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VIRTUAL PRODUCTION:

A New Era in Filmmaking Begins

TECHNO-AGENDA

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As the conveniences brought by digital technologies to audiovisual content production are increasing day by day, we are about to enter the era where the rules for the cinema industry will be rewritten. Green-box technology, which is indispensable for visual effects productions, has recently been replaced by virtual production technology. This technology combines the simultaneous rendering technique which is used by game engines and giant led screens. It allows directors and actors to produce more efficient works and contributes to the production process in terms of time and cost savings. In virtual sets, background images prepared with game engines are projected onto curved LED screens with a width of about 20 meters and a length of 4 meters. In addition to the director and technical team, there are also visual effects artists on the set, and the scene can be recorded as close to its final state as can be achieved with lighting and color arrangements. The interface allows simultaneous changes and adjustments on the background images if needed.

Virtual Production rewrites the rules...

In the green-box technique, which will be completely abandoned soon with the spread of the virtual production technique, the actors were in front of the camera in front of a green screen and the scene took its final form during the post-production process, at the 'table'. With this technique, the director had to guess the scene, and the actor had to perform without feeling the sense of reality in the scene. People were trying to fix the possible errors and omissions at the 'table' again, causing the already time-consuming process to take even longer. It is possible to say that the virtual production technique, which offers great convenience especially in action scenes with a large number of actors, is an innovation that will carry the industry into its new era...

Turkey's first virtual production studio is ready...

This new technique was first used in the production of The Mandalorian in 2019 and since then it became a hot topic among the industry and technology followers. It was brought to Turkey a year later by Müşvik Guluzade, Chairman of the Board of Directors of MGX Film. In the giant studio, which was built in Kemerburgaz in four months and has a cost of over 20 million TL, the car scenes of the new comedy movie Zoraki Misafir (Forced Visitor) were shot for the first time.

The studio, which has been used in the production of various commercials and streaming service series, was lastly used for the series called Prens (Prince). Reza Hemmatirad, the art director of the series, draws attention to the benefits of virtual production in terms of speed and quality and says that this technique will dominate the industry all over the world within two years at the latest.

Click to access [references](#).

New Trend in the Age of Networks: Discord

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Undoubtedly, the developments in technology have a direct impact on daily life practices. People's communication with each other and friendships are one of the main areas of influence. In the 21st century, which Van Dijk describes as the "Age of Networks", network technologies have become the main center of our social relations. Individuals, who are connected via the internet like a spider web, can communicate with other individuals in their social circles whenever and wherever they want via their mobile devices or computers. Social media platforms also play an important role in this environment. According to We Are Social's Digital 2021 report, there are 4.66 billion internet users and 4.20 billion social media users in the world. A new one has recently been added to the social media platforms that these users use: Discord.

Discord, which is almost a socialization and entertainment alternative for young people in the days when we stay at home for social isolation during the pandemic period, has started to be heard frequently by parents and young people who have not yet experienced it. So what is Discord?



Discord, which is a very popular application especially among the generation Z, was originally established to allow gamers to chat during games and play in a coordinated manner. However, later on, it started to be used within the scope of various subjects. Communities created by users in the application are called servers and servers can be created by anyone and on any subject. In these servers, it is possible to share texts, images, videos and audio content formats related to the topic gathered. Servers in Discord can have large communities ranging from a few members to hundreds of thousands.

While Twitch was added to MSN and Facebook a few years ago, Discord, which has recently reached 150 million monthly active users, has also been included. New platforms and new forms of communication emerge day by day in the passing years while transforming life practices. Hope to meet you on the next new social media platform that will become popular...

[Click to access references.](#)



A New Tendency in the Political Economy of Cinema: Making a Movie with Crowdfunding

ECO-
AGENDA

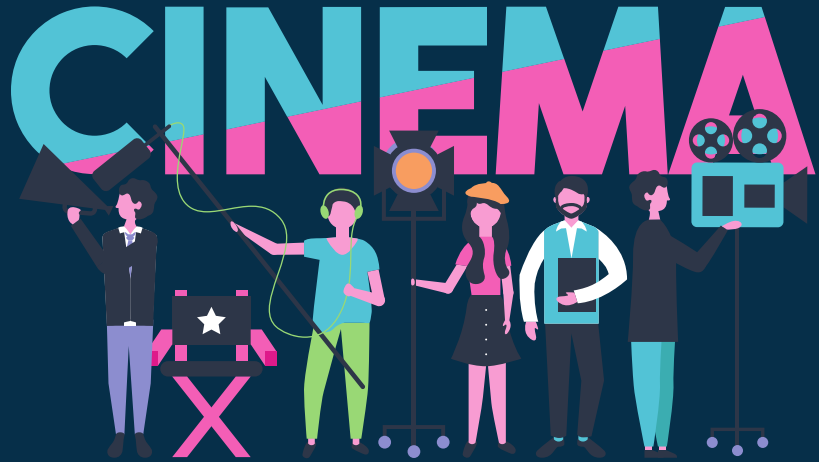
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Making a movie is perhaps the most complex and multifactorial of all artistic production activities. Of course, we can also talk about the subjective difficulties and complicating factors that each artistic production field has in itself. However, it is clear that there are noticeable differences here, namely in the field of cinematic production: It is obvious that transforming an idea first into a written narrative, then into a screenplay, and then into a visual narrative, that is, a movie, is not just the result of the artist's individual effort. Dozens of people who are involved in the production process with their labor at different points and the organization of these labor in production should also be added to this equation. Moreover, we must consider the qualitative and quantitative diversity of the audiences that receive and interpret the resulting motion picture. It will be seen that the production and consumption process of a film depends on the simultaneous realization of many factors and numerous interacting elements. Considering all that has been said, it becomes more understandable how an intricate and complex "economic activity" the artistic production, which is simply expressed as "making a movie", is.

As a matter of fact, the economic and capital aspects of the production work clearly come to the fore (by going beyond the willpower of the artist). The processes of transforming an idea into a film project and reaching the target audience require a truly capital-based organization. A need for a capital-based organization also enables the cinema to be shaped like an "industry" in its historical development. Cinema is not only an artistic and aesthetic production area, it is also an industry that includes investors who are driven by their profit motives. The fact that it is shaped within the nature of the capitalist economy forces filmmakers on the axis of profit. At this point, it will not be easy to talk about the democratic, liberal, equitable, and innovative structure of the "industry".



So, how is it possible to make a movie without falling under these industrial connections? Can alternative sources of capital be found for a movie production? The answers to these questions cover a wide range from government support to personal efforts. However, the "crowdfunding" method on the web, which has a history of about ten years in this wide range, stands out in terms of popularity and prevalence. We can describe the "crowdfunding" method as a collaborative method of voluntary/cooperative communities shaped by today's information society which is based on multiple communication, independent from borders and places. Pierre Levy calls the area formed by the communities we are talking about "Cosmopedia" and this area is self-organized and acts through collaborations such as production, discussion, and interpretation. Thus, as a formation outside of traditional industrial processes, targeting both innovative and new mediums; a participatory, highly interactive, collective, and more equitable production model emerges.



There are many crowdfunding sites that are still active and operational on the Internet. These websites operate nationally, internationally, and even multinationally. In addition to specializing in different topics in funding categories, these websites have created different forms of support. Sites that are active in Turkey and where you can take action to support your artistic works can be found quickly with an internet search.

Let's talk about how to include your project in this crowdfunding system and how to provide financial support... Every platform operates with almost the same processes for entrepreneurs, except for some operational differences at the point of supporting the project. In general terms, we can say that it is necessary to concentrate on the following stages, respectively:



*** Introduction of the project and the creative team:**

The more competent, careful, and remarkable the introduction is, the more advantageous the project becomes. The first thing that the supporters who will support the project will want to see will be the belief and sincerity of the owners about the project. It is important to prepare the presentations in the visual form such as a video, to give information about the project, and to show the distinctive and different points of the work. If a well-known, famous person (an actor perhaps) is included in the project, the promotional video will gain a serious advantage.



*** Appointing the intended support target and time limitation in the most logical way:**

The amount of financial support required for the realization of the project should be determined at the most realistic and encouraging level. A high amount that is difficult to achieve or, on the contrary, a low amount that is not compatible with the project will block the way of supporters. It should not be forgotten that an optimum time limitation is required to obtain this amount of support. A short time will make it difficult to reach sufficient support, and an excessive amount of time limit will shake the faith of the supporters in the project.



*** Giving prizes, giveaways, or special surprises to the supporters, or allocation of revenues:**

Each supporter should be rewarded in varying forms and levels in exchange for the varying amounts of support they give to make the project happen. Especially in crowdfunding for some technology-based business enterprises, financial reward mechanisms such as giving a share over the profit or allocation of revenues to be obtained from the product can be operated. But, such a share distribution of motion pictures is most unlikely. For this reason, the intangible quality of the rewards should be at the fore. Awards aimed at appreciating more supporters, from sending a premiere invitation in return for support, giving a t-shirt gift, writing your name on the poster, and even awarding the supporter with a small role in the movie...



In summary and conclusion, it is clear that the "crowdfunding" method, which has been shaped in the contemporary information society, is a more democratic and free participatory platform for filmmakers and artists who try to produce outside the industry or who cannot establish a relationship with the industrial network.

GREEN TRANSFORMATION

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Nowadays, it feels like we're all in a science fiction movie. In many parts of the world, we are witnessing such events as wildfires, floods, earthquakes brought about by climate change in awe. For instance, two cities in Pakistan and the United Arab Emirates have become unlivable due to extreme temperatures. In Pakistan's Jacobabad district, the thermometer passed 50C (122F). People began to flee the region. Think about it for a second, there is not a sign of life in those cities anymore. Scientists had warned us at times that these events could happen, and unfortunately, that day came knocking at our doors.



Thinking about the issue of climate change, a question pops up in my mind. Why is climate change so important to the economy? Yes, caring for nature is important for living things, but it should have a distinct significance for the economy. William Nordhaus, the winner of the 2018 Nobel Prize in Economics, must have thought about this, as he made the following statement as a result of his research: "An increase of 4 degrees Celsius in global temperatures will result in a 4% loss in global Gross Domestic Product (GDP), and an increase of 6 degrees Celsius will lead to a loss of approximately 11%". Thus, the realization of the climate crisis harms the economy. So how? For example, increases in sea temperatures, caused by events such as ocean acidification, may cause the near extinction of a fundamentally important industry such as fishing in the future. That potentially means that around 850 million people might become unemployed. Again, the surge in animal diseases related to parasites due to drought and the decrease in the production of fruits and vegetables adversely affect the food industry. According to late studies, the yield of wheat farming in arid and tropical regions such as Africa is expected to fall by 35% until 2050. And of course, this will have a bearing on the economy. That is why the economy needs to undergo a green transformation.

Then, what should be done to green-transform? First of all, we can start with the houses we dwell in. Considering that buildings and settlements are responsible for 40% of CO2 emissions that cause global warming, about 12% of water use, 65% of waste, and 71% of electricity consumption; architects, engineers, city planners, and, especially, state authorities who design and implement policies must bear the load. In this regard, the use of environmentally conscious buildings -green buildings- should increase. Environmental pollution should be mitigated by expanding healthier private and public transportation networks that also make economic sense. As for the question of what we can do individually, using cloth bags instead of plastic bags and not throwing garbage on the ground can be considered simple yet effective precautions. Nonetheless, the most important thing is to have the awareness of protecting the environment. Training should be given to raise awareness within the society. For a more sustainable world, research and studies should also be carried out.

The world clearly shows us that every step we take without caring for nature has a great cost to us. As if a substitute for the world exists, the very nature we live in and the same one that is also polluted by us no longer refrains from responding. There is no other world. Taking up this much-needed awareness, green transformation becomes an indispensable part of our lives



NEW OCCUPATIONS

Nanotechnology Engineering



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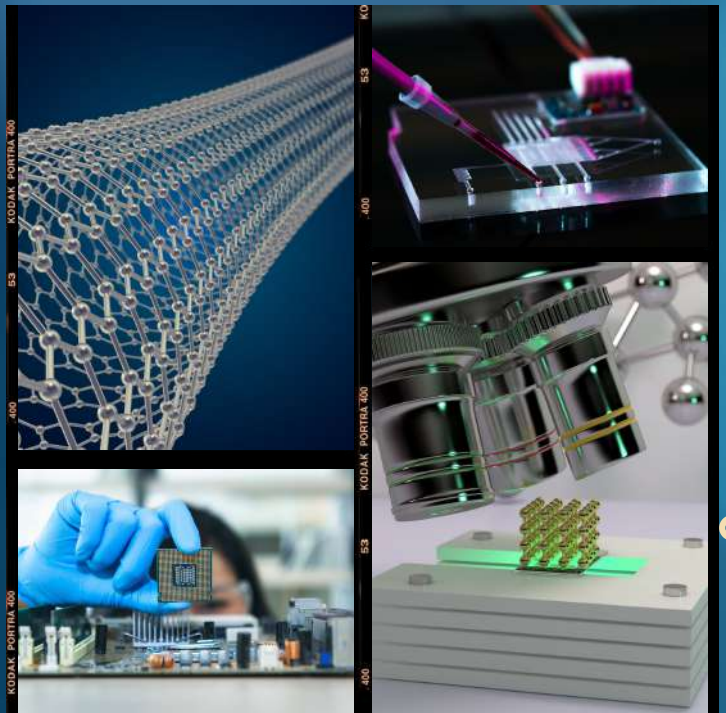
The term "nanotechnology" was first used by Norio Taniguchi in 1974. Nanotechnology has been defined by the National Nanotechnology Initiative as the control of matter in at least one dimension from 1 to 100 nanometers in size. A nanometer is one billionth of a meter. Thus, nanotechnology refers to studies carried out on a scale of 1 to 100 nanometers. It is an interdisciplinary field that requires physics, chemistry, biology, and various engineering branches to work together to develop research and projects on the smallest building blocks of matter.



Nanotechnology is an area where revolutionary developments have been experienced in many fields in recent years. It is gaining importance in many fields such as electronics, the environment, health, and automotive. The design, manufacturing, and application of products on a microscopic scale are the main concerns of nanotechnology. Many technological developments, from the development of micro-robots that can be used in surgeries in the health sector to 3D printers that allow the reproduction of assets, including living organisms, can be realized thanks to nanotechnology.

Producing non-contaminated clothes with water-repellent properties, designing self-destructing packaging, increasing the efficiency of solar panels, or using nanoparticle drugs in the early diagnosis and treatment of diseases are examples of the uses of nanotechnology. Soon, it is aimed to produce artificial organs through nanotechnology, to access clean water with molecular water filtration, to prevent air pollution, and to increase renewable energy efficiency.

Thanks to the rapid developments in nanoscience, new business areas will emerge, and the need for trained personnel in this field will gradually increase. In addition, while governments, especially in the defense industry, invest in nanotechnology, companies invest in nanotechnology to expand their product portfolios and improve their production. The need for experts to work in this field will also increase. Individuals who specialize in the design, construction, and use of engines, machines, and structures at the nanoscale are called nanoengineers or nanotechnology engineers. Nanotechnology engineers need to gain competence in organic chemistry, molecular biology, and micromanufacturing. With these competencies, they will be able to work in many sectors with high wages.



THE NEW FACE OF ADVERTISING: VIRTUAL INFLUENCERS



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The new report published every year by We Are Social and Hootsuite indicates that the usage rate of social media increases every year, and 53.6% of the world population is social media users according to 2021 data. With the increase of social media usage every year, new marketing and advertising trends emerge. One of these trends, "influencer marketing", has been transformed depending on the improvement of digital technologies and has found its new face in advertising practices: Virtual influencers.

With the digitalized world, the traditional marketing approach has transformed. Influencer marketing, which is a method of word of mouth marketing, which is carried out with the understanding that people trust the advice they receive from the people around them, has started to be preferred by brands frequently. Influencers are referred to as "etkileyici kişi" in Turkish literature; meaning people who influence others with their knowledge, experiences, and behaviors in the digital environment. Influencers, categorized as micro, macro, or mega depending on their masses of followers, are distinguished from traditional celebrities by being well-known by producing content on their social media accounts. These people have become the most preferred faces of communication campaigns in recent years because they specialize in their fields, create niche communities, and are perceived as more authentic and reliable by their followers. The proliferation of agencies that only do influencer marketing proves that this marketing method has become an industry on its own.

The New Competitor of Influencers: Virtual Influencers Product of Artificial Intelligence

Which of the people in this photo do you think is real and which one is a product of artificial intelligence?



It is hard to distinguish, isn't it? Famous model Alek Malek is on the right side. On the left is Shudu Gram, who has 218,000 followers on her Instagram account and describes herself as "The World's First Digital Supermodel". Virtual influencer Shudu Gram, who was created by photographer Cameron-James Wilson with 3D modeling technique, is the advertising face of Fenty Beauty, the cosmetics brand of the world-famous singer Rihanna. Collaborating with a strong brand like Samsung, Gram promotes these products through its Instagram account.



Lil Miquela, who has 3 million followers on her Instagram account and is known as the first virtual influencer, is also involved in the advertising campaigns of world-famous brands such as McDonald's, Cheetos, Prada, and Calvin Klein. Miquela, who defines herself as a robot and musician, has singles on iTunes, the music platform of the Apple brand, and her songs are listened by many people on Spotify. Being a mega influencer, Miquela also shares social issues such as women's rights and actively uses Instagram.

It is seen that many virtual influencers such as Shudu Gram and Lil Miquela cooperate with world-famous brands and take an active part in communication campaigns. On the other hand, virtual influencers, created as complete fictional characters, may not be perceived as reliable sources by their followers because they do not use a product like real influencers.



However, it is seen that virtual influencers, which are a product of artificial intelligence, are quite popular. In this context, it is predicted that we will encounter more and more virtual influencers in the marketing and advertising strategies of the future. In addition, it is thought that these characters, currently fictionalized by real people, may manage their accounts and receive advertisements in the future.

[Click to access references.](#)

Culture-Art-Literature

The Lead of the Untitled Stills: Cindy Sherman

Gizem SEVER

A Student from the Department of Radio, Television and Cinema

The primary mask we carry throughout our lives is our face. We greet people and show them out with our faces. Does this mask, which embodies our soul beyond the invisible and is the mirror of our emotions, always remains the same? Are not the gazes directed at us the sculptor of our semblance?

American photographer and film director Cindy Sherman, born in 1954, appears in a different disguise in each photograph, as an answer to these questions. Sherman, who was both a cameraman and a model in the exhibition titled *Untitled Film Stills* at New York Artists Space in the late 1970s, plays the leading role in films that have never been shot.

"I am very afraid that the photos will be perceived as being about me, and cause a false impression as if I am actually a smug and narcissistic person. Then I wonder how I can fool so many people. Am I not actually doing one of the dumbest things in the world? I try to create beautiful pictures, by dressing like a child and picking up the camera" says the artist, and criticizes the female objectifying attitude of the heterosexual male gaze.

With wigs, false noses, and exaggerated make-up, she creates a powerful image as she creates scenes reminiscent of oil paintings. With this attitude that makes the audience feel helpless, she also plays the role of a passive object of desire, draws an image that hides its essence, and chooses what she wants to show.

The questioning underlying this method, which we can define as a disguise, is of course very valuable. The creation of the selected characters, the imaginary projection of the message to be given in an effort to reflect the conditions of the period, appears as a visual feast.

About the purpose of her work, she says that: "There are moments when we lump our throats sometimes out of desperation, or sometimes from a cry-baby sentimentality.



That's what I want to convey that kind of complex emotion. The photograph must be able to transcend itself to gain its independent existence. On the other hand, the displayed image must be able to extend beyond the medium in which it is shown. When preparing characters, it's important to identify what I'm working against; I have to remember that people will still look for common ground under all that make-up and wigs. However, I try to show people something about themselves, not myself." Cindy fulfilled her purpose of "showing something about us" with a very impressive style. The compositions of the photographs reminiscent of a movie scene, the strange charm of the accessories, and the plastic organs she chose are very fascinating.

American art critic Arthur C. Danto who says that "Life begins as soon as the story ends" describes Cindy Sherman as: "She is both her director and cameraman. I don't know what a good child is, but she's a good child. When we met, I asked her why she didn't continue the *Untitled Film Shots* series, and she replied, 'Because all the stereotypes are gone!'"

With every 'disguise', the reflections in our souls are being broken and the roles are being changed. We leave you to Cindy Sherman's photos, hoping that every mask we wear can be discovered by ourselves.

[Click to access references.](#)



KAVUK AS A TRADITION TRANSFER TOOL IN TURKISH THEATER



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Traditional Turkish Theater, which emerged in the traditional structure of Turkish society and has a deep-rooted history; include theatrical village play, puppet, public storyteller, Karagoz, and Orta Oyunu (traditional improvised) theatre. Orta Oyunu (Traditional improvised) theatre is improvisational play acted in the middle of the audience by making use of elements such as music, dance, and imitation. Orta Oyunu (Traditional improvised) theatre, one of the most important branches of the Traditional Turkish Theatre, played an important role in the transition to the Modern Turkish Theatre. Over time, Orta Oyunu (Traditional improvised) theatre moved from the square to the stage with the effect of the Western Theater and evolved into the theater of tulûat.

The last great representative of the Traditional Turkish Theater was the famous theater actor İsmail Hakkı Dümbüllü (1897-1973). Dümbüllü, who was educated next to Kel Hasan Efendi, the most important theater artist of his time, tried to ensure the continuity of the Traditional Turkish Theater by devoting his life to the theater. One of the biggest symbols of this artistic continuity, where the master-apprentice relationship is felt in every sense, has been Kel Hasan's kavuk.



Kel Hasan Efendi

In the Traditional Turkish Theatre, the kavuk represents the legacy of Turkish theater acting. The first known owner of the kavuk, which is a symbol of the Turkish theater and the transfer of tradition in the master-apprentice relationship, is Kel Hasan Efendi. Kel Hasan, who is known for his contributions to the Turkish theater and has an important place in the tradition by training İsmail Dümbüllü, handed over his kavuk to his apprentice İsmail Dümbüllü. Considered as the last representative of the Traditional Turkish Theater, İsmail Dümbüllü trained many apprentices and contributed greatly to the continuity of the tradition by carrying the Traditional Turkish Theater to different performance areas. Dümbüllü took the stage between two acts in the play "Kanlı Nigar", played on April 17, 1968, and handed over the kavuk to Münir Özkul after performing a 20-minute play. Although Münir Özkul is famous as a movie actor, he is an actor originally from the theater. For this reason, his bond with tradition has made him the third owner of the kavuk.

The fourth owner of the kavuk made numerous contributions to the Turkish theater. Recently deceased Ferhan Şensoy is known as a writer, poet, director and trainer in addition to acting and who tried to take Turkish theater one step further throughout his life. Ferhan Şensoy took over the kavuk from Münir Özkul after the play "İstanbul'u Satıyorum" in 1989. The kavuk, which was entrusted to Ferhan Şensoy for 27 years, was handed over by Şensoy in 2016 to the master actor Rasim Öztekin, whom we lost on March 8, 2021.



6. Kavuklu Şevket Çoruh



İsmail Hakkı Dümbüllü, Münir Özkul, Ferhan Şensoy, Rasim Öztekin, respectively



Münir Özkul hands over the kavuk to Ferhan Şensoy



Ferhan Şensoy hands over the kavuk to Rasim Öztekin



Rasim Öztekin hands over the kavuk to Şevket Çoruh

After the ceremony held at Ses Theatre, Rasim Öztekin became the 5th Kavuk owner. Three months after taking over the kavuk, Öztekin, who was away from the stage due to a heart condition, said, "If I am not going to play, there is no point in keeping the kavuk on me. Because the Kavuklu has to play." he said and decided to hand over the kavuk to his new trustee. Rasim Öztekin announced that he would hand over the kavuk to Şevket Çoruh, who founded Baba Sahne in Kadıköy by investing his art-winning earnings back into the theater against the difficulties of making art in Turkey and the kavuk was transferred to Şevket Çoruh with the handover ceremony held at Harbiye Cemil Topuzlu Open Air Theater on September 20, 2020

The kavuk, which is considered to be the sign of the comedy tradition and one of the most important traditional transfer tools of the Turkish theater, is now with its 6th trustee. Kavuk will continue to be the symbol of the tradition by being transferred to the masters who will always take the Turkish theater one step further within this deep-rooted tradition. With mercy to all Kavuk owners who devoted their lives to the stage...

[Click to access references.](#)

CINEMATEK / CINEMA HOUSE AS A MEMORY SPACE



Assoc. Prof. Remziye KÖSE ÖZELÇİ
The Department of Radio, Television and Cinema

...Then we talk about Hungarian Cinema for a long time. The girls, who became our close friends in a short time, ask: "How did you get to know Hungarian Cinema so closely?" "Very normal" we say. Remember, there is a Cinematheque in Turkey.

Onat Kutlar

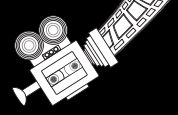
French historian Pierre Nora's Realms of Memory, produced at the end of the three-year seminars he gave at EHESS (Ecole des Hautes Etudes en Sciences Sociales) between 1978-1981, is very valuable in terms of emphasizing the importance of concrete and abstract spaces, especially in the formation of lost national memories. Nora lists museums, archives, cemeteries and collections, holidays, anniversaries, treaties, minutes, monuments, holy places, and associations as places of memory. Suppose we expand the definition a little more with Jan Assmann, who works on cultural memory. In that case, we can say that it applies to everything that transcends the boundaries of the memory of objects, such as traditions, symbols, visual signs, "representations," by translating the introverted time and identity sequence outward.

With the development of humanity and what it produces, memory spaces are gradually increasing. Although it is said, "In the beginning was the Word!"; with the discovery of the text, the word is transferred to the paper and delivered to broader masses by the printing press. It is not enough to be satisfied with the visuals painted on the cave wall. Human beings fit themselves and their surroundings into the photographic frame, reproduce their frozen/still images frame by frame... Then it animates its still images and projects them onto the screen. "Display indicators" have dominated the world now. With the cinema and television devices, the one is more curious about everything outside of himself, and he wants to watch more. The past, the future, and the present are right at your fingertips (with smartphones), in the palm of your hand! In this case, it is seen that the boundaries of the concept of memory spaces have disappeared because the museums, which Nora calls the most crucial memory spaces, have turned into digital museums. In short, ruins, memories, monuments, and symbols are all cultural elements related to life are now transferred through mass media. In a sense, mass media are mnemonic figures who learn the past and history with dramatic elements, taking on the most crucial cultural carrier. In other words, TV series, TV programs, and movies, which contain music, sound, space, period, and story, are almost all important places of memory. Precisely at this point, the reasons for the existence of cinematheques gain value in the context of memory spaces.



Sinematek is the Turkish equivalent of the French word cinémathèque. In Nijat Özön's Dictionary of Cinema and Television, the word translated as "filmlik" is defined as follows: "Collecting, sorting and preserving films that are important to filmmakers, researchers, and viewers; cinema-related play, ace, broadcast, memoirs, etc. store various documents; an institution that offers them for use when requested." As can be seen in the statement, the "archive" function is emphasized, provided that all documents and data collected regarding the art of cinema are shared when necessary.

Izmir-born French Henri Langlois and Georges Franju dreamed of creating a permanent film archive that everyone could benefit from. Langlois and Franju aimed to collect and preserve the films and share the movies and related documents. Based on these ideas, Langlois and Franju founded the Cinémathèque Française (French Cinematheque) in 1935. Thus, Cinematheque is also a cinema museum. Langlois describes the Cinematheque as a "mixture of the Louvre and the Museum of Modern Art."



With the pandemic, the importance of archiving became even more evident because the cinematheques, which set out to create an archive and establish a cinema museum, opened the films in their archives to their audience for free or at low fees (the public aspect of cinema). In this context, cinematheques once again proved their reason for existence both with their memory space function and their public structures. Thus, the necessity of digital recording of movies became more common. Digital museums are open to access.



SİNEMATEK/SİNEMA EVİ ÖNERİYOR

400 Darbe / Les quatre cents coups
(François Truffaut, 1959)



Cennet Sineması (Nuovo Cinema Paradiso, 1988)

**Sinematek/Sinema Evi-MUBI işbirliğiyle
Sinemayla Dolu 30 Gün!**



SİNEMATEK/SİNEMA EVİ ÖNERİYOR

İçindeki Yangın / Incendies
(Denis Villeneuve, 2010)

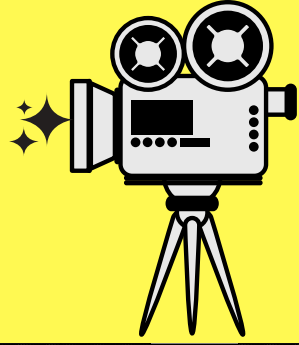


The Turkish Cinematheque Association (First term 1965-1980), which was established in Galatasaray Sahne Sokak in 1965 and served in and around Taksim until its closure, was re-established in 2018 with the support of Kadıköy Municipality, under the name of Cinematheque / Cinema House, and is involved in every stage of the public space. It reaches its audience especially by using the Internet and social media channels, which are considered the most important public spaces of the 21st century. In addition, the live cinema interviews on Instagram and the opportunity for participants to watch movies for free in cooperation with MUBI during the pandemic make the spirit of cinematheques even more evident, whose reason for existence is to deliver the cinema culture to large audiences free of charge or with very low fees.

[Click to access references.](#)

Interview with Serap Gedik, Coordinator of the International Frankfurt Turkish Film Festival

REJOICING OF CINEMA: FESTIVALS



Asst.Prof. Özgür Evren ARIK
The Department of Radio, Television and Cinema

Could you briefly talk about your own works with the festival that you are currently running on?

Serap Gedik: Actually, I have worked in every branch of cinema, except cinematography and lighting. My festival gigs started in 2006. I received an offer from the former Frankfurt Turkish Film Festival as the Turkey Coordinatorship and, in a few years, our festival received the title of international. I am still the Turkey coordinator of the International Frankfurt Turkish Film Festival. Apart from that, I worked as the consultant at the Köyceğiz Film Festival in 2014-2018, at the Elazığ Film Festival in 2016-2019, and at the International Malatya Film Festival in 2019. Moreover, I accepted some of the jury proposals and served as a jury member in some competitions. Currently, both the Frankfurt Film Festival and the Elazığ Film Festival are continuing. Unfortunately, the Köyceğiz Film Festival has not been held for two years due to both fire and COVID-19. Work continues for the Malatya International Film Festival.

We're asking specifically on behalf of directors and producers, based on your experience, what do you think are their biggest challenges?

The biggest problem faced by producers is financing. The cost of making a movie is really high. With the exception of a few big companies, it is very difficult for medium-sized and independent cinema to meet this amount of money. They need to find sponsors and financial supporters. Sponsorship work is also a difficult subject in itself. They need to build close relationships in the industry. As you know, Turkish cinema is no longer like the "Yeşilçam era". Yeşilçam was a closed box, very few of our films went abroad. But nowadays, cinema is an international business. In order to promote our films and ourselves, we need to be in contact with foreign countries. This requires sponsorships from abroad. It has now become a profession. Some companies contact sponsors and companies abroad on your behalf, so you can find outside sponsors. Foreign sponsors also contribute to both your international film screenings and your participation in festivals.

What are the particular points that film owners should pay attention before their festival journey?

First of all, it is necessary to pay close attention to the dates of the festivals. Especially international festivals want the premieres of films to be made within their own schedules. For this reason, time sets are placed in front of the films. Also, when you apply, the acceptance decision does not come immediately, it comes over time. If you apply to festivals one after the other and say, "If one does not accept, the other does" and finally when you get accepted from more than one festival, you have to make a choice and you break the heart of the festivals you didn't choose. There are also contract texts that festivals send to producers. These need to be read very well because you may encounter some problems with those texts afterwards. We are experiencing these, we have seen them in many festivals. You need to follow the festival dates heedfully and it is necessary to pay close attention to the contract regulations. In addition, all requests in these contracts and forms must be fulfilled immediately.

What are the main factors that increase the chances of a film that has started its festival journey compared to other competing films?

There are multiple elements: First of all, your script needs to be exceptional. Because there are certain evaluation categories in festivals and the scenario comes first of first. The script needs to be told very well, and that's the director's job. There must be quality shots, good cinematography, a lot of work falls on the director of photographers. And the cast... Festivals demand quality in acting. You know in box office movies, the stars are in the foreground and sell the movie. But there is no such thing as "star" in festival movies, acting is much more important. Integration of actors with their roles is very important. And of course directing of these cast is very important. Then, the subject of "original music", which I observed during my festival management period of 15-16 years that was not given much attention. But that should definitely be paid attention too. The use of anonymous musics or well-known music parts gives the film a negative point. Low-budget films that show the effort of the director and the cinematographer with a masterful post-production, high-performing actors, and a good original music are always one step ahead.

As a coordinator and consultant actively working at festivals, what is the most common problem you have with film owners during the festival?

As I just mentioned, they sign the contract without reading the regulation. Let me give an example: DCP (Digital Cinema Package) technique is used in the screenings. Every year, we specify the screening formats that you will use in our forms and contracts, we write that the film must be in this format. But unfortunately, we are experiencing format problems with the incoming movies. This is a big problem. In Germany, a movie can be uploaded to the system in the movie theater 24 hours in advance. We work in a big cinema complex with 17 theaters, but there are too many movies. When we test the movie after uploading, if the format is not compatible a big fuss starts. We've had this many times. There were many times when we had to request the link again and generate a DCP from that link at the last minute. This is one of our biggest problems. Secondly, we want English and German subtitles, if any, as it is written on the application forms. And you play the movie to test it, you watch the movie, it has no subtitles. Or really a bad copy has been sent to screen. I mean, if you are applying to a festival and you have been accepted, it is necessary to read and pore over every line in those instructions and forms seriously and fulfill your requests. We want a small posters and flyers of the movie to place at the movie theater's entrance. The production company has to send them but they do not which causes a problem. There are such problems, of course, but all of them are things that are handled in the background without the knowledge of the audience.

It takes skill to deal with these problems..

No... Let's say years of experience rather than mastery.

Ms. Gedik, how do you think the pandemic conditions we experienced affected the festivals?

It affected festivals as badly as film production. Now you know, festivals have started broadcasting online. But films cannot meet the audience. In other words, by paying a certain amount of money from a channel, you open the channel and watch a movie. But unfortunately the audience is reluctant. I mean, they don't want to mess with it. We see that only university students, those who read Cinema and Television, and those who are very fond of cinema connect there to watch movies. Secondly, there is no warmth like in face-to-face festivals, award ceremonies are awkward when they're online. No matter how good the shots are taken, the excitement of that moment does not pass from the camera to the audience. Living in that atmosphere and getting an award in that atmosphere is very important. Can you imagine? In an empty hall, someone announces the movie, someone gives your award, you say thank you, and it's over. This is a very slipshod event, you cannot feel that affinity. Yet, film festivals are places where people communicate with each other, talk about movies, and experience that excitement together. Not only with the pandemic; The forest fires and floods we experience unfortunately prevent municipalities from being sponsors anymore.

Many festivals have not yet been held. Turkey has had some really difficult times in this matter, it is not easy. It is not just about the people we lost. We also lost thousands of houses and trees... While the municipalities are trying to heal the wounds of the people, they cannot be very interested in the festivals. The pandemic is also a deadly epidemic that passes through close contact, so it is not possible to be together. Let's just say that all these hit the festivals like a punch.

Well, how did the Frankfurt Film Festival ensure the sustainability under the shadow of the pandemic?

Let me explain... We'd already announced our competitions in 2020. We have a feature-length competition that has a long period of application of National Turkish Films. We had already announced the competition, the films were starting to arrive. It came a little less than it did every year, but it did. Last year, 11 films were selected by the preliminary jury. We sent these 11 films to the Turkish and German main juries and got results from them. In other words, our awards in 7 branches had already been shaped. We've confirmed them all. We also had a documentary competition. In our documentary competition, the top 5 were determined and ranked by the jury. Our third competition is the Universities Short Film Competition. Films of university students from Turkey and Germany compete in a separate category and the winners are selected. We chose both winners. In the meantime, of course, the owners of our Lifetime Honor Awards were already decided. All VTRs were prepared. We also have the Loyalty Award, which we give to the families of the artists we have lost, and that was also decided. So the festival was completely ready. 12 days before it the German government closed the borders. We were in a dilemma: Should we hold the festival online or postpone it to 2021? There are many groups in Germany that support us; filmmakers, municipality, Minister of Culture of the State of Hesse, State Chancellor.

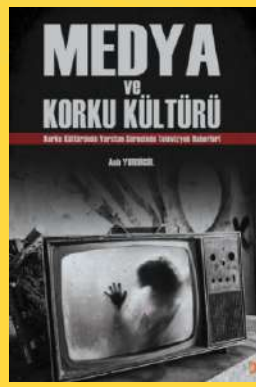
They demanded that we announce the results and postpone the festival. So, we decided to announce the results through the press, inform everyone who received awards and handed the festival over to this year. In 2021, we were going to hold the festival in the same way in May. We were going to do it by combining it with 2020. However, we postponed the festival between 25-30 October as Germany continued its 14-day quarantine obligation. We are currently wrapping up our competitions and other works, our VTRs are ready. We look forward to October 25.

Ms. Gedik, thank you very much for your contribution to our periodical.

I thank you and wish you good work.

Transcription: Ayça Özlen

SOSYOCOM SHELF



Res. Asst. Erdem TÜRKAVCI
The Department of Radio, Television and Cinema

A BOOK

MEDIA AND CULTURE OF FEAR

Aslı Yurdigül's book *Media and Culture of Fear - Television News in the Creation Process of Fear Culture* was published by Cinius Publications in 2018. Saying that fear is one of the main reasons for human survival, Yurdigül emphasizes that in today's modern society, the concept has turned from being an individual problem into a "culture of fear" that embraces the whole society. Yurdigül says that this culture is the dominant culture today and threatens everyone regardless of race, color, gender, nationality or homeland and explains the factors that make up the culture of fear under the headings of past and future, religion, culture, politics, mythology and media. The book analyzes the active role of the media in the transition from the concept of fear to the culture of fear through the example of television news. The author reveals the relationship between the news and the culture of fear by considering the texts and images presented in the news bulletins under the headings such as the relationship established with reality, the way reality is manipulated, the glorification and reproduction of negative situations/events. The author emphasizes that one of the factors put forward in the process of creating a culture of fear in society through television news is audience expectation and rating anxiety. Moreover, the author draws attention to the importance of exaggeration in television news in terms of carrying reality to different dimensions, creating a culture of fear in society and determining the level of fear. One of the main sources of the book *Media and the Culture of Fear*, one of the first domestic books to contribute to the field of fear culture, is Ulrich Beck's masterpiece *Risk Society - Towards Another Modernity*. Readers who want to do a deep reading on the field can include the book *Risk Society*, Frank Furedi's *The Culture of Fear - The Risks of Not Taking Risks* and Zygmunt Bauman's *Liquid Fear* to their libraries. Have a nice reading.

A MOVIE

Burak YILDIRIM

A Grad Student from the Department of Radio, Television and Cinema

FREUD: THE SECRET PASSION

Although Oscar-winning American director and actor John Huston's movie, *Freud: The Secret Passion*, was not brought to light by movie lovers, it was nominated for the Best Original Screenplay and Best Soundtrack Oscar in its time, and for many Golden Globe awards. Written by Charles Kaufman and produced by Wolfgang Reinhardt, the movie *The Secret Passion* tells the story of the world-famous psychologist Sigmund Freud, the founder of psychoanalysis, 5 years in Vienna.

At the time, Freud's colleagues refused to cure hysterical patients because they believed that patients were pretending to get attention. However, Freud was not limited to this shallow thinking and started to use the hypnosis method to find the causes of psychosis. This journey, which started with

hypnotism, reached the basis of psychoanalysis with Cecily, her first patient. With psychoanalysis, Freud managed to reach out to the unconscious subconscious without hypnosis and treat his patients.

The *Secret Passion*, which tastes like an autobiography, conveys the works of one of the greatest psychologists in history, Sigmund Freud, on psychoanalysis, sexual drive, and the unconscious, which have been inherited today, although they were not well received at that time. After reading this article, I strongly recommend that moviegoers who are acquainted with the movie for the first time should watch this movie without wasting any time, and the film lovers who have watched the movie before should watch this film again after researching Sigmund Freud's work.

Stay with the cinema!

[Click](#) to access references.



Burak YILDIRIM

A Grad Student from the Department of Radio, Television and Cinema



A SERIES



ETHOS

Televised on Netflix on November 12, 2020, Ethos, written and directed by Berkun Oya, is a very hot issue for movie critics and movie lovers. When the mini-series, which consists of 8 episodes of 45 minutes on average, received positive feedback from critics and viewers, it was wondered whether the series would be long-term. The Greek word "Ethos," which characterizes community, nation, or ideology, is the international title of the series. The various flow of events, which can be connected somehow with their different lives and characters, convey human beings' flaws, rights, and wrongs, sometimes by making the audience laugh, sometimes by making them angry, and sometimes by making them sad.

It is possible to see people with whom we are very close in our lives or people we would never want to know in Ethos. A cinematic series came out when the acting and good script were blended with long, dull shots. Benefiting from Ferdi Özbeğin's album "Bir Başkadır," Berkun Oya shows how musically he is approaching the series in a correct manner.

Obviously, there will be various criticisms and views on Ethos like other movies, TV series, and books. But watching Ethos, which looks at the social geography of Turkey within a different spectrum while presenting it artistically, will be very reasonable and attractive to moviegoers. Moreover, with Netflix, the series is just a click away...

Stay with the cinema!



BOOK REVIEW OF THE MONTH

AHMET ÜMİT

Kayıp Tanrılar Ülkesi

YKY

YAPILANCI YAYINLARI

AHMET ÜMİT LAND OF THE LOST GODS

Asst.Prof. Sinem TUNA

The Department of Radio, Television and Cinema

Ahmet Ümit, one of the most successful names in detective novels in Turkey, met with his readers again with his new book, *Land of the Lost Gods* (Kayıp Tanrılar Ülkesi), published in June. Ahmet Ümit, who also includes history, culture, and cultural heritage in his previous novels, blends the myths extending over the throne of the gods with today's realities in his latest book.

In the story, which starts in Berlin and ends in Bergama, archeology and mythology are combined with detective fiction and presented to the readers. The existence of the Olympians was written from the mouth of the supreme Zeus, the god of the heavens and the earth, regenerated by the Zeus Altar which was smuggled from Bergama to Berlin. The story of Zeus, the lord of humans, gods, and titans, making his power absolute on earth is reflected almost today. There seems to be no way for the power grabber, whether god or man, to not resort to maintaining his place. Shedding blood is one of these ways. The gods transferred their faults to the human race they created. Humans are the reflection of the gods. Zeus, who deemed all kinds of pain to protect his throne even to his most powerful son, Heracles, undoubtedly didn't hesitate to make people evil and cruel.

Just as archeology and mythology illuminate thousands of years of history, crimes committed by humans will also be revealed. In the end, the path of Yıldız Karasu, the superintendent of the Berlin Police Department, crosses the indispensable character of Ahmet Ümit's novels, the superintendent Nevzat. The author also included immigrants, racists, gangs, state policies, and artists in Germany. In this novel, in which character analyses are narrated without boring the reader, male-female relations, homophobia, and domestic violence are also discussed as the realities of our age and the problems waiting for solutions.

Ahmet Ümit takes his readers on an archaeological tour as a guide in the *Land of the Lost Gods*.



MOVIE REVIEW OF THE MONTH

One Way to Tomorrow

Burak YILDIRIM

A Grad Student from the Department of Radio, Television and Cinema

YEAR: 2020
TIME: 90 DAKİKA
DIRECTOR: OZAN AÇIKTAN
CAST: METİN AKDÜLGER, DİLAN ÇİÇEK DENİZ



The movie *One Way to Tomorrow*, released on Netflix on June 19, 2020, has a special significance. It is the first local film produced by Netflix, directed by Oğuz Açıktan and starring Metin Akdülger (Ali) and Dilan Çiçek Deniz (Leyla). In general, although it looks like a comedy movie, *One Way To Tomorrow* is obviously an unusual one. It is possible to understand how meticulous the director was on this film from the fact that Açıktan said in an interview: "This film has always been my dream. I waited five years for this movie." Independent director Oğuz Açıktan technically follows freestyle in this film. The director, who does many zoom-in/out to the actors, defies the still and well-planned films with his moving camera. With this technique, it is as if we are with those characters on the train and witnessing their lives with a third eye.

One Way to Tomorrow, adapted from Drazen Kullijanin's movie *Hur man stoppar ett bröllop*, remains true to the film that inspired it in terms of subject integrity. Still, it is also possible to see that Oğuz Açıktan added his ideas to the movie. While the *Hur man Stoppa ett bröllop* movie is on the train as a single location, we see venues other than the train in *One Way to Tomorrow*. In the film, in which the choice of music is essential and used abundantly, the music is an expression of the mood of the characters.

We have used the word "coincidence" many times in our lives. However, I think I visually observed the depth of meaning of the word "coincidence" in this movie. The director has beautifully revealed the impact of Ali and Leyla, who fall into the same compartment by sheer coincidence, on both their past and their future.

The movie starts with Leyla's entrance to the station. It's clear from her actions that she has to catch up somewhere. It is evident in this scene that there will be an escape-chase in the story, but whether this escape-chase is an action or a spiritual-emotional one is conveyed to us in the following stages of the movie.

The movie is divided into episodes and presented to the audience. There are nine episodes in total in the 90-minute film. In each episode, inner conflicts, conflicts between characters, and emotional closeness increase a certain dose.

EDUCATION - RESEARCH



COMBATING CLIMATE CHANGE AT THE LOCAL LEVEL

Asst.Prof. Damla ÖZEKAN

The Department of International Trade and Finance

When Donald Trump said in 2015: "I don't believe in human-caused climate change, some days it gets hot, some days it gets cold, it's called the weather" regarding climate change, the scientific world was shaken because climate change is not about belief, and about 40 years ago, scientists succeeded in separating the effects of ordinary climate change in the world from the phenomenon of global warming and proved that global warming is caused by humans. Yes, the weather can change from one day to the next; it rains, the air cools, the sun shines, the air warms up, the temperatures drop and rise. Our expectation from the weather is that it can change. However, the climate is based on averages of weather measurements over many years, and our expectation is that it will not change. It is regular and tells us within which limits the weather will change. These limits do not change over time. The main factor that determines the climate and weather conditions is the amount of energy in the atmosphere and this energy comes from the Sun. The climate system is not just a system formed by the atmosphere; seas, lands, all living things and structures built by humans also play an important role.

We now know that greenhouse gas emissions have increased approximately 2.5 times since the beginning of 1970s. The resulting increase in atmospheric temperature is 1°C between 1900 and 2011, of which 0.6°C has occurred in the last 30 years, according to the Intergovernmental Panel on Climate Change (IPCC). The expected temperature increase between 2011 and 2100 is 5°C. In this increase, the world will no longer be a planet on which we can live because of the temperature.

Since the early 1970s, many conferences have been held on an international scale and measures have been taken. The world has now accepted that global cooperation on the issue is essential. However, in order to be able to cooperate globally, there are some minimum standards that countries must first fulfill within themselves. For this, initiatives on local scales are needed. The work of the provincial and district municipalities is very important in this context.

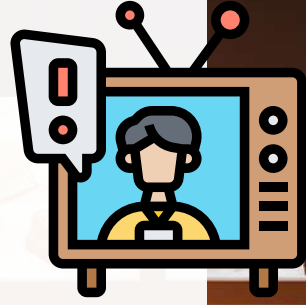
The first Climate Change Strategy in Turkey was created for the years 2010-2020. As of this date, studies on preparing Climate Action Plans have started in various Provincial and District Municipalities. Climate action plans are basically divided into 4 as: Sustainable Energy Action Plan, Mitigation Action Plan, Adaptation Action Plan and Integrated Mitigation and Adaptation Action Plan.

- **Sustainable energy action plans** are prepared to reduce the amount of fossil fuel and electricity consumed for purposes such as heating, transportation, and municipal services in the city.
- **Mitigation action plans** are prepared on the basis of cities' greenhouse gas inventory reports and have a focus on reducing emissions.
- **Adaptation action plans** are prepared on the basis of historical data and future projections related to climate change. The city's vulnerabilities related to climate change and risks are identified, and various actions to reduce these risks are put into an action plan by setting a timetable.
- **Integrated mitigation and adaptation action plans** are the most comprehensive type of study. Such action plans, on the one hand, define measures to reduce emissions, on the other hand, they also determine measures to prepare the city for the changing climate.

While creating the climate action plan, the basic framework consisting of the selection of climate programs, preparatory studies, determination of current and future climatic vulnerabilities and preparation of greenhouse gas inventory is established. After that; priority areas and targets are determined. Then, the development of the action plan, which includes the stages of setting concrete actions on the time plan, putting the actions into practice, and establishing a resilient city structure is planned. These processes are completed with monitoring and reporting, as well as review and revision phases. Among the 30 metropolitan municipalities in Turkey, only 9 metropolitan municipalities, mainly Istanbul, Bursa, Denizli and Gaziantep, have climate action plans. Increasing this number within the scope of both provincial and district municipalities will ensure that the measures to be taken will contribute to the national level starting from the ground up.



ARE PUBLIC SERVICE ANNOUNCEMENTS REALLY EFFECTIVE?



Res. Asst. Merve **BOYACI YILDIRIM**

The Department of Public Relations and Publicity

Advertising is a good communication tool for the work of profit-oriented organizations, as well as an effective communication tool for the public benefit communication activities of non-profit institutions and organizations (Cengiz, 2006). According to the Public Service Announcement Circular's (2012), a Public Service Announcement means "informational and educational film and sound recordings along with their lower band that were prepared or ordered by public institutions and organizations, as well as civil society organizations such as associations and foundations, and considered a public-interest broadcast by the Supreme Council".

Künüçen (1988:5) defines the public service advertisement as a noun phrase consisting of the words "public", which indicates that they are in the nature of a public service, and "spot" because they are short-lived and are shown between the programs. The concept is an effective tool in matters such as attracting the attention of the public on social issues or for the benefit of the society, enabling the relevant institutions and organizations to take action in the solution of the problem, informing the society and raising awareness. Public service announcements prepared by non-profit organizations can affect the attitudes and thoughts of societies and play an important role in the social change of society. Social benefit, which is one of the primary purposes of public service announcements, should be understood as issues such as health, welfare, happiness, peace, education, culture, and raising the standard of living of the society.

While public service announcements prepared in many different fields such as education, health, family, fight against alcohol, cigarette and drugs, prevention of traffic accidents, fight against disasters, social development and protection of cultural heritage were used only by public institutions and organizations, nowadays it has become a public relations activity that is used extensively by non-governmental organizations such as associations and foundations.

It is not easy to prepare a public service announcement that makes the target audience watch, listen and read. Above all, the achievement of the purpose of the public service announcement can only be possible with the realization of the desired behavioral change in the target audience. Can saying "smoking kills" help someone quit smoking? According to the research conducted by Martin Lindstorm (2011) with two thousand people over three years, the pictures and warning texts "Smoking kills" on cigarette packages do not have an effect on suppressing the desire of people to smoke, and the even more surprising result is that these warnings and pictures stimulate the nucleus accumbens area of individuals. Stimulating this area means 'needing more and more to be satisfied'. In other words, this warning creates classical conditioning in the human brain, leading to cigarette consumption every time it is seen! The main reason for the indifference to the warning "Smoking kills" is the fact that it is known. Reminding people of the risks they knowingly take is not a deterrent. Human perception does not work in a very close relationship with reality. Therefore, warnings should be positioned on perceptions, not facts. Identifying what human perception is open to should be the first task of communicators. The striking, the different, the sincere, the funny, the scary... The subject has a strategy that will definitely work and attract attention. Exploring this creativity can be very helpful in formulating strategies to help change behavior.

In this context, the media used in the creation of public service advertisements that are far from stereotypes, original, attracting attention and contributing to the formation of public opinion, the preferred expression style, expression method and contents are of great importance. There are ways to deliver messages in much more engaging and thought-provoking ways. The attitude of a teacher who is constantly negative, showing a bad image and looking from above, which we usually encounter in public service ads in Turkey, is a very common and immune method. Considering the necessity of harmony between traditional and digital for public service announcements, it would not be wrong to say that the main thing is to be able to sign works that will create a viral effect all over the world.

[Click](#) to access references



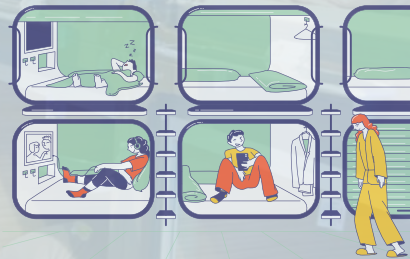
ENTREPRENEURSHIP AND INNOVATION



PERFECT FOR OVERCOMING CLAUSTROPHOBIA: CAPSULE HOTELS

Res. Asst. Onur AKGÜL

The Department of Tourism Guidance



One of the most famous and original accommodation types in Japan, Capsule hotels were established in Osaka in 1979 as a solution to a problem in Japan where employees need a place to stay close to their workplaces. The first capsule hotel named “Capsule Inn Osaka” was opened by Kisho Kurokawa. In the early years, capsule hotels were preferred by employees working in the city center but living in rural areas. Over time, they have also attracted the attention of tourists who want to pay less for staying in the center and expensive areas of the city. Thus, capsule hotels have filled the gap in the hospitality industry and were applied in different concepts in the world.



Capsule hotels have small rooms (capsules) where only one person can sleep inside. Each capsule has a bed, power outlet, television and wi-fi internet. The capsules are located along the corridor within the facility and they're usually 2 meters long, 1.5 meters high and wide. With the widespread use of capsule hotels, more luxurious and large room types can be found in some facilities. Although each hotel has its own procedures, the following steps are followed at the entrance to the hotel; shoes are taken off and slippers provided by the hotel are put on, shoes are put in the personal locker. The guest goes to the shower area, where toothpaste and toothbrush, towel and pyjamas are provided from the personal locker. After shower, the guest goes to the room and rests. In the capsule hotels, toilets and showers are in the common areas. Besides, it is generally not possible to stay long-term in capsule hotels. Mostly, guests can stay at the hotel for at least 4 and up to 17 hours. After 17 hours, if there is an available room at the hotel, a separate reservation is required for the next day.





Capsule hotels are usually located in the central areas of the city. They cost less than a standard hotel and are preferred for one-night stays. The hotels have separate floors or separate buildings for male and female guests. Some hotels may also have areas such as restaurant, laundry, game room and library. In all capsule hotels, guests are provided with a locker for personal belongings and personal care products such as towels, slippers, toothpaste, etc.

The best examples of capsule hotels are in Japan, but they're also in Thailand, Singapore, Russia, Netherlands, Sri Lanka, Australia and Thailand. In addition, capsule hotels are not only in city centers, but also at international airports as "sleeping cabins" such as London, Amsterdam, New York and Moscow. Although there is no capsule hotel in Turkey yet, there are sleeping cabins at Istanbul Airport that can only be used for a short rest. However, a capsule hotel is planned to be put into service in the airport for the next years.





POLITICAL-AGENDA



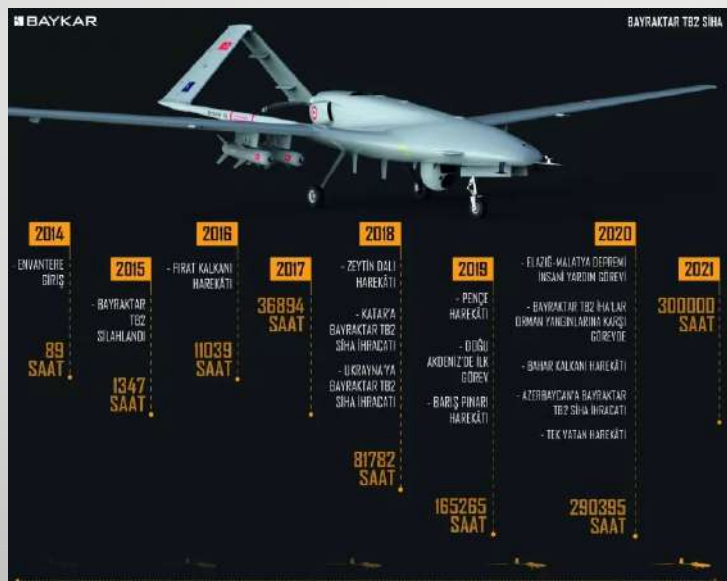
UNMANNED AERIAL VEHICLES AS A POWER TOOL IN TURKISH FOREIGN POLICY

Assoc. Prof. Mustafa ULUÇAKAR
The Department of Political Science and Public Administration



Joseph Nye divides the concept of power in international relations into three according to the tools used. These are hard power, soft power, and smart power. Hard power tools, including military power, are effective diplomacy, and capabilities based on economic sanctions functioned as the most efficient power tools of the Cold War Period. Nye defines soft power as a power that emerges because of the damaging of the usage impact of hard power tools, even on the winning side.

Nowadays, we witness those states still use hard power tools to achieve the goals in their foreign policies; in another saying, hard power has not lost its importance. In fact, because of capacity-building efforts in the defence industry, Turkey has significantly developed its hard power tools and put them into practice in different combat areas such as Syria, Northern Iraq, and Libya. However, it is also a fact that the controlled and balanced use of hard power and soft power is more effective in realizing foreign policy goals today. Due to the changing regional dynamics after the Arab Spring, producing new strategies that combine different power tools in security policies has become a necessity for Turkey. In this context, capacity-building efforts in the defence industry, especially, in the fields of Unmanned Aerial Vehicles (UAV) and Robotic War Equipment, have meaning beyond being a simple modernization project. Moreover, Turkey, which was once heavily dependent on foreign defence and security tools, has gained a significant advantage in terms of playing the role of regional power by being quite successful in developing sophisticated technologies that maximize its military strength and developing the necessary human resources and know-how to achieve this.



It is highly likely that Turkish drones, which serve as the guarantor and protector of Turkey's geopolitical interests, will be used more effectively in conflict zones in the future. Turkey, being aware of this trend, has included more than 140 UAVs in its inventory. In addition, the effective use of Bayraktar TB2 Armed Unmanned Aerial Vehicle (AUAV) in Azerbaijan, Libya, Syria, Iraq, and counter-terrorism regions with such a large-scale production capacity has considerably increased the demand for Turkey's UAVs and SiHAs. In other words, as a result of the capacity increase in the domestic defence industry, especially in the production of UAVs, Turkey has become a player that can use hard and soft power in a controlled and balanced way with the playmaker/modifier force multipliers.

However, the effective use of such versatile and multi-tasking technological assets that depends on the development of different military norms and command and control (C2) systems should not be overlooked, besides the production of new technologies.

THE NOTION THAT LOST ITS MEANING: POPULISM

Res. Asst. Emre YÜKSEL
The Department of New Media
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In the Turkish edition of Umberto Eco's famous masterpiece, *The Name of the Rose*, translator Şadan Karadeniz gives some information about the title. According to Karadeniz, the author Umberto Eco states that he does not want to attract the attention of the reader to a particular direction by putting a title that indicates a meaning to the book and prefers the rose symbol for this reason. He explains why he chose *The Name of the Rose* for the book with these words: "Because the rose is a symbolic thing and is so loaded with meanings that it has almost no meaning." The state of "being so loaded with meaning" and "having almost no meaning" hidden in Eco's rose will not be wrong when it is used for the concept of "populism" in today's political arena.



Very clearly, neither the right nor the left all over the world admits that they are populist. Both fronts accuse each other of populism. So what does the word populism which everyone often uses to blame each other, mean?

The most generally accepted definition of the notion, which belongs to Cas Mudde, is "a weak centralized ideology that divides society into two opposing homogeneous groups, 'the people themselves' and 'corrupt elites' and that thinks politics should be based on the will of the people."



The significant point in populism is rhetoric, and it plays a leading role in the construction of populism. Not only today's politics but also in Antiquity include examples of populist rhetoric. There are elements of creating hostile groups and dividing the public into two separate poles like Cleon's and Publius Claudius' discourses. Basically, there is not an enormous gap between the political practices of thousands of years ago and today's politics show themselves to us with researches on populism. Of course, it should not be forgotten that it was not called populism at that time.

To learn more about populism and get information about what this misused notion means, see Jan-Werner Müller's "What Is Populism?" and Cas Mudde's "Populism: A Brief Introduction".



Illegal Migration from South Asia to Turkey: Causes and Solutions



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The Department of Political Science and
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Turkey is a transit country for Asian and African migrants entering Europe (Deniz, 2016:210). In particular, migrants attempting to reach developed European countries illegally crossing the borders of Greece and Bulgaria are using Turkey. For this purpose, thousands of people from South Asian countries, Afghanistan, Bangladesh, and Pakistan have illegally entered Turkey from Iranian territory (Bodur, 2010:108; Sever, 2015:73) during recent years, some of them have even been arrested and deported by the security forces. Those who have entered and are unable to cross EU borders must reside in Turkey without documentation. It is seen that the widespread features of South Asian illegal immigrants are that they are young and male. Due to the foreign intervention and the internal conflict in Afghanistan in the last 20 years, the Afghans who enter Turkey illegally are mainly men. For the last couple of years, there has been no inner conflict or political crisis in Bangladesh or Pakistan; however, the number of young men illegally entering Turkey from these countries is not insignificant, either. But the common characteristic of illegal immigrants from South Asia who have been arrested or reside in Turkey is the 'European' dream. Therefore, the main causes of illegal migration from this region can be defined as unemployment, pressure for income from the family, high-income ambition, ambitions for established life, illiteracy, the success story of other illegal immigrants to Europe, attractive offers and traps of human smugglers, etc. (Ullah, 2018:73–75). In addition, it is noteworthy that people from these countries mostly use Iranian lands. Immigrants from Afghanistan and Pakistan have easy access to neighboring Iranian lands, while immigrants from Bangladesh cross the borders of Turkey by entering Iran via Pakistan and Oman. Research shows that organized human traffickers play a prominent role in this type of migration (Hamsici, 2021; Öksüz, 2019:58). While crossing Iranian territory, immigrants must pay 1000/1500 USD per person to human traffickers (Erdem, 2021; Ullah, 2018). Likewise, a large amount of money has to be paid to the traffickers at the Turkish and European borders. Preventing such an illegal migration to Turkey, it is crucial to carry out joint work with Iran and related countries (Congar, 2019; Göç İdaresi Genel Müdürlüğü, n.d.) and to eliminate human trafficking groups. In addition to these, building a wall on the Iranian border (BBC, 2021) and increasing border security activities are also important.

[Click to access references.](#)



Health- Psychology



Early Roots of Trauma

**Asst.Prof. ALIŞAN BURAK YAŞAR The
Department of Psychology**

When individuals experience a traumatic event outside of their daily life experiences, they have difficulty making sense of the events and acting correctly. In addition, traumatized people's view of the world may be negatively affected. They may believe that the world is unreliable, people are wrong, and blame their negative experiences. According to many studies, childhood traumas, which may consist of emotional, physical or sexual abuse, predispose people to develop psychological disorders in adolescence and adulthood.

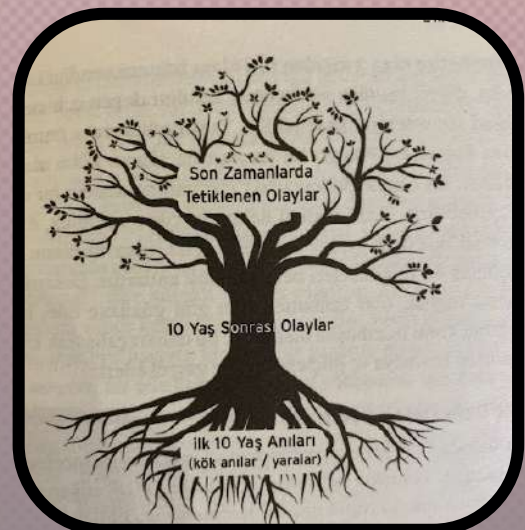
From an emotional point of view, it has been observed that these people tend to avoid the negative emotions they experience instead of coping with and accepting them. An important reason for this is the belittlement of negative emotions by their parents during childhood, punishment related to these feelings, and the continuation of long-term and repetitive emotional abuse.

Traumatic past life experiences, especially abuse and neglect, trigger depression and anxiety symptoms in humans. The longer and more severely people are exposed to abuse, the higher their risk of developing depression and anxiety disorders. According to a theory explaining this relationship, people internalizing adverse events, forming dysfunctional schemas, and having a hopeless perspective on themselves, the world, and their future lead to psychopathology. In addition, results such as a high level of anger, difficulty in coping with problems, and problematic relationships with family members and peers are seen in children exposed to trauma.

In addition to direct trauma, people can also experience secondary trauma. Secondary trauma can occur when people hold themselves accountable by following a traumatic event or are held responsible by others for the event. At this point, people's past experiences, individual characteristics, familial/environmental structures, and coping mechanisms affect how they handle trauma. However, according to studies, the most important factor affecting this bond is perceived social support. Thanks to social support, people feel loved and understood. Their feelings of helplessness and inadequacy are reduced. They replace their dysfunctional thoughts with reality and reduce the risk of developing pathological responses.

The proportion of adults in the United States exposed to a traumatic event at least once in their lifetime is 90%. Considering this high rate, it is essential to identify and evaluate the psychological interventions to reduce the symptoms due to trauma. For example, trauma-focused cognitive behavioral therapy strengthens coping mechanisms by targeting people's way of thinking, emotional responses, and dysfunctional behaviors, provides people with the correct information through psycho-education and strengthens interpersonal communication. At this point, children's ability to talk to their families about traumatic events and work on them can reduce the pathological side effects that may occur in the future.

[Click to access references.](#)



Source: "AB, Yaşar. EMDR Terapisi ile Beyinde Değişim, Psikonet Yayınevi, 2021"

GRIEF AFTER TRAUMA

Asst. Prof. Esra SAUAŞ
The Department of Psychology

Although trauma could be defined in different ways, the main one might be the one that includes all events that cause stress on the person. Any unexpected event that distracts the person from his daily routine and causes fear and panic can be included in this group: natural disasters such as fire, earthquake, flood as well as attacks by people (consciously planned) such as terrorism, an attack, being in the war against technology, being exposed to attacks, poisoning, or traffic accidents and air nuclear accidents, corrosive, human-like accidents.

Traumatic events include any situation that causes stress that we may encounter at any time as long as we exist in life. While we are all exposed to this, some people face the same events calmly whereas some find it difficult to return to daily life afterwards and have difficulty recovering the biological and social balance with the psychological balance. It is understandable to experience an intense or light degree of grief after any trauma. Nevertheless, it is a normal and an expected process, factors that prevent grieving can cause this process to prolong and become more complicated. As the duration of this complexity extends, the grieving process experienced after trauma can go beyond normal and lead to psychological and psychiatric difficulties.



Grief, which is seen as ordinary, is the most fundamental emotion that includes many positive and negative distorted emotions, which are accepted as biological, psychological, and social readaptation to the change after all traumatic events. While these feelings cause ups and downs during the day, like a roller coaster, even if they are not extreme, the individual continues his daily life. Thus, the sense of grief heals within that specific time for a specific loss. Even the most people who experience the same events give different reactions to the events because the grieving for that relationship/loss is as unique as the uniqueness of the relationships. For example, after the recent flood disaster in our country, while some individuals need to be introverted and stay alone, some individuals may need to spend more time with their loved ones or experience a state of constant vigilance because they are afraid that a flood may occur again. All of these responses are considered normal responses in the grieving process after trauma. Many physical changes can be observed during the process of grief: trembling, changes in appetite and sleep, difficulty in attention and focus, tightness in the chest, difficulty in breathing. On the other hand, if there is an increase in intensity and frequency during the process and difficult to take part in the daily flow of life despite this mood, the grief process may be stuck in the grieving process after trauma (Coifman et al., 2007). In such cases, unless that grief process is resolved, the symptoms and difficulties gradually increase, causes the individual to experience more difficulties (Savaş, 2020). People around them start to make more recommendations which could be the best that they know and experience in their life traumas. But those people during the grief process do not need to be fixed, they need to be understood, and they are uncomfortable with social myths or the fact that they are forced to believe that something good in someone else's grief will be good for them too (Bonanno & Kaltman, 2001).

Grief is not perishment or disaster, but emotions, dreams, and regrets that need to be resolved and completed. For this reason, it is to work on completing the grief to live it with love if it is a loved one or something and to see the whole of the relationship until the moment when it is completed and send it together with possible dreams in the future (Savaş, 2020). Thus, normal or pathological grief after the trauma is a confidential event that can be healed without turning into a post-traumatic psychiatric disorder, transforming the trauma into an opportunity rather than a crisis, enabling the individual to experience post-traumatic maturation.

[Click to](#) access references.



SOCIO-AGENDA

Social Media Instead of Traditional Media in Accessing the Agenda

Ast. Prof. Aysun KAYA DENİZ

The Department of Radio, Television and Cinema

According to the results of the Socioecopolitics Youth Research Report, prepared by the Public Opinion Society and Research Center of Istanbul Gelişim University, it has been revealed that young people between the ages of 18-30 living in Istanbul follow many areas of interest from politics to sports through social media and are aware of the agenda. Today, many areas covering daily life, from the consumption habits of individuals to education processes, have begun to exist through the digital environment. All kinds of smart devices that can access digital media, especially smartphones, have become an indispensable part of daily life, especially for the young people who dominate the Internet age. These young people, who spend most of their time on the Internet, are perceived by society as individuals who "use social media to have fun and stay away from the agenda". According to the survey applied to a group of 400 people between the ages of 18-30, it was revealed that young people prefer social media instead of traditional media to follow the agenda, and follow the issues that concern society.

Young people believe that social media is more independent than traditional media and follow the agenda on social media instead of watching television, reading newspapers or listening to the radio. They rely on social media instead of traditional media in accessing objective information. The most preferred social media platform by young people is Instagram by far. After Instagram, the second most preferred social media platform is Twitter, and the third one is Facebook. Another result is that young people do not only use social media to follow the agenda, but also 70% of them share their thoughts on issues that concern society through their social media accounts. Young people, who can access news about the agenda with different perspectives from different sources via the Internet, thus analyze the news they read and interpret within the frame of their knowledge and share their comments on social media.

With this study, the perception of young people's indifference about the issues related to society has disappeared, and it has been revealed that traditional media tools are no longer preferred in line with the idea that social media is more objective among young people.



Races Dedicated to Zeus: The Olympic Games

Asst. Prof. Sinem TUNA

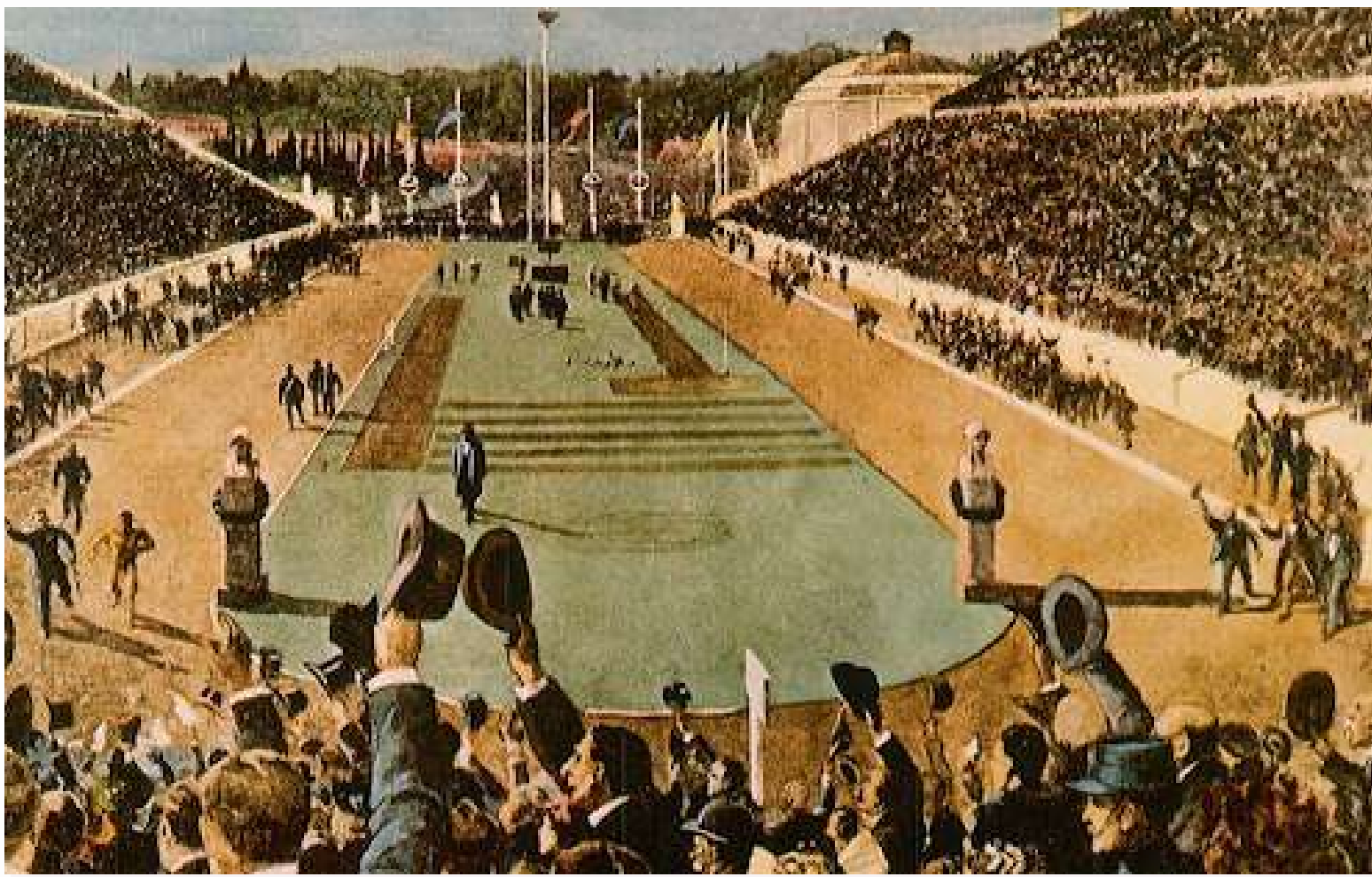
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Although the starting point of the Olympic Games, which are the longest competitions in history, is the Ancient Hellenic culture, these games continue today by covering six continents, all nations, races, languages, and religions. The 2020 Summer Olympics, also known as the 32nd Summer Olympics, was postponed for a year due to the Covid-19 and was completed between July 24 and August 9, 2021, again in the shadow of the global epidemic. China and Japan followed the United States, which finished first with a total of 113 medals. Turkey bid farewell to the 32nd Summer Olympics with only 13 medals.

The largest and most comprehensive organization of modern times, the Olympic Games were held every four years from 776 BC to 395 AD, attracting the attention of all citizens of the Ancient Greek world. Olympia hosted many people from neighboring cities, colonies, and dominions during the games. Those who went to Olympia for these races held in honor of Zeus were also circumambulating the holy Altis.

It is also possible to find the origin of the Olympics in mythology. According to a myth, the son of Zeus, who created the Olympic Games, was none other than Hercules, a demigod, half-human. Hercules shaped a level area in Olympia, determined the boundaries of Altis, and started the first races for his father's sake, Zeus. The starting point of the races is to celebrate one of Hercules' 12 near-impossible tasks. According to another belief, the Olympic Games is based on the games at the funerals of local heroes.



Although the beginning of the Olympic Games is based on 776 BC, it is known that it started much earlier than this date. According to the lunar calendar used in Hellenic culture, the days of the games held every four years coincided with the harvest festivals and were celebrated together. Women were forbidden to participate in the Olympic Games, but they could organize their competitions, the Hera Games, every four years.

In Greek geography, where civil war, turmoil, and migration were dominant, a ceasefire was being declared for the Olympic Games. Thus, the safety of those who went to Olympia was being ensured, and those who did not comply with the ceasefire were being punished most severely.



The preparations for the Olympic Games, which lasted for five days, were completed in about a year. The main racing categories in the Olympic Games were running, discus throwing, javelin throwing, long jumping, wrestling, boxing, chariot racing, and horse racing.

The winning athletes were celebrated with wreaths made of the sacred olive tree and attained glory and fame. Although there are different assumptions about the coronation ceremony, it is not known which one reflects the truth. Along with the festivities that continued throughout the night, statues of the winning athletes were also made.



Time to Socialize

Res. Asst. Zeynep ÖZCAN
The Department of Advertising

We choose "Nuremberg Communication Museum – Nuremberg, Germany", "Bolshoi Theater – Moscow, Russia" and "Venice Natural History Museum – Venice, Italy" for you this month from the virtual museums put into service by the T.R. Ministry of Culture and Tourism. [Click](#) for detailed information and other virtual museums.

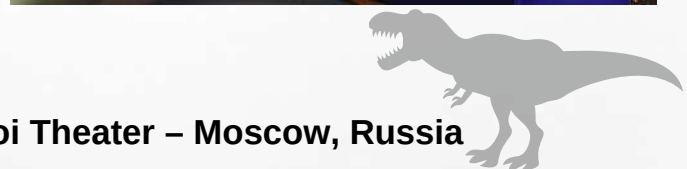
Nuremberg Communication Museum – Nuremberg, Germany

Many artifacts such as signaling devices, old telephones, dial-up switchboard equipment, historical computers, archaeological findings showing the culture of writing are in the Nuremberg Communication Museum. [Click to](#) experience the exhibition, which focuses on human communication as the main theme.



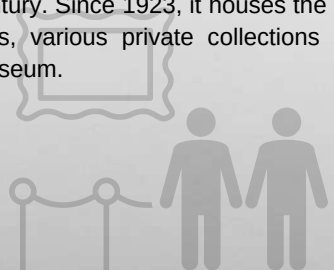
Bolshoi Theater – Moscow, Russia

One of the symbols of Russia, the Bolshoi Theater has made a great contribution to the history of Russian performing arts. The Bolshoi Theater, which is among the most technically equipped theater buildings in the world, has undergone various restorations from the past to the present. [Click to](#) visit the theater building.



Venice Natural History Museum – Venice, Italy

It is located in the Fontego dei Turchi palace, built by the Pesaro family in the first half of the 13th century. Since 1923, it houses the city's main historical scientific collections, various private collections and many more. [Click to](#) the visit the museum.





Events in Istanbul

In this month's issue, we have selected "KüçükÇiftlik Film Club Presents: Garden Cinema", "Filmekimi" and "212 Photography Istanbul" from the events in Istanbul.

KüçükÇiftlik Film Club Presents: Garden Cinema

At the event, held between 31 August 2021 and 5 October 2021, the audience meets with beautiful films every Tuesday. [Click here](#) for detailed information about the event, where the audience will enjoy a different cinema with vision films and classics in a peaceful garden environment.



Filmekimi

Filmekimi, which was suspended due to the pandemic, is meeting with moviegoers this year. Filmekimi, organized within İKSV, will take place between October 8 and October 17, 2021, according to the announcement they made on their social media account. [Click for detailed information about Filmekimi.](#)



212 Photography Istanbul

Organized by 212 Magazine, 212 Photography Istanbul includes various activities such as exhibitions, workshops, interviews, film screenings, panels, portfolio reviews. It aims to bring together creative people from various disciplines on a cultural platform about photography. For detailed information about 212 Photography Istanbul, which will take place at Yapı Kredi Bomontiada, [click here.](#)



We have compiled the events in Istanbul in October for you. For event details, you can visit <https://kultursanat.istanbul/>, <https://kultur.istanbul/>, <https://www.biletix.com/anasayfa/TURKIYE/tr>, <https://www.bogazicifilmfestivali.com/> and <https://www.beyazperde.com/> web pages.

October in Istanbul

Type of Event	Name of Event	Date	Place
Workshop & Training	Antonina Online School	01.09.2021-28.11.2021	Online
	Global Marketing Summit & Exhibition 21	19.10.2021-22.10.2021	Online
Concert	Peter and the Wolf Symphonic Tale	15.02.2021-31.12.2021	Online
	Mod Sessions with Hakan Tamar	16.03.2021-31.12.2021	Online
Movie Screening	KüçükÇiftlik Film Club Presents: Garden Cinema	10.08.2021-05.10.2021	Küçükçiftlik Park
	Filmekimi	08.10.2021-17.10.2021	IKSV
Exhibition	Voronoï	27.02.2021-31.12.2021	Pera Museum
	İstanbul Toy Museum Events	01.01.2020-31.12.2021	İstanbul Toy Museum
Interview	Brown Road Boards	04.12.2020-31.12.2021	Online
	Stage Dust Swallowers	16.03.2021-31.12.2021	Online
Theater	Miser	12.02.2021-31.12.2021	Online
	A Midsummer Night's Dream	18.03.2021-31.12.2021	Online
Performance	212 Photography Istanbul	01.10.2021-11.10.2021	Various Place
	Bosphorus Film Festival	23.10.2021-30.10.2021	Boğaziçi University Albert Long Hall Culture Center



Unawareness

Aslı Songül ÖZBAY
A Student from the Department of Advertising



et's
talk



Unawareness. We've been living unaware of many things lately. We live in an age in which we can easily follow the developments in the world, and can be instantly informed about what is going on. At this age, we can be aware of everything, unfortunately, we cannot be aware of feelings.

We cannot know someone's feelings if we do not ask that "How are you?", but we can guess from the expression on the mimics. Some estimates can be misleading because some people cover up all their pain with a smile and confine their despair to the sparkle of their eyes. The smiles of these people remind me of a quote by Dostoevsky: "Look at people's faces carefully, the one with a lot of pain will have a beautiful smile." Despite their smiles that turn winter into summer, storms break out inside them, and no one knows.

Both the distances and communication problems between people arise from unawareness. During the pandemic period, I became well aware of how unawareness affects people's lives. The real problem is not insensitivity; it is unawareness. If people were aware of the details of the subjects they ignore, would they respond with the same insensitivity? I do not think so. Think of the person you love the most, with whom you are in contact the most. Do you know what that person is doing right now, and about her/his current state of feelings? Not everyone who says "I'm fine" is fine. The question "How are you?" is not asked by wondering how he/she is for a long time that the feelings inside him/her grew like an avalanche. Ask loved ones how they are doing. If they say they were fine, then consider what I'm about to say next. Do people who say they're feeling good, or do their answers become automated due to being neglected for a long time? We live in the age of technology, and our life is becoming technological. Humanity is not robotized and not mechanized. Wake up! Express yourself as you feel. Let your loved ones know about the real feelings that grow inside you.



SPLIT UP TO BUILD UP: THE POWERFUL TECHNIQUE OF SETTING SHORT TERM GOALS

Kevi BEQIRAJ

A Student from the Department of Architecture



In the hope of a better future, I left my own country to study abroad at a young age. I was filled with enthusiasm until I stepped into that foreign land, and fear conquered my being. I was about to spend my years in an unknown society. The journey would be long, and it looked as if I did something wrong. I promised myself to stay until the end of the semester and then I would decide on whether I should stay or return. Then, I promised myself another semester. After that, another year.

I was unaware at the time of the technique I was employing to adapt to the country. It has been employed by the commercial world as a means of long-term survival. But that doesn't make it any less useful in our endeavors.

Literally, a Short-term goal is something we want to achieve shortly. The technique uses concrete paths to convey the goals to our minds, no matter how abstract and visionary they may be.

The future is too dynamic, and its predictability involves vast data that we don't quite know how to compile into patterns. Hence, our long-term visions might be floating or sinking at the same time, and we don't know until we discover them. Ergo comes forward the near future goal setting, and here is why it's profound.

- We innately choose to accomplish tasks that require a short time and reward instantly and flee from prolonged tasks. Splitting up into short-term goals will not only make us prone to accomplish the milestones but will also reward us instantly.
- Immersing in an activity is the perfect stimulation for the birth of new enlightening ideas. Deliberate involvement is a reason for the advancement of human thought. Hence rather than waiting for an "omen" striving to set short-term goals will bring forth new ideas.
- The motivation we get when accomplishing tasks is long-standing and forges confidence. While completing short-term tasks successively, motivation is absorbed, assuring the path against de-motivation agents.
- Real-time engagement in diverse activities uncovers what we enjoy persevering through. Setting short-term goals can be a great testifier on whether we enjoy working on a vision. Thus it would take a shorter time in knowing our passions, and we could easily switch to other pursuits.
- Inspiration is unpredictable. It can find you in an unexpected moment and leave you helpless when it's needed. Many writers believe inspiration is like a battery that must be switched off before it's fully discharged. So it will get charged by itself the other day; on the contrary, it gets worn out. Short-term goals will maintain the inspiration battery bringing forward more inspiration for another milestone setting. I could list those benefits that are enough to endorse the powerful method of setting short-term goals to achieve whatever we aspire.

A THREE POINT SHOT TO THE BASKET: ON CINEMA WITH AHMET TOKLU



Gizem SEVER

A Student from the Department of Radio, Television and Cinema



Director and screenwriter Ahmet Toklu, who won three awards from Spain with his first feature film Pota, told SosyoCom about his filmmaking processes and cinema journey.

TRT co-production Pota, which won the "Best Director", "Best Film Audience" and "Best Supporting Actress" (Bahar Hacıbektaşoğlu) awards at the 8th Calzada de Calatrava International Film Festival organized by the Almodovar Foundation, was also awarded for the "Best Film with a Social Theme" at the Cerdanya Film Festival held in Spain. The award-winning film, which was selected as a competition film at the Italy Giffoni Film Festival that was held for the 51st time this year and is one of the most prestigious children's film festivals in the world, also won the Sümer Tılmaç award in the feature-length screenplay at the Antalya Film Festival, one of the biggest cinema festivals in Turkey. We listened to the adventure of Pota from its director and screenwriter Ahmet Toklu.

Gizem Sever: How does the journey of a story or an idea turn into a movie? How did this process work for Pota?

Ahmet Toklu: First, you start with an idea. In my adventure, this process begins with the birth of an idea. There's a lot of stories going on in my head that I think could be a movie. As I approach some of them, I move away from others. Pota was a story I've been thinking about for a long time. While chatting with my friend Eda Tezcan, a screenwriter and short story writer, I talked about Pota. Her liking for the idea turned into a trigger for me. Scriptwriting processes are normally long and painful. But as I focused on the story, I started watching the movie in my head over and over again, I thought about the scenes over and over, so I completed the script in two nights. The script I wrote in those two nights was the final version of the movie. It was an interesting adventure for me too.

Gizem Sever: The first movie set I had the chance to visit was Pota. The feeling I felt watching you was that you were the god of the world you created. I would like to ask this question because it is a true story: You witnessed as a director a story that you lived before. How was it possible to look at a story that you are so involved in from a sufficient distance?

Ahmet Toklu: I grew up in an atmosphere close to the one you see in the movie. Of course, the reality of one's daily life and the reality of film editing are very different from each other. Therefore, a situation that is very impressive in life may not be funny in the movie. You have to dramatize a scene that affects you in life in the reality of a movie. Frankly, I tried to do that in the film. Pota, yes, it was something we experienced as a child, but the world I created in the movie was fictional. Therefore, the part that helped me the most was the atmosphere setting section. Because I think one of the most difficult things in a movie is to create that atmosphere. Therefore, since it is a world that you are used to, and we come from, it becomes easier to make choices there. You can portray the characters' stronger since these are the fictional characters that you create based on real people, you know their reflexes and backgrounds. Being close to that world helped me to establish the atmosphere of the film, but being close to that world alone is not enough. You should also know the technical limits of the film. On the one hand, it is imagination, but on the other hand, it is very important for the imagination to find its counterpart on the screen as a movie or on that screen. Using the experience of working for many years, I tried to create an atmosphere suitable for the story as much as I could.



Gizem Sever: I know you think cinema is an illusion. Does this illusion have a healing effect? Watching movies creates a catharsis effect, but do you think making movies does this?

Ahmet Toklu: I believe that cinema is an illusion, an illusion that gradually loses its effect. That is related to the development of the frontiers of technology. Because from the moment you know yourself, you are born into this illusion as a human, and you break your connection with reality and meaning. I can give an example: In the first years of cinema, people watching the train entrance to the station were running away from the hall. That's the illusion! We encounter a lot of problems in our daily life, and we cannot always decide how to solve these problems and how to direct them. So imagine, you are walking on a road, there is someone following behind you, and you cannot predict how you will react to it and what will happen as a result of that reaction. Since this uncertainty can turn into chaos, you can choose unresponsiveness. But when you are writing a story or making a movie, you can make the character give any reflex you want, and you can change the plot as you wish since you have determined all the limits and conditions there. That is an illusion in itself. For the person who made it and for the person watch it... If we think about the healing effect, people are now intertwined with too many stimulant psychological elements in daily life, and many of them are modern people's problems. In most films, this perception of reality is broken, and another door can be opened with this illusion, and this door can enable people to look at life differently and change their perspectives.

Gizem Sever: If you had the chance to watch the Pota with a director who is not alive today, who would it be?

Ahmet Toklu: Ahmet Uluçay! I dedicated the Pota to Ahmet Uluçay. Because the universe and philosophy of the movie are similar to the movie "Making Ships out of Watermelon Shell". In that movie, we are watching the cinema journey of two friends who do not have a cinema in their village. In Pota, there are children who aim to make basketball hoops. The reason why the main character's name is Ahmet is Ahmet Uluçay. Struggling, sharing, togetherness; I wanted to tell you that the road is beautiful. For this reason, I would very much like Ahmet Uluçay to watch Pota.

Gizem Sever: I know that Pota competed in many festivals abroad. You have achieved great success, especially in Spain. Really inspiring! Is it possible for you to tell us about the festival processes and what needs to be considered during these processes?



Ahmet Toklu: Festival and vision are two different fields. If you want to make a film touching people abroad at festivals, you should design it during the script and shooting phase. Planning festivals after finishing the movie is not a plan that can be successful in that equation because it is necessary to ask pragmatic questions here. Imagine that you are a team that organizes a festival, a film from abroad has arrived and you will take it to the competition and show it to the audience. "Why should we show you?" This question needs to be filled in. We made the world premiere of Pota at Giffoni, one of the most prestigious children's film festivals in the world, in Italy. We received the Best Director, Best Supporting Actress, and Best Film Audience awards at the Calzada de Calatrava International Film Festival, organized by the Pedro Almodovar Foundation in the city where Pedro Almodovar was born. Again, we won the "Best Social Themed Film" award at the Cerdanya Film Festival in Spain. There is a big festival in Estonia right now: Tallin Black Nights Film Festival. We were selected there, and we will compete there in November. I tried to question the contrast between the children living in the slum and the children on the site. On one side, there are children playing ball with a can of coke. There are basketball courts on the other side. I tried to question what this injustice would mean for them. This contrast is very close to each other all over the world. You know the suburbs. Therefore, when you start to talk about a universal issue, people see it as close to themselves wherever they are in the world and they want to watch it. Although they speak different languages in different geographies, they share the same feelings and establish bonds.

Gizem Sever: Pota is a pandemic movie. How did making movies affect you in this process?

Ahmet Toklu: We originally had a four-week shoot schedule. In the second week of March, we had to take a break for the second week of the set. It was still going on for children when the bans were lifted. I think it's one of the most unfortunate events that can happen in the world. There is no way to go outside, and you are trying to make a movie! Most of our players are children. They are growing very fast, and we had concerns about continuity. Afterward, the pandemic process affected us. We finished the film, but we could not find an area other than online festivals. The film meets with the audience, but we did not get any reaction by meeting the audience physically.

Gizem Sever: Can you give some guiding advice for students studying cinema?

Ahmet Toklu: I am also a graduate of Radio, Cinema and Television and I am very happy that I studied this department. There are, of course, handicaps: It is not a job with a diploma, it is open to other professions, and there are many graduates... The important thing is to improve yourself and focus on the path you want to take, to be in continuous production, and not to stop trying and learning. Even if you fail, you should not be afraid to create new things.

[Click to access references.](#)



ERASMUS+ JOURNAL

DREAM FOR 6 MONTHS : MY ERASMUS ADVENTURE IN PORTUGAL

Ayça ÖZLEN

A Grad Student from the Department of Radio, Television and
Cinema



Hello, I am Ayça Özlen. I graduated from İstanbul Gelisim University Department of Radio, Television & Cinema in 2020. As part of our university's Student Exchange Program, I had the opportunity to go to Erasmus+ at Guarda Polytechnic Institute in Guarda, Portugal in 2019. I would like to share my Erasmus experience which lasted for about 6 months with you.

The university that I do Erasmus was a university aimed to provide practical competence to students in professional fields. Before I left, I researched a lot of courses during the course matching period and took some practical and some theoretical lessons. We overcame all the processes together with my dear friend Arif Çınar, who went to the same university. Doing Erasmus with a best friend makes you a little more comfortable. You can help each other, so you can be more positive and relaxed.

Although I was a little stressed at the beginning of the process, 6 months that I spent in Erasmus was very important and crucial for me. Furthermore being in Guarda, Portugal was really an advantage for me. It's because Guarda was a small city and when that happens you can form closer relationships with the people you met. Thus, I had great and friendly families from different countries. Now when I look back, I think about these moments every day and I feel very lucky to have had this experience.

I am very happy to meet new people from different geographies, cultures, religions, languages and races. I made some projects during my education period with practical knowledge and applications I've received there. I believe that I grew up here and Erasmus really taught me a lot of things about life. The Erasmus opportunity was unforgettable for me as I grew up personally and professionally. In short, no matter what, never reject this experience, try and get involved in the process because Erasmus adds a lot to you.





Demands of Candidate Students from a Student's Perspective at the Preference Promotion Days



Berra EKEN

A Student from the Department of Radio, Television and Cinema

Hi, I'm Berra Eken. This year, I will be studying as a senior (the 4th grade) at Istanbul Gelişim University's Department of Radio, Television and Cinema, where I became a student in 2018. In my department, we see theoretical and practical courses together. Practical lessons seem more interesting to me because we discover our own talents and make up for our shortcomings.

In this article, I would like to share my experiences with my candidate friends (both as students and volunteers) who came to get information about our department during the promotion days.

My student observations working on the preference promotion days are as follows: Prospective students generally want to know more about the department. These include academic staff, the content of the curriculum, how the courses are taught. Apart from these, they are more curious about transportation. Another curiosity is the priority of students who will come to our school from outside the city such as the places to stay. Prospective students and families generally prefer to ask the students working there, and we have tried to give information and help them as much as we could. Our working environment was very friendly and sincere. There we met students and academicians who had never seen each other before. Our meeting with them told us about other departments and how to progress towards academic success in those departments. In the light of this information, we told our candidate students about this information and directed them first to our preference consultants and then to our department academicians. Our prospective students mostly asked where the lessons were held, and we directed them to the laboratories or studios where the practical lessons were held.

If one of us did not know about the department at that time, we directed our candidate students to another employee who has better knowledge about the department, so that we were able to convey the correct information to our candidate students and their families.

With the desire to see one of my candidate friends, whom I helped in the promotions, in the new term... I wish everyone a good academic year in advance.



IGU-GRADUATE

Ayça ÖZLEN

A Grad Student from the Department of Radio, Television and Cinema



My Cinematic Journey from University to Film Set

Hello dear friends,

My name is Ayça Özlen. I graduated from Istanbul Gelisim University's Department of Radio, Television and Cinema in 2020. I started to work freelance in a documentary project shortly after finishing my education life for 4 years with enthusiasm, determined work, success and lots of projects. I'm working as an Assistant of Director in a progressing documentary.



I had an opportunity to meet my dear Director Cansel Karacan in 2019, through film screening and workshops with the participation of experts in the field which was held by Istanbul Gelisim University Department of Radio Tv and Cinema. Assist. Prof. Remziye Kose Ozelci and Assist. Prof. Sinem Tuna. I worked a lot with my director Mrs. Cansel for making interviews in the magazine called "Büyülü Fener", which I prepared as a university project and also we worked together on my thesis project.

The documentary 'Mor Cepken', where I am currently working as an Assistant of Director, directed and produced by Cansel Karacan. Mor Cepken, which is described as the freedom armor of women, began to be filmed in order to get to know the nomadic Yörük culture and to protect the culture. The shootings are still in progress. Based on the purple jacket symbol, the documentary focuses on the respect shown to the Yörük women and the natural rights granted to them by the society. This 'Purple Jacket' is an important object in Yörüks. If a woman is seen to be wearing this garment in the village square, people immediately understand that she is saying: "I am subjected to violence from my husband and I want to divorce him." The villagers help the woman wearing the purple jacket and her husband is isolated from the community. If you want to learn more about the subject and the documentary, I invite you to follow @morcepkenbelgeselfilm on Instagram.

In short, I would like you to attend all seminars and film screenings organized by the university; finally, you will have the opportunity to get to know your department, meet with directors and producers who are experts in their fields, who knows, maybe you will have the opportunity to work with them like me.





Street Flavors Series

BLANCMANGER: CHICKEN BREAST PUDDING

Res. Asst. Dilek EROL

The Department of New Media and Communication

What makes Chicken Breast dessert interesting is that chicken is one of the main ingredients of this dessert. Chicken Breast is one of the milky desserts unique to Turkish cuisine, such as tapioca pudding, rice pudding, browned milk pudding. This dessert, which was transferred from the Romans to Byzantium and Byzantium to Turkish cuisine, is made using chicken breast meat, milk, sugar, and rice flour. In the past, powder almond was used instead of rice flour or starch in this dessert, and honey was used instead of sugar.

The famous Roman gourmet Marcus Gavius Apicius describes the chicken breast dessert made under the name "blancmange" in Europe for centuries as "The breast meat of a freshly cut chicken is shredded and cooked by adding it to boiling milk" in his work "De re Conquinaria Libri Decem". Honey is added to the chicken breast, which is pounded with a mallet and mashed thoroughly, for flavoring, and ground almonds for thickening. Mahmud Nedim also described chicken breast in his Turkish book titled "Aşçıbaşı", which he wrote in 1900: "The breast of the cooked unsalted chicken, which has remained in the water for 5-10 hours after the milk pudding is added and the slurry is poured, and whose water has been freshened many times, is torn along the mohair fiber, passed through the water once more, then sprinkled into the pot and mixed. After it is completely cooked like pudding, the pan is brought down, and the chicken breasts are added into the pot. IT is mixed with a clean wooden mallet, and the keskek is beaten like herise until it disappears. Then it is poured into plates, cinnamon molds are pressed on it, flowers and rose water are sprinkled."

This dessert, which was forgotten in Europe after the Middle Ages, continues to be among the popular desserts of Turkish cuisine. Thanks to its lightness, it can be consumed in all four seasons, especially during Ramadan. Boris'in Yeri in Kumkapı, Savoy Patisserie in Beyoğlu, Historical Sarıyer Muhallebicisi in Sarıyer, Baylan Patisserie in Kadıköy, Göreme Muhallebicisi in Şişli can be shown among the places to eat chicken breast in Istanbul with the famous confectioner Hafız Mustafa 1864, which has branches in districts such as Beyoğlu, Üsküdar and Sirkeci.



ABOUT ACADEMIC LIFE

PUBLICATIONS

Asst. Prof. Festus Victor BEKUN's articles titled:

- "Is clean energy prosperity and technological innovation rapidly mitigating sustainable energy-development deficit in selected sub-Saharan Africa? A myth or reality" was published in **Energy Policy**.
- "Implications of Social Isolation in Combating COVID-19 Outbreak in Kingdom of Saudi Arabia: Its Consequences on the Carbon Emissions Reduction" was published in **Sustainability**.
- "Accounting for the combined impacts of natural resources rent, income level, and energy consumption on environmental quality of G7 economies: a panel quantile regression approach" was published in **Environmental Science and Pollution Research**.
- "Unlocking the investment impact of biomass energy utilization on environmental degradation for an isolated island" was published in **International Journal of Energy Sector Management**.
- "How does energy investment affect the energy utilization-growth-tourism nexus? Evidence from E7 Countries" was published in **Energy & Environment**.
- "Beyond the environmental Kuznets Curve in E7 economies: Accounting for the combined impacts of institutional quality and renewables" was published in **Journal of Cleaner Production**.
- "To what extent are pollutant emission intensified by international tourist arrivals? Starling evidence from G7 Countries" was published in **Environment Development and Sustainability**.
- "Exploring the role of conventional energy consumption on environmental quality in Brazil: Evidence from cointegration and conditional causality" was published in **Gondwana Research**.

Asst. Prof. Festus Victor Bekun and Asst. Prof. Gizem Uzuner's article titled "Renewable energy consumption a panacea for Sustainable economic growth: panel causality analysis for African blocs" was published in **International Journal of Green Energy**.

Res. Asst. Aydan ÜNLÜKAYA, Asst. Prof. Sezgin SAVAŞ and Asst. Prof. İpek SUCU's article titled "YouTube Çocuk Kanallarında Bulunan Video İçeriklerindeki Temaların Ortaya Koyulmasına Yönelik Bir Çalışma" was published in **Journal of Business in The Digital Age**.

Asst. Prof. Andrew Adewale ALOLA's articles titled:

- "Mirroring risk to investment within the EKC hypothesis in the United States" was published in **Journal of Environmental Management**.
- "Tourism-Related Loans as a Driver of a Small Island Economy: A Case of Northern Cyprus" was published in **Sustainability**.

Asst. Prof. Dr. Necip CAPRAZ's article titled "Brain structural correlates of upward social mobility in ethnic minority individuals" was published in **Social Psychiatry And Psychiatric Epidemiology**.



Asst. Prof. Olcay ÖLÇEN and Res. Asst. Büşra ÖNLER's article titled "Soil and Water Pollution Awareness and Fare Purchasing Behaviour of Passengers in Air Carriers" was published in **Journal of Aviation Research**.

Res. Asst. Çağlar KARAKURT's article titled "Girişimcilik Potansiyelinin Ortaya Çıkarılmasında Şehir Kümelenmelerinin Rolü: Çin Şehir Kümelenmeleri Örneği ve Türkiye için Öneriler" was published in **Girişimcilik ve Kalkınma Dergisi**.

Asst. Prof. Başak ARAY's article titled "The Baconian background of Hogben's scientific humanism" was published in **Epistemology & Philosophy of Science**.

Asst. Prof. Didem TETİK KÜÇÜKELÇİ's article titled "Development of a Covid-19 Anxiety Scale "Investigation of Validity and Reliability"" was published in **OPUS Uluslararası Toplum Araştırmaları Dergisi**.

Res. Asst. Erdem TÜRKAVCI and Res. Asst. Elif ŞAHİN's article titled "Aile Arasında (2017) Filmindeki Toplumsal Cinsiyet Rollerinin Temsili" was published in **Stratejik ve Sosyal Araştırmalar Dergisi**.

Asst. Prof. Dr. Cengiz ÖZGÜN's "Koronavirüs Salgınının Belediye Hizmetlerine Etkisi: Trabzon Örneği" was published in **Karadeniz Araştırmaları**.

NEWCOMERS



Asst. Prof. İlnur KARANFİL has begun working in the Department of Political Science and International Relations.



Asst. Prof. Raheb Mohammadi GHANBARLOU has begun working in the Department of Management Information Systems.

LEAVERS



Asst. Prof. Abdullah TÜRK left our faculty.



Res. Asst. Sezer RAMAZAN left our faculty.



Res. Asst. Naci İbrahim KELEŞ left our faculty.

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