space for probing of responses for meaning making, critical reflection and clarification (Galetta, 2013).

The implementation of semi structured method can be seen in the questions of the interviews (see Appendix C). While the main questions are located in order to enter the topic or subject, the probing or further open ended questions can lead to different conversation areas that can enable me to understand the ideas, thoughts, feelings or experiences of the participant better.

3.3.2.1 Interview Schedule

The questions are not only interested in the interactions of participants with products during their involvement in the group. Therefore, in order to understand the perception and how it was established, the questions start from how this interaction started in the beginning phase of the interviews. This also enables to establish a warm-up phase in the interview which made the participant relaxed and comfortable since they generally remembered their childhood and the time that they started supporting a football team.

The topics of the questions can be summarized as;

- Their fandom, interest in football and *Beşiktaş JK*
- Their participation to *ODTÜlü Kartallar*
- Activities, events and meetings of *ODTÜlü Kartallar*
- Product making processes
- Images, meanings and histories of the products
- Thoughts about fandom products

The questions were prepared to cover not only the experiences with the products of *ODTÜlü Kartallar*, but also with other football fandom products, especially the official products of *Beşiktaş JK*. The relations can open a broader perspective to

understand the internal and external effects of the products of *ODTÜlü Kartallar* inside a comparison and evaluation with other products. I started by asking about their fandom, how it was developed and how they started to support *Beşiktaş JK*. Secondly, I moved the topic to the *ODTÜlü Kartallar* and asked about the questions to understand the inside dynamics of the group. Thirdly, I asked about the products that they make, the design and all of the processes related with the products such as decision making, design, production, usage and interactions. Finally, I enlarged the topic and asked about different types of products in order to understand their perception of the fandom products.

The questions are also trying to understand the dynamics of the group which involves not only specifically - design or usage of products but also other activities that can involve or relate with the products such as gathering before games and chanting, or events unrelated with football like new year's ball which include a mandatory gift giving ritual with official *Beşiktaş JK*'s products.

3.3.2.2 Sampling

The products of group have been designed, produced and used since the foundation of the group. Therefore, reaching former members was critical. Furthermore, after the ethnographic analysis, the duties of some specific people emerged. The group has labelled some members as designers since their establishment. Thus, interviewing them was also critical in order to understand the design phase of those products. After the interviews, different results also appeared with respect to this designer duty (see Chapter 4).

Even though the ethnography was carried out with whole group, the interviewees were selected according to determined criteria. Here, purposive sampling method was chosen in order to continue with further processes. According to Flick (2009) purposive sampling method involves integrating the extreme and deviant cases, convenience of people, having the saturation of the interviewees' information,

selecting cases and empirical material with taking it up repeatedly. I selected members according to the different characteristics in order to cover various perspectives of the group.

I have talked with 14 different people who have different roles, participation status and membership conditions as it can be seen in the Table 3.1. The exact number of people in the group could not be told by any member since they do not have any official membership status. Distinctions regarding roles and statuses are made according to the interviewees' descriptions about themselves and other members while they were mentioning them. Therefore, they call some people as “not so much active”, while they mention others as “fully active” [*tam katılımcı oldum*], “devoted” [*adanmış*] or as an important figure [*başkan kral adamdır*] for the group.

The old and current membership difference is added because of comparability. An insider can sometimes be blind to things that can happen around him/her. Also some words of former members revealed different perspectives to the products of the group. As time goes by, the handling of duties changes and this also affects the internal dynamics of the group.

Active and partially active membership difference is placed because the involvement level may change the perspectives, feelings, or even decisions of use or consumption of the group products. This purposive sampling enabled the research to dig the subject deeper with respect to different experiences as well.

Active member means that a person attended almost all of the activities, meetings or events of the group and take responsibilities of organizations, while partially active member was, as one interviewee named himself, explains the condition of taking less responsibility or attending not as many events as an active member. The embracement of products, design process or consumption of those products can change according to the level of involvement of members to the phases of design, production, manufacturing stage or the appropriation of the group by them.

Designers and presidents are the roles that can be inferred distinctively from observations and interviews. In the interviews, participants call some members as designers who are mainly responsible for designing issues. Presidents are also mentioned in the interviews in a distinctive way, as members still call their former presidents as “president”. Those two different roles also enlighten the division of the interviewees and analysis of the interviews.

Table 3.1 Interviewees and their roles in the group

Interviewees	Roles	Participation	Membership status	Sex
interviewee 1	former president	active member	old member	Male
interviewee 2	former president	active member	old member	Female
interviewee 3	president	active member	current member	Male
interviewee 4	designer	active member	old member	Male
interviewee 5	designer	active member	current member	Male
interviewee 6	designer	active member	current member	Male
interviewee 7		active member	current member	Male
interviewee 8		active member	current member	Male
interviewee 9		active member	current member	Female
interviewee 10		partial active member	current member	Male
interviewee 11		partial active member	current member	Male
interviewee 12		partial active member	current member	Male
interviewee 13		partial active member	old member	Male
interviewee 14		Partial active member	old member	Male

Therefore, as in can be seen in Table 3.1, 3 different roles of the group emerged in the interviews. Also different participation statuses and membership conditions are demonstrated. The number of the interviewees were determined to be 14 since the theoretical saturation, as Glaser and Strauss (1967) indicated that no additional data can be found, is reached in which all of the roles, membership and participation status are involved in the criteria.

3.3.2.3 Conduct

Nine of the interviews were conducted at the cafe that the group watches the games. Due to requests by the interviewees, five of the interviews were conducted in their departments. All of the interviews were recorded by a voice recorder and transcribed verbatim. The duration of each interview was between 60-75 minutes.

During the interviews, talking with few of the members was very tough in the initial questions. Those people stated that they had never thought about those topics. One of them mentioned that: “I may seem as not a talkative person, but I have not thought about why we are doing this before you asked me”.

Since I got recognized and established a closer relationship with the members in the final phases of my observations, lots of the interviewees knew me and the topic according to the words that they told each other. One of the interviewee stated: “You have been mentioned a lot in our group and we know you right now. If you want I can help you about the people or other interviews”. This condition may occur as a result of the conversation that I made with the interviewees. The following statement from an interviewee: “I thought that the duration of our conversation could be 15-20 minutes but it took 1.5 hours and your questions were good since they reminded me our products and what we have done.” can be given as an example of that they liked the topic and questions. Another reason of establishing a closer relationship may be the gift that I gave each interviewee after I had talked with them. As I am also a fan and know the importance of official products to current fans, I bought key rings from

Kartal Yuvası, official store of *Beşiktaş JK*, to each interviewee. When the interview finished and I gave this present to them, all of the interviewees stated their delightfulness. Some of them told me that I could call whenever I wanted if I needed anything related with the research. In the analysis phase, I called some members about sending me the photos of some specific products and they replied me quickly in a friendly way.

Therefore, the condition of me as a researcher was changed in the interview phase. Rather than being an unknown person, the members that I had talked even asked me about sending this thesis or analysis to them.

I requested the interviewees to come to the interviews with wearing the clothes that they use when they watch a game with the group or participate an organization of the group. Five interviewees did not wear any cloth or product related with the group or *Beşiktaş JK*. They explained that the reason for this was because they worked in a company or outside the campus. Four of these interviewees were old members of the group as well. Other nine interviewees wore jackets, t-shirts or hoodies when they came for the interview. Almost all of them wore this year's products. They all told me that they generally wear these things inside the campus and in their everyday life at the university. One of the examples can be seen in Figure 3.5.

During the interviews, there were also some moments that some of the interviewees did not want me to write their exact names or events. While they were talking about specific actions or behaviors about themselves or related with the group, even though I stated that I would not write their exact names, they asked me about writing these anonymously: "Some of them may not know the issues so do not write names please". As Flick (2009) expresses, researchers should guarantee the confidentiality of participants, in order not to be identified by any person or institution or not be used against participant's interest. Also, even though some interviewees mentioned that I could write their names although I stated that the information given by them

would be secured and personal information would not be demonstrated, as I told, some interviewees explicitly requested about not revealing their personal identity. Therefore, I mentioned them as interviewees and numbered them according to their roles.



Figure 3.5 One of the interviewees with products of the group

3.4 Data Analysis

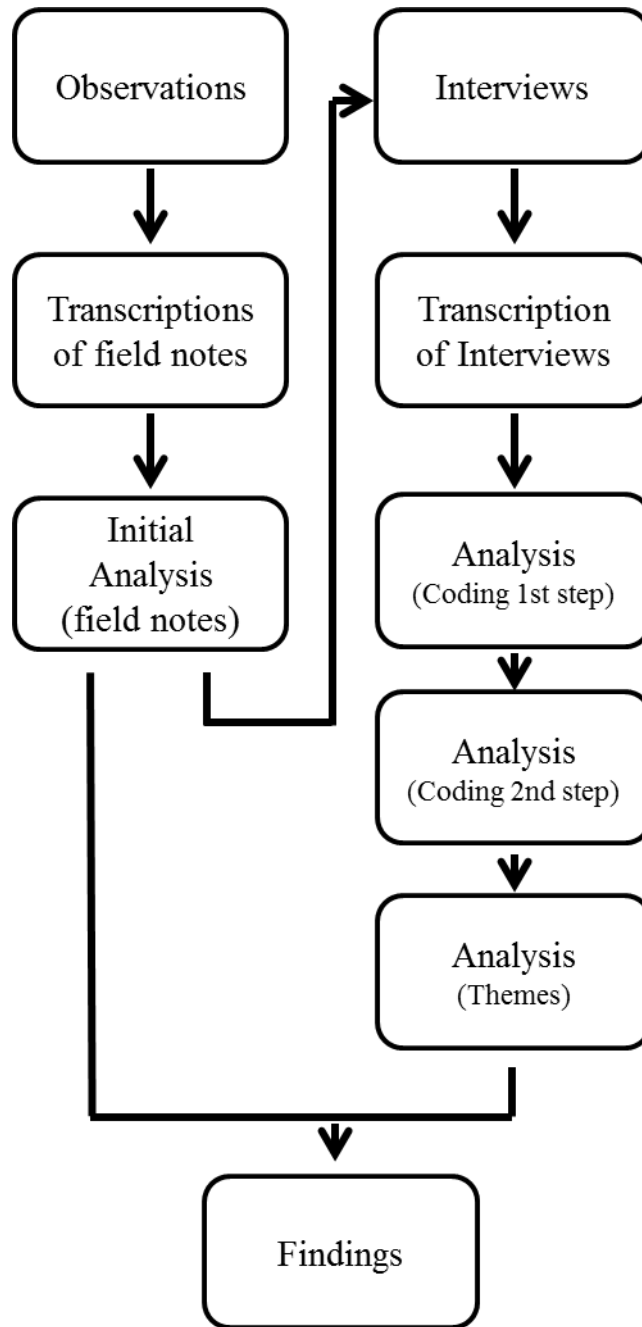


Figure 3.6 Process of data analysis

3.4.1 Analysis of Ethnography-Field Notes

Even though there are two different data collection methods in this study, their analysis is carried out in the same way. In ethnographic study, I was always writing down what was going on around me and the group. I also drew some sketches and sometimes took photographs when I was able to. After I made an observation, I directly transcribed the notes on the same day in order not to lose the focus and attention.

After I transcribed my notes, I started coding the texts which lead to thematic analysis of all the notes. Just as Mason (2002) stated, coding word by word is very effective in analysis in order to move beyond impressions and implement a systematical evaluation and interpretation. The analysis of field work was critical for interviews, since interview questions are prepared with respect to these results as well. Moreover, sketches and photographs supported for extra inferences which were very helpful in depicting different conditions in preparing interview questions.

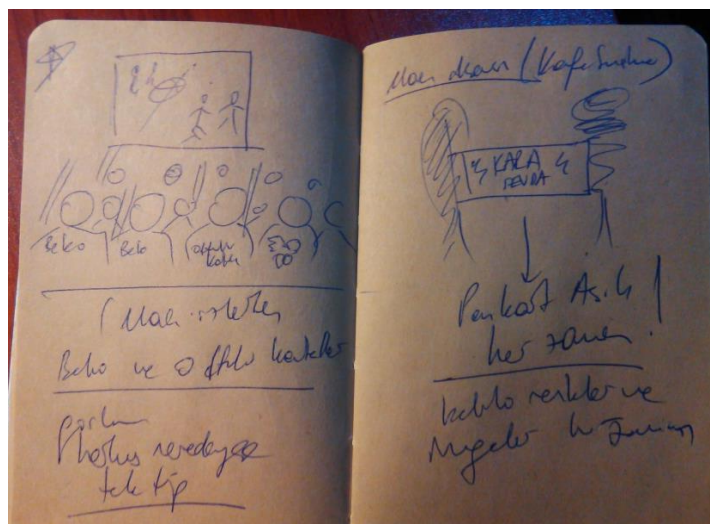


Figure 3.7 Example from field note sketches

In coding and thematic analysis of ethnographic field work, descriptive coding is embraced, following Saldana's (2009) clarification as the "basic topic of a passage of qualitative data". He continues with matching descriptive way with ethnographic studies with respect to their usage and exploration. Wolcott (1994) explains description as the basis for qualitative inquiry and states that its target is providing assistance to the reader to understand what the researcher sees or hears. There were 3 steps of coding the field notes. Initially I directly coded the text in a descriptive way. Secondly, I gave main codes according to their relations and the things that they described.

By using this method, there were five different main codes which are;

- Objects
- Colors and Images
- Actions and Behaviours
- Actors
- Facts and perceptions.

After cross analyzing these codes, two main themes appeared, which are distinctive group environment and multiple characteristics of products. I used those themes and analysis of the transcriptions in the preparation of the interview questions and also during the analysis of interview transcriptions.

3.4.2 Analysis of Interviews

Even though the analysis of the interviews was done through detailed coding and thematic analysis and in three steps as I did in the previous analysis, my approach was different when it was compared to the analysis of the field notes. Since, ethnographic field work was done for initial knowledge gathering and observation, descriptive way of coding was suitable for it. Thus, I had to describe some basic things (e.g. how they gathered or the activities of them etc.). However, interview texts were analyzed in a different coding typology. I applied three different coding

style in this phase. Simultaneous coding was applied for the codes which contain more than one relation; this quotation can be used as a demonstration from one of the interviewees:

There was Deniz in former times. He showed another one. That guy explained the two other guys. It goes on like this; a new learner calls the experienced one and say that he could not do something in the drawing program or how can he do something. It is always like this, by teaching to each other. That new learner may teach to someone when he is graduating. It is not like “Forget it I am going”. It always continues with teaching.

In this quotation, there are two different codes which are product design and inside dynamics. Therefore, simultaneous coding was very helpful in these kinds of situations and enabled me to give different codes to one quotation (Saldana, 2009). Besides that, I used process coding, especially in product design explanations given by the interviewees (Saldana, 2009). Finally, I utilized descriptive coding as it was implemented in ethnographic field works which also supported me in categorizing the codes.

The coding process of the interview transcriptions has three different phases as it was done in ethnographic analysis. In the initial step, I coded the quotations with three different methods which were mentioned above. Secondly, I recoded those codes according to the relations between them and categorized the codes into main codes. After categorization, I returned to the codes and relocated them into one sheet. In that relocation, I collected each code and the quotes related with it into one specific sheet with dividing the columns that is separated for each interviewee (see Table 3.4). This collection of codes into one specific page supported me in the analysis of those codes in their specific table that helped me focus on one specific code in detail. Finally, after I analyzed each code, I returned to main table where themes appeared with respect to the categorizations.

This coding and analysis processes of the interviews were done through creating tables in Microsoft Excel program. The coded statements of each interviewee were located under their code on different pages for each interviewee. I located the quotations according to the categorical codes with respect to the second phase of the coding process. Different coded categories were branded with same color in order to clarify the distinction. As I mentioned before, there may be more than one code for a statement, therefore, a statement can be seen under different titles. Table 3.2 demonstrates the secondary codes collected in groups which are represented with a color. I also added the themes that those categorized codes belong to.

Table 3.2 Codes and related themes

Secondary Codes - Categorized	Themes
Interest with football Interest with Beşiktaş JK Following way of football Personel fandom	
Group Awareness / Involvement Group Features Change of group Friendship Activities-events Activeness	
Inside dynamics Decision making/Meetings Disagreements Group Culture	
Products Design-Making process Perceptions of fandom products Images	
External environment Campus effect	

The themes appeared after the analysis of interview data are:

- Relations with football and *Beşiktaş JK*
- Interactions within the group
- Dynamics of the group
- Products, processes and perceptions
- External factors

In Table 3.3, one can see the personal interview coding sheet which involves one interviewee's statements that transformed to codes which will lead to categories shown in different colors. This table demonstrates the second phase of the coding and categorization. All of the lines belong to only one interviewee in one sheet. The headlines of the column represent the codes with respect to categories painted in colors. After the coding process of the words of the interviewee, I transfer them to this table. This helped me to distinguish the categories and in the forming of the themes by categorizing them. I colored first line of the tables that are prepared for each interviewee, after I had transferred all of the quotations and codes to those tables. Initially, this was not the original sorting since they were all located in different columns. However, in the categorization part, I brought the codes located in the same category together, in order to progress to the other step of the analysis.

Table 3.4 demonstrates a sheet for one specific code. As I mentioned, this supported me in focusing on one specific code in detail. Here one column is allocated for one person's statements regarding this code. Since the main questions are the same in the interview questions, the quotations regarding some topic are generally located in the same lines. Since this did not always happen, I located the lines and tables with respect to the topic that they were mentioning (e.g. the first line is for merchandises that they bought from the official store, the second line is for the organizations related with products etc.). This was also helpful in analyzing the codes and enabled me to have a clear perspective.

Table 3.3 Personal interview coding sheet

Interest with football	Interest with Beşiktaş JK football	Following way of football	Personal fandom	Group Awareness / Involvement	Group features	Change of Group	Friendship	Activities-events	Activeness	Inside dynamics	Decision making / meetings	Disagreements	Group culture	Products	Design-Making processes	Campus Effect	Images	External Environment	Perceptions of fandom products		
futbola olan ilgim valla 7. B. Sınfa doğru babama danda ya şimdi beni dođusu abime gztik mađ ulenmeye burasızonu mađ ulenmeye konyaspor mađyd. indiyde o zamandan ribaren devami takı ederdum yani hupuma gitti ortam. rapian seyler	zaten herkesin izdim valla 7. B. Sınfa doğru babama danda ya şimdi beni dođusu abime gztik mađ ulenmeye burasızonu mađ ulenmeye konyaspor mađyd. indiyde o zamandan ribaren devami takı ederdum yani hupuma gitti ortam. rapian seyler	zaten herkesin izdim valla 7. B. Sınfa doğru babama danda ya şimdi beni dođusu abime gztik mađ ulenmeye burasızonu mađ ulenmeye konyaspor mađyd. indiyde o zamandan ribaren devami takı ederdum yani hupuma gitti ortam. rapian seyler	zaten herkesin izdim valla 7. B. Sınfa doğru babama danda ya şimdi beni dođusu abime gztik mađ ulenmeye burasızonu mađ ulenmeye konyaspor mađyd. indiyde o zamandan ribaren devami takı ederdum yani hupuma gitti ortam. rapian seyler	ben ipte herhang bir senemde onun bağıda zaten o zaman ben mesela. Ya en kütü dedim bir zaman başka ama zaman zaman muhabbet etki. hupuma gitti. topluca mađ izlemek çok zor	Ben ipte herhang bir senemde onun bağıda zaten o zaman ben mesela. Ya en kütü dedim bir zaman başka ama zaman zaman muhabbet etki. hupuma gitti. topluca mađ izlemek çok zor	Bir de geçen sene beşiktaş da vardı. Bunu en eskisi beşiktaş ve kadrolerini yapmıyor gibi	en bağıta çok fazla dahil olamamıştım. komada da edimle konusunda biraz çekingen biriyim. O yüzden biraz uzaktan izliyorum. Ya en kütü dedim bir zaman başka ama zaman zaman muhabbet etki. hupuma gitti. topluca mađ izlemek çok zor	Stadyuma da *ben hemen herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.	Herkesi açık asında, yani topluluğun herkesi genelde 23 haftada bir garanti ayda 1 ayda oluyorum. Mesela bir hafta önceki toplantıya gittim, ama toplantıya gitmek istiyordum. Bir de bala ile yazık o tarfın arka tarafında da destek oluyorum. Hem kendim de çok severim. giymeyi bjk logolu şeyleri de aldım.

Table 3.4 Coding sheet for one code

Products -1	Products -2	Products -3	Products -4	Products -5	Products -6	Products -7	Products -8	Products -9	Products -10	Products -11	Products -12	Products -13	Products -14
Yani mümkün olduğunca takima maddi olarak destek oluyorum. Böyle forma alırım mesela. Ondan sonra bileyim maç gittikçe kartal yuvasına uğranız	buyle kendi kendime totem yapardım mesela beşiktaşın maçından bir gün önce hep aynı giydim mađ günü aynı corabi giydim, mađtan sonra aynı tshrtü giydim o fiksti mesela her mađ yapmamın yanı sıra	Benim babam zaten beşiktaşta falan bakiyim. O yüzden mađta da tshrtü giydim o fiksti mesela her mađ yapmamın yanı sıra	yani her sene beşiktaşta falan bakiyim. O yüzden mađta da tshrtü giydim, mađtan sonra aynı tshrtü giydim o fiksti mesela her mađ yapmamın yanı sıra	Bunun yanı sıra ürünlerim yani her yıl yapıyorum. Olayların olduđu zaman gittim polis açtırdı pankartı bunun içinde dedi aldım. Bizim hiç akıldızdan gecemigti hani arada da göndermesi yapana falan	O zamanda tam bu yeni yılın yapıldığı zamandı. Olayların olduđu zaman gittim polis açtırdı pankartı bunun içinde dedi aldım. Bizim hiç akıldızdan gecemigti hani arada da göndermesi yapana falan	bu formayı bana dođum günümde aldım. Arkadan giymişim ama beğenmedim değil, mesela mađazalarında falan da satıyorlar ama o para gitmiyor o yüzden	hoşuma giden ürünleri alırım hep hediye geldi bana, genelde tshrt almam terchi ediyorum çünkü hayatta çok kullanışli olmuyor genelde böyle hali sahada falan giyilebilecek ekipmanlar oluyor	Ürün alıyorum, yani formaları hep hediye geldi bana, genelde tshrt almam terchi ediyorum çünkü hayatta çok kullanışli olmuyor genelde böyle hali sahada falan giyilebilecek ekipmanlar oluyor	Beşiktaş ürünlerime sadece kartal yuvasından alıyorum onun dışında da beşiktaşın ürünlerini de beğeniyordum. Arkadan giymişim ama beğenmedim değil, mesela mađazalarında falan da satıyorlar ama o para gitmiyor o yüzden	daha az beğeniyordum. Kendimi gösterme mezu su biraz bu işi okulu taraftar atkuş oydugu için şampiyonluk kazanılırsa, bir de alınan formalar şeyler. Ben koleksiyonum var benim.	Kendini gösterme mezu su biraz bu işi okulu taraftar atkuş oydugu için şampiyonluk kazanılırsa, bir de alınan formalar şeyler. Ben koleksiyonum var benim.	Onun dışında sürekli lisanslı ürünleri oluyor onları alıyorum.	hem cubukluuy hem siyahı çok beğenmişim siyahı aldım. Erkek arkadaşım da cubukluuy almış onu giymeyi düşünüyordum arada.
Tavla turnuvası yapılıyor senele 1-2 kere. Herkesi açık bu arada isteyen gelebilir beşiktaşlı olmak şart deđil ama kazanırsa ödül beşiktaş ürünü oluyor yani canı isterse	Ürün de alırım, ama önemdeki kartal yuvası ödün ben ödün alırım, ödün beşiktaş için deđil ama kazanırsa ödül beşiktaş ürünü oluyor yani canı isterse	Öğünce beşiktaşta falan bakiyim. O yüzden mađta da tshrtü giydim o fiksti mesela her mađ yapmamın yanı sıra	Benim babam zaten beşiktaşta falan bakiyim. O yüzden mađta da tshrtü giydim, mađtan sonra aynı tshrtü giydim o fiksti mesela her mađ yapmamın yanı sıra	Bunun yanı sıra ürünlerim yani her yıl yapıyorum. Olayların olduđu zaman gittim polis açtırdı pankartı bunun içinde dedi aldım. Bizim hiç akıldızdan gecemigti hani arada da göndermesi yapana falan	O zamanda tam bu yeni yılın yapıldığı zamandı. Olayların olduđu zaman gittim polis açtırdı pankartı bunun içinde dedi aldım. Bizim hiç akıldızdan gecemigti hani arada da göndermesi yapana falan	bu formayı bana dođum günümde aldım. Arkadan giymişim ama beğenmedim değil, mesela mađazalarında falan da satıyorlar ama o para gitmiyor o yüzden	hoşuma giden ürünleri alırım hep hediye geldi bana, genelde tshrt almam terchi ediyorum çünkü hayatta çok kullanışli olmuyor genelde böyle hali sahada falan giyilebilecek ekipmanlar oluyor	Ürün alıyorum, yani formaları hep hediye geldi bana, genelde tshrt almam terchi ediyorum çünkü hayatta çok kullanışli olmuyor genelde böyle hali sahada falan giyilebilecek ekipmanlar oluyor	Beşiktaş ürünlerime sadece kartal yuvasından alıyorum onun dışında da beşiktaşın ürünlerini de beğeniyordum. Arkadan giymişim ama beğenmedim değil, mesela mađazalarında falan da satıyorlar ama o para gitmiyor o yüzden	daha az beğeniyordum. Kendimi gösterme mezu su biraz bu işi okulu taraftar atkuş oydugu için şampiyonluk kazanılırsa, bir de alınan formalar şeyler. Ben koleksiyonum var benim.	Kendini gösterme mezu su biraz bu işi okulu taraftar atkuş oydugu için şampiyonluk kazanılırsa, bir de alınan formalar şeyler. Ben koleksiyonum var benim.	Onun dışında sürekli lisanslı ürünleri oluyor onları alıyorum.	hem cubukluuy hem siyahı çok beğenmişim siyahı aldım. Erkek arkadaşım da cubukluuy almış onu giymeyi düşünüyordum arada.

After the secondary coding phase (dividing into tables, categorization and focusing on codes one by one), I returned to the main tables demonstrated in Table 3.3 and focused on themes that appeared after grouping the codes. Those themes guided me in conducting the final analysis and in obtaining the results with prior examinations. According to those themes, I prepared the analysis part in three different sections which are; Characteristics of the group, Products of *ODTÜlü Kartallar* and Fandom-Product relationship. Even though there was only one theme regarding the products as “Products, processes and perceptions”, I extended it into two main sections in the findings chapter, since it was covering a very extensive topic.

3.5 Translating the Quotations

I conducted all of the interviews in Turkish. Therefore, I had to translate them to present them in this study. After quotations were selected, located into tables, analyzed and gathered under the themes, I translated the quotations. Those translations were as close to verbatim translations as possible, since some of the exclamations or swearwords were translated according to the academic dignity and seriousness of this study. However, I translated all the other words directly into the English.

3.6 Limitations of Data Collection Process

Even if the group welcomed the research when I explained it to them in the previous year and also in September 2016, when the ethnography started, it was hard to get involved in group dynamics especially in the beginning phase in the ethnographic study. While I was doing observations before the game, people were sometimes staring at me and my notebook which was ready for anything to possibly happen before, during or after the game. I generally sat at the backmost line or at the corner chairs in order to both become invisible for others and look from a broad angle at the

audience. However, I felt that I could have interacted more in the beginning phases of the field work. As I mentioned before, they had told me that they had contributed to another master's thesis. But that was not based on observation or interview; it was only a questionnaire as one of the member stated to me. This may be the reason of not easily establishing the insider's role.

Another reason may be my fandom to another team. Since I was not involved in the group as a participant observer, a person standing next to them while they were chanting or screaming can be strange to them. All of the members came to the matches or organizations for the same reasons, except me.

I can give one example to this situation. While the group was chatting before games, especially before a *Fenerbahçe* game, which was one of the most important games in the league, they gathered together to chant and prepare for the game with drums or flares. When I went next to them, they had created a closed circle and I seemed like an extension in the group, as in the edge of the letter (Q), rather than being a part of the circle.

The reason is not only my existence as a foreigner in the group, another reason is that I was not participating. If someone is not participating what is s/he doing there? When I asked them whether I could take a photo or a video, they replied that I could take a photo but not a video in order not to appear while intentionally or intentionally swearing or behaving against the campus norms. However, when I hid my notebook and started talking with them, they behaved more comfortably and friendly even though I was not joining their anthems or celebrations. After some time passed, and we got used to each other, some of them started greeting me or we had a small chat.

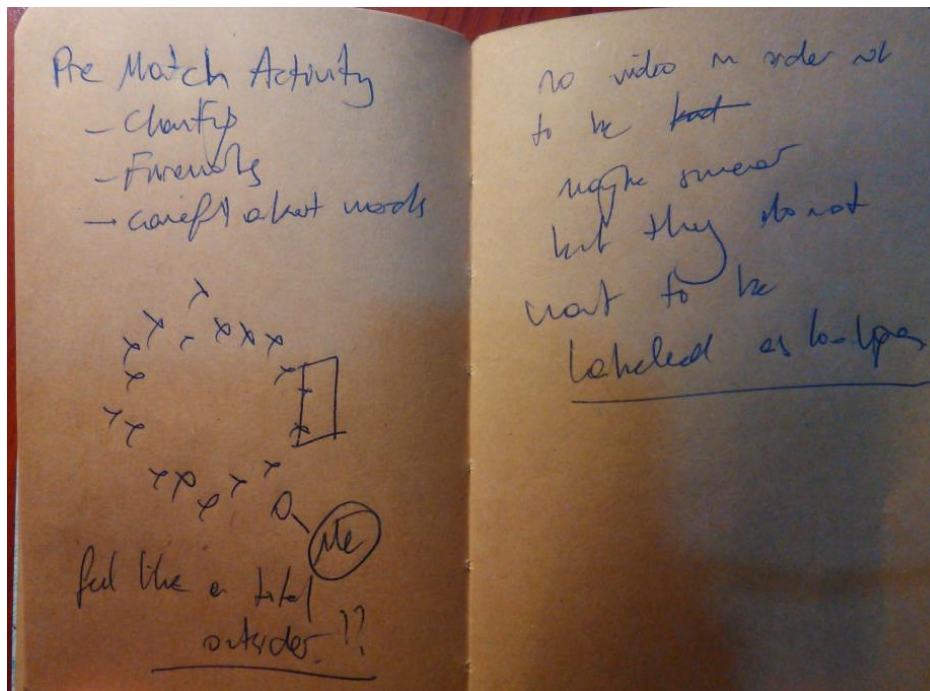


Figure 3.8 Sketch showing me as an outsider in a pre-match group meeting

This relationship became more comfortable when I started carrying out the interviews. After I started the interviews and conducted the initial ones, the group started talking about me and people recognized me better. When the questions I asked demonstrated to them that I was really interested in football and their group, products or other fandom products related with football, they talked more than what I and they expected, according to their expressions. Therefore, it can be said that, the initial phases of the ethnography were very tough since I was not able to involve in that group. However, after a time passed people got used to me, the inside relationships were established, the details about group were revealed or people talked to me in very welcoming way. I could, therefore, recommend a two-phase data collection method which was really helpful, since I was able to cover what I missed while doing ethnography or interviews.

Another thing is that in order to understand the relations, practices, key people or real intentions/thoughts about the products in this type of a group based on not solely

consumption, but actually formed around different bonds (same university, supporting same team, which can be accepted as clash of subcultures as well), a researcher may spend time with the members of the group. This is different than applying more than one data collection method; it is making people to see you, interact with you, establish a connection and thus information transfer and recognize you as not a researcher but someone else. Probably, applying a participant observation as being a supporter of that team could be more encouraging.

3.7 Summary

This chapter presented the context of the study, research approach, data collection methods embraced in this study, how the data were analyzed and written and what the limitations of the study were. Qualitative research methods were applied since the perspective and frameworks of data collection methods were suitable to observe and analyze a community gathered around a same team and a university.

There were two different data collection methods which were ethnographic field study and semi-structured interviews. The field observations were done in order to know the group and group members better, to have a deep insight about the relationships and processes, and to be prepared for the interviews. The analysis of ethnographic study was very contributive for semi-structured interviews. In the interviews, I was able to reach personal and group perspectives about the products, their meanings, design, production and usage types. When the analysis phase of the interviews started, the ethnographies were very supportive, even though there were some specific details that were different than what I had observed in the ethnography such as design process of the products. All of the field notes and interviews were transcribed verbatim, analyzed according to the codes and distributed with respect to the appeared themes. The findings of the analysis will be demonstrated in the following chapters.

CHAPTER 4

FINDINGS

The methodology chapter has explained the data collection methods, sample and interviewees, perspective of data analysis and how it was conducted. As I presented at that section, an ethnographic study and a series of interviews were conducted with a football fandom group in METU, called *ODTÜlü Kartallar*. In this Findings Chapter, I initially describe the characteristics of the group in the first section. Afterwards I explain how the group decides, designs, makes the products. In this section, I also describe the interactions between products and members which also demonstrate the usage types and how people are affected by using or producing them. In the final section, I clarify the members' perception regarding football fandom products including official and fake products of *Beşiktaş JK*. This chapter presents data collected from ethnographic field work and the interviews conducted with members.

4.1 Characteristics of the Group

As I present in the Methodology chapter; *ODTÜlü Kartallar* is a student fandom club which was formed at Middle East Technical University (METU) in 2001 by students from different departments. Each year the members select a president. Since they do not have an official membership status or written registration processes, even members of the club do not know the exact number of the people in the club as one of the interviewees stated:

We do not have procedures like membership. Our doors are open for everyone. Anyone who wants to join for a meeting can come and whoever wants can continue it during her/his education life. Ultimately, being a *Beşiktaş* fan and METU student is enough for to come here.

However, they have an official web page (<http://www.odtulukartallar.com>) where they can announce, discuss and sometimes vote for the discussions and a twitter page (<https://twitter.com/odtulukartallar>) for people who want to follow the group activities. They regularly watch the football games of *Beşiktaş JK* inside the campus in a specific café that they decide before the season starts. They also go to stadiums for the home games to Istanbul-Vodafone Park (Home of *Beşiktaş JK*) or away games that are close to Ankara such as: Kayseri, Konya etc. The group demonstrates their support by not only going to the matches but also by the things that they use or events that they organize. They have got their own products that they design or make (e.g. clothes, banners, scarves etc.). They also invite important figures of *Beşiktaş JK* to the campus for panels (e.g. Pascal Nouma, Önder Özen etc.).

Apart from those activities related with football and *Beşiktaş JK*, the group also organize different events. These events can be listed as helping or supportive activities (e.g. founding a library-class for a village school, sending scarves for the children affected from Van earthquake disaster in 2011, visiting hospitals or rest homes etc.), competitions inside the campus (e.g. backgammon), picnics and women-men mixed football games. Even though most of the group members are men, there are also women members, who can even be elected as a president in 2015-2016 education and football season.

4.1.1 Formation of the Group

When I started the observations and interviews, I realized different heterogeneities and homogeneities in the formation of the group. In this section I describe these features inside the group.

The heterogeneity of the group depends on different subjects. Initially, the fandom backgrounds of the members differ from each other. How the members became a *Beşiktaş JK* fan change according to each interviewee. Some of the interviewees

stated that they do not have a chance to support any other team because of their parents or environment as one interviewee indicated: “If the whole family supports Beşiktaş, you do not know any other team, I mean there is no chance to know it.” Another interviewee stated that, if his parents had supported a different team, he would have been a fan of that team;

I have no memory where I became a *Beşiktaş* fan in an instant. I have been a fan since I was a kid with my father or grandfathers. It is like that... Family is the driving force. I think, if my family had supported any other team, I would have supported that one.

While the favourite team of the inner circle of the interviewees has affected them, the activities (e.g. receiving jerseys as gifts, going to matches of *Beşiktaş JK* etc.) done with the people around in their childhood supported the fandom of the members. One of interviewees stated this situation as: “My big brother was a huge fan when I was a kid. I became a *Beşiktaş* fan because of him. He was sending me jerseys or other things and attaching me more.” Another interviewee told about his father and the matches that he went with him: “My father was a *Beşiktaş* fan. We were going only *Beşiktaş* games with him when I was a kid. I became a *Beşiktaş* fan by watching at there.”

Some of the interviewees mentioned distinct events such as watching a game on TV or seeing *Beşiktaş JK* inside the stadium, which triggered their interest in the team:

We were watching a basketball game between *Beşiktaş* and Galatasaray. *Beşiktaş* made three points in the last second and won the game. At that moment I said, now I am a *Beşiktaş* fan. After that I never had any hesitation.

Few of the members stated that their initial favourite team was not *Beşiktaş JK* when they were kids. However, those people also indicated that this was in their childhood period, as this interviewee stated:

I said that I am supporting Galatasaray until I was eight or nine years old since I was not interested in it. Later on, *Beşiktaş*'s championship title in their centenary affected me. Even though I had an interest in *Beşiktaş* before, I was not saying anything just because they can call me a turncoat [*dönek*].

The second difference in the formation of the group is the members' awareness of *ODTÜlü Kartallar* before they had entered the university. While some of them had never heard of the group, others could not wait to be part of it. The interviewees who knew the group had learned from some graduates of the university that they have interacted (e.g. by taking private lessons from them for university exam) or searched the net for a *Beşiktaş JK* fandom group located inside the campus. One interviewee mentioned his tutor who was a former member of *ODTÜlü Kartallar*: "My private tutor was involved in this group. He was telling me about it all the time and I aspired a lot to be a part of the group." The awareness of the other interviewees who had never known the group appeared when they came to the university by seeing the products or the events of the group. They stated that when they saw the announcements for the events, people wearing hoodies or t-shirts of *ODTÜlü Kartallar*, they realized the group. One of the members indicated the banners and clothes that people wore: "I just looked around and there are people who were wearing *ODTÜlü Kartallar* stuff or banners of the group. I told to myself that I have to be in that group."

A third difference inside the group is the members' individual fandom perception. All of the members mentioned their fandom as "die-hard *Beşiktaş JK* fan" [*ölene kadar Beşiktaşlıyız*] or their love will never end [*bizdeki sevgi bitmez*]. However, some members went further and stated that they can involve in conflicts against other team members in different fields such as personal interactions (fights or scuffles) or social media velitations when they were not in the group. One interviewee stated this condition as: "I have a fanaticism which is very intense. I have never liked any other

team. I also fight against them, I do not see them as a friend.” The others stated that they ignore those type of things and were only interested in *Beşiktaş JK*. However, almost all members stated that when they get together as a group they pay attention to their behaviours. Therefore, I understood their individual fandom perception is different than the condition of being involved in *ODTÜlü Kartallar*. Few years ago, the group perception was different as well. According to one member the group used flares inside a café at the campus and had a fight with another supporter group a few years ago and he learned this while he was a high school student. He stated that:

The people in those times were devoted fans [*ateşli*]. I came with the thoughts of being a hooligan [*hooligan*]. However, the group perspective has changed. People were trying to reach the consensus. They avoid fights or rough and tumble [*kavga gürültü*] as a group.

Even though there are many differences inside the group, there are various homogenous features as well. These features are not limited to being at the same university and supporting the same team. As I mentioned above while I am stating the differences of perception of fandom, all of the members are bounded with *Beşiktaş* and according to one member it is forever [*sonsuz kadar*]. Football and *Beşiktaş JK* became one of the essential parts of the interviews’ whole lives. They follow the team from various media options. In one of my observations I saw some members taking their phones out and starting to like photos unceasingly when they paused chanting in a pre-match gathering. This quote is from my fieldnotes: “Some of the members started to like things related with *Beşiktaş* on social media unceasingly. Then they started chanting, when chanting was stopped, they continue liking again.” One interviewee indicated that when he wakes up every morning, he directly checks the news related with *Beşiktaş JK*. After that he can continue his day. Besides seeing *Beşiktaş JK* as an essential part of their lives and merging it into their daily routines, they attend both home and away games, organize trips to stadiums as *ODTÜlü Kartallar*. Most of the interviewees support *Beşiktaş JK* in other sports

fields as well. They indicated that the group is not only attending football games, but they also follow handball or basketball teams of *Beşiktaş JK*.

When all of the members indicated the intensive emotions of being a *Beşiktaş JK* fan, they also indicated the happiness and joy of the times that they spent in the group. However, the group might seem as if it is a closed group from outside. When I started my observations, I felt that I cannot easily join them as I mentioned in Methodology chapter. However six of the interviewees also stated that they thought the group was closed to the outsiders. As one of them stated this as:

I was thinking that the group is close to its environment. However, as you start coming to matches or attending activities, you start socializing, you also develop friendship. My first friends at the university were from *ODTÜlü Kartallar*.

According to those interviewees this imagined closed condition was overcome with establishing friendships inside the group. They stated that the worries related with being a part of the group replaced themselves with a friendship environment. Most of them started to spend their time after school together. Another interviewee indicated this condition as:

I went to the first game. I liked the setting, the environment of the game, cohesion of the group, they also showed their interest, they approached me in a friendly way. So I continued going. Not only *Beşiktaş* but also the friendly environment impressed me.

The words of that member are actually highlighting the importance of shared activities and friendship environment. Therefore, it can be understood that the group is not only about the fandom but it is also a close environment. It relates more to friendship rather than being a fan of *Beşiktaş JK*. Moreover, almost all of the interviewees described the group as more than a fandom group. Even though watching games, organizing events are important for group, one of the interviewee

stated that: “When I got bored, I was thinking of calling people from the group. We instantly became 15-20 people at that environment.” This clarifies that the members’ relations became something more than just being interested in *Beşiktaş JK* or going to matches. This analysis was confirmed by one of the former presidents’ statement regarding this:

People may not be that much keen on *Beşiktaş*. They may support it but they do not have a chance to go to watch a game or live in cities far away from it etc. Therefore, the way that they can get into the group is through friendship.

Therefore, the group has both differences and similarities because of individuals’ background and experiences. While members’ history of fandom, awareness of the group and individual fandom perception are observed as distinctions, having *Beşiktaş JK* as their common ground and feeling joy in a friendly environment inside the group are examined as similarities. After the formation of the group, I explain the culture of the group in the next section.

4.1.2 Group Culture

More than half of the interviewees mentioned the culture of the group while they were talking about the group dynamics. They associate the strength of the group or its activities with the group culture. Others did not use the term culture but what they stated that the features of the group exactly match with the answers of the former. In this section I describe what they consider as culture of the group and which features the interviewees indicated about it.

4.1.2.1 Independence

The most outstanding argument was that *ODTÜlü Kartallar* is independent from any other *Beşiktaş JK* fandom group, the condition of which made all of the interviewees proud. What they want to indicate about the independence is that they are not a part

of any other fandom group such as *Çarşı* or *UniBJK* (*Çarşı* is a *Beşiktaş JK* fandom group, formed in the district of *Beşiktaş-Istanbul* in 1982 by some devoted *Beşiktaş JK* fans, *UniBJK* [*Üniversiteli Beşiktaşlılar*]) was formed in 2001 by different students from different universities in order to establish a union between *Beşiktaş JK* fandom groups established in the universities). Even though they show respect to other fandom groups and maintain connections with them, they do not want to be a part of them. As one of the interviewees indicated: “We are on our own. We have our distinct culture. That is why we did not get involved in any other groups, we do not want to be dependent on any other people.”

This desire for independence rests on different reasons. They want to arrange their own organizations and they do not want to get any orders about what to do or how to do in any activity. They also do not want to be involved in any kind of monetary obligations regarding events, products or match trips. As one of the interviewee specified:

Generally, in whose pocket the fees go in match organizations of large groups is not known. I know the other groups; one guy takes you inside the stadium for free by showing you as the person responsible for the banners. However, you pay money for travel and tickets. It can be seen as insignificant amount of money, however, why does someone do that?

Another interviewee stated almost the same issues with giving more details about the process:

The responsible guy was actually, I am sorry, [tricking] them. They went for the Chelsea game. It was around 210 TL. Actually it was more than that with travelling and ticket prices. People may think that if the price is like that I can go by myself but it does not happen in that way. The guy hires the bus. He fills 60 people in the bus which was actually for 45 people. He takes you at 6 in the morning and brings you to stadium at 12 o'clock and you have to wait till the night. The money that you pay goes directly into his pocket since he can get you

inside of the stadium free by showing you in the choreography stuff in the terraces. Think about; if 10 people from this group go with him. The bus and other stuff is free for that guy. Think about his earnings for a single match.

As they mention the negative consequences of being involved in another group, one interviewee indicated the freedom in decision making. He mentioned that:

Someone will order me to go here, do this, or wear this product. Yes, we are standing in the same terraces, shoulder by shoulder, for the same aim. However, we are making our own products, we can arrange our own organizations. Why should someone else decide for us?

This quotation specifies the freedom in decision making which seems very important for group members in different cases including product making as well. All of the interviewees stated that they have got their own, unique [*bize özgü*] group formed in METU. They want to demonstrate their own group and their *Beşiktaş JK* support in their products, not other groups' names or the things that others made. They do not want to use the same products that other fandom groups use. They want to decide or make their own products. One of the interviewee specified this situation as follows:

We are deciding together for products, the shape, form or any other thing. In the other case, other groups, a guy is a student in Konya and member of that group. However he wears the same thing with everybody, the difference is just the name on the product. It only has the name of the university. The other things are the same. For other universities, it is the same, only another name is written at the back of it. I think it is not a good thing.

This independence presents itself in their products in which they avoid using symbols or images that can be related with any other fandom group (such as the capital letter “A”, representing “anarchy” included in *Çarşı*'s symbol). They have their own logo and decision making processes regarding products and as I understood, they want to continue this situation, not uniting with any group, since it

represents their independence in different aspects. Their decision making, design and making processes of products are their critical distinctive features which are analysed later (see Section 4.2).

4.1.2.2 Meetings and Decision Making

The culture of the group presents itself in other features such as the meetings of the group. They have their regular meetings at the same place for many years. One of the interviewee described this as a classical routine; “It is a classic thing or I can say it is our routine. When I came, the group was having the meetings at the same place. They are still being held in the canteen of Hızıroğlu Dormitory.” Another interviewee indicated that the meeting place has become a tradition: “We are organizing the meetings in the Hızıroğlu Dormitory, in its canteen. It became a tradition, former members would also get together there, we are doing the same.” Their perception regarding the meeting place is important since they think that it is a part of their tradition. Therefore, maintaining a routine can become a tradition for them which can be seen as one of the features of their culture.

In the meetings, they discuss about their activities (e.g. which product should be made, what type of things can be included in those products, what type of events can be organized etc.). The decision making regarding any event is based on voting. Sometimes voting can be done via their forum as well. All of the members stated that they vote for about anything regarding the group. If they experience a conflict or clash of opinions, the group tries to solve it initially by discussion and conviction. If there are still different views, the result would be based on voting. One of the interviewees stated that:

For example, some of the members can comment about a banner and say that it is not suitable for some reason or some say it is OK. There are that kind of disagreements. Also, an idea is expected to be confirmed, we are voting on it and according to that, it can be decided to be designed or not.

This decision making system was also stated by former members as well. They mentioned the same processes as current members did. Therefore, I understand this as another thing that they want to maintain as well. However, even though it seems to be a democratic system, some interviews including the presidents mentioned the influence of the president regarding those decisions. Sometimes the presidents may have “red lines” or influences on decisions. This was a statement from a former president related with using other symbols such as the capital letter “A” from *Çarşı*. He stated that: “I did not want using the ‘A’ of *Çarşı* since we are *ODTÜlü Kartallar* not *Çarşı*.” It can be understood that the perception of the presidents may lead the group decisions as well. Another former president mentioned that democracy can sometimes make people upset whose offers are not accepted. This former president indicated: “For example, I wanted to discuss almost all of the issues. But it was not that good as well. I was too democratic maybe. Sometimes when someone’s desire was not accepted, s/he would be upset at me.” Therefore, sometimes discussions or conflicts can create emotional problems and they may appear as a result of friendship relations established inside the group.

4.1.2.3 Conveyance of Culture

Their culture represents itself in the respect of members to their former presidents. They call their former presidents still as “*başkan*” (president, chief) while mentioning them in the interviews, such as Deniz *Başkan* or Burak *Başkan*. Except in one interview, all of the interviewees stated at least one former president’s name while they were answering the questions. The importance that they give to their presidents also appeared in their welcoming meeting which I attended as an observer as part of my ethnographic data collection. As it can be seen from my field notes:

The president made a short speech. He thanked to the members of the group. He mentioned that he learned from former presidents. Later on he invited a girl who was the president of the group in last year. (Actually a very rare thing in fandom groups –to have a female

president-). She was very emotional and made a short speech and was given a plaque. She stated the importance of the group for her life. She indicated the things that she has learned because of the group. Moreover, there were other former presidents in the place and they made short speeches as well. All of them highlighted the importance of the group, the happy days that they spent in the group. The people who have talked all mentioned the devotion to the group and stated that it was worth it.

The importance of the presidents can also be seen in the culture, knowledge, behaviour or perspective transfer inside the group. One interviewee mentioned this as:

I clearly say that we are *ODTÜlü Kartallar*. I saw everything from Burak Başkan, before him there was Erdem Abi, Deniz Başkan... It is a different culture and I experienced and I also think that it should be like this; we should behave according to it [established norms].

Moreover, this conveyance affected the members about what has been done in the past and what should be done today. Especially, the members who spent more than 3-4 years inside the group indicated the importance of this conveyance and maintaining the perspective. Regarding the activities that group organized, one interviewee stated that: “Of course former members do it like this, we are also continuing it. It is important to stay loyal to something.” However there are also some criticisms to new generations from former members as well. One of the former members examined current members’ behaviours while he was mentioning the culture and conveyance of it and he stated:

There is a conveyance of culture. However, what former members embraced different. However the newcomers are different. For example formers never prepare a banner that say a word to other teams, new generations may want to do something like this. Even though those things are very few, this can happen .

The conveyance of culture can be seen in designing-making the products of the group and its designers. The knowledge and perspective regarding the products are transferred to new and enthusiastic people who are discussed in detail in further sections (see Section 4.2.2)

4.1.2.4 Being more than a fandom group

There are also distinctive features of the group mentioned by the interviewees and seen in my observations. Except one interviewee, all of them locate the group in a position that is somehow different than a solely fandom group. As a group, they engage in various activities. Those activities are not only watching matches or supporting *Beşiktaş JK*. They organize different events in order to be together and have fun such as different contestations in backgammon or bowling games, new year balls, panels, picnics, movie events, blood donations which are also open for other people who do not support *Beşiktaş JK*.

A majority of the interviewees specifically mentioned the supportive or donation activities of the group. They sent the wearable products of the group to the children after the earthquake disaster which happened in Van. They visited rest homes or children hospitals in important days dedicated specifically for those people. They supported the establishment of a class-library in one of the schools. In the Figure 4.1, the scarves that they sent to the children in Van can be seen.



Figure 4.1 Scarves to Van (odtulukartallar, 2015)

When interviewees express their feelings and thoughts about those activities, they indicate the feeling of being more than a fandom group. One interviewee stated that:

We established a special education class in a school. It was written as “this class room was built by ODTÜlü Kartallar”. I was involved in this organization, I visited the school and saw it. It makes a person very emotional and proud.

Another member stated different emotions that evolved by being involved in those kind of activities: “By doing those kind of things, a person feels better, we can see that we can make something.” These kinds of statements are mentioned by other members who specified these activities. Therefore, when people get together, they can understand the capabilities of doing different things such as supportive events or entertaining ones. One interviewee related this with the condition of being involved in a fandom group: “There is no limit to fandom groups [what they can do]. They can be part of anything, we have no limits, and therefore we can do anything.” Maybe interviewees intentionally involve in such activities which they cannot experience individually. Therefore, as a group, they move beyond the status of being just a fandom group, creating a friendly environment, and assisting the members to be involved in such activities, in which they have the chance to feel different emotions.

4.1.2.5 Women Members

Another distinctive event organized by the group is a “women-men mixed” football game which is held in International Women’s Day every year. One interviewee stated that: “Each year we organize men-women football game on 8th of March. We want to demonstrate the things that we cannot see in our country.” Another interviewee indicated that they are doing it intentionally: “We are intentionally doing these kind of activities on Women’s Day.” Almost all of the interviewees expressed that they try to show the equality of women and men. According to the one of the female interviewees, this match became one of the funniest events that they were involved in: “I also play in my own way. They help us score goals. We are having fun; half of the game is full of laughs. For me it can be one of the best activities since

we have so much fun.” One male interviewee stated that they are doing more than this organization; last year the group had a woman president. She expressed her happiness about this and also the effect of having a woman president was mentioned by other interviewees. One of the features of the *ODTÜlü Kartallar* is that in this male dominant environment, female members have always been in the group, taken roles in activities and tried to be encouraged to participate more. As the former women president expressed;

Each year as far as I can see 3-4 [woman] are definitely in the group. [...] It was not my intention. However, even having a women president works out. For example last year had the highest number of women members. It may seem different from the outside [but women members] do not be ashamed [of being a member]. There may be some women who get embarrassed or uncomfortable of being involved in [a group of] so many men. But when there is a woman no one holds back.

The existence of woman may encourage other women to join in such kinds of fandom groups. Even though the former president stated that she did not do anything intentionally to encourage other women members to participate in fandom groups, another woman interviewee mentioned the importance of her being the president as a means of encouragement for others. She stated that: “When I see the environment in the group, I liked it very much. The president was also a woman by chance and I was very impressed since there are other women who are interested in this before me.” Thus, in a group whose activities are generally associated with males, the existence of a woman can be impressive and encouraging. However, as that former president implied, existing in a fandom group can be confusing for some people outside the group. But, being in a dominant position in a community consisting of high rate of male members may not be normalizing the genders. It can be associated as normalizing the role of being a fan. It does not matter whether someone is a man or a woman:

Especially the men from outside the group think like that. They ask me about “how” or when I wear high heels, they say “what is this, you are wearing high heels”. Ultimately I am a woman, I can swear during the games but it is a way of release of tension [deşarj]. I could have gone to boxing but I am watching matches.

Male interviewees stated they want to encourage women to participate in the group. This was also confirmed by other female interviewee: “The statements like ‘There is no place for women inside of the stadiums’ is not suitable for our group. [Men] always do the things against those statements. Wherever we go, they try to establish our comfort, they are always supporting us.” A former male president indicated the condition of women inside the group:

There is no such thing as that they become manly as they get involved in the group. The psychology of matches can change everything. It can change a regular man as well. That girl may not swear in her everyday life, but she can instantly swear with shouting. I do not think they are transforming to this. She behaves like that because this is the way to do it. I am talking with you in a calm manner but I am not like this in the matches.

Therefore, the group encourages the participation of woman among them. According to their opinions, being a fan is not about being a man or a woman. However, female members may sometimes need some examples, figures or experiences to encourage them to be involved in the group.

4.1.2.6 Civilized Demeanour and Campus Effect

The interviewees also located the group into a different position than other fandom groups including other *Beşiktaş JK* supporters. They express themselves as trying to be calm [*sakin kalmaya çalışıyoruz*] or to know where to stop [*nerede durmayı bilmemiz lazım*] which represent the demeanour of the collectivist group behaviour. The individuals’ fandom perception can change which was stated by the interviewees

while they were mentioning their fandom as: “Personally I am very crazy about it. I cannot control myself. I curse or swear in the games or outside.” or “The perspective of the people inside the group is different or their experience of Beşiktaş is different.” As it was mentioned above, some members can even involve in fights. However, although there are individually aggressive behaviors, when they get together as a group, they are careful about their behaviour. This condition may be affected by the campus environment since the people that they interacted with are generally not only opponent fans but also random and regular students in campus and its environment and sometimes had arguments regarding that. In my observations, the group seems to be calm as well. When I was in field work with them, they did not create big uproars inside the campus, except when celebrating for the championship title. However, I learned that they were intentionally behaving like that which can be seen from the field notes below.

When chants started, seeing other people walk around them, members warn each other quietly under the lead of the president. These warnings are: “Guys no sexist swears!” or “No swear”. At this point the president explained that: “Guys there are sensitive people. Please do not do this. Later they complain about us and write in social media. These media were Facebook groups related with METU or the district close to the campus.

When I started the interviewees, people indicated that as they were still students in a campus, their behaviour was tamed according to the written or social norms. When they got involved in a negative situation, they could easily be labelled. Therefore, they cared about group behaviour. As they are still students they have to follow the rules as well, and according to the one interviewee this is also a reason for the calm behaviors: “Also people are afraid, here if [you] throw a punch, the fight can result with being dismissed from the school. So, people are aware of that, they only make clamour and leave.”

Since their behaviour or actions towards those kinds of things are so called shaped or tamed by the campus environment, they feel that they are different than other fandom groups in this respect. As they interacted with other fandom groups outside the campus, they thought that they understood the difference. Almost all of the interviewees mentioned the same distinction with different words. According to one interviewee:

These people are in the mood of being wasted [zil zurna]. Here the idea is: let's go to matches, support till the end but beware of fights, enjoy the mood and watch the game and enjoy from it. Others are different since there is a hooliganism issue.

Another interviewee criticized the *de facto* condition of fandom groups which are associated with fights, vulgar behaviors or irrational actions:

Fandom groups are always being associated with a problem. OK bro, you like *Beşiktaş* but you do not have to do it that way. There is no such thing in fandom. [In our group] there is a very different environment. There is no need to vandalize or get drunk as a skunk. We are doing everything as well but fandom should not be like the other way.

This campus effect represents itself in the relations of the group with other clubs or students in the university. Especially since *Beşiktaş JK* won the league in two consecutive seasons, their celebrations got some negative reactions from campus residents, which were mentioned by social media according to the members. The slogans, chants or swears of the group were found sexist by some students and there were some quarrels between them. Some students accused them of ignoring the environment while celebrating because of not only shouting or flares, but also the waste they left after celebrations. As the president stated that:

Besides, last year it was intentionally paid attention after celebration of the title. After they fire the flares they tried not to leave its dirt.

However, one or two were left. The photographs of them were taken and [posted in social media]. So, it is being said that we are polluting.

According to the members and my observations, I understand that being inside a campus has shaped their behaviors. Moreover, even though they individually understood fandom in different terms, they care about collective behaviors that they demonstrate while they get together.

In this section, I presented the characteristics of the group by discussing the formation of the group and its culture. Their independence, meetings and decision making phases, conveyance of their culture, existence as more than a fandom group, difference with their women members and perceptions regarding them and civilized demeanour under the influence of the campus that they exist consist their culture. In the next section, I describe the products of the group and related processes regarding those products.

4.2 Products of ODTÜlü Kartallar

In this section I initially analyse the products of *ODTÜlü Kartallar*, how they are being decided, designed, made, used and how they affect the group, involving mentioning the importance of those products to the group members.

As it was mentioned in the literature review, fandom is extensively related with products that people use, wear, buy, share or collect. A football supporter can easily be recognized by the things that she or he carries. *ODTÜlü Kartallar* is no exception. The members of the group can be seen and known, since they wear the things that they designed, hang their banners to some specific places. Black, grey, white, claret red clothes and the banners that they hang are important distinctive elements. Also, those things have the name or the logo of the group which can introduce them to other people who have no interest in football or such fandom groups. The group has a range of products; wearable products which are T-shirts, hoodies, jackets and

scarves, banners which are hanged on walls, trees or specific places, more or less the same thing which can be seen in football games and stadiums to represent their group and love to *Beşiktaş JK* and other types of products such as cups, pencils, stickers, magazines as they will be called stationery products in this study.

The range of products that I encountered in my fieldwork related with the group can be listed as a jacket that they introduced for this year, three different hoodies (black, grey and white, prepared for the last three years), t-shirts and various scarves. There were different kinds of banners each of which was prepared for a specific event or person (e.g. Süleyman Seba, one of the former presidents of *Beşiktaş JK* or Şenol Güneş, current manager of the team etc.). The following statement is taken from my field notes and it describes their stand in the welcoming event. Also Figure 4.2 and my field notes demonstrate their stand and few of the products in the welcoming event:

There were different stands in the basketball field. Almost all of the university's student clubs were located there in order to meet and attract new students. Different kinds of pennants flags were flapping or hanged. *ODTÜlü Kartallar* was no exception. Their two big banners, which looked as if they were designed and painted by hand, were one of the largest ones in the entire ceremony. Their stand has two tables covered by different materials and also standing banners were erected next to the tables. The materials on the tables were namely the magazines that they published, scarves (two different types), sweatshirts, cups and pens. All of these merchandises have got a logo or name of the group. Very few *Beşiktaş* symbols were at there. Colors were mostly (naturally) black and white but also grey and red (red claret).



Figure 4.2 Some examples of group products displayed at their stands

4.2.1 Decision Making Process of Products

The general decision making processes of the group for different activities is very briefly explained in the previous section. In order to get a deeper knowledge; the group has meetings which are open for anyone regardless of their activeness or years of experience in the group. In those meetings, the group members talk and discuss about the events that they will organize, match activities, supportive activities and products. Before the processes of product design and production, the group discusses different preliminary considerations related with product which can be accepted as preliminary decisions regarding the products. They do it in their meetings by participation of the active members, who generally participate in other events and vote in the meetings or via their official web page.

4.2.1.2 Preliminary Considerations

One of the considerations is a feeling of necessity for designing and producing banners and wearable products. While the group members, especially presidents, express their ideas about products, they indicate that each year some products are designed no matter what happens. According to one interviewee: “Each year we have a hoodie made. When I first came, it was the same. I have four different *ODTÜlü*

Kartallar hoodies. So it became a tradition. Each new president wants to do it. However, scarves and t-shirts are different, they are made based on demand.”

Another one also confirmed this as: “Each year products are being launched. Even though the number is not defined, they are introduced.” Product design and production became a regular activity or even a requirement and in the beginning of each year and depending on the important events such as championship or loss of an important figure, this activity is discussed in the meetings. According to one interviewee: “When the semester begins we talk about what type of thing we can do anyway. Actually each year a hoodie, a scarf or a t-shirt are definite things in our minds; they are certain things to be introduced.”

Each year they introduce a hoodie and different banners. T-shirts, scarves and other products are also generally being produced. If they do not produce some products in one year, they definitely serve them in the following year. These products can also be understood as one element of the group culture which was mentioned in previous part because of the acceptance by all members, the things that those products represent and continuation in each year as a feature of the group. One of the former interviewee indicated the common understanding about the production of products from the perspective of presidents as well:

This quotation represents this process as not only a mere habit but also a “tradition” [*gelenek*]. What I infer from these quotations is that, as long as the group maintains its existence, these products will be produced even though people and presidents change.

Another consideration is the demand for those products. One of the interviewees talked about this issue: “Actually, it is a matter of demand and supply. People say that we should make a t-shirt. If those voices increase, we say, yes we can do it now. Besides, if we have not made it for a long time, we make it.” As people want to see

new products, like t-shirts, or the new comers want to have products for the year that they come, the group starts discussions about it. One of the interviewees explained those discussions and stated that each year they introduce different products because of those considerations:

This year it was black. Maybe next year it will be another type. I do not know maybe a pully for to people to wear. We look for the demand and also saleability. For example we have a scarf now, therefore I do not think that [a new] scarf will be introduced. At least, we did not make it this year. Depending on the conditions, it may be designed and introduced in the next year.

According to the members' opinions, not only members of the group but also other people in the campus who support *Beşiktaş JK* or graduates purchase or demand those products: "When they saw me, they ask me that when the hoodie will be introduced or there may be questions like: "How can we obtain them?" Therefore, the group and its products are being followed by other students or staff in the campus.

While some of the people outside the group follow the products, some others are aware of them because of the visibility of the products. This visibility is not only demonstrating the group's support to *Beşiktaş JK* or the group itself but also the sales or distribution of those products. Seven of the group members indicated that they interacted with people who have no knowledge about the group, but started discussion because of the things that the members wore at that time. According to one former member:

I frequently go to the pool. One day I went with my *ODTÜlü Kartallar* hoodie and I met with a guy. I do not know him at all. He liked it very much and asked me whether we have more or not, whether we will make or not, and what will we do since he had kids and they may want to use it.

Even though that man has no relations with the group, this visibility evokes the demand. Also, the external demand for the products is critical for the group. Due to its being a student club, the budget of the group is not so large according to the interviewees. One of the interviewees explained it as:

We make products based on demand, since we do not have the opportunity of making 100 pieces and certainly selling them. We do not have a warehouse, we cannot determine the number beforehand and we are not in a position to take risks. We do not have that kind of budget, we even can not see the 4 digits. If it is 3 digits, it is fine. We have that kind of budget, therefore we request based on demand.

The production of wearable products generally depends on the number of the people that are interested in buying those products. They collect names and numbers via their web page or personal contact. Based on the numbers, they start the production process. The demand for a current product reflects on future decisions, they take approximate numbers, high or low demand and start discussing about that product. This year, based on members' wishes, they introduced a jacket (Figure 4.3) in addition to the classic hoodies, since every year they introduce a hoodie and members desired something new as well. One of the interviewees stated: "Our jacket was an alternative since people came to us complaining enough with hoodies. We said that it is enough and we liked the jacket more."



Figure 4.3 The new jacket that the interviewee mentioned

If there are more requests after they finished the production phase or the products are sold, as visibility increases, they can continue with a second party of the production (e.g. This was the case with this year's jacket).

Also group decides on the products with embracing a different perspective; rather than randomly introducing them, they consciously think about the reasons behind a product which can be considered as a so-called marketing perspective. The seasons, colors, product differentiation attempts and important dates are mentioned by almost all of the interviewees. For example, according to seasons, they introduce different kinds of scarves. If they desire to make a scarf in the winter season, they offer knitted or wool scarves while in hotter seasons, they introduce satin or silk scarves. One of them is represented in Figure 4.4.



Figure 4.4 – The silk scarf of the group (odtulukartallar, 2014)

When *ODTÜlü Kartallar* called for Önder Özen to a panel in METU, who was one of the technical executives of the *Beşiktaş JK*, they decided to make a specific scarf marking this event. They also want to demonstrate their important dates or figures on their products. According to a designer, they had previously designed the hoodie of the 15th year of the group, as the members demanded a special thing for that important date: “15th year hoodie was introduced last year. Members desired something special in order to demonstrate its our 15th year.” Therefore, the hoodie has been designed according to this date (Figure 4.5). They had prepared a 10th year scarf as well, which was still desired by the former members who did not have a chance to purchase it at that time.



Figure 4.5 The front image of the 15th year hoodie

The banners are also in this category. To demonstrate their love and support, each year they make different banners with respect to the colors, symbols or people on it. One interviewee indicated that: “There was a black banner, *Kara Sevda* [blind love]. Afterwards we want something in a different color.” They prepared a banner for the 2015-2016 season including the photos of the football players on it. However, they do not want to use it right now since their star player at that time (Mario Gomez) left the team. It resembles the similarity of dropping posters of a celebrity with a known brand because of the cancellation of an agreement.

The reason why I label their decision making as a so-called marketing perspective is that, just like a brand or store, they change their products according to the demand or season or some other different requirements. However, as it can be seen from the explanations, there is also a strong symbolic dimension and those products also materialize memories which are discussed later (see Section 4.2.4).

That’s because, the colors of *Beşiktaş* are black and white. It is using red claret, grey which is between black and white. We cannot move away from black and white or this color scale. If we make a blue thing, people do not recognize that it is *ODTÜlü Kartallar*. Or METU made a red hoodie, if we introduce a red hoodie [now] it may resemble METU’s hoodie and it does not seem obvious that it is *ODTÜlü Kartallar*.

According to these statements, colors are important not only for representing that they are fan group supporting *Beşiktaş JK*, but also for being differentiated especially inside the campus. It is not only that they are fans, but they are also *ODTÜlü Kartallar*. The formal colors of *Beşiktaş JK* have been appropriated as a sign of the group.

Before the designing process, the group generally has discussions on which colors to choose. The colors that they have used is not repeated in the consecutive year. This year they had a white hoodie. Last year they had a grey hoodie. They had a black

hoodie three years before. This condition forces the designers and members to think about different products each year. This diversity is also mentioned by the members. They do not want to wear the same stuff each year. The comments like; “There is already one white colored. I [may not buy] if there is a new white one.” explain this situation from the perspectives of members as a consumer of those products. Each year people expect different things to wear. This is also same for the banners as well. In each year, the group designs different banners with respect to the images, colors and messages on it. This situation is more or less the same from the producer’s perspective but in a different view. As one of the member stated that: “Each year different things should be introduced that we can sell them.” More than half of the interviewees reflect the same idea capturing both using and selling perspectives with respect to the diverse products. Diversity is desired in each year even the colors or products types are limited.

The considerations of stationary products (e.g. cups, pencils etc.) are not totally different than wearable ones or banners. They prepared a cup for 15th year to resemble the importance of the year and it can be used in offices, homes, dormitories that is different than their everyday environment. One former member stated as: “I use the mug in the office, since I cannot go to work with a hoodie, but I can show with that mug.” This demonstration issue represents itself in statements of another member related with stickers and pencils: “Bro, stick it on the bus station when you pass by it. It is like an advertisement. I stuck it on my closet in the dormitory. After many years, someone may say that [an *ODTÜlî Kartallar* member] stayed there. Having our name around is enough.” Therefore, those stationery products support the group in increasing its recognition inside or outside the campus and the considerations regarding those products are generally associated with them as one interviewee stated: “Having our name on it, being visible are enough. Let it be simple and visible. We should be known.”

To sum up the preliminary considerations of criteria regarding to the products, some critical elements should be mentioned. Initially, the group is trying to design and produce products each year as a common activity which is seen as a tradition. Moreover, this consideration process demonstrated that those products are not randomly designed or produced. Behind this process and before the design and production steps, there are different considerations, involving the necessity of those products, demand, tradition, representation of an important date, colors and increase of awareness. After deciding on the initial requirements, the design and production phases start. Those processes will be analysed in detail in the following sections.

4.2.2 Design and Making Phases of the Products

After preliminary discussions, the design and production phases start. When doing ethnographic research, I was involved in some conversations with group members about the products and how they produce, use or sell them. During the field work, I did not have the chance to observe any design production since the group had already decided and produced this year's hoodies. Therefore, I did not have a clear idea until I started the interviews, except that I had learned that the members label some people as designers or observing the products on them. When the interviews started, I had the chance to get acquainted with those processes. The image of those processes was brightened. In order to clarify those processes, primarily, the duties of some members should be clarified, since they are critical for those processes in the product design. Then I am going to explain the design phases of wearable products and banners.

4.2.2.1 Designers

There are certain members who are called designers [*tasarımcılar*] in the group, and who are responsible for preparing the designs of the products to be discussed with the members. Those people are not professional designers or have any background in designing. Also they do not call themselves designers, but the rest of the interviewees used the word designer to describe them. That is why they are called designers in this analysis. They only define themselves as enthusiastic football fans who want to

create some work related with the group and *Beşiktaş*. According to one of them who are associated with designer role: “I already like make drawings or designs related with football. Here, making these to the products of the group and learning is therefore enjoyable.” They are people who have some knowledge of using drawing programs (e.g. *Photoshop*) or they have learned from previous designers which will be discussed further. However, becoming a designer is related more to “getting to be known as a designer” or occupying that role in the group which is actually not a single step but a social process. Inside the group, there is a skill and responsibility transfer mechanism which allows the duty to be passed on to one another. One of the designers in the group mentioned the designing process as follows:

Deniz Başkan said: “I should not do this anymore. Someone else inside of the groups should make these.” Then I became a volunteer for that duty. Later, he thought me and I tried. I transferred this to another member. I am also saying to another one, how to do these stuff.

From that quote, it can be understood that there is an unwritten duration of occupying that role. No one does it unceasingly. It is transferred from one member to another in order to maintain this mechanism. Therefore, the person who occupies that role should also be inside the group, who knows the dynamics, culture or expectations of the members. This may be the reason of teaching the role to the others before leaving the role. He also teaches other people which demonstrates that it becomes also a responsibility.

Even though they do not call themselves designers, they use the word design. They even talk about some products as “my design” [*benim tasarımı*] which signals that they mention it with pride and happiness. Here is a statement from another designer who was explaining the mechanism of teaching and responsibilities: “There was a scarf having an eagle in the middle of it. It was initially my design but actually I made a lot of mistakes. But, one of my friends helped me and fixed it. I was newly

learning *Photoshop* in those days.” They attach themselves to the role and responsibility. While they accept the role, they accept the responsibility as well. Another designer indicates this condition as follows:

For example, currently I am a little bit experienced. I have to show it to another one in order to see how I am making it and to learn, since duties are conveyed in this way. Maybe, I will not be here in the next three years. Therefore, new comers should know these and they also should transfer them to next generations

The statements from different designers of the group demonstrate this mechanism. When an experienced designer of the group quits or thinks that he should stop doing this, another one/ones start doing the designs in those products after learning some details, how to use the program, how to prepare a suitable design for the group and products from experienced designers. In Figure 4.6, this transmission is explained.

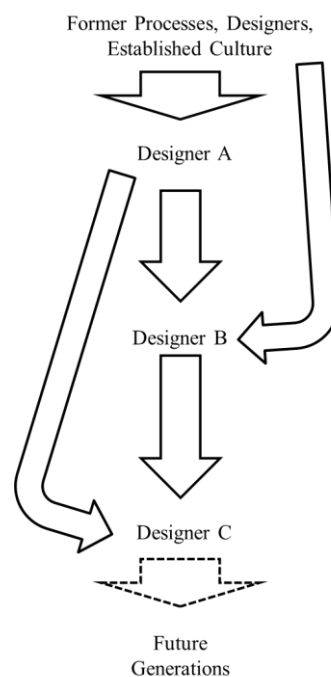


Figure 4.6 Transmission of the role of designer

In this transfer process, the perspective of the group and design philosophy is transferred as well. All of the designers acknowledge the previous ones and tell that their perspective was enlarged by the things that the previous one showed to them. They show how to use drawing programs for designing a t-shirt or a banner. They transfer the perspective and expectations of the group and even what had been done in the past, which things are not suitable for the group. One designer explained this as follows: “You have to make in accordance with what was done in the past. There is an established way of doing it in the group and you are conveying it. Of course it depends on their desire to get whatever they want.” From this figure depicting the design learning process, how the culture of the group is transformed to new generations can also be observed. The new comers who want to take responsibilities in the group, such as being a designer, president or arranger of the organizations can become their idealized roles by attending those activities, learn and observe what is being done and how it is being done. It is also expressed by the other members that if they participate when they join the group, they learn how to get things done by being with an experienced member and learning from him / her. This can be seen from a former presidents’ statement as in the following statement:

There was Deniz in former times. He showed [another one]. That guy explained the [two other guys]. It goes on like this; a new learner calls the experienced one and says that he could not do something in the drawing program or how he can do something. It is always like this, by teaching each other. That new learner may teach to someone when he is graduating. It is not like “Forget it, I am going”. It always continues with teaching.

In that statement, it can be understood that the role and responsibility of the designer is accepted by the other members as well. Who can adapt himself/herself to this mechanism assumes the role and thus, maintains what s/he has learned from the previous one.

However, as certain members are called “designers” by others, almost all of the interviewees mentioned that the designing process is an open one for anyone interested. As one of the interviewees explained: “Someone who knows it can draw and send. Since there is no formality or directory; the ones who know drawing, 3D programs, *Photoshop* can send [their designs to the group] and their suggestions will be put among alternatives, discussed and voted.” Anyone who can draw or reflect their ideas on paper or screen can offer a design, which can then be discussed and promoted to the further steps. This is also associated by the structure of the group; it is open for anyone or any idea that can possibly contribute to the group.

The main point of argument is that there is a role of being a designer inside the group. The enthusiastic people can become designers but this process is related to a social mechanism in the group. While this role has different requirements with regard to the designing process, it also brings some responsibilities such as learning the duty from the previous designers and teaching to the new comers who are enthusiastic. However, the group is also open for other ideas that can contribute to the design activities.

4.2.2.2 Design Phase

In this section I explain the design phase of the products and requirements regarding the products. The production of wearable products and banners are covered in different headlines after that explanation. In the Figure 4.7, I briefly demonstrated the design process experienced in the group.

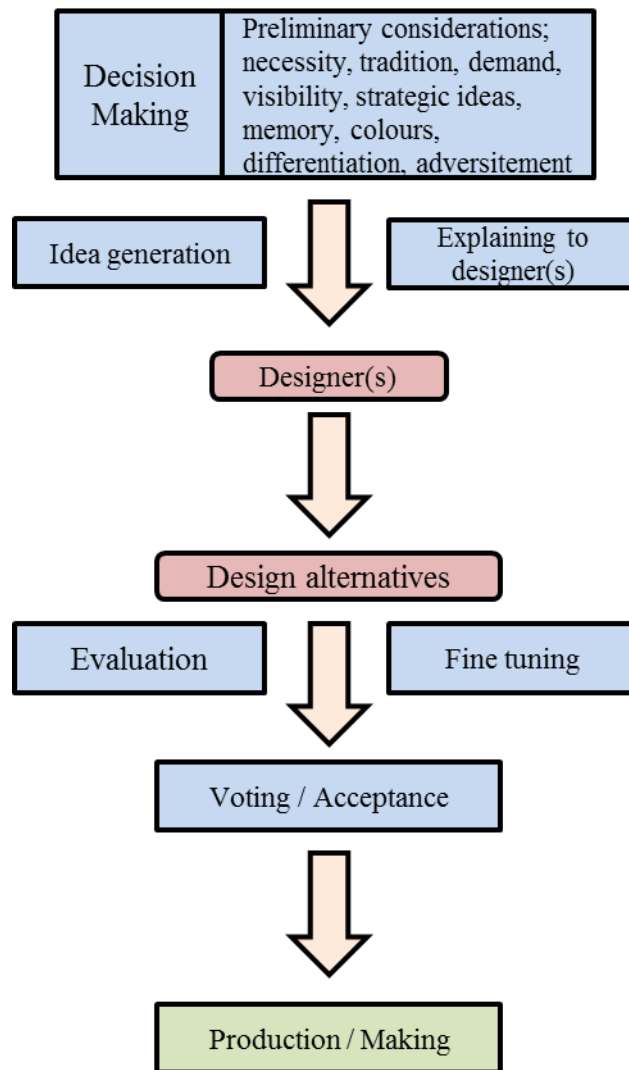


Figure 4.7 Design process of the group

After deciding on preliminary considerations regarding a product that is going to be introduced and discussed, the group gets together and brainstorms about what can be done for this new product which can be a wearable product or banner. In this phase specific requirements take place. Before moving to the examination of these requirements, here is an example of a design process from my field notes that the current president was briefly explaining while we were having a conversation before a game. He specifies their designers, mentions that they discuss, and explain those discussions to designers (that can resemble the design briefs in professional life), and

their designers bring different examples according to the discussions regarding the products:

We have designers. We generate ideas in the meetings with respect to the conditions at that time. For example, this grey one (showing 15th year hoodie), is 15th year Kara Sevda hoodie. The banner that hanged outside has also same message, Kara Sevda since 15 years. These things are thought for our 15th year. Then we explain those ideas to them (designers). Those guys are people who know drawing programs and [designers] also offer different ideas and it goes on like that.

This process starts with deciding on what can be involved in that specific product. As the president told me, it can be a banner or a wearable product. Even though the production process differs with different types of products, the design process is the same. In the design process, there are distinct requirements which are different than preliminary considerations.

Logos and symbols

One requirement is placing the logo and the name of the group on the product. As they have an official name, they also have a logo, which is attributed by the members to an unknown “old” member. The logo is composed of an eagle, which is the symbol of *Beşiktaş JK*, and curled lines symbolizing the METU logo (Figure 4.8).



Figure 4.8 The logo of the group

Both designers and regular members mentioned the placement of the logo because of its importance. First of all, it shows the independence of the group. In other supporter groups, they generally have a superior group's name on their scarves or clothes such as *UniBJK*. If *ODTÜlü Kartallar* had been involved in another group like *UniBJK*, they would have used *UniBJK*'s name or logo before the group's official name or logo. One interviewee indicated that: "Of course I want that banner to be an *ODTÜlü Kartallar* banner with our name and logo, not under the name of *UniBJK*. It is just as we can go to the matches whenever we want, we can locate ourselves wherever we want in the terraces. All in all it is our symbol." There is even no *Beşiktaş JK* symbol or name which is also illegal and expressed by the members. I asked the members why they did not frequently use the symbol of *Beşiktaş JK* and they replied that they had their own logo, of which they are proud and also using *Beşiktaş JK* symbol is illegal. One interviewee stated that:

For example we have a logo. I have seen prior products. It goes together very well with black products for example. It combines both METU symbol and an eagle. Seriously, we come together under the school that we are involved in and combining those two things and reflecting on our products is meaningful and beautiful.

Another function of the logo is also expressed by the members; they stated that as well as being unique, their logo also combines the logos of METU and *Beşiktaş JK*, which they really love as it represents their identity both as a METU student and *Beşiktaş JK* fan. They like the representation of their status with a logo that they can use as a symbol everywhere.

The members also expressed that they have strict rules or red lines about using different symbols or slogans. They try to avoid using symbols even related with *Beşiktaş JK* or their fans. One distinct thing is they never use the capital letter "A", used by the well-known fan group of *Beşiktaş JK*, namely *Çarşı*, as it symbolizes anarchy. This letter is so much associated with the club and the fans, other supporter

groups do not hesitate to use it in their scarves, banners or the things that they wear. However, just as it was mentioned by one of the former presidents below, the group is trying to maintain their rule of not using other symbols other than *ODTÜlî Kartallar* logo.

We had some red lines at that. For example, let's consider our banners. The "A" letter of *Çarşı*, also the symbol of anarchy, is identified with *Çarşı* and there was an issue about using this in our banner. We were considering about making the "A" in that way. I said it is not even a matter of question. This was my sharpest opinion.

The reasons given by the interviews are diverse even though they agreed on not using other symbols. While some of them mentioned that they are not a political group, although there are people who feel close to *Çarşı*'s ideology, they mentioned that there may be other people whose only aim is to support *Beşiktaş JK* and a student of METU. Some of them expressed that just like they do not use other symbols or logos, they use their symbol as they have it to demonstrate their independence. Their desire to be unique represents itself in the slogans that they placed to their banners. They pay attention to other banners prepared by other fandom groups in order not be seen as stealing from other fandom groups' ideas or products. One of the designers indicated this as follows:

For example I regret one banner. We were considering about writing "We get chewed up for the sake of you without considering time" [*Harcanınız uğruna aldirmedan zamana*]. We searched for it whether someone did this before us and shared it. We were disgraced since someone like *ultraAslan Konya* or someone else did this before us.

Colors

Colors are another factors that is crucial in the requirements. Members discuss before the design process about which colors they should select for the product. One interviewee commented about the selection of colors as follows:

Whether the symbol should be black, white or colorful at the back... What should be the main color; red claret, black or white? For example we discuss that we introduced grey or so much black, therefore we choose white or red. It changes depending on voting and wishes.

There are specific colors such as black, white, grey and red (claret red). Actually they started designing the products under the dominance of the black color only, which is one of the main colors of *Beşiktaş JK*. Especially as the demand of the differentiation of the products get involved their decisions, they started using white, grey or red which are told to be used in *Beşiktaş JK*'s jersey or symbol. Main examples of using these colors are that grey is used in 15th year hoodie, white was used for this seasons' hoodie. It is just like the color of the season for them since they introduce a hoodie each year as a tradition or a necessity. They used claret red in one of their t-shirts.

The interviewees stated that they cannot use any other color since they do not want to look similar with other student clubs in the campus and also they do not allow any other color that can represent other teams such as yellow or blue. One member indicated that:

We already think about the color in our products that we introduce. Black, white, red; these are all colors of *Beşiktaş*, yes, red is also. I have a red claret t-shirt of *ODTÜlü Kartallar* on me now. We cannot go out of these colors. Red claret can be thought as a sort of red. We do not introduce a product with yellow color or a blue one. We made a grey since it is a mixture of black and white, we consider those things.

They even do not use the exact red in order not be confused with Galatasaray supporters or other people wearing the university products at METU which is mentioned by one of the designers of the group. Figure 4.9 demonstrates some of the examples of the colors that they used.



Figure 4.9 Examples of the group's wearable products

This was also a result that I have observed in my fieldwork. The group can easily be recognized and remembered by the colors that they wear. That can be seen as a regular or normal thing however, even football teams started using different colors in their shirts or jersey's, and staying connected with specific colors might force them to introduce different designs which was also mentioned in one of the conversations by a member: "Probably, it will compel us after a while. Our colors are limited we cannot introduce a yellow thing or in another color."

Important Dates

Another consideration is important dates or events for the group or *Beşiktaş JK* while discussing about the design and images of the products. Those important dates were reflected in the statements of the interviewees as celebration of a championship, their beloved person inside the club, an event that they are participating as a group. For example, in the 15th year of their group, they specifically focus on products to reflect this important date. One interviewee commented on it as: "15th year is important for us and we wanted to reflect it. All in all, the group may be present for a long time and we will say that we were there in its 15th years." Therefore, they demonstrated it on their hoodies and banners. The same approach was embraced six years ago in their 10th anniversary which was understood from the statements of the interviewees and images located below. Another interviewee mentioned the 10th year scarf while

he was explaining the 15th year hoodie: “‘15th year’ was written on the last year’s hoodie. It was the 15th year of the group; therefore it must be something special for 15th year. A scarf was introduced in 10th year and there is a large 10th year image on it.”

In one of their former hoodies, they used the photo of the legend president Süleyman Seba after his death which made a big impact on not only *Beşiktaş JK* supporters but all of the football area in Turkey. They wrote the surname of Seba, not in an explicit way which was intentionally made. One interviewee indicated: “We wanted something special rather than locating directly on chest or arm.” Therefore, they located the name of him not on the front (Figure 4.10). The location of his name was on the corner of the hoodie’s hat where it is not generally being used as an indicator for something. However, according to the designers this was meant to be a special thing to show the respect to things that he had done for the team. The respect to specific events is represented in their products and the group cares about even the demonstration of those events which presents the care in the design phase.



Figure 4.10 The group’s memorial to Süleyman Seba on one of their hoodies

They reflect these important things not only on their wearable products. One of the banners they prepared had a slogan of “we burn because of our love” [*Yakılıyorsak aşkımızdan*] which they presented in the traditional university festival when Suavi

concert was taking place. The melody of one his songs is used in one of the most famous *Beşiktaş JK*'s chants which is sung in their matches as “we came to strengthen you” [*Gücüne güç katmaya geldik*]. They prepared this banner for this event and when it was time for this song, they lit the flares that they held during the concert in front of the banner that they hanged at the back of the terraces and burned them while the song was being played. The team did not win the championship in that year but according to a member this was only to give a message to show their love to the team; “Or mood or expectations at that time was not about championship title, but we are burning because of our love, so; we gave that kind of message.” Figure 4.11 demonstrates this process and the banner they hanged in the concert.



Figure 4.11 “Yakıyorsak aşkımızdan” banner (odtulukartallar, 2014)

Besides all of these examples, the group prepare banners or scarves for important events such as celebrating championships or inviting an important person for a panel or a visit. Figure 4.12 is an example which was prepared for the last championship title.



Figure 4.12 A banner prepared for last championship title

Mentioned Details

After the group discusses different considerations mentioned above and create ideas about that to contribute to the design process, the design phase is handed over to the designers. Having discussed those ideas, the designers start to think of preparing the design of the aimed object. But before that, there are also specific considerations of the designers. These thoughts are expressed by designers as “simplicity” [*sadelik*], “well-located details” [*iyi yerleşmiş detaylar*], being “stylish” [*tarz*] and being “loved by themselves” [*kendimizin sevdiği şeyler*]. One designer explained it as: “It should be simple and elegant, and also it is important that they should be something that we like.”

The group members also expressed their feelings about the design process and their comments on the design process were more or less about the same criteria. Almost all of them mentioned small details that make them to like that product more, and they preferred products that were not overdone or exaggerated since they could use them in their daily lives with jeans or regular jackets. This simplicity and small details make the product stylish as well. The usage of group name, images and slogans, placement of different colors can be given as examples to them. One of the interviewees specified one of those small details and the effect of it:

The detail in this shirt (red claret) (Figure 4.9)... I still love it. It makes this shirt elegant. If it had not been at there, it would have been

a regular shirt. That was also an instant thing that comes to the designer. I always say that it should be simple but nothing should be normal, everything should have a feature.

Therefore, it is a peculiar way of understanding the design. Their perspective or understanding of design is something that contributes to the value, “added value”. The simplicity, detail, style issues are all appear as a result of this as also the care about the appearance of their products.

Interpretation of Roles

After all of these processes, the designers generally design different alternatives with respect to those considerations to be discussed and voted for. The selection of a design depends on the same system with other decisions that are taken inside the group; a designer brings different alternatives to be elaborated on and in that phase, the members express their opinions on whether they want to add or remove something on the design that they like. During the fieldwork, my conclusion was that this design phase had a strong participant character in which many members play a distinctive role, however according to a former president; their role was more a “fine-tuning” of the products in the discussions.

There is a fine tune phase of that design. How it will be whether the symbol is larger or should we enlarge this writing, should we locate it on the back of it or the front should be like this. After something appears, we comment on it and change a little bit.

Members interpret their role as more or less giving ideas for those things that appeared before or after the discussions and the works of the designers. They can suggest the place of logo or the words on the products to be changed, but according to them the design duty is done by the designers after the members discuss about the characteristics of products. One of the interviewees stated this as:

We already talk before the process. Make this like that, with that color, certainly write this... But I am the one who locates it on the hoodie. Designers do it. Sometimes we offer some little changes but generally they are approved. They already make some stuff according to our taste.

Even though other members can involve in the design activity, they think that They attach some characteristics to this duty as “toilsome work” [*meşakkatli iş*]. I understand that they respect the duty of being a designer; they may also underplay their role and further potential contribution in design process.

Voting and Acceptance

After that “fine tuning” process, there is a voting part and one offer is selected to be prepared or produced. This voting system is important for members because even though people generally like those products, they vote for the final product because they believe it is more fair to vote by participating in the decision making process. There may be still some ideas about the design according to some members which is shown in the statement below, however after it was selected, it is behaved as a group decision and no one tries to object it.

This acceptance is important since members gave some examples from different years that some people tried to prepare some designs or products without having the permission of the members and those products were not long-lived or used by the members. According to them everybody should be comfortable with a product which will be introduced, it should not be one or two people’s ideas, it should be discussed, thought or even only seen. This process is very important because it represents the group culture which is democratic and open for participation. There was a product which was prepared without having the consent of the group and it was labelled by one of the members as “The banner was born dead”.

In this section, I explained the requirements and characteristics of the design process of the products; namely, logos and symbols, colors, important dates, details, interpretation of roles and voting and acceptance. Until that point, the design and discussion phases of banners and wearable products are similar. However, in production, their processes differ from one another. Therefore, they are examined in different sections.

4.2.2.3 Production of Wearable Products

After the design is selected, there is a delegation of duties or responsibilities of that process. As it was mentioned, the group generally decides on the number of people who want to buy that specific product. One or two people are responsible for collecting the demand via their webpage or personal contact. After that, again, one or two volunteers become responsible for production, follow this process by visiting different manufacturers to bargain with them. The involvement of different people is important since everybody can have a chance to be a part of this production process even though they did not contribute in design process by their ideas. This bargaining process is not only for the price. The group gives importance to the samples that are produced before the production of whole requests since what is shown on the screen may change after the production of different production styles such as making it as knitting or printing it. Depending on that sample, the group can change the place that they are working with or continue. This was expressed as a very important thing by a former president.

That is why, t-shirts hoodies... Someone is told to be responsible according to her/his convenience. For example, I assign someone to everything but I also go with her/him, since lot of places do not give samples and I never do work without a sample. The result will be uncertain in otherwise.

From this quote, it can be understood that members have knowledge about the production process. They can also talk about manufacturing types, material or which

production method is suitable for different things. One of the interviewees stated as: “For example, the writing of *ODTÜlü Kartallar* on 15th year hoodie is pressed since it needs fine work. You cannot give that much detail with weaving... But weaving itself is beautiful, more permanent.” While they were talking about production processes, nine of the interviewees stated the differences between pressing the material or weaving it. They give reasons for why they love one of them or not. All of them were involved as a volunteer for following the production processes and one of them stated that: “You learn so much. For example you travel in Kızılay, visit market places and you learn how they are doing it, what the production processes are.”

Therefore, as members involve in production process, their knowledge about products increase. Also there may be some problems in the production process as one of the interviewee indicated: “Also they do not come out as they designed. In other words, one place of it may be different. Last year we designed a jersey and its upper chest part should be black. But when we got there the colors were totally different.” These types of problems also increase the awareness about this process, as members expressed. Currently, those who have followed a production process of a product stated same things: “You should go and follow the process since the outcomes may not be as it was on the screen. Make sure you do not blow it [*patlamayasın*].”

After the production process is over, again there are people who are responsible for taking the products and distributing them to the people who requested it. This may sometimes be challenging since not only the members of the group but also other students, graduates or staff at METU can buy them. They ask the manufacturer to produce extra materials just in case, so that other people who missed the dates of request collection can also obtain the products. Also, there might be a sudden request by a person who joins the group in the middle of the year. Moreover, they can display the extra products in the stands that they open in welcoming days or for other events that they organize. In those stands, the extra stuff can be sold to people who want to buy them or see new things.

The decisions regarding the prices of the products are also mentioned by the members. They stated that since they are a student club and the audience are generally students, they do not want to sell them with high prices. The prices are determined approximately to cover the costs of production and other products to be bought later like flares, paintings and materials for banners. They also do not want to be seen as a small business who wants to get profit from what they sell or produce. One of the former presidents clearly expressed this issue;

One of the men asked in the Spring fest at the pool about whether we open a stand that we can sell a lot. At that point I feel that I have to explain myself that we, as a group, are not in a mind that there is Spring fest and it will be crowded that we can sell a lot and earn money. We make those products because of to make something that we like, so that we feel attached to each other.

As members get involve in the production process with division of labor, they learn the process, materials, details and how to conduct this process. Therefore, it is also a learning process and let members to have a role and become an active member inside of the group.

4.2.2.4 Making Process of Banners



Figure 4.13 Instants from banner making (odtulukartallar, 2015)

One of the distinctive products of the group is its banners that were mentioned in previous sections as well. They prepare banners almost each year to represent their celebration, love or protest. After the considerations and design processes which is same with other products, the difference begins with preparation of the products.

There was not any difference between the production of the materials since the group had the banners made by some manufacturers just like the wearable products. They were designing the banners and giving the designs to a manufacturer to have them printed. However according to a member, after one passionate member who knows the culture of the stadiums and terraces joined the group, they decided to prepare their banners themselves, especially after they had prepared one themselves and experienced the result and feelings from it.

He said that let's make something in order to heat up the group and we can paint banners maybe. At that day there were so many people against it. It has not been done for a long time. People were not used to it and they do not know how to do it. He said that he can explain and make together, no one is born with those qualities. Later on we decided to make a banner. However, there were so many disagreements about the day of its making or why we are doing this. Some people think that it was useless effort. However, after we made the banner people started to say it was very nice. They liked it so much. So, we are doing it only with our hands right now, there is no pressed banner.

When the design is approved by the members, different duties are distributed among the members such as obtaining cloth or canvas banner, paints and brushes. One interviewee explained this as: "After the decision was taken, someone buys the paints, some people finds the cloth. According to the thing that we are doing, brushes are bought. It is some kind of division of labour." It is organized as a different and important activity in which enthusiastic members join. Twelve interviewees stated that they experienced this process at least once while they are in the group. In order to prepare a banner, the group needs a place which is open for 24 hours in the

campus since it is described as very time consuming and effortful activity. Therefore, they generally use the building of the Architecture Faculty or Civil Engineering at METU (Figure 4.13). They start preparing the banner in the afternoon and when the sun rises their banner is ready.

Briefly, this process starts with drawing the banner design on a regular paper and showing it to the other members. Then, they transfer it to the big empty banner by using pencils or some hardly recognizable pens. After that people who want to help start painting by crossing over the lines that were drawn by the designers. The members think that this process needs hand skills in painting. Therefore, people who think that they are not talented in detailed painting take the role in the final phase to cross over the lines and paintings in order to make it strong or to cover/fill big areas which do not require fine work. After that they hang or place the banner to leave it to dry. Sometimes they make more than one banner which can be one larger banner and one or two small banners if they have any extra motivation or a reason for that. The below statement from one member demonstrates how almost all group members described the process:

Banners are enjoyable. The people who have done it before or learned lead the process. Painting is not easy since there are lot of details such as footballer's face. You have to make shading which is not easy. Also in writings... The easiest way is drawing with pencil before making, which can be done by everyone. Later you go on with painting it. It is being done collectively. Therefore, even if it takes long time, it is enjoyable. It is known as banner organization [pankart organizasyonu]. We make it in the buildings of Architecture or Civil Engineering, wherever is convenient.

Since they all get involved in the banner preparation process somehow, even in the final step when they prepare the final version of the banner, they know how to do, when to do or what should be ready before and after that process. This demonstrates that everybody is aware of each phase of the design and preparation process.

They gave great importance to their banners because of different reasons which will be analysed in Section 4.2.3. However, one reason is related with the preparation of the banner phase in which they have so much fun while they are doing it. One interviewee mentioned its fun:

We paint the banner in one night till the morning. We order food there, we have fun, then it becomes more cheery. If it becomes something like a duty, no one can get the pleasure. Having fun is also important. Yes, *Beşiktaş* or else is good but if I spent my whole night to this, I have to enjoy as well.

They express this activity as a different organization in which they get together, spend time together, eat together, play together and get close to each other. Therefore, this design-preparation of the banner enables the members to gather for a different organization in which they can feel joy while they are also making a big effort for it. The joy is also coming from being a part of a design process of a product belonging to the group which will be analyzed in the following part. The members enjoy both the process of preparation and the result of it together which leaves them with different kinds of emotions.

Process of painting, drying, folding, knitting finish at 3 or 4 o'clock at night. If you think in terms of hours, it takes 7-8 hours. In that period with that crowd, something nice happens obviously. For example once we celebrated Burak Başkan's birthday. One day we go for to buy *çiğköfte* and turned back. Also we have fun with the things at there, we stroll inside the buildings, we made a ball from cardboards and played football in Architecture department. Actually it is a very important organization but it is also amusing.

In the production-making section, I describe how the group's products are being made by either a manufacturer (wearable ones) or themselves (banners). As members are involved in the production processes, the knowledge and awareness related with these processes increase. Making of the banner is described a specific activity as well

since lots of members get together for the whole night primarily for making a banner but also having fun.

4.2.3 Importance of Designing and Making the Products by Handwork

As it can be understood from the words of the interviewees, members experience a step by step design process, they establish new roles in it, and they voluntarily contribute to the design and making process. While indicating about the production and making processes they significantly mention the banner making and its importance from the point of its condition which is being an outcome of handwork. One of the interviewees stated that:

All in all the products are hand work. Ultimately, as we paint the banner well, hand making is both enjoyable and liven up the environment. Moreover it establishes a culture, it teaches. For example I do not know when I came but I will learn. When people who know it leave, I will do it as there is a conveyance. Also hand making and ready-made are different. You put your effort and you can say this is ours. If you buy a ready-made [banner] you cannot use it with knowing its value, just like embracing it.

Thanks to this knowledge transfer, regular members or new comers can become new designers in the group which is also beneficial for the group to maintain the system. However, this system is not only raising designers, it also increases members' awareness on the topics related with how to produce a product. They can discuss about the quality of an image located on their hoodie with respect to its condition, whether it is stitched (weaved) or pressed. They mention the locations and how to interact with cloth producers. They can compare different products with respect to their design. One of the former presidents who has no interest in the production of these kinds of products stated this situation like this: "How pressing can be done, how much time it takes, how the quality will be [...] The differences between them

[...] I have learned so many things that I am master needle work [*dikiş nakış benden sorulur*].”

Another important factor in their products is that they try to design and produce as much as they are able to. Since they do not have knitting or pressing system or a production facility for large numbers of clothes or scarves, they have to have these produced by someone else. However, until that point, both designers and members were involved in the brainstorming and design processes in wearable products. They took part in all phases except one. Moreover, they have a chance to realize every part of the banner preparation phase from initial considerations to final products by hand. The group, therefore, can be a good example of “do-it-yourself” design activities. They decide on the style of the product and start doing by their hands in a collective manner.

The process of deciding, designing and preparing by themselves became very important for the group members as well. It was expressed by one member as follows;

Hand making is better. Everyone can make it pressed, maybe the design can be better. But hand making is more satisfying especially for the sake of group[...] saying that we did this, we get together and made it... I say like that for our products.

As it was mentioned before, when the products were produced by others, the preparation process of the banners were different. They let someone prepare them in return for money. However, after they started to work on the banners by themselves, they noticed that doing something on their own is much more meaningful than having it done by someone else. They stated that the effort they put while making the banners is more purposeful and meaningful for the group.

Otherwise, it may have a better quality, but there is a labour in it which adds to its quality. You do not say, it was purchased from somewhere, you say this is made with an effort which brings

gratification. Someone who looks at it thinks in the same way.

Interviewees also like wearing a product, the design phase of which they personally contributed more, no matter how little they contributed along the process. One of the interviewees stated that: “Saying I did this or I contributed in it and wearing in that way is more delightful (showing his *ODTÜlü Kartallar* product).”

This do-it-yourself processes make the group members to embrace their products in a different ways as well. Since members are involved in doing a product, they also feel that they have a role in that product; it becomes “their product” as they call it, demonstrating their involvement in it. They wait for it, they desire and follow it, and thus, different emotions appear rather than requesting a product from a store directly. All of them reflected their excitement and happiness about the products in the production of which they have been involved. For example, as one of the designers mentioned, after they had obtained it, lots of people wore the 15th year hoodie in the campus next day.

How do I say... You cannot understand but there is an unnecessary excitement. After we made the order everybody starts to wait with an excitement. Since we designed it, it is good and it belongs to the group. You are member of this group and you saw them as your family. It is very important place for you. Then news come saying that it came. I immediately go and try it. It is just like how a kid hugs to her/his jersey or shoes and sleep like that. I did not sleep with it obviously, but I wear on the next day and go out with it. In fact, I saw a lot of people wearing this since everybody is excited.

Another interviewee reflected on this condition with the following statement; “For example, when we introduce that product, everybody takes a photo with it, everybody becomes grey in the match events. So, when a new product comes, everybody get excited. At least people like it because something is created.” This quote demonstrates the excitement and joy of being involved in that process which is very meaningful to them.

Another thing that brings meaningfulness is making something together with other members. There is not only one person who is responsible for a product. There are designers or presidents but the contribution chance of other members and the common effort they put for a product establish unity and stronger ties among the members. The time that they spend while making a product becomes more than producing a product, they also produce stronger relationships as a result of their efforts as one of the interviewee indicated:

It's because banner making process is very entertaining. I can also say that lot of friendships was born like this. That experienced misery there... that the mood of being at home. So much time spent together. People started making friendships. These things became coherence for the group and getting together, spending time together are important. The more things done together, the more important, beautiful it is. There is no such event which I said I wish I had not gone.

Another significance of making their own products is that the group has a chance to make products however they like. In wearable products, this is limited because of the production facilities however, until that phase, they design through a series of discussions and therefore they can decide on the things they want to see or carry on their bodies on the designs of hoodies, scarves, t-shirts etc. There is no limit of transferring the design ideas on that fabric since they are directly making it by hand with a communal work, by being together at the production place at the same time. As some of the interviewees indicated, some producers who do it for money may not always understand what they desire, or do not have capable machines to transfer the group's ideas on products. Or they like the design of the products because they are doing it by means of their perspective; "We already like the design since we make it according to our desire." Therefore, making products by hand enables the members to directly reflect what they like to have on their products. It is mentioned by a former member as follows:

No matter what kind of design is inside your head, if you explain to someone, it is very difficult for her/him to make what you think. If *you* do it, you can make the things close to your thoughts which may create better outcomes.

The making phases are also related with the independence of the group which was mentioned in the previous parts. They relate the independence of the group to a few issues in which the most important one is their products. They do not want to use another group's products which only have the name of METU on it. They totally feel that they are connected to others in supporting *Beşiktaş JK*. But they do not want to wear or use other figures, names, logos over their name. The members stated that they also do not want to get permission for doing something. They like deciding on what is needed, how it is produced and what can be the design alternatives which is also a different demonstration of their culture of being independent. One of the interviewees indicated this as: "This is unique to us."

4.2.4 Usage and Effects of the Products

Previous sections involve the decision making process, design and production phases related with the products of the group as well as the analysis of these implications. In this section, how those products are being used and their effects on the members of the group are examined.

4.2.4.1 Belonging and Lifestyle

The members of the group indicated the integrity and unity of the group which was created with the help of the products that they produce. They try to wear *ODTÜlü Kartallar's* products when there is an activity of the group. Most of them wore the group's products when they came for the interview as well. Even though the purchase of the products is not mandatory for anyone, members are trying to obtain the products and use it even in their daily lives. When they went to watch a *Beşiktaş JK* game they mostly wore *ODTÜlü Kartallar's* products since they went there as a group. One of the interviewees explained the reason of this as follows: "It is same with why do I wear jerseys; To be feel being part of a group or to show that others are also belonged to a group." He indicated about being involved in a group and

demonstrating it by using the products. Another interviewee included a sense of belonging to the group: “Fundamentally, that hoodie holds us together. In short for example we had a photograph in which every one of us has this hoodie. When we see this, we say that we are a group, it enhances our belonging.” Therefore, the things that they wear not only demonstrate the belonging but also increase the sense of it. Also as one interviewee mentioned, members choose to use the products deliberately in order to be the same in appearance;

Since you go with the group, we can be seen as “The Smurfs” in the mornings. We are not in blues but generally we have same things, *ODTÜlü Kartallar* things, especially the latest ones. Generally we intentionally wear those stuff, at least a scarf or hoodie.

There are few members who say that they wear official *Beşiktaş JK*’s products rather than the group’s products while going for a game. However, those people also mentioned that they like using *ODTÜlü Kartallar* products inside the campus. Therefore, even less frequent users are actually using them in their daily lives. One of the former member mentioned this;

I do not use the products of the group while I am going to the stadium. I generally use the products of the club but I wear *ODTÜlü Kartallar* products inside of the campus in my everyday life. I also like to using them.

The daily usage issue is critical since they can be seen and noticed inside the campus by the things that they wear which are *ODTÜlü Kartallar*’s products. Except one, all of the interviewees stated that they try to wear the products in their daily lives. They even use it in their hometowns where is not actually the group’s natural environment. One interviewee stated that he was warned by his friends because of always wearing only *ODTÜlü Kartallar*’s products in his daily life: “I was wearing hoodies as a lifestyle but after I received some feedbacks from girls, I decreased the frequency, but I still wear them often.” As he mentioned the members generally use those

products as part of their lifestyles. This also demonstrates their style to be a representative of belonging to a subculture. They never give up wearing those products even if they lose a game. One of the former members indicates this as: “I am one of the guys that wear those things after we lost a derby match. I am not a guy that wears after winning. The aim of wearing these are different for us.”

4.2.4.2 Importance for Newcomers

This usage creates a different synergy for the group as well. By using the products, people demonstrate that they are a part of that specific culture and community. It is a distinctive feature that connects people to the group and makes them a part of it. The possession of the products belonging to the *ODTÜlü Kartallar* creates different emotions like involvement, inclusion, belonging feelings. It seems valid for especially the new comers. They feel that they became a part of that specific group, not only fandoms of *Beşiktaş*, but also a member of *ODTÜlü Kartallar*. The products can be seen as one of the initial keys to enter the group and to be known as an *ODTÜlü Kartal*. When they organized a welcoming meeting in the beginning of the first half of the season and in my initial phases of the ethnographic field work, new comers were so excited when they had a chance to have a product as a result of winning a question as the lucky person in the draw that has taken place in the meeting. I observed and noted a specific event from that day as:

Then they made a contest. They showed three different videos which are instants from games of *Beşiktaş*. They stopped at one point and asked questions such as; what happened next or who this guy is. They asked three questions and they collected the answers of the audience written on papers. They are going to give presents to winners which will be selected by draw. When the answer of the first question was told, a guy celebrated without knowing there is a draw and group members told him that please wait there will be a draw. Then when they were selecting the winners, that guy was selected by chance and he was very pleased. He took the mug as a gift and made an eagle movement associated with *Beşiktaş*. He was rejoiced because of he won the prize.

4.2.4.3 Recognizability/Advertisement

This making process and usage of the final results are not only representations of group dynamics or emotions. The usage of the products increases the recognizability of the group as mentioned by some members contributing to the advertisement of the group. One of the interviewees indicated as: “Wearing products of the group when we get together may be important for the group. But for outsiders it is more like an advertisement, it makes us to be known.” Another member indicated the fame of their banners: “For example our banners or one banner that we made for the championship title was shared by other *Beşiktaş* fans’ social media accounts which is an advertisement for us as well.” They became famous because of their products inside of *Beşiktaş JK* fans. However, this is not the only area that they are being involved in, their main location is the campus and they have to let people know that a group called *ODTÜlü Kartallar* exists inside the campus. One of the member stated as:

I actually want people, old members, especially in the beginning of the semesters, to wear our products and walk around with them since the newcomers, prep students may not have seen or heard us. In order to make them see and recognize, the products may be worn in the beginning of semesters.

According to this, a student who does not have a chance to meet the group in the beginning of the term, in their welcoming meeting or in any event can be informed by their products. By that way people can interact with members, ask questions about the group or desire to join them. The existence of the products on their bodies or hanged on the places that they are in, enable to create an initial interaction. One of the interviewees expressed this condition with his/her effort to make the products to be seen;

When I wear the products of our group and if someone looks at me, I try to show the product in the way that it can be seen clearly. If that

one supports *Beşiktaş*, s/he can ask me where I got this from or about the group. Or s/he comes to me and says that s/he has it as well, where we watch the games or we go to watch the game that night.

While more than half of the members indicate the feature of advertising of their products, I understand that they also care about it. They want to be known by their products, use them as a recognizability object as one the former presidents indicated:

In another way, it becomes a commercial. For example I strictly want *ODTÜlü Kartallar* to be written on the back of it in order to make the viewers know about our existence; to know that there is a group like that or maybe s/he is also a *Beşiktaş* fan but s/he has not heard about us before.

4.2.4.4 Recognizability Beyond Campus

The aim of the advertisement of the group is not limited to the campus boundary. When they went for games to Istanbul and other cities or when they were organizing events outside the campus, they wanted to be known as *ODTÜlü Kartallar* which is also related with their independence desire. Just as they wanted to see only their logo on their designs made by themselves without taking any permission from or confirmation to other groups, they wanted to be seen as *ODTÜlü Kartallar* with their products. This is not only the desire for demonstration or promotion of their group but also their identity, which is also reflected with good feelings, that is, to be known by the things that they themselves create.

For example there was a photo that shows our scarf opened, which was shared by other fandom groups in the internet, it was in the news on Facebook or Twitter. Last year, the banner that we made which has footballers on it was shared a lot, since it was a really difficult one. I think you should see it, I can send it to you. It was really liked. And because of handwork, it got a huge interest. If we have pressed the same banner, no one would have interested in that way.

As they make their products by hand, the group earns respect from different audiences. Therefore, even though they do not mentioned that they are intentionally doing it for to be respectful, this process became very important for this aspect as well, since started to be known as makers in the fandom audience.

4.2.3.5 Transformation of Space

As they use their products and thus, promote their group, they transform the space that they currently exist in. The cafe inside the campus where people are watching the games can be accepted as their place to gather on the days when there is a *Beşiktaş* match. Moreover, when they prepare a different meeting event, such as the one they had in the beginning of the semester in order to invite new students to the club, the amphitheatre which has no relation with any group, was transformed to a place of *ODTÜlü Kartallar* by flags, banners and the people wearing the group's products. They always hang their banners where they watch the game or where get together for an activity. They associate *ODTÜ Çarşısı* (shopping mall inside the campus) with the *Çarşı* of *Beşiktaş*, which is actually the main area of *Beşiktaş* and its fans in Istanbul (Figure 4.14).

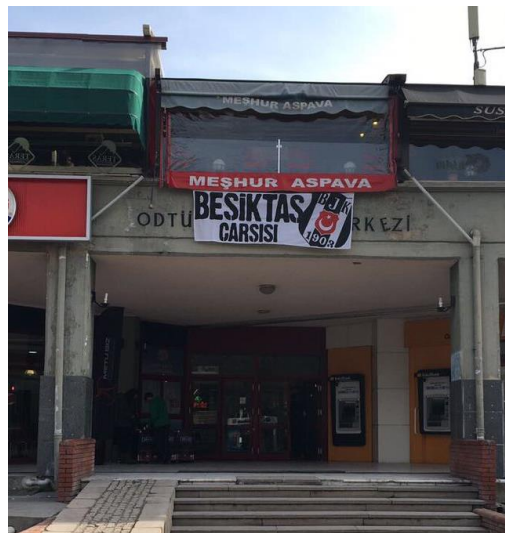


Figure 4.14 Transformation of space example

The group has no official room or building inside the campus unlike some other groups. However, they use this situation to their advantage by transforming the places into their space or corner via the things that they use (Figure 4.15). I indicate this in my field notes as well:

As they always do, they hanged their Kara Sevda banner in front of the café in which they watch the games. That today is the match day of *Beşiktaş* or there is *ODTÜlü Kartallar* inside of this café can be followed just by looking and the hanged banners.



Figure 4.15 One of the examples of banners

This situation can be clearly seen in my field notes since I was really confused in a match day when I did not see their banner in front of the café that they are regularly watching the game in this season. It made me think whether something was going wrong. Here is what I wrote on that day in my notes:

While I was coming with my car to the café that they regularly watch the games, I was surprised. The banners of *ODTÜlü Kartallar* were gone and yellow-navy blue banners were replaced with them. Actually Fenerbahçe supporters were not watching the games at this café in this year. I checked the official Twitter account of *ODTÜlü Kartallar*

whether there is a change or not and when I saw they are going to watch the match at there, my astonishment continued.

When I was watching the games with them, I observed the things that they were wearing while watching the games. Almost everyone was wearing something related with *Beşiktaş JK* and *ODTÜlü Kartallar*. As I was sitting at the back of the crowd I could see two main things. One as the name of *ODTÜlü Kartallar* at the back where the people were sitting. Another one was *BEKO*, the brand name of a white good company and a sponsor of *Beşiktaş JK*, located as sponsor advertisement at the back of the official jersey the football club. Therefore, while they were transforming the space, they were also doing it unintentionally for their group with a private company who supports *Beşiktaş JK* financially. However, the café where they watch the games became the terraces of a stadium with their transformation.

Since they are located at a university campus and also far away from their team's home town, they have no distinct place as they call home besides their stadium in Istanbul. However, thanks to the things that they wear or hang, wherever they go, it seems that the place belongs to them. Therefore, I associated the places directly with their existence if I saw them as a group with their clothes or banners hanging around.

4.2.4.6 Dissemination

While they want to be seen and known with their products, to transform the spaces that they are in, the products that they made are not only used by the members. There are different people who are interested in buying and using their products. A person who is a student at METU and supports *Beşiktaş JK* without being a member of any group, may want to have those products to reflect his/her university and support the team; whether they are a hard core fan or not does not matter. Graduates of METU who were involved in the group when they were studying at the university are interested in buying the products as well in order to show their support and to remain tied with the group. One interviewee stated that he likes the demand coming

from the graduates: “I like it, seeing former members wearing *ODTÜlü Kartallar* hoodies and they also wear. They wear before the games. Sometimes former members make additional requests.” Also people who see the group inside the stadium and like the designs of the products are always asking the members how they can get those things. Another interviewee gave an example of a man that he encountered in stadium: “A man saw the things on us and asked questions like they are so nice and how can he obtain them.” University personnel or people who are not related with studentship or fandom groups are also the same, they ask about how they can obtain the products for themselves, for their children or for other people even though they are supporting different teams. One of the interviewee explained this as:

For example around two hundred pieces of that hoodie was sold. Former members who do not even personally know us buy it. I think it is very lovely that they do not know who made this but they like it and appreciate it, wear it, what else can I expect?

Most of the interviewees express their desire and happiness when they see other people wearing their products. They indicate that it does not matter to be part of the group or not since they are open for everyone. There is no limitation on those products like selling them only to METU students or to only group members. They are open for everyone to buy just as the group is open for everyone to join as well. Their gratification can be understood from their words, especially if the interviewees are the designers of the group. The following statement clearly demonstrates this: “But he wears something that I made, for example he had the jacket, I pass next to him, I did this jacket but he does not know that and I like it very much. It is very satisfactory.” Even though the person who is wearing the clothes does not know who designed or made it, he is wearing it because it is a product of *ODTÜlü Kartallar*. Therefore, both members and designers are collected under the name of *ODTÜlü Kartallar* since outsiders do not know the names of individuals. Another designer mentioned a moment that he experienced in the stadium: “Some guy was wearing our

scarf in Vodafone Arena. I could not talk to him but I liked it. I do not know whether he got it as a present or not but whatever...”

Even though the interviewees stated that it is very satisfying to see the products spread among different people, few of them also included that more people should be involved in the group. Whereas the group is open and nothing is mandatory, they want to capture the attention of more people in the campus. These ideas arise especially when members see a person inside the campus wearing their product but no one knows him / her inside the group or when they are trying to guess the number of people supporting *Beşiktaş JK* inside the campus. They also admit that not all of the people can join the group because of different reasons such as school work or lack of time to sacrifice for the group, or even that they are not as much fanatic as they are.

Mentioning someone [who wears our products] as unknown when s/he is seen by the group seems strange to me. S/he has the products but no one knows her/him which is odd. Do I want more people to come? Yes. But if that many people, all of the people who bought our products, come to the place that we watch the game, I do not know what will happen. It cannot hold them.

One distinctive comment about this was that, people can use the identity of being *ODTÜlü Kartallar* inside or outside the campus since it is capturing the identity of both being a METU student and a fan of *Beşiktaş JK*. It was stated as:

But I have to tell you this as well; somebody may see this product as a privilege when s/he wears it, just because s/he is in METU and supporting *Beşiktaş*. Some people were wearing the scarf that we designed and passing in front of us while we were sitting at the stand without any greeting.

When other people are using these products but are not members of the group, this might also mean that they do not put any effort in the group, not coming to the events

or the meetings. As one of the interviewee stated, some people do not even greet them when they are sitting at the stand to introduce the group, but they are wearing their products.

4.2.4.7 Commemoration

Final usage and effect relationship of the products that interest the group members is the commemorative effect of the products. As it was mentioned in the previous sections, the group deliberately designs specific products to some important dates, events or figures from the perspectives of both the *ODTÜlü Kartallar* and *Beşiktaş JK*. They think and discuss about the design and the form regarding that specific thing during preliminary considerations and before finalizing the design. One interviewee mentioned that: “The hoodie in my first year has been typed ‘Seba’ since at that year Seba died, we wanted to make a commemoration.”

However, this memory carriage effect of the products can also be a reflection of the design process as well. Even though it is a wearable product or a banner, the things that occur in those phases directly come to the interviewees or they stated that they see those products as a reflection of those processes. One of them explained as:

When I look at them, I see Deniz Başkan’s design, the labour of [another member]. When I look at this I see my and [my friend’s] endeavour. There is a labour over all of them and I see the process of it. The scarf over my bed is the scarf that I directly contributed to. I can even see the phases of it.

In this statement it can be understood that he remembers his friends when they look at the product but it is not only the relationship with them but also the effort that they put for it. He also indigenizes the product as a result of his and his friends’ effort which makes him proud as well. He can remember the different processes of the product which may be started before the product exists. Therefore, a product can carry different commemorative features regarding not only itself but also the network

established around him, including people's efforts, emotions, processes, design and production with an emotional way.

Most of the interviewees also stated while they were expressing the meanings of the products that those products will be more meaningful when they graduate from the school. Especially after a few years, they think that when they look at those products, they will remind them the times that they spent in *ODTÜlü Kartallar*. Therefore, the meaning will increase as the time passes. Thus, as one of the members stated, they will not throw those things away. The graduates who spend their time in the 10th year of the group decided to remake the 10th year scarf just because they want to get together with the help of their only common point which is *Beşiktaş JK* currently, since they graduated from the university.

It would make me happier if someone asked what I did or if there was anything concrete that I would like to remember and I will not forget the things happened this year since we designed with a few people but I made the work. I will say it is my design. [I will say] I was a member of that group when it was its 15th year...the meanings like that.

According to the statements of the interviewees, the products that the group designs became also memorabilia. It resembles the processes, friendship and the effort spent and romanticizes the time at the university. Therefore, the product can carry different memories which may or may not be related with the product itself. As people are involved more in making them or more products will be made, many different experiences can also be attached to them.

In this part I presented the usage and effects of the products of the group. Initially they establish a feeling of belonging. The products also became a style representative for members since they used in their everyday lives. They also important for to be visible in order to attract new comers, be recognizable inside and outside of the campus. Thanks to the products, group can transform the spaces wherever they go. The products contribute to the group by interacting with non members as people

want to buy them. Finally they are used to signify dates or incidents which are important for the group.

In the next section I discuss the fandom-product relationship with explaining the perception of members and comparisons made by them.

4.3 Fandom-products Relationship

In this section, I analyse the relationship between the members of *ODTÜlü Kartallar* and official fandom products of *Beşiktaş JK* by looking at their perceptions regarding official and fake products and comparisons with their group's products.

4.3.1 Perception of Official Products

In this part, I discuss the perception of members regarding official and counterfeit products that they mentioned.

In today's commodified football and conditions of transforming fandom through a consumer, ODTÜlü Kartallar can be given as a good example of fandom groups that try to design and make their own products with their distinctive design process and different roles.

The group members' personal fandom can be described as a strong and die-hard. They follow all the matches; go to Vodafone Park or away games. When they were asked to describe their fandom and what is she/he is doing for that, all of them directly mentioned the purchase of official products served by *Beşiktaş JK* in *Kartal Yuvası* (official store where *Beşiktaş JK* sells its products). According to the all of the answers, the interviewees feel that they are supporting the club financially and they make a contribution for this, not only by going to matches or something else. One interviewee indicated this situation as:

The products of *Kartal Yuvası* are like that; when you go there and buy a product, you make a support to the club. You never perceive this as buying a regular t-shirt or not in the mood of “if I wash it, will it fade away”. You buy it in order to make a contribution to the club.

This statement is actually demonstrating something more than financial support. The t-shirts on sale at *Kartal Yuvası* are actually not normal t-shirts for him. The material qualities are not important and actually it is not really for use. It became a pure symbolic act of consumption. While the money that he pays demonstrates his support to team, it also represents his symbolic attachment with the things inside the store.

Going to *Kartal Yuvası* is something that should be essential for a *Beşiktaş JK* fan. Even though they all mentioned high prices of the official products especially for students, there are also other products such as wristbands, hats, t-shirts or others. The members believe that if someone thinks it is important to support the team, they must purchase products from the official store. As jerseys are generally popular but also expensive, almost all of the interviewees stated that people do not have to buy jerseys; they can buy something else such as t-shirts, wristbands, hats or other products. They can become even too sensitive about this topic as stated by this interviewee;

OK, the official jersey costs 150 TL, but there is a t-shirt that costs 20 TL in *Kartal Yuvası* as well. So, do not buy the jersey but buy the t-shirt. Every one cannot have a Mercedes Benz, you can drive the a TOFAŞ one. That is why I do not like the counterfeits, since *Beşiktaş* is not earning money. So why are we buying this?

This statement demonstrates that if someone wants to support the team, s/he should even leave her/his personal choices of products. Even if someone likes to wear jerseys but cannot afford it, should not wear if s/he wants to also support the team. The support must be superior to personal choices which are very limitative to the commodified football system. There are a lot of things to buy in the store suitable for any budget. Therefore, those stores can capture almost all of the people with the things located inside. And as fandom is associated with consuming official products,

even though one does not have enough money to buy official jerseys, s/he can buy a t-shirt, wristlet or something else. On the other hand, giving money to counterfeit products will not be supporting the team even if someone wants to wear jersey.

As they think that official products are very important in order to make a real support, they strictly stand against counterfeit products. Piracy is defined as not supporting the team. When someone pays for the counterfeit products, she or he is not contributing the team since this is one of the few supporting ways of the team according to the members. Even though some members mention having squabbles with supporters of other teams, having fights, searching and learning about the team as different ways of contributing the team in general, all of the members agreed on the fact that purchasing official products, but not counterfeits, is the most important factor of supporting the team. As one member indicated:

Even though in general I do not pay that amount to something else, I think that the club is earning maybe it can buy a player with this money. If I purchase the counterfeit ones, there is no benefit for *Beşiktaş*. You like something and do something for it. This is the easiest and most effective way of it.

The fakeness of counterfeit products can also be detected when they are being worn as one of the interviewee argued: “When you look directly the difference appears between counterfeit and the official one. It makes you feel from somewhere.” Besides, wearing products of *Beşiktaş JK* makes them proud and let them show their respect and their support. One of the former presidents indicated this as:

It is important to support *Beşiktaş* and maybe since I am proud of this I want to show this. Maybe it makes me feel good and I want to buy *Beşiktaş* products. At the same time we want to support the club and that is why we go and purchase from Kartal Yuvası.

One of the interviewees associated counterfeit products with cheating the team. He also mentioned that they are useless in terms of their design as well. As he was so obsessed with using official products, he puts a long distance between himself and

counterfeit products. He did not examine or comment about why he does not like them, but directly mentions his dislike. As he stated:

In my opinion, counterfeit products do not look like anything at all, especially from the design perspective. I cannot get involve the issue of its ethics since I do not use them and I feel that I am deceiving the club if get involved in that kind of situation. They do not express any beauty to me at all.

The members do not like counterfeit products because of their status that purchasing them does not mean supporting the team. However, they also consider the design of those products which are not meaningful to them either. Therefore, the support to the team is not the only reason of being against to counterfeits.

The group cares about supporting the team so much. Two former presidents mentioned that they had tried to contact *Kartal Yuvası*, in order to make *ODTÜlü Kartallar*'s wearable products to be produced there. However, since the production numbers are so different and smaller than *Kartal Yuvası* (which is a massive producer compared to *ODTÜlü Kartallar*), this desire could not be realized. However, they found different methods to direct members to have *Kartal Yuvası* products such as buying gifts from *Kartal Yuvası* as a requirement in their New Year's Eve draw or giving presents to winners in different tournaments that they organized. One of the interviewees explained that situation as: "We organize a backgammon tournament each year for once or twice. It is open for everyone; there is no need to be supporting *Beşiktaş*. However, if someone wins the prize, it will be a *Beşiktaş* product. So it's their choice."

Another interviewee explained how the organizations force the members to visit *Kartal Yuvası*: "In the simplest terms, we organize a dinner party [fasıl] on New Year's Eve and we make a gift draw. The condition is buying presents from *Kartal Yuvası*. Even I do not look at the products, I visit the store at least once a year."

Therefore, if someone wants to attend those types of organizations, s/he has to definitely go to the official store of *Beşiktaş JK*. While the group does not force its members to buy the products of the group, it is indirectly implying that they should buy official *Beşiktaş JK* products or visit the store at least once. Thus, while members design or make the products of the group, they also became attached to official products as a chain in the dynamics of the group. This might, in a way, suggest that the members cannot choose to become consumers. Within the group, they produce their own products, but they might also be seen as conditioned consumers who cannot break the system inside the group.

One member actually illustrates this fandom and product relationship in a different way which the others did not, which demonstrates that they may be aware of this chain but they continue doing it since those things represent their passions; “It is like that; the club releases products for me, in order to satisfy my passions, actually to transform my passion into money. *Kartal Yuvası* is a place that sells our passion to us. We pour out our passions to the materials.”

To sum up, members devote themselves to the official products in order to support their club in financial way as well. They expect this point of view from other fans that support *Beşiktaş JK*. The purchase of counterfeit product is unacceptable by them because of different reasons. Moreover, the group has a mechanism to foster purchasing official products by members which demonstrates that even though it is not a written rule, if someone wants to obey the dynamics of the group s/he should visit the official store at least once in a year according to their system.

In the next part I discuss the comparisons made by members regarding official products and the products of *ODTÜlü Kartallar*.

4.3.2 Comparison of Products

In this part I indicate members' opinions about official products of *Beşiktaş JK* and the products of *ODTÜlü Kartallar* with the support of the comparisons that they make between these two different product types.

One of the interesting things that I examined in the analysis of the field work and interviews is that even though the members buy from official stores, force themselves to visit the stores for different organizations, lots of them neither like the designs of the *Kartal Yuvası* nor the usability of most of the products being sold at there. Nine of the participants indicated that the products in the official store of *Beşiktaş JK* should be better than their current conditions. One of the interviewees indicated that: "So many fans, stadium... the products must be better."

Another interviewee exemplified this as: "Recently, I do not like the products of *Kartal Yuvası*, since they are not pretty and also poor quality. Only my 'FEDA' t-shirt is still good, but I know all of the others' [t-shirts] faded, decolorized."

Moreover, when those people directly compare their products to the official store, they state that their products can be thought to be better than *Kartal Yuvası* in terms of the capacity, opportunities (design, manufacturing, sales) or quality. According to them, official products are expensive with respect to their quality or design. One of the interviewees stated that:

The products of *Kartal Yuvası* are very poor quality with respect to their costs and the things that we make. For example the t-shirts... Our t-shirts are higher quality than the products of *Kartal Yuvası*. Also the good ones are expensive there; besides, the t-shirts that cost 20-30 TL do not seem well on the fabric. When we make, it becomes cheaper, convenient in terms of numbers, cheaper and more quality.

Another interviewee specified the comparison between official products and their products and he criticised some of the decisions of what is produced at the official

store: “The products of *Kartal Yuvası* are terrible and they aggravate it. They launched t-shirts for all of the players, what is the need of it? For example, I have never said something bad to the products of the group up to now.” One of the interviewees asserted that: “I wish our friends who are designing our products make them, I am sure they will make them better.” Thus, while those members were comparing the products, they also indicate the difference in design and perspective of production of them:

At there [Kartal Yuvası], the man is earning money because he is designing. Since we do not have that kind of thing, we try to launch products with keeping saying that let’s make the best and our favourite one. That is why our products are so different for us. You cannot find that much quality in *Kartal Yuvası*.

One of the designers of the group also commented on the products and designs of *Kartal Yuvası*:

Moreover, the products there are generally bad. I mostly consider, also in my designs, to be simple, not to strain eyes. However, [at Kartal Yuvası] they locate an eagle, locates something on its arm, another thing appeared over it, puts something in front of it... Rather than doing it like that, put something small in front of it, add something on its back, put some details and that is it! Therefore, I do not like [*Kartal Yuvası*] at all.

To sum up, it can be understood that most of the interviewees are not comfortable with the quality and design of the products. They complain about the products that they frequently purchased and sometimes were forced to buy. Also they claim that if they have a chance to design or make the products, they can do it better with their designers. This also shows the group members’ admiration and respect to their designers. This situation can be associated with the attachment of the design processes inside the group. Since they know about each phase, the considerations and requirements, design offerings, production methods and making processes, they trust

themselves and their designers in making the products. However, as one of the interviewee indicated, they are involved in the making of the products in order to create something that they love. I think this may be the reason of the result of the comparison in which *Kartal Yuvası* can never win against the products of *ODTÜü Kartallar*.

4.4 Summary

In this chapter I presented the findings of the data collected from observations and interviews conducted with members.

As it can be seen from the analysis and statements above, the group differentiate itself with the activities that it is making. They organize events not only related with football but also involving social responsibility events or entertaining activities or different contests. The constitution of the group is another distinctive factor of the group, since they try to behave in a different manner than other fandom groups do because of the effect of campus environment.

Designing and making products are their most important distinctive feature. In these processes the role of members are critical which shows that they are collective activities. The members of the group generally take a role or responsibility in designing or producing the group's products. They contribute in the discussions of design in which they pay attention to their preliminary considerations regarding design. They share ideas, design and obtain the materials, contribute as fine tuning, bargain with the manufacturers or paint the banner. They assume these roles voluntarily as well; no one is being paid for anything. And as they learn how to carry out a specific phase, they convey this knowledge to one another who is generally a new comer. This might be regarded as the transfer of culture to new generations. Therefore, they have knowledge about the design processes and how it is being produced. This was mentioned in the designers' section (see Section 4.2.2.1); however, this transfer of knowledge is the same in other phases in production. Thus,

the design and preparation of the products are not only a knowledge process for designers, it is also considered as exchanging cultures between other members depending on their roles. Therefore, designing a product makes people to join, have a role, be knowledgeable and transfer this knowledge to each other. An interviewee mentioned the transfer, culture and importance of this process.

One of the differentiated things that they are doing is that they design their own products and make some of them. The banners here are important since they represent the collective handwork of the group. The products of them have different qualifications for the group; they let the group be visible, demonstrate its independence and unique features. The designing and production of the products became a socialization activity which positively affects the cohesion of the group.

The members also care about the official products of *Beşiktaş JK* which became inevitable for them in order to support their club. They are also against counterfeit products since purchasing them does not mean contribution to the club and also their designs are not as good as the official ones. However, even though they frequently purchase the official products, when they compare the products of the group and official products of *Beşiktaş JK*, the dominance of their own products can be seen clearly. This is appeared as a result of their involvement in design and production of their products which ensures the knowledge and skills about those processes and also provides self-confidence and pride.

I will present my conclusions regarding these analyses in the following chapter.

CHAPTER 5

CONCLUSIONS

This chapter presents the conclusions of the study. Initially, I begin with a brief overview of this thesis. Then, I present the conclusions derived from the data and literature. I end the chapter with explaining the limitations of the study.

5.1 Overview of the Study

The aim of this study is to understand what the roles and meanings of football fandom products are for a university-based fandom group including the products that they design, make, use and purchase. Moreover, it also examines how the design processes can be conducted in a group in which there is no professional designer. Therefore, both products and design processes are examined via an ethnographic study in a fandom group and interviews with its members.

In *Chapter 2*, I presented the literature about subcultures, user involvement in design and football (including fandom and fandom products). I focused on understanding the structure of subcultures, how they establish their style with products, how the features of commoditization constitute a basis for analysing current fandom practices, which are also being commodified. Later on, how users involve in design processes and have different roles were discussed in order to draw attention for non-designers' design processes. Finally, the examination of football, fandom and products demonstrated that football and fandom are being commodified and purchasing football fandom products became one of the most important elements in this process. However, it also shown that even though meanings of those products were stated from different perspectives, there are very few studies that mention products designed and made by fans or fandom groups. Therefore, this thesis is aiming to fill this gap.

In *Chapter 3*, I explained how the research was applied. I embraced a qualitative research perspective and conducted a five-month ethnographic study with a university-based football fandom group *ODTÜlî Kartallar* by attending its different organizations and everyday events. Also I conducted a series of semi-structured interviews with the members of the group including the former and current members, presidents and the people who have the role of designer in order to cover different characteristics of members. In this chapter, I indicate the limitations regarding the data collection process as well.

In *Chapter 4*, I presented the findings of the data gathered from my observations and interviews. In the first section, I state the group dynamics and characteristics of the group. In the second section, I focused on the products and their design processes. In the third section, I described the perspectives of members regarding different types of products, including merchandises, their designs and counterfeit products with respect to comparisons and evaluations of the members. I discuss and elaborate on my findings in detail below.

In this chapter, I present the conclusions regarding this study from the analysed data. The conclusions are listed with headings and they are explained in the following section.

5.2 Prominent Conclusions

The football fandom products express different meanings and functions such as symbolic and social meanings (Lee et al., 2011; Derbaix & Decrop, 2011; Hofman, 2016 etc.) or materialistic meanings (Bishop; 2001; Warren, 2011 etc.). Fans may use them as identification symbols (Derbaix & Decrop, 2011; Özer & Algan, 2006) or they embed symbolic values such as personal history, relationships, emotions (Apostolopoulou et al., 2012). Derbaix and Decrop (2011) indicate also socialization, expression and sacralization function of those products. Moreover, one of the distinctive features of them is demonstrating the support to the team by purchasing official products (Aydın et al., 2008). As there are not only official products, making

banners, clothes or scarves are also very important for fans and fandom groups (Özçetin & Turan, 2015).

The meanings mentioned above can be observed in this study as well. However, the difference of this study is that it also examines the design and making processes of fandom products for a group. Therefore, there are different meanings, roles and features of products and their production and usage processes. As this study aims to fill the gap in the literature about designing and making products by fans inside of football culture; rather than only examining purchased merchandises from the perspective of consumer behaviour or sociology, it was important to focus on the design and making processes of this community. While it explains how fans can produce their products, it also covers how a collaborative community can be involved in design and making processes without any professional designer. Therefore, the study also explains how non-designers experience different creative processes with their internal and external effects, as such contributing to the design literature by its conclusions regarding non-professional designers.

5.2.1 Differences of Fandom Subcultures

First of all, the group is more than a sole fandom group. Their activities which are unrelated with football and perspectives regarding other fandom groups and football represent this condition (see Section 4.1.2). The variety of the members in the group also demonstrates this, involving women members even as a president. They established around two common things; the university and a football team, but they formed a friendship environment. The members also indicate about their culture and different characteristics regarding the group and former members as well.

Whether the members' backgrounds of fandom are different, they define themselves as die-hard fans of *Beşiktaş JK* according to their terms. Their understanding of fandom and individual implications are different. However, as a group they formed a collective fandom behaviour that each member cares for and pays attention to.

5.2.2 The Effect of the Environment on Fandom Group and Products

This shaped behaviour is due to their everyday life environment. As they spend most of their time in campus, even though they go to games or other activities, their visible place is the campus. One of the main results is, therefore, the effect of their environment. In order to preserve their maintenance, their behaviours are shaped and this condition reflects on their activities, rituals and also their products (see Section 4.1.2.6; Section 4.2.2.2). Since their visibility depends on their products, they design, form or use according to the rules of the environment (see Section 4.1.2.6; Section 4.2.1.2; Section 4.2.4.3; Section 4.2.3.5). The context of images and messages, the location of their banners or their design can be shaped according to not only current events related with *Beşiktaş JK* but also the campus environment (see Section 4.2.2.2; Section 4.2.4.7; Section 4.2.3.5). Moreover, people inside the campus are also their target to sell their products. Even though they are not doing it for profit, they like to see people wearing the products that they designed or positively commenting about their banners which make them proud of their designs and products. Therefore, campus environment, their everyday environment became important both for their manners and their products and also became a shaper of them.

As such, fandom products are shaped by the unique environment, audience and relationships of fandom group inside or outside the group. Therefore, every fandom group supporting *Beşiktaş JK* would be seem similar, but their culture, organization, the district or place that they belong to and most importantly their products and the meanings that they attribute to those products can differ. For instance *ODTÜlü Kartallar* shaped the group behaviour in a civilized manner since they are located in a campus, care about the images and messages that are located on their products or for them attracting people inside the campus becomes important. If that group was located even in another campus, the situation might have been different. Therefore, the environment where a fandom product is being designed and made is significantly important.

5.2.3 Design as the Culture of the Group

The design processes inside the group and their products have different critical features. Initially, they represent their maintenance. When a new president is selected, new comers arrive, new events organized or experiences, the group feels to design and introduce a new product. It has become a part of their culture and as they state, it will continue as well. Even though the members graduate and new people carry out the activities of the group, the desire for designing, making and using the group's own products stay alive. Whenever a new product is introduced, people embrace it and try to use it frequently while they still hold other products and use them as well. From each president to member, their audience in the campus and even people unrelated with the group follow and expect products in periodic terms which demonstrate that it becomes a cyclic process that represents a distinctive characteristic and ritual of the group (see Section 4.2.1.2; Section 4.2.2.3). Therefore, products are critical in terms of showing the presence of the group and being followed by different people.

Products of the group also have a role in establishing their visibility both in and outside the campus. As they use their products which have their name, logo, message or images created by them, they become a representative of the group as well. It was confirmed by Moutinho (2008) that fandom groups, especially ultras use those products in order demonstrate the symbols. Therefore a person who sees a member can easily learn about the group. If s/he knows a little bit about football, who knows the colors of *Beşiktaş JK* and animal symbol, which is an eagle [*kartal*], s/he can easily associate that they are METU students and supporters of *Beşiktaş JK*. Also new comers to the university recognize the group via their products since they wear them in their everyday lives or hang their banners around the campus. Thus, it is an opportunity for gaining new members. Some of the members indicated that making advertisement of the group is important both inside and outside the campus (see Section 4.2.4.2; Section 4.2.4.3). By their products, they can easily be recognized in the stadium or fans as well. They both show their part in football area and also the

group that they belong to by their products. As Merkel (1999) stated fans create a visionary unity by those products. In this case it is existing in order to demonstrate their group.

A second function of their design processes and products is demonstrating the independence of the group (see Section 4.1.2.1; Section 4.2.2.2). It can be analysed from two different perspectives. One is the capability of designing and making their own products and the other is being independent from other fandom groups of *Beşiktaş JK*. Initially, they do not need any professional designer or an advisor for their designs, products or making mechanisms. The group solves this by raising their own designers. Moreover, as people get inside the design and making processes, they are educated about materials, production phases and systems, harmony in the products and they can comment about what should be done for different purposes. Therefore, the members inside the group gain knowledge about designing, making or producing the products. Thus, it can be said that they represent their independence as they can make their own products. Another perspective of independence is that they do not have any official bonds with any other fandom group supporting *Beşiktaş JK*. There are groups such as *UniBJK* which gathers lots of *Beşiktaş JK* fandom groups from universities under a single roof. Even though they keep in touch with those kinds of groups, they do not accept wearing or using products that someone else designed and forced them to wear as it is happening in the former case. Products that they design and make represent not only their differentiation from other groups in the campus or football environment but also their uniqueness about producing their own products, their culture and also the university and the team that they belonged to. As Pilz and Wölki-Schumacher (2010) indicate, the two important things about those products is that they reflect solidarity and sovereignty of fandom groups. Therefore, their desire of being independent reflects itself in their products by designing, making and using them.

Design and making processes have also critical effects on members. Initially, as I mentioned before, members learn how to make something by hand, how to design it,

how to make it produced. Even though they cannot express it in professional language and terms, they can easily indicate the differences about materials, production types or things related with those processes (see Section 4.2.3). The people they call as designers are also experiencing the same processes (see Section 4.2.2.1). Even though they have a basic knowledge about drawing or using computer programs, as they get involved in designing processes, they learn how to develop it from the previous designer, they gain the role of being a designer and furthermore, they teach an enthusiastic new comer about how to make things suitable for the group norms and their desire. Therefore design and making processes of products have informative processes for both designers and other members.

This design and making processes have a third role which is the reflection of their culture. Primarily, as I mentioned above, people learn those processes in two different ways; by hands on doing it or learning from a previous one. This is how the group convey their culture to new generations as well (see Section 4.1.2.3; Section 4.2.2). Observing the design and making processes is a good way to understand how the group operates. The culture of the group; the rituals, activities, perspectives regarding different issues (such as not using another symbol except their logo and *Beşiktaş JK* logo) are being conveyed to new members of the group by giving them responsibilities about an event or teaching them how to do it. Moreover, people can observe some of their characteristics from the things that they use: They do not use swear words on their banners; they only use their logo and name on their wearable products; they do not make the products to be designed or produced for other people to wear which can be regarded as part of their culture. Therefore, products and their design and making processes are also a reflection of the culture of the group both for the members inside the group, and for the others outside.

As I demonstrate here, non-professional design can be an important tool for fandom groups. I outline three different functions which are demonstrating the presence of the group and increasing the visibility of the group, defining its difference and independence and lastly conveying its culture to new members which can be

observed from the design processes of the products. However, implications of those functions are not easy. The members need to be trained and a culture of design and knowledge about products should be cultivated. Ultimately, non-professional design activities can be an important part of the group.

5.2.4 Making as a Social Activity

As I mentioned in the analysis, one of the distinctive features of the group is designing and making the products by themselves. The wearable products are being produced in a manufacturer but they make their banners by hand. They design, draw and paint and lots of the members are involved in this process. Since there are a lot of official products or fandom products that were designed and produced by someone in professional places (such as printing a banner from a printing shop), handmade products become very important for fans. They gain a respect from not only *Beşiktaş JK* fans but also from other fandom groups. Their banners can be seen in different accounts related with football in social media. Therefore, hand making or involving in the process become important (see Section 4.2.2.4; Section 4.2.3). The product becomes more special for the people who are using it and also for the ones who see it from outside. This designing, hand making and using issue is also important for embracing the products. The products of the group have a different place in members' hearts. First of all, since they are involved in different phases of production of it, the sense of ownership increases. They frequently wear or use them in their everyday lives. Secondly, since the members are involved in the design and making process, this enables them to create products that they like to use. It is not a product that is located in front of the official store and they are obliged to buy whether they like it or not just because they have to support their team. They can directly contribute; change or comment about the process and the process can steer to another way with including different images, colors or even making a newer version. This enables them to embrace the product more as they can easily say they are our product and we like to wear it. This situation can be understood as they can modify, adopt or use the processes as it was mentioned in subcultures by creating their styles

with the products that use or purchase (Hebdige, 1991). The products that they make became their style and they started to be known as makers. Moreover, as Yair et al. (1999) indicated the importance of enabling people to contribute in design which lead them to be proud of it and their contribution make them put more effort if they can see the results and the emotions regarding that product. Therefore, designing and making own products are critical in order to gain respect and increase the sense of ownership.

Designing and especially making processes are critical for a second factor as well. As they become a part of those processes, the sense of belonging to the group increases. Since they are long and effortful activities, people can spend more time with them when compared to the other regular activities. Moreover, making a banner is a demanding duty that requires lots of people to be present at the same place where they design it. In that process, as people spend time together, work and interact together, they become more than members of the group but basically friends and they establish memories in those processes. This was one of the most beloved things of the group that they feel that they are making something by being together. As Hofman (2016) states, these hand making processes enable fans to image themselves as part of a community which is undivided and utopian. Moreover, even though Derbaix and Decrop (2011) mentioned socialization function of merchandises, socialization can be thought for those products and design processes as well. This collaborative and creative process has a significant role in establishing ties which is more than being a group member.

Thirdly, the products also enable the group to reflect on important dates and events. As they use the function of design and making products in that way, they can demonstrate the things that are important for group members (see Section 4.2.4.7). It can be a loss of someone or winning the title of championship. Producing products became a way to display the things that have positive or negative effects on them. Therefore, designing and making products get a different meaning of conveying a message to the others outside the group. Moreover in that way, they can demonstrate

their memories. It may not be an incident outside the group. What happened in the design and making process are also embedded in the meaning of those products and people can remember the days that they spend in making those products as well. Therefore the products also have a commemorative effect.

When done as a group activity, designing and making can be important social practices themselves for the group; it cultivates a sense of ownership, builds group cohesion and materializes important dates, events or people. Being involved in design processes and making products are also seen as a sign of respect for different people, primarily themselves and the football audience.

The importance of putting effort of members or labour of individuals should also be indicated, since with respect to them, the whole activity became not only a social activity but also a social production, which changes the status of the activity itself. By looking at the phases and processes that members experienced in designing and making activities, the production mechanism differs from a professional design activity since those activities of group are all voluntary practices. Here, design appears as a social activity, which is different from, but has implications on, practices of collective design, participatory design and user involvement in design. The main difference in here is the voluntary basis embraced by the members of the group even though they do not demonstrate the features of professional designers (see Section 2.2.1). Therefore, it can also be concluded that if those type of design and making activities become closer to a social activity with voluntary basis and labour intensive work, they can be embraced and conducted by the members of a non-designer community while they also increase the sense of ownership and group cohesion.

5.2.5 Significance of Products of Fandom

Football fandom products (jerseys, t-shirts, scarves, banners etc.) are inevitable for fans, especially the official ones. This is clearly demonstrated in the findings as well. The importance for members and how they get it can vary. However, those products

can create a positive manner to a child and make him/her to support that team (see Section 4.1.1). They can be exchanged or given as gifts. Moreover, as shown in the literature, official products can be one of the most important things to demonstrate the support to the team by purchasing them. In the group dynamics, there is even a mechanism that forces members to purchase official products (see Section 4.3.1). This ritual is embraced by members as they regularly visit the official store. Even though they are producing their own products, they feel that official products are different since they can contribute to the club financially. The official products became a tool for demonstrating the team which was also mentioned by Kwak and Kang (2009) and the group is no exception for that. Moreover, since those products have different but critical roles in fans' lives, people cannot avoid using or purchasing them. Especially, as Derbaix and Decrop (2011) listed, this might relate to the four main functions which are identification, socialisation, expression and sacralisation, which can be accepted for all football fandom products.

However, one of the things that appeared in the analysis is the low satisfaction levels with the products that are served by the official store of their club. Members feel that they sometimes have to buy products, because of the feeling of necessity. It is a visible reality that fandom products are inevitable for fans. Even though main official products are expensive; such as jerseys that footballers wear, they look for a cheaper product inside the store since they like to use official products but also they feel that they need to fulfil their duty of support (see Section 4.3.1). Therefore, no one is purchasing and supporting counterfeit products because of their unofficial status.

This can be associated with their involvement in the design and making processes of their own products. As they become more involved in these processes and start making products that they like, they can comment about different features of other products. They can easily evaluate the values, design and materials about the fandom products (see Section 4.3.2). Since they design and make the things according to their interest, they started to expect similar approach from the mass producers of official products. Even though some of the official stores started design contests in

order to allow the fans to design, they have to increase those collaborations with them. Seeing a design of a fan can enable other to be more involved in those kinds of processes. The adoption and sense of belonging to those products can be increased. Moreover, people may purchase products with different feelings such as admiration rather than feeling a necessity. Maybe, official stores can allow the fans or fandom groups to make some productions with them as members indicated. Thanks to that, both the club can increase the ties with the fans and the groups feel that their designs can be admired by masses. This can also lead to an increase in design and creative activities by fans and allow users to decide what they want to use.

As football clubs enable their fans to decide what can they use or let them to design by different methods such as contests or collaborative activities with fans (see Section 2.3.4), non-designers may have a chance to demonstrate their ideas to a big audience. This collaboration might be important for professional designers of the stores as they can have a chance to observe what the real expectations of their audience are, and reflect them on their products rather than only utilizing the knowledge of designer. As it was mentioned in the Section 5.2.4, while the labour and volunteering of users (here, fans) increase, the perspective of products changes significantly. Therefore, the current status of being fan as a sole consumer can also be changing with the support of clubs (professionals) and transform commodified fandom into active participation – a fact that can increase not only sense of ownership and belonging to products but also contribute to the club as well.

5.2.6 Implications for Design

One of the important results is directly about the design process of the products. There is a design process in which non-designers create something with the collaborative support of other members in designing and making phases of the products. This directly matches with Manzini's (2015) definition of the design as a culture and a cooperative process. The members of the group are both users of fandom products and they also design it. And with respect to the phases that they experience in their design process, they demonstrate almost a professional design

process involving illustrating the desired outcome in the end, considerations regarding that product, preparing alternatives by the people who has the role of a designer, evaluation of the alternatives by decision makers and fine tuning in the end process before production. It is different than hacking (von Busch, 2014) or being a prosumer (Toffler, 1981). If their processes have to be defined; do-it-yourself culture especially embraced by punk subculture, professional amateurs' designs or craftspeople's design processes can be more suitable for demonstration. Just like the punk subculture, they use the products that they design or make to spread their existence and be visible. Professional amateurs design with their interest, enthusiasm and skills regarding those products. And craftspeople produce by hands and the results of their labour reflect the culture and enable the transfer of it (Soocheta, 2017).

As there are various examples of involvement of users in design and productive activities, designers should not underestimate the extent to which amateur designers use and create impact with their designs. The knowledge about the context and audience; in this case what kind of things a fan can expect from a product, can be easily demonstrated by amateur designers and people around them As I show in this study; the skills and competences required for it can be cultivated in such environments without professional help or advice. This might be an important observation for those interested in such participatory approaches.

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APPENDIX A

CONSENT FORM (ETHNOGRAPHY)

Araştırma Gönüllü Katılım Formu

Bu çalışma, Orta Doğu Teknik Üniversitesi, Endüstri Ürünleri Tasarımı Bölümü yüksek lisans öğrencisi Utku Ay'ın yüksek lisans tezi için yürütülmektedir. Çalışmanın amacı doğrultusunda, veri toplama aşamasında belirtilen ODTÜ'lü Kartallar grubu etnografik araştırma ile incelenecektir. Çalışmanın ilk aşaması gözlemler üzerinden ilerleyecektir. Bir sonraki aşamada ise seçilecek üyeler ile yüz yüze mülakatların gerçekleştirilmesi gerekmektedir.

-Çalışmaya katılım gönüllülük esasına dayanmaktadır. İstenildiği anda katılım bırakılabilir.

-Araştırma kapsamında toplanan veriler, sadece bilimsel amaçlar doğrultusunda kullanılacak, araştırmanın amacı dışında ya da bir başka araştırmada kullanılmayacak ve gerekmesi halinde, sizin (yazılı) izniniz olmadan başkalarıyla paylaşılmayacaktır

-Araştırma boyunca veri toplanan kişilerin kimliği ve bilgileri gizli kalacak, sadece kullanılan ürünler, gruplar, olaylar ve zamanlardan bahsedilecektir. Bu gözlem sürecinde notlar alınacak, izniniz dahilinde fotoğraf veya video kaydı yapılacaktır.

-İstemeniz halinde sizden toplanan verileri inceleme hakkınız bulunmaktadır.

-Veri toplama sürecinde/süreçlerinde size rahatsızlık verebilecek herhangi bir soru/talep olmayacaktır. Yine de katılımınız sırasında herhangi bir sebepten rahatsızlık hissederseniz çalışmadan istediğiniz zamanda ayrılabilirsiniz. Çalışmadan ayrılmanız durumunda sizden toplanan veriler çalışmadan çıkarılacak ve imha edilecektir.

İlginiz ve desteğinizi için teşekkür ederim.

Araştırmacı: Utku Ay – Orta Doğu Teknik Üniversitesi / Endüstri Ürünleri Tasarımı Yüksek Lisans Öğrencisi

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Bu alıřmaya tamamen kendi rızamla, istediđim takdirde alıřmadan ayrılabileređimi bilerek verdiđim bilgilerin bilimsel amalarla kullanılmasını ve kimliđimin gizli kalacađını kabul ediyorum.

(Ltfen bu formu doldurup imzaladıktan sonra veri toplayan kiřiye veriniz.)

Katılımcı Ad ve Soyadı:

İmza:

Tarih:

APPENDIX B

CONSENT FORM (INTERVIEW)

Araştırma Gönüllü Katılım Formu

Bu çalışma, Orta Doğu Teknik Üniversitesi, Endüstri Ürünleri Tasarımı Bölümü yüksek lisans öğrencisi Utku Ay'ın tez çalışması kapsamında yürütülmektedir. Çalışmanın amacı doğrultusunda, ODTÜLÜ KARTALLAR taraftar grubu önce etnografik çalışma ile incelenmiştir. Çalışmanın devamında grubun üyeleriyle yüz yüze mülakat gerçekleştirilmesi gerekmektedir.

- Çalışmaya katılım gönüllülük esasına dayanmaktadır. İstedığınız anda çalışmadan ayrılabilirsiniz. Çalışmadan ayrılmanız durumunda sizden toplanan veriler çalışmadan çıkarılacak ve imha edilecektir.
- Araştırma kapsamında toplanan verileri yalnızca araştırmacı ve tez danışmanı görecektir, veriler üçüncü kişilerle kesinlikle paylaşılmayacaktır. Veriler sadece bilimsel amaçlar doğrultusunda yayın ve sunumlarda kullanılacak; bu yayın ve sunumlarda kimliğiniz tamamen gizli tutulacaktır.
- Araştırma kapsamında röportaj boyunca ses kaydı tutulacak ve üzerine konuşulan ürün ve resimlerin fotoğrafları çekilecektir.

Herhangi bir sorunuz olması durumunda mülakat esnasında ya da sonrasında ivedilikle cevaplandırılacaktır.

İlginiz ve desteğiniz için teşekkür ederim.

Araştırmacı: Utku Ay

Orta Doğu Teknik Üniversitesi / Endüstri Ürünleri Tasarımı Yüksek Lisans Öğrencisi

Tel: +90 538 654 95 22 E-posta: uay@metu.edu.tr

Tez danışmanı: Yrd. Doç. Dr. Harun Kaygan

Orta Doğu Teknik Üniversitesi / Endüstri Ürünleri Tasarımı

Tel: +90 (312) 210 2231

İstediđim takdirde alıřmadan ayrılabilceđimi, verdiđim bilgilerin sadece bilimsel amalarla kullanılacađını ve kimliđimin gizli kalacađını anladım. Bu alıřmaya tamamen kendi rızamla ve bu kořullarda katılmayı kabul ediyorum.

Katılımcı Ad ve Soyadı:

İmza:

Tarih:

APPENDIX C

INTERVIEW QUESTIONS

1) Futbola olan ilginiz nasıl başladı?

- 1.1) Oynayarak mı yoksa izleyici olarak mı ilgileniyorsunuz ?
- 1.2) Arkadaş çevrenizde ilgilenenler oldu mu?
- 1.3) Ailenizde ilgilenen var mıydı?
- 1.4) Daha az ya da daha çok ilgilendiğiniz dönemler oldu mu?
- 1.5) Farklı öğrencilik dönemlerinizde bu ilginiz değişiklik gösterdi mi?

2) Gündelik hayatınızda futbol nasıl bir yer tutuyor?

- 2.1) Futbolu çoğunlukla oynuyor musunuz?
- 2.2) Futbolu çoğunlukla izliyor musunuz?
- 2.3) Futbolu kimle, nasıl ne zaman nerede izliyorsunuz?
- 2.4) Futbolu kimle nasıl ne zaman nerede oynuyorsunuz?

3) Nasıl Beşiktaşlı oldunuz?

- 3.1) Ne kadar süredir bu takımı destekliyorsunuz?
- 3.2) Sizi Beşiktaşlı olmaya yönlendiren şey (lerden) bahsedebilir misiniz?
(Sizi Beşiktaşlı olmaya yönlendiren; olay, kişi, ortamlar neler oldu?)

4) Bir Beşiktaş taraftarı olarak ne yapıyorsunuz?

- 4.1) Maçları izler misiniz?
- 4.2) Stadyuma daha önce gittiniz mi?
- 4.3) Nerede / nasıl izlersiniz?
- 4.4) Hangi ürünleri kullanırsınız?
- 4.5) Ürünleri nereden elde edersiniz?

5) ODTÜ'lü Kartallar grubuna ne zaman ve nasıl dahil oldunuz?

- 5.1) Gruba girmeden önce ODTÜ'lü Kartallar grubundan haberdar mıydınız?

5.2) ODTÜ'lü Kartallara katılmadan önce grup hakkındaki izleniminiz neydi?

5.3) Şu anda bir ODTÜ'lü Kartallar üyesi olarak grup hakkındaki izlenimleriniz nelerdir?

6) Grubun yaptığı etkinliklerden bahsedebilir misiniz?

6.1) Bu etkinliklere ne kadar dahil oluyorsunuz?

6.2) Gruptaki ve etkinliklerde şu ana kadar hangi rolleri aldınız?

7.1) ODTÜ'lü Kartallar olarak toplantılarınızı ne sıklıkla alıyorsunuz?

a) Toplantılarda neler konuşuluyor?

b) Toplantılara kimler katılıyor?

c) Toplantılar nerede ve ne zamanlar düzenleniyor?

d) Kararları nasıl alıyorsunuz?

e) Kararlarınızı alırken fikir ayrılıkları ya da gruplaşmalar yaşıyor mu?

7.2) ODTÜ'lü Kartallar olarak maçları nasıl izliyorsunuz?

a) Deplasmana gidiyor musunuz?

b) İnönü'ye gidiyor musunuz?

c) Maçları izlerken grup olarak yaptığınız ritüeller var mı?

d) Maç önceleri toplanmalarınızda yaptığınız ritüeller var mı?

e) Herhangi bir uğurunuz, sloganınız ya da olmazsa olmazınız var mı?

7.3) ODTÜ'lü Kartalların ürün tasarım süreçleri nasıl gelişmektedir?

a) Bu ürünlerin yapılacağına nasıl karar veriliyor?

i. Pankart

ii. Atkı

iii. Sweatshirt-tshirt-hoodie

iv. Dergi

v. Diğer

b) Sizin bu ürün tasarım/üretim sürecindeki yeriniz nedir?

7.4) ODTÜ'lü Kartalların yardım etkinliklerinden bahsedebilir misiniz?

- a) *Bu etkinlikler hakkında ne düşünüyorsunuz?*
- b) *Kimler ne sıklıkla katılıyor?*
- c) *Kararlar nasıl alınıyor? (Nereye destek olunacağı gibi kararlar)*
- d) *Bunun kaynakları nereden sağlanıyor?*

7.5) ODTÜ'lü Kartalların futbol dışı etkinlikleri hakkında (kadınlarla halı saha maçı, tavl turnuvası, diğer etkinlikler) biraz bahsedebilir misiniz?

7.6) Sene başlarında yapılan tanıtım standları ve tanıtım toplantıları için nasıl bir hazırlık yapıyorsunuz?

8) ODTÜ'lü Kartallardan olmak ile herhangi bir Beşiktaş taraftarı arasında sizce nasıl farklar var?

- 8.1) *Diğer taraftar grupları ile etkileşimleriniz var mı?*
- 8.2) *Diğer taraftar gruplarının benzer etkinlikleriniz var mı?*
- 8.3) *Diğer taraftar gruplarının farklı etkinlikleri var mı?*

Ürünler:

9) Elinizde olan ürünleri (evinde olduğunu farz ederek ya da üzerindeki) gösterebilir misiniz?

- 9.1) *Bunların üretim hikâyelerini paylaşabilir misiniz?*
- 9.2) *Bunların kullanım hikâyelerini paylaşabilir misiniz?*
- 9.3) *Hatırladığı varsa onları da ekleyebilir misiniz?*
- 9.4) *Bunları ne zaman ve nereden edindiğinizden bahsedebilir misiniz?*
- 9.5) *Bu ürünleri nerelerde kullandığınızdan bahsedebilir misiniz?*
- 9.6) *Bu ürünleri nerede ve nasıl sakladığınızı anlatabilir misiniz?*

10) Size göre üzerindeki anlamlar, imgeler, renkler neyi ifade ediyor?

- 10.1) *Renklerin anlamları nelerdir?*
- 10.2) *Üzerindeki imgeleri ne ifade etmektedir?*

10.3) *Tasarım veya modeli ne anlama gelmektedir?*

10.4) *Bunların dışında bir anlamı var mıdır?*

11) ODTÜ'lü Kartallar olarak kullandığınız ürünleri (yada üzerindeki yola çıkarak) nasıl tasarlıyorsunuz ve üretiyorsunuz

11.1) *Bu süreçleri anlatabilir misiniz?*

11.2) *Nerede, ne zaman, nasıl, kimler ile bu süreç gerçekleşiyor?*

11.3) *Bu süreçte sizin rolünüz nedir?*

11.4) *Bu süreçte ve sonrasındaki hisleriniz nedir?*

12) ODTÜ'lü Kartallar ürünlerinin yanı sıra Beşiktaş'ın orijinal ürünlerini de kullanıyor musunuz?

12.1) *4 farklı ürün tipi hakkındaki düşünceleriniz neler?*

a. *Orijinal*

b. *Korsan üretim*

c. *ODTÜ'lü Kartallar ürünleri*

d. *Diğer taraftar ürünleri*

13) Sahip olduğunuz ODTÜ'lü Kartallar ürünleri ile Beşiktaş ürünleri size neyi ifade ediyor?

13.1) *Bu iki farklı üretim olan ürünleri karşılaştırabilir misiniz?*

13.2) *Bu ürünleri nasıl, ne zaman ve nerede kullanıyordunuz?*

13.3) *ODTÜ'lü Kartallara girmeden öncede Beşiktaş ürünleri kullanıyor muydunuz?*

13.4) *ODTÜ'lü Kartallara girdikten sonra 4 farklı kategorideki ürün tiplerine karşı bakış açınız değişti mi?*

APPENDIX D

PERSONAL BACKGROUND

I was born in 23.01.1991 in Edirne. My interest in football started when I was a kid with the influence of my father, who is a devoted Fenerbahçe fan. I was also interested in production of football merchandises, which sparked my curiosity about different kind of jerseys, scarves or banners from various teams and countries.

I graduated from Business Administration Department at METU and I also finished minor program in Industrial Design at the same university. After my graduation I started the Master's program in Industrial Design in METU as well. These two departments enlarged my perspective about design and marketing topics, which also supported me in this thesis as well. Having finished this thesis, thanks to the support of my instructors in both of these departments, I continue my academic life in Industrial Design Department in METU as a PhD student.