

ISTANBUL GELISIM UNIVERSITY



SosyoCom

MONTHLY EVENTS AND NEWS BULLETIN

MARCH 2023 | ISSUE 27

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A TECHNOLOGICAL CONTEST IN THE VIDEO MARKET ON DIGITAL PLATFORMS: CINEMA CAMERAS

TECNO-
AGENDA



ASST. PROF. EDA MEZDA
THE DEPARTMENT OF ADVERTISING

After digital platforms started to be used actively all over the world and seen as a source of income, many technological productions began to take shape. In recent years, thousands – perhaps millions – of users have become digital content producers, especially through channels created on platforms such as Youtube. Especially in such platforms where video content is produced, users first produced content with Webcam cameras, then turned to professional cameras to obtain higher-quality images. To dominate this market, camera manufacturers have tried to produce cameras that are more and more compact and offer automatic features. It has been revealed by some tests that Youtube and Twitch broadcasters -classical broadcasters- do not already know the difference between the images taken with these different brands and models of cameras. Judging from these tests, it seems that the easiest-to-use cameras for them are, in a way, the most ideal cameras. This is exactly why many companies produce Vlog cameras.



As content production on digital platforms exceeded Vlogs and started to evolve into TV series, movies, and documentaries, production equipment that was very expensive and required serious investment also entered a transformation that appealed to every budget. While in the past, Mark series full-frame cameras produced by Canon were used for such small-scale works, now mirrorless cameras have dominated the digital video market for a long time. Currently, the Panasonic GH series, Fujifilm XT series, and Sony A7 series dominate the market in mirrorless cameras. The Blackmagic company, with its Pocket series, has taken its place in the market as a competitor to these camera-shaped camcorders.

Canon initially opposed this change by launching curtain cameras such as the 5D Mark IV and 6D Mark II, especially during this period when all companies switched to mirrorless cameras but had to switch to mirrorless camera production in the next period. Canon, which was at the forefront of the important names in the market, thus fell behind in this race.



On the other hand, Sony has stepped up in this lane and raised the bar with its FX Cinema Line series. The FX3 model he produced in 2021 became especially popular among documentary and short film producers who produce content for digital platforms, but it was not for every budget. That's why Sony made a second move, launching the FX30 model in 2022, in a way, making it a "cinema camera for the price of a camera". In this situation, the Blackmagic Pocket series was the only competitor standing up against it. These two manufacturers produce fully professional cinema cameras with a high dynamic color range and LOG and RAW recording features. And even Sony cameras currently offer 4K resolution, while Blackmagic cameras offer resolutions up to 6K.



With the increase in digital broadcasters, the participation of other camera manufacturers in this race, and the further technical development of cinema cameras, this contest seems to intensify in the coming period.

A RESOURCE-BASED ECONOMIC APPROACH: SUSTAINABLE CONSUMPTION



12 RESPONSIBLE
CONSUMPTION
AND PRODUCTION



Asst. Prof. Seyra Kestel
The Department of Advertisement

Critical and uncritical perspectives on the concept of consumption have developed as well, with the transition from the production society to the consumption society. While there is the increase in wealth level in societies, which is provided by more production and consumption basically on the positive perspectives; there are also critical views about restricting freedom of people by consumption and making them dependent. Baudrillard (2018) considers consumption activity as an indicating system, rather than the desire for products or services in order to fulfill the requirements.

The critical paradigm which explains the existence of the consumer society as "destruction of the existing objects" is also significant in terms of understanding the dimensions of the consumption economy today. The rapid destruction of the natural resources of the world also demands the efficient and conscious use of these limited resources. In this context, the concept of "sustainable consumption" becomes important. The main purpose of sustainable consumption is minimizing the amount of waste by limiting the use of resources both in production and consumption, and meeting the demand for suppliers and users. Therefore, it targets to maintain the wealth level, underlying the positive approach to the concept of consumer society in terms of economical situations; by using the resources effectively in order to prevent famine, global warming and ecosystem crises.

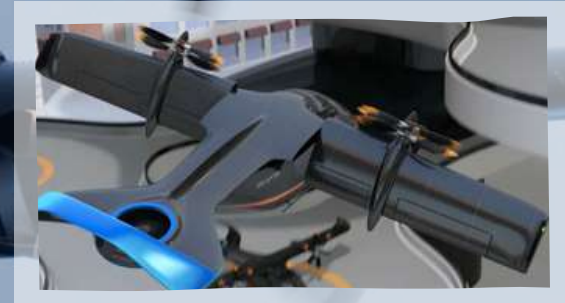
"Sustainable Development Goals" by the United Nations is very important for economic development while providing wealth and minimizing environmental problems in terms of sustainable policies. In summary, The Sustainable Development Goals are reducing poverty problems; sharing welfare equally and peace. However, they have 17 separated goals explained in detail: ("Our Work on the Sustainable Development Goals in Turkiye", 2023): Innovation and Infrastructure; Reduce Inequalities; Sustainable Cities and Communities; Responsible Consumption and Production; Climate Action; Life Below Water; Life on Land; Peace, Justice and Strong Institutions and Partnerships for the Goals. Correctly understanding and implementing these goals which deal with the social, environmental and economic dimensions of the concept of sustainability is very important for the future in order to solve the problems faced by people around the world.



A NEW PERSPECTIVE: AIR TAXI SERVICES

Asst. Prof. Oguz Yıldız
The Department of Aviation
Management

Climate change deriving from global warming has revealed substantial disasters such as wildfires and flash floods around the world. Collapsing fisheries, deforestation, and unstructured urbanization have resonated with the harmful effects of the climate crisis. International initiatives like the UN have recognized Greenhouse Gas Emissions as the main reason for the climate crisis. Thus, the global public has considered and applied some solutions to decreasing carbon emissions, such as the Kyoto Protocol Doha Amendment, and the Paris Agreement. The Paris Agreement refers to reaching a carbon-neutral world by the middle of the century. Parallel with the idea of decarbonized cities, the aviation industry has presented a radical innovation that changes the transportation perspective for consumers. Over the coming decade, electric aircraft could become a popular mode of transportation and a viable alternative to traditional taxis. For unpowered passenger drones, however, gaining public acceptance may take longer. An eVTOL is an electric vertical take-off and landing aircraft—thousands of them could fly above cities by 2030. All of these new vehicles are going to be fully electric. They are going to be much cleaner, locally, and completely emission-free, if they are powered with renewable energy. But flying fully autonomous aircraft seems like a massive problem in terms of consumer adoption. The progress, first of all, could happen if a pilot is in the vehicle, and then the pilot can be taken out of the vehicle for one on one operation in terms of remote flights. Across the countries, more than 15% and 20% of participants say that they are eager to fly with a flying taxi service in the future. Passengers are spending more than 400 billion USD globally for taxi services per year. As a simple guess, flying taxis will be able to capture some of this market share. By 2030, we will see a sizable number of players out there. 10, 15, or even 20 players can be seen in the air taxi market.



A SAFE LANGUAGE IN DIGITAL COMMUNICATION: ALGOSPEAK

Rana Temiz

A Master's Student from the Department of New Media Communication and Journalism



The digital age has brought about a transformation in communication and culture, as nearly all cultural products are being digitalized. With the restructuring of digital communication and media products, technology has become increasingly important in people's daily lives. The integration of culture and communication with technology requires individuals to have digital skills in order to express themselves and realize their potential. The ability to select and process information is becoming increasingly important.

One of the key features of new media, "unlimited interaction," has led to the need for control mechanisms to limit users' interaction methods in order to prevent events and individuals from being manipulated. With the increase in the number of content-producing users, content moderation has begun to be implemented through various methods.

Today, large companies are keeping up with rapidly developing technology by using artificial intelligence-based monitoring methods on digital communication tools, and by identifying popular keywords in society at certain times, they either block or promote content containing these keywords. This situation transforms people's use of new media tools and encourages them to create new forms of communication.

Throughout history, individuals have resorted to various means of expressing themselves, and in this digital age, they continue to do so by creating a new language called "algospeak." This new form of communication, which is a continuation of the leetspeak concept (the act of replacing alphabetic characters with visually similar numbers and symbols), is known as "algospeak." It aims to be understandable without being caught by algorithms and to avoid being pushed down the flow of content by changing words and using emojis in different ways. The concept of algospeak gained momentum recently after Taylor Lorenz's article in The Washington Post. The effects of this language can already be seen on platforms such as TikTok, Instagram, and YouTube.

For example, some users prefer to use the phrase "blink in lio" instead of "link in bio" when talking about links they want to add. We can see that many people in society are resorting to this method to be able to talk about sociological events on the internet without being caught by control mechanisms. Many social examples have found their way into algorithmic structures, such as using the phrase "not alive" instead of the word "dead" or using the word "liquid" instead of "vaccine" during the pandemic. By producing this new form of communication, individuals can avoid algorithmic controls and express their opinions freely on social events while trying to ensure that their content remains on the first page of the algorithmic flow.

COMPETITION OR STAKEHOLDERS? PRODUCTION-CONSUMPTION RELATIONSHIP BETWEEN DIGITAL PLATFORMS AND CINEMA-TELEVISION INDUSTRY

ECO-
AGENDA



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

The emergence of digital platforms such as Netflix, Hulu, Disney+ and the increase in memberships to platforms have led to the emergence of new discussions and research on TV series, movies, program production and consumption practices. It was predicted that digital platforms would have a transformative effect on production-consumption practices from the moment they emerged in the increasingly digitized world order. However, as many researchers have emphasized, the covid-19 global epidemic that emerged in 2020 caused the structural changes expected within 5-10 in the cinema-television industry to take place in a very short, unexpected and rapid period (Erkilich, 2013, et al).

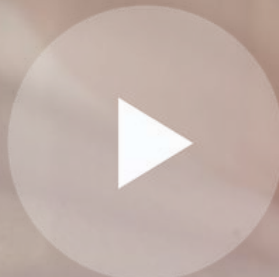
During the epidemic, when millions of people in the world were locked in their homes, the number of members of platforms such as Disney+, Netflix, Hulu, and BluTV from Turkey increased, and the content production of the platforms increased, and the consumption habits of users began to shift from traditional to digital. In this process, the debates that digital platforms pose a threat to the future of the cinema industry have increased. So, are digital platforms really a threat to the future of the cinema-television industry? Are platforms, movie-series production companies, television channels competitors or stakeholders of each other? In fact, it will suffice to look at the ownership structure and content repositories of a few digital platforms to reach the answer to this question.



JUST
ONE MORE
EPISODE

For example, Walt Disney, which was founded in 1923 and is one of the largest film-series production companies in the world, established its own digital platform Disney+ in 2019 and started to broadcast the original films and series it produced on the platforms together with its old productions. Similarly, Amazon Studios' old and new series and movie productions are broadcast on Prime Video, which belongs to the Amazon company, which entered the world market in 2016 and came to Turkey in 2020. Founded in 2021, Exxen is owned by Acun Medya, which has TV8, TV8 int and TV8,5 TV channels. BluTV was established in 2015 when it was under the umbrella of Doğan Holding, which owns CNN Türk, Kanal D, Teve 2 channels. While BluTV does not have domestic original film production, the platform has 24 original domestic TV series. However, the platform's content pool includes more than 100 domestic TV series previously produced for television. Puhu TV was founded by Doghush Media group in 2016. Similarly, while Puhu TV does not produce original domestic films, there are more than 100 domestic TV series previously produced for Star TV, Show TV and Kanal D channels in the pool of the platform. Finally, it was announced to the public that TRT will establish an international digital platform in the near future.

It seems possible to say that digital platforms, which are new media tools, are stakeholders with the TV series and film industry and maintain their existence without losing their earnings or even by increasing them. Although it continues to be discussed that digital platforms are the new generation television (OTT TV) and pose a threat to traditional television in the future, we see that today's TV series still reach 25 shares. In this process, it would not be wrong to say that the most damaged and even the only damaged party is the movie theaters. With the effect of these platforms, there is not a big problem for the industry and its stakeholders, except that most of the movies produced in the world have changed from being "movies" to "content" and the cinema watching culture has started to decline. However, this fact is definitely a big problem for the future of cinema.



NEW PROFESSIONS IN THE ADVANCEMENT OF TECHNOLOGY

NEW
PROFESSIONS

*Assoc. Prof. Yelda Ulker
The Department of
Advertising*

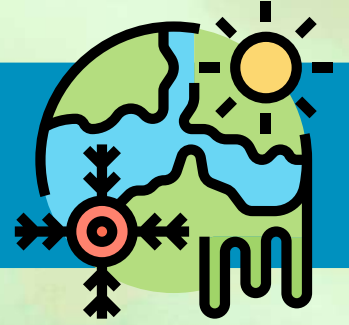
Nowdays, with the development of technology, new occupational groups have emerged. These occupational groups, which have emerged thanks to technology, do their work on the computer.

Some of the new professions that are expected to gain importance in the future:

- **Artificial Intelligence Specialist:** With the development of artificial intelligence technologies, the demand for individuals specialized in this field will increase. AI specialists develop algorithms and use technologies such as machine learning and deep learning to develop new generation software and robotic systems.
- **Data Analyst:** With the increase and importance of data, the field of data analysis is rapidly developing. Data analysts analyze large data sets to help companies make better decisions.
- **Next-Generation Energy Expert:** Renewable energy sources have started to replace fossil fuels in energy production. Therefore, next-generation energy experts work on alternative energy sources such as wind, solar, hydraulic, and geothermal energy systems.
- **Remote Work Coordinator:** The remote work model became more widespread during the pandemic, and many companies switched to this model. Remote work coordinators help companies manage remote workers and make the work-from-home process more efficient.
- **Blockchain Expert:** Blockchain technology has been used in many different sectors in recent years. Blockchain experts develop blockchain-based applications and platforms to ensure data security and transaction accuracy.
- **Health Information Technology Specialist:** The healthcare sector has entered a digital transformation process in recent years, and health information technology specialists ensure the safe storage of patient data. They also make healthcare services more accessible by providing digital services to healthcare institutions.

CLIMATE COACHING

Asst. Prof. Ozlem Tugce Kelesh
The Department of Radio, TV and Cinema

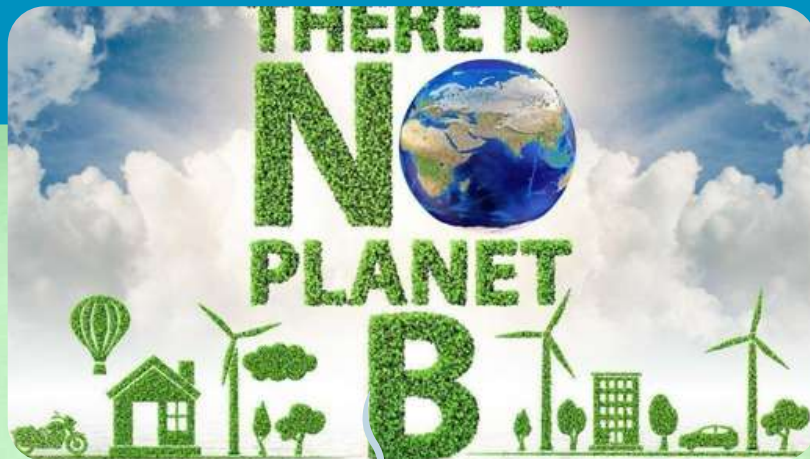


While revealing its own needs in each period, it also creates new training and even professions that can respond to these needs and produce solutions.

In recent years, especially with the effect of the pandemic process, people can sometimes feel lost while participating in social phenomena, so they sometimes seek psychological counseling and sometimes try to benefit from experiences in other fields and specialties such as "life coach", "education coach", "sport coach".

Coaching was declared as a profession by the vocational qualification institution in 2013. The word coach is of French origin, meaning it means a vehicle that carries people from one place to another. Coaching, which has just started to be known in Turkey, was started to be used as the person who prepares Oxford University students for the exam in 1840. It has started to be used to improve the performance of people and enable them to reach their goals.

In this context, it is a name given to people who are related to the areas they want to work on or who encourage and direct them to explore these areas. In a sense, coaches who take on the task of mentoring can guide and support their clients in many different areas.



We are faced with a new coaching offer when it comes to climate change and even the climate crisis, which we frequently encounter these days when we are in close contact with many issues such as drought, which is perhaps overlooked. Climate coaching, which has started to attract a lot of attention especially in Europe in recent years; climate awareness, developing climate sensitivity for the right purposes, sustainability, and improving nature and environmental sensitivity come to the fore.

When we look at climate coaching, he is the person who creates awareness of the ability of individuals or institutions to take responsibility and develop a positive mindset on the climate crisis and biodiversity by making use of coaching tools. Climate coach Selin Duru states that climate coaching has importance both institutionally and personally, as "climate coach for those who contribute to the healthy transformation of society by encouraging other organizations on the subject in order to minimize their carbon footprint, and those who enable them to fulfill their duties". .



In the words of Barbara Bates, a climate coaching trainer, it can be claimed that it is also a part of gradually preparing people for the biggest problem of the next century, as expressed as "transmitting a very large subject with smaller and more sensitive words and establishing connections".

"Coaching is about getting clarity and moving forward, and climate coaching is no different. Whether you feel stuck in this area because you are unsure of what to do or because you are struggling with climate anxiety, climate coaching can help you identify what is holding you back and give you the freedom and direction you need." It can also be expressed as understanding and developing methods that can make oneself more productive in that field.

While climate coaching works in an integrated way with sustainability studies, it also tries to help improve the lives and awareness of its clients in this context. Climate coaches help organizations collaborate, communicate effectively and expand into the wider community.

It is known by all of us that the climate crisis will affect all of us at first hand and that we need to organize our daily life routines in this context. For this reason, we can take climate coaching training in order to be a part of a wider awareness of what we can do not only for ourselves but also for our world and to help others in this context; We can already meet one of the professions that touch people and care about the future.

PROTECT
OUR
PLANET



DOES ARTIFICIAL INTELLIGENCE DO “JOURNALISM”?

ASST. PROF. OZGUR EVREN ARIK

THE DEPARTMENT OF RADIO, TELEVISION AND CINEMA

The concept of artificial intelligence is an ever-increasingly popular term since the birth of computer science, which was cogitated by one of the 20th century genius Alan M. Turing's algorithm-based calculations. What Turing expressed in his article "Smart Machines" was that: Machines that could imitate any part (skill) of a human could be built and developed if there is already a microphone that copying the human's hearing ability, and a camera that is alternating to sight ability. And this thought seems to have become a reality today with the adaptation of almost all actions of human beings to artificial intelligence models.

Journalism is one of these human acts; It exhibits an increasing collaboration with artificial intelligence in both the production of the news and the presentation of the news. Of course, with ethical issues, it brings with it "the fundamental problem of whether a machine can think, learn, analyze and create instead of a journalist".

The work of processing and sharing the "information" that composes the essence of the news is a human-made process that has been carried out digitally for a long time with some techniques such as "data journalism". However, news production with artificial intelligence, beyond data journalism, is a quantitative journalism activity in which human intervention is almost non-existent except for supervision, and control. The first problem with the absence of this human intervention arises in investigative journalism activities that rely on much more complex analysis and synthesis skills than simple news production. Although artificial intelligence has the potentiality to access and categorize much more data than a human-brain, the deep analysis of this data and the ability to understand the complex patterns of connections can still be achieved with organic, that is, human intelligence. And furthermore, artificial intelligence is able to access merely digitized data. There is no access for the artificial intelligence to data which is not digitized or non-adapted to the computer language.

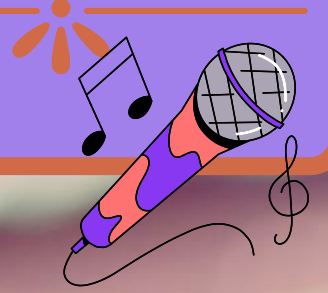
Another discussion about the issue concerns the "ownership" of artificial intelligence. The fact that artificial intelligence applications are mostly produced and used in economic and political hegemonic centers turns it into a part of this hegemonic structure. And this frame of mind delivers a big question mark for artificial intelligence about "independent journalism". It is clear that another issue is the ethical problems that can be faced in artificial intelligence journalism. It is debatable how binding the ethical practices that the journalism profession has developed over the centuries will be for the algorithm.

The abstract of all these discussions is that: Artificial intelligence has an ultimate speed and top- end efficiency far beyond human intelligence in terms of accessing and classifying data. This feature is an indisputable advantage for the rapid production of news. On the other hand, the nature of news that is based on the complex synthesis of data and its existence as a sociological case has not found a place yet in the skill set of artificial intelligence.



RENEWED RADIO THEATER IN THE NEW MEDIA ERA: PODACTO

CULTURE-
ARTS-
LITERATURE



Asst. Prof. Nisa Gulener Yildirim
**The Department of Radio, Television
and Cinema**

The radio, which started to function as a mass communication tool in the 1920s, was first broadcasted in our country in 1927. Radio broadcasting, whose most popular period was between 1940 and 1960, had to say goodbye to its old bright days with the invention of television. In this process, it gained the biggest trump in its hand against its opponent by becoming portable. Radiophonic plays, which would later be defined as radio theatre, were one of the prominent contents of the radio, which was listened to for entertainment purposes as well as being a news source since its early years.

When we look at the history of radio broadcasting in Turkiye, it is seen that radio theater programs have started to increase since the 1940s. This format, which was previously managed by the Representation Department, was transferred to the artists of the Ankara State Theaters and the Istanbul City Theaters as of 1959. Until the period when television became accessible to large masses in the 1980s, radio theater continued to exist. It has emerged as one of the most preferred formats among the culture and art content offered by the mass media and then lost its popularity due to the decrease in the interest of the audience. Although the radio started to be mentioned as a popular medium again after private radios started broadcasting in the 1990s, these channels, which mostly broadcasted music, did not give much space to the radio theater format. In 2005, a limited number of attempts of TGRT Radio were seen and followed by radio theaters of NTV Radio, adapted from detective novels of Ahmet Ümit.



After the first decade of the 2000s, both radio and television had to accept the dominance of a brand-new medium, and the innovations offered by the internet in many fields led to changes in the content of culture and arts. Youtube, which has become one of the most popular platforms in the world today, makes it possible to access new and current content as well as television content produced many years ago. One of the contents that stands out among Youtube content in recent years has been radio theater. Upon the discovery of the demand for these contents, an application called TRT DİNLE was launched, and all radio theaters of TRT became accessible through this application.

In the digital age dominated by visual culture, innovations also appear in the audio field. Alongside new applications such as podcasting, a new format known as audiobook was born, opening up a new space for literature lovers. The contribution of the era to the radio theater has been Podacto, a project that has been implemented recently. The project in radio theater format, which can be accessed through the audiobook application Storytel, is introduced as follows:



Podacto is an audio theater, in its own words, an ear theater experience to be broadcast on digital media. Podacto, which wants to bring a new breath to storytelling with its contemporary theater understanding and creative sound designs, brings together contemporary, classical and Podacto-specific original texts of local and foreign writers of the theater world with important actors of the theater stage.



TOWARDS THE 42ND ISTANBUL FILM FESTIVAL

*Res. Asst. Bilge İpek
The Department of Radio, Television
and Cinema*

Istanbul Film Festival, which will be held for the 42nd time in April, invites movie lovers to welcome spring this year, as it does every year. The festival, which carries the relationship between cinema and spectatorship beyond just watching movies, started its main journey as Istanbul Cinema Days. Feeling the lack of activities in the field of art in Turkey, Şakir Eczacıbaşı, who founded the Istanbul Foundation for Culture and Arts in 1973, has started a major breakthrough that continues to present a wide range of art from music to painting, from theater to cinema.

Cinema was not yet among its activities in the 70s, when the foundation started its art activities after long and disciplined preliminary studies. However, it didn't take long for them to feel the lack of cinema. At the beginning, the films were screened under the name of Art Films Week, with screenings not exceeding five or six films within the Istanbul Festival. However, in time, the importance of cinema was realized even more and it started its life as a separate event in 1983, just as the 11th International Istanbul Festival was held, as "Cinema Days", and the following year. In the spring of 1984, faced with the masses so dense that it could be said that "Istanbul is absent, go to the cinema".

The festival, which has been organized under the name of Istanbul Film Festival since 1989, has brought many art films to the audience since its establishment, and has been an important place for cinema lovers with the atmosphere it creates in Beyoğlu every April. The festival, which welcomes spring every year with the early morning queues to buy tickets, the conversations held in the foyer area before and after the movie, the interviews taking place within the festival, the meetings of the director and the team, continues to offer Istanbulites an experience far beyond watching a movie.

A NEW MUSEUM EXPERIENCE: THE DIGITAL ART EXHIBITION OF SEZEN AKSU X MEDIA ART MUSEUM



SAADET PELİN ÖZEN

**A 4th Year Student from The
Department of Radio, TV and Cinema**



The digitalization of cultural products and their consumption independent of time and place have become ordinary for today's conditions. In this context, we had the chance to visit and follow many museums from our homes, especially during the pandemic period. This trip, on the other hand, combined the digital museum experience with the physical, with a slightly different approach.

First, I bought my ticket for the Sezen Aksu X Media Art Museum Digital Art Exhibition through a mobile application for the 7:00 pm session on the day I planned to go. This gave me information that I will experience a time-bound trip, just like a movie session, for a museum trip.



On the day I went to the museum when the entrance time came, the attendant at the door had our tickets read and took us inside, and we proceeded to the area where the show started. From the moment I stepped inside, I could not predict what kind of experience I would be a part of. I've never had such a digital museum experience before. I was as much as I had created in that environment in my mind with what I saw from the posts I came across on social media. As soon as I started to move inside, I felt that the place was stuffy and flat, but after a while I got used to that air and smell. Inside, there were huge columns covered with huge giant screens and poufs where people could sit while watching the exhibition. My first observation was that it was a large rectangular room surrounded by huge walls, and the walls were white. The white walls suddenly turned black, then blue light, and suddenly a tree appeared. The name of the exhibition and Sezen Aksu were written on the tree. When the exhibition started, I began to look at the walls with curious eyes. All of a sudden, all the walls were filled with the images of Sezen Aksu. The 360 degree exhibition made my head spin. I was confused which way to look.

While trying to focus on the voice of the person who performed the exhibition, I was trying to follow the flowing images. Images flowed too fast for me. I quickly looked back and forth, trying not to miss the images. However, I missed a few images. I wish Sezen Aksu played a little more of her familiar songs. The songs played were always close to twenty seconds. While trying to accompany, the song was cut off, switched to another one, and was interrupted by the speaker's speech. While Sezen Aksu's life was being told, small television screens suddenly appeared on all the walls, and Sezen Aksu's moments from every age, every moment from her childhood to her current life, television programs, magazine news, music clips, and concerts appeared on those screens.

At that moment, I was fascinated to hear many memories and speeches of Sezen Aksu from different times and different moments. I was so emotional, my eyes filled with tears. As soon as the exhibition was over, we left the room and moved to another area. When I first entered this area, there was a small projector and an A4 sheet of paper with Sezen Aksu's picture on it. The participants were given the opportunity to paint the photo on that A4 paper, and the photo in the projection was projected onto the wall, and the exhibition of the painting painted by the participants made this exhibition a whole. This was another experience part of the exhibition for me. So I painted a small area and integrated myself into a part of this exhibition. Apart from this area, in another corner were Sezen Aksu's records, album covers, her dress, shoes, and some photographs displayed in the glass showcase. On the wall behind the area where the dress was exhibited, it was written what Sezen Aksu did in those years in chronological order. I followed some of the articles that I missed in the inside experience here. In another part, there was the area where NFT photographs were exhibited. After examining them for a while, my digital museum experience was complete. Although there were shortcomings in my first digital museum experience, despite these shortcomings, everything was good. I really liked the feeling of being a part of an exhibition.

A FACE THAT CANNOT BE AGED BY YEARS: THE JOY OF OUR HOME KEMAL SUNAL



Şeyma Yaşar
A Master's Student from The
Department of New Media
Communication and Journalism

There are some films that leave deep traces on people, from the shooting style to the music, and they will not be erased from the minds for many years. But there are some actors who make their name known before the film, the producer, the director and even the music. Kemal Sunal is exactly the equivalent of this example. Sunal, whom we know as the most beautiful smiling man in Turkish cinema, continues to establish a throne in our hearts as the leading actor of Turkish cinema despite the years that have passed. So, how did Sunal enter the cinema life and how did he become the lover of millions? Let's examine Sunal's life on dusty shelves...



“LITTLE KEMAL” IN KUCUKPAZAR

Our family's doorkeeper, Kapıcılar Kralı Seyit, who sometimes appears as İnek (Cow) Şaban, sometimes as Tosun Pasa and sometimes as Kibar Feyzo, has never been able to get rid of the “Şaban” character he wanted to get rid of and has engraved in our hearts as Şaban, the lover of the people. Born in 1944, Sunal is an introverted child of an expat. His father settled in the Küçükpazar district of Eminönü in Istanbul from Malatya. Sunal studied primary school in Mimar Sinan and high school in Vefa high school. Kemal took his first step into theater in this high school. Kemal's silence, who was not very successful in his high school life, made him a very good observer. Thanks to his observation ability, his imitation ability is also very developed. For this reason, Vefa and Küçükpazar districts have great importance in Kemal's life.

STEP ON THE STAGE

Belkis Hanim, the philosophy teacher of Vefa High School, introduces Sunal to Müşfik Kenter, despite Kemal's low grades, and Kemal steps onto the stage where he will never leave again. Sunal, who started to take the stage in Kenter theater, soon became a professional and took the stage in Devokusu Cabaret.



THE LEADING ROLE OF THE TURKISH CINEMA IS BORN

In a short time, Sunal found the opportunity to work with names such as Zeki Alasya, Metin Akpınar and Müjdat Gezen in Devokusu Cabaret, and despite his small roles, he hooked the audience. It is impossible for the famous director Ertem Egilmez not to see the light in Sunal.

Ertem Egilmez first gave a role to Kemal Sunal in the film Tatlı Dillim. His co-star Halit Akçatepe uses the following expressions while talking about Kemal in an interview; "Ertem brother was distributing the roles. It's Kemal's turn, the roles are over. He said, 'You just laugh.' Kemal laughed, Türkiye laughed." After Tatlı Dillim, Sunal starred in the films Canım Kardeşim, Mavi Boncuk, Salak Milyoner. Later, he acted in Atıf Yılmaz's film Salako and Zeki Ökten's Hanzo ve Şaşkın Damat films. Although Sunal was the leading role in these films, he did not shine. In 1975, an unforgettable movie was signed and Egilmez was sitting in the director's chair again. Egilmez adapted Rıfat Ilgaz's Hababam Class to the cinema. With this film, Sunal began to be known as Şaban or Cow Şaban.





THE BANSHEES OF INISHERIN

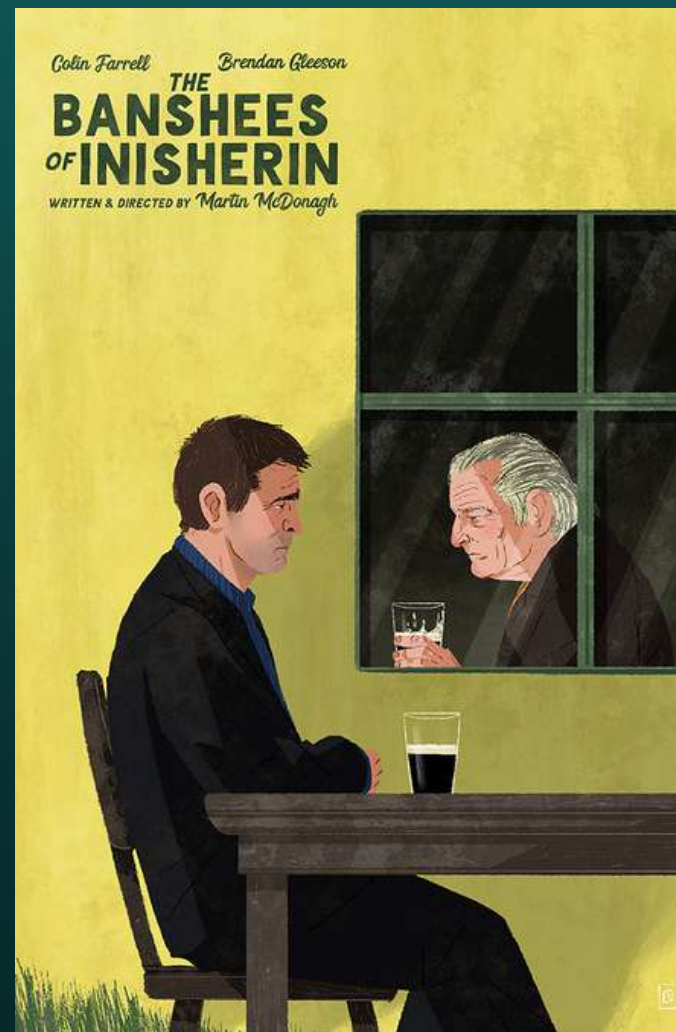
Ress. Asst. Bilge İPEK

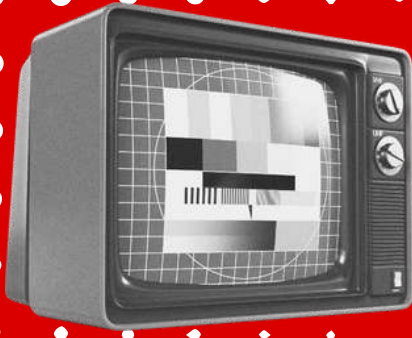
The Department of Radio, Television and Cinema

Written and directed by Irish director Martin McDonagh, *The Banshees of Inisherin* is a friendship narrative set on an imaginary island. The story, which corresponds to the years of the Irish Civil War, presents the ongoing civil war on the other side of the river by making the audience feel in the background. Herman Melville's *Clerk Bartleby* novella, a prototype of modern narrative, is always remembered for its "I'd rather not" rhetoric. This rhetoric turns into "I'd rather not speak" in the movie. The disappearance of the action itself is no longer sufficient. Sound also takes its share of this inertia. Even this happens at the expense of paying heavy diets for a possible promise. An elderly musician, Colm Doherty (Brendan Gleeson) suddenly decides not to talk to his old friend, Pádraic Súilleabháin (Colin Farrell). Pádraic, who initially thought that this was a temporary whim, violates this limit set by his friend. But Doherty, who can't stand it, threatens to cut his fingers if this behavior continues. He then cuts off his fingers and throws them at the door of Pádraic's house.

In *Search of Lost Time*, Marcel Proust tries to capture the past and crystallize emotional existences. James Joyce tries this in the present tense in his novel *Ulysses*. But these are just possibilities and time can never be caught. Colm is also aware of the flow of time and looks for ways to create new times for himself by regretting his wasted days. He created his composition called *The Banshees of Inisherin* at the end of this search. Even if this artistic creation caused his fingers to be cut, the inner pleasure of artistic efficiency has made itself accepted. The conflict between Colm and Pádraic gives way to a silent abandonment with a mutual desire for revenge. The movie, which begins with choosing not to speak, ends with complete calmness and abandonment.

Director: Martin McDonagh
Year: 2022
IMDb: 7.7
Time: 114 dakika
Genre: Comedy / Drama





A SERIES

BETTER CALL SAUL

Res. Asst. Bilge İPEK

The Department of Radio, Television and Cinema



BETTER
CALL
Saul



It was conceived as a sequel to the five seasons of *Breaking Bad*, which was created by Vince Gilligan and started in 2008 and ran until 2013. *Better Call Saul* tells the fate of James McGill (Bob Odenkirk), which the series focuses on in the last season, starting from the pre-*Breaking Bad* universe. Mainly a narrative of formation, this series focuses on the turning points of a character. The transformation of Jimmy McGill into Saul Goodman reveals the very personal reasons for these breaches of the moral values set by the law.

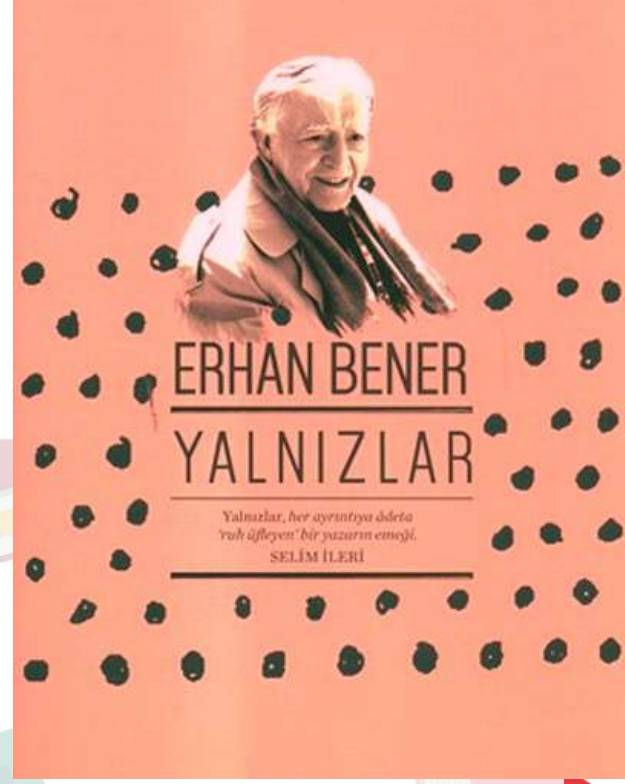
Saul Goodman, the lawyer of Walter White and Jesse Pinkman in the series *Breaking Bad*, is a famous lawyer who advocates for villains. One of the obstacles he confronts is his brother for James McGill, who has been struggling to be a good lawyer since the first season of *Better Call Saul*. The person embittering the conflict in the plot of this narrative is Goodman's older brother, Chuck McGill. Chuck McGill is a successful and famous lawyer. He puts invisible obstacles on his brother, thinking that he cannot become a lawyer within the framework of moral norms due to his bad past. Realizing these obstacles as the series progresses, Goodman initiates a revenge plan against his brother. Devising a plan for Chuck's illness, which is hypersensitive to electromagnetics, Goodman executes his plan against his brother and defeats him. Unable to handle this defeat, Chuck finds the solution in suicide. He played the most important role in becoming the person that his brother, whom he did not want to be a lawyer, turned into. Saul Goodman, who overcomes the obstacles in his way with his ambitious personality, finds himself in a drug cartel.

The *Better Call Saul* series seems to have already made its mark among the classics, revealing how a series' narrative should be set up chronologically and showing every fine detail meticulously included in the fiction. Each episode of the series, which is a successful combination of both the story told and the shooting techniques, offers a cinematic viewing pleasure, especially in the season finale.

YALNIZLAR

Res. Asst. Bilge İPEK

The Department of Radio, Television and Cinema



“Yalnızlar” (Turkish meaning “the lonely ones”) is Erhan Bener's second novel, published in 1956 under the name Gordium. The author made various additions to this novel and published it in 1977 under the name of “Yalnızlar”. Bener was a writer who repeatedly returned to the novels he had written, making small touches to them. Gordium is a legend attributed to Alexander the Great, often used as a metaphor for a difficult knot to untie. The author's choice of this name symbolizes the situation of the characters, whose deep spiritual contradictions are revealed in all their nakedness in the novel.

Erhan Bener (1929 – 2007) is a productive writer who has written works in various literary genres such as novels, short stories, poems, plays, and memoirs, and also whose novels have been adapted into movies and TV series. The TV series “Yalnızlar”, directed by Tuncer Baytok in 1991, was adapted from the author's novel of the same name.

The novel focuses on a period of cultural and social changes when the Democratic Party came to power in the 1950s. In parallel with this, it focuses on a small group and reveals the inner depressions of the petty bourgeois of this group. The novel consists of 24 chapters. The first and twenty-fourth chapters start in objective time, and the remaining chapters begin and end precisely three years before the beginning of the novel. The novel focuses on the personal relations of a handful of people who were sent to Edremit as a kind of exile as a result of various political pressures. The first part of the novel develops in the form of Doctor Nevzat's remembrance of his experiences during these three years, like a film strip. Thus, by making a summary of the actions, the characters are introduced: First Lieutenant Galip, Prosecutor Sevket, teacher Necati, Nermin, Nevzat's wife Macide, Adalet, tailor Nuri et al. When the novel begins, all that has happened is over, and Nevzat sets out to leave Edremit and settle in Istanbul. Thanks to the dominant narrator's point of view used in the novel, the desires, hatred, and all contradictory feelings of the characters are exposed to the reader with all their nakedness.

Doctor Nevzat marries Macide, but her music teacher is in a forbidden relationship with Nermin, who is also Macide's relative. The death of Macide as a result of an ectopic pregnancy leads to the beginning of an internal interrogation and the start of an examination of conscience for these two people, especially Nevzat. Macide's absence appears as an obstacle and ends the possible reunion of Nevzat and Nermin without starting them freely. The ghost of Macide is on the bourgeois of Edremit. The novel “Yalnızlar” is a successful example in terms of self-knowledge and ways of struggling with the lonely. Because although the presence of many characters makes this situation difficult, Bener successfully handles the novel with spiritual depictions.





İMPARATORLUKTAN CUMHURİYETE
TÜRK SİNEMASI

(1895-1939)

SÜLEYMAN BEYOĞLU



DERGÂH

Book Review of the Month

Asst. Prof. Ozlem Tugce Keles

The Department of Radio Cinema and Television

TURKISH CINEMA FROM THE EMPIRE TO THE REPUBLIC (1895-1939)

This book, which is a source for early Republican period cinema studies, used the state archives as the main source by reaching primary sources. In the book, where the studies, analyzes and researches are based on primary sources, how the journey of cinema started in Turkiye, the cinema activities of official and unofficial institutions, the work of foreign cinema companies in Turkiye, examples in the context of society and the state, and in the last section, the titles of cinema life in the countryside.

There are many books written before about the history of Turkish cinema. One of the most referenced books on the history of Turkish cinema, Nijat Özön examines the years 1896-1960 in detail. That book, which was first published in 1962, has the feature of presenting a chronology. When evaluated in this context, the title of Turkish Cinema from the Empire to the Republic is an important source in terms of the historical sequence followed by the book. Ali Özuyar's book titled Cinema in Babıali, which was first published in 2004, also tries to shed light on the early period, as in the book "Turkish Cinema from the Empire to the Republic". The differences in approach are immediately observed. Another early Turkish cinema work published in 2017, Arda Odabaşı's National Cinema; The book titled Cinema Life in the Ottoman Empire and the Transition to Domestic Production references many first sources that Beyoğlu also references, and they bear similarities at this point.

When all these early period Turkish cinema studies are evaluated together, they tried to shed light on what is known wrongly or incompletely about the early period of Turkish cinema. However, their common points were in the evaluation of the relationship between the political and social conditions of the period and the cinema.



YEŞİLÇAM HATIRASI

In particular, at the point where the important primary sources that Beyoğlu refers to are evaluated, how the political-political administration of the period affected the cinema in the context of writing, production and distribution is classified without mentioning at many points. When evaluated from this point of view, the book titled Turkish Cinema from the Empire to the Republic, which has the feature of being a wide archive source for later studies, shows the feature of being a valuable study with its chronological elements, primary source references, and the language of writing and the conditions of the period in which it was written, also has a style suitable for the language of expression.

"Cinema is an art based on the creation of moving images by successively falling images or drawn patterns on a film onto a light screen. Beyoğlu, who made a general introduction to the book with the words "The basis of cinema is an illusion based on the perception of the brain shortly after the disappearance of the image falling on the retina of the eye," started with the invention of the kinetoscope, the invention of Thomas Alvea Edison and William Kennedy Laurie Dickson.

The first part of the book, which consists of five parts, is about the arrival of cinema in Türkiye. In his study, which includes primary sources about the arrival of cinema in Istanbul, Beyoğlu, who also applies to private archives, seeks answers to many questions about how cinema came to Istanbul in this section.

"In thirty years, cinema has become the first art in the world, albeit with difficulties, and it has managed to attract everyone's attention. Very important subjects were being filmed in big studios. Fictional films shot all over the world entertained people. At the same time, cinema, which is one of the biggest propaganda tools, has not been adequately evaluated in this field in our country". As mentioned in this excerpt, early developments and prejudices are mentioned. In addition, in the section where he also touches on the works of local filmmakers, he carries cinema from the effects of the war to the first years of the Republic.

In the second part, it is the part in which the structuring of the early period film productions is explained. In this section, he talked about the institutions remaining from the traditional Ottoman state period and then focused on the effects of modern influences on early film production. While making reference to institutions that still exist today, such as Darülaceze, he referred to many different institutions such as Turkish Hearths, Central Army Cinema Department and Community Centers. The importance of these institutions in the spread of cinema and the discussions about them are also included.

In the third part, Beyoğlu touched upon the effect of Soviet cinema on the early period production processes, and in the fourth part, he touched upon the relationship of the public with cinema and films, including the title of cinema, society and the state, and oral history studies as well as archival sources on early cinema studies.

In the last part, Beyoğlu, who touches on the journey of cinema especially in Anatolia and gives place to city-by-city narratives, focuses on the early period of the cinema.



Movie Review of the Month

Asst. Prof. Guler Canbulat
The Department of Radio Cinema and Television

TAXI DRIVER

Taxi Driver is a 1976 film by screenwriter Paul Schrader and directed by Martin Scorsese. The film stars Robert de Niro, Cybill Shepherd, Jodie Foster and Harvey Keitel. Taxi Driver is shown among the top 100 movies of all time in the lists prepared by many institutions, organizations, magazines and web pages.

Travis Bickle, played by Robert de Niro, is a Vietnam War veteran and has trouble adjusting to civilian life after returning from the war. Travis, who we guessed to have post-traumatic stress disorder, complains of not being able to sleep and uses medication for this. Travis starts out as a taxi driver to make use of the nights he can't sleep. However, what he sees outside in his taxi disturbs him very much. This world, which he does not know how to be a part of, as he calls "the scum on the street" becomes the target of his anger over time.

Later, Travis sees Betsy, who seems completely out of this world and enters the frame like an angel in her white dress and he falls in love with her. Betsy volunteers in the election campaign of presidential candidate Charles Palantine and symbolizes the world that Travis wishes to be a part of. Taking off his military coat and putting on a velvet jacket and shirt, Travis goes to meet Betsy and manages to persuade her to have coffee together. However, Betsy walks away from Travis on the second date, saying that they belong to different worlds when Travis takes her to an inappropriate movie. This rejection becomes an important breaking point in Travis' story.

Another important encounter that affects Travis's life in this process is with Iris. The character of Iris, in which Jodie Foster shines as a child actress, is a 12-year-old girl who was driven into prostitution by his boyfriend. Travis takes it upon himself to save Iris from this filthy world and return her to her family.

YEAR: 1976

IMDb: 8.2

TIME: 114 mins

GENRE: DRAMA / CRIME



COLUMBIA PICTURES presents
ROBERT DE NIRO
TAXI DRIVER

A BILL/PHILLIPS Production of a MARTIN SCORSESE Film

FOSTER ALBERT BROOKS as "Tom" HARVEY KEITEL

EDWARD HARRIS PETER BOYLE as "Wizard" and

CYBILL SHEPHERD as "Betsy"

PAUL SCHRADER Music by BERNARD HERRMANN Produced by MICHAEL PHILLIPS
Directed by MARTIN SCORSESE Production Services by Devon Perky-Bright **R**



While all these are happening, Travis, who constantly struggles with loneliness and insomnia, begins to move away from reality and to form a heroic identity in his mind. However, this is an anti-hero that the audience has a hard time identifying with. Travis takes up arms first. Later, he begins preparations for the assassination of Palantine, the presidential candidate with whom Betsy worked in the election campaign. He prepares himself for the day of the big encounter, leaving some money for Iris to return to her family. However, as an anti-hero, he acts rather clumsily in his plan and is caught by the presidential candidate's bodyguards. He is forced to leave the place before he can carry out the assassination he planned. After this failure, Travis changed his plan, and this time he decides to save Iris by killing the bad guys around her. In this final shootout, too, Travis is rather clumsy and mortally wounded. In fact, when he wanted to kill himself after the conflict, he had no more bullets left in his gun.

What we see after that in the story is fictionalized in a way that we cannot understand whether it is real or a dream. After the conflict, we see the newspaper reports about Travis and listen to the letter that Iris' family wrote to thank him. Travis became the hero, just as he had imagined. He is in the news as a taxi driver who clashes with gangsters and saves a girl's future. He returned as a hero to the world he couldn't get into. At the end of the movie, he behaves confidently and indifferently towards Betsy, who gets into his taxi. This time it is Betsy who is attracted to him, but Travis is no longer interested in her.

Taxi Driver is also very important as a movie that represents the American life of the period it was shot very well. It is certain that it will continue to attract attention even after years, with its displays reflecting the spirit of the period such as election campaigns, Vietnam veterans, assassinations, nightlife in the city, garbage on the streets, neon lights, Coca Cola, mohawk haircuts, Magnum guns.

TAXI DRIVER



What does the series “Cunk on Earth” tell us?

c u n k
on
e a r t h



Tuğba BAHAR

A Master's Student from the Department of New Media Communication and Journalism

“Why is it said that pyramid construction is a mystery when it is so obvious that only triangular-shaped bricks were used?”

- “Perhaps we know nothing. Perhaps what we call history is just a race of one thing happening before another,” as famously introduced by the popular TV series “Cunk on Earth.”

The mini-series “Cunk on Earth” was written by Charlie Brooker, the creator of Black Mirror, and directed by Christian Watt. The series revolves around the character “Philomena Cunk,” portrayed by English comedian Diane Morgan. Philomena Cunk plays a television presenter who humorously and educationally discusses real-world events, inventions, discoveries, religious histories, and scientific topics.

In the series, Philomena Cunk addresses various topics such as evolution, the British Empire, art, religion, history, and science. “Cunk on Earth” successfully combines British humor and the mockumentary genre to provide an entertaining experience for the audience.

The main character, Philomena Cunk, has a peculiar personality that is both intelligent and knowledgeable. Cunk shares her absurd questions, strange theories, and incorrect information with academic experts in the field. However, Cunk’s absurd approach relies on puns, a fundamental principle of British humor. These puns are based on the double meanings or different pronunciations of words. This type of joke is quite common among the British, and “Cunk on Earth” skillfully uses it.

Another significant aspect of the series is the mockumentary genre. This genre mimics the structure of a real documentary to tell a fictional story. “Cunk on Earth” clearly states that Cunk is a fictional character, but it is presented in a format similar to real documentaries. This genre provides a realistic atmosphere for the audience while also telling absurd stories in a humorous way.

The success of the series is due to its ability to combine the fundamental characteristics of British humor and the skilled use of the mockumentary genre. “Cunk on Earth” provides an entertaining and informative experience, making the audience both laugh and think.

In conclusion, the series “Cunk on Earth” is considered one of the best examples of British humor. Philomena Cunk’s absurd approach and skilled use of the mockumentary genre provide an unforgettable and entertaining experience for the audience. The series originally aired on BBC Two in the UK and is now available on Netflix. The mini-documentary series consists of five episodes.

ACADEMIC PLAYLIST



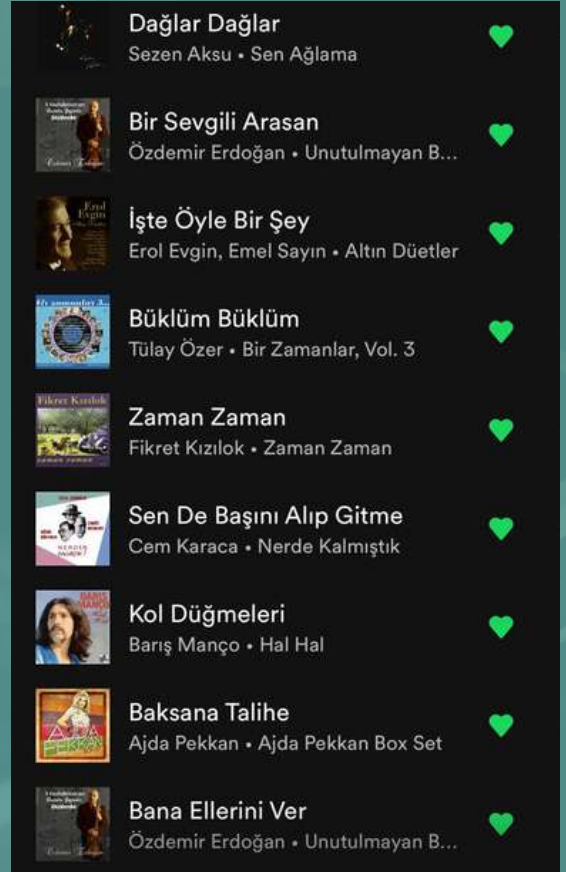
Res. Asst. Emre Ergen
The Department of Public Relations
and Publicity

CROSLEY

Nostalgia has the power to evoke powerful emotions and create a sense of happiness. For students and academicians, nostalgia can be an invaluable source of motivation as it helps them remember their past successes while also providing a boost in confidence for future endeavors. Additionally, nostalgia allows us to appreciate our accomplishments and reflect on how far we have come since then. By taking time out to reminisce about the good times, we are able to rekindle our passion for learning which will ultimately lead us closer towards achieving our goals.

This month we have updated our playlists with nostalgic songs of Turkish music.

You can [click to access](#) our "nostalgia" playlist.





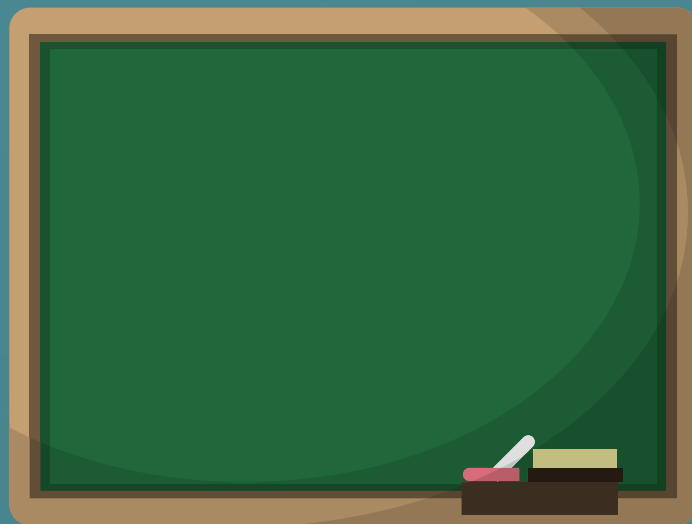
Asst. Prof. Selda Tunc Subasi
The Department of Radio Cinema
and Television

WHICH MODEL OF EDUCATION: E-LEARNING OR FACE TO FACE?

There are three basic factors in distance learning: dialogue, structure, and learner autonomy. The relation between these core elements emerges through interaction. This interaction means giving authority to the learner, making easy program adaptation based on learner input, and helping meaningful learning by letting various forms of participation and communication. The online education model that features listed above gets into daily life with such as synchronicity/asynchronous online terms during the covid pandemic. These relatively new concepts have been tried to be integrated social life through the Internet ecosystem that has opportunities and innovations. The definition of the 21st century as the "age of crises" indicates that the world is open to unpredictable situations such as pandemics, and solutions are sought for these through technology. The main objective is to ensure that learning through online education is not interrupted in terms of learners and to ensure its continuity.

It can be said that digitalization in education has continued rapidly with technological innovations in the last twenty years. The biggest difference created by the pandemic in this regard has been the removal of physical space (classrooms) from learning processes for a certain period of time. The physical space was limited for a while and the indoor space assumed the role of both a school and a classroom. For this reason, the role of physical spaces and the socialization of students in education has gained a more positive momentum, and online education has been stuck in discussions on the axis of efficiency and inefficiency. For example, various behaviors and attitudes in online learning have become more open to positive or negative evaluations. The effects of what is in the background of the person on the computer screen, in which corner of the house the person teaches, and whether the microphone is on or off during the lesson are discussed.





Again, a series of practices such as speaking, writing a message, or sending emojis have emerged in the online course. These practices, in a way, show that online education is reflected in behaviors and is articulated with daily life practices, as in the use of mobile phones. Although its rise coincided with moments of social crisis, it is an undeniable fact that E-learning reveals different forms of interaction and participation. Some of the common advantages of E-learning technologies are independence from time and place, cost-effectiveness, full-time learning, positive contribution to future employment, and greater responsibility. For example, even if time management is actualized in the right way in cities, people participate in a limited number of events, meetings, or classes. Because time and space's flows depend on the physical environment, one lives socialization in particular groups and then begins the learning and interaction process. However, online workshops, webinars, seminars, and congresses offer you the opportunity to learn, participate and interact as long as you receive Internet service, regardless of location. The ability to watch the videos uploaded to the system at any time serves as a learning activity independent of time and place.

In order for both learning and participation to turn into an interactive process, it is necessary to avoid thinking of distance education and face-to-face education as two opposite poles. Because the learning experience is moving away from the classical understanding day by day. Online participation in training held abroad carries national and international knowledge and the limits of learning to a global scale. The communities you participate in are changing, and international interaction is increasing. Even if E-learning has taken negative implied meanings, it has been the most important and inseparable part of the learning process in recent years. Therefore, ideas can be developed about what practices can be used to increase interaction, participation, and sharing in E-learning models rather than discussions of online or face-to-face education preferences.



What is Binge Watching?

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



Binge-watching, which has become one of the popular concepts of the last period with the introduction of digital platforms into our lives and has been the subject of various academic research, was actually mentioned in the literature long before these platforms became widespread. The concept, which was also included in the Oxford Dictionary in 2013, started to be used even before 2013 when DVDs became popular. Binge watching, which is used in the literature in the way of excessive watching, nonstop watching, serial watching, consecutive watching, marathon watching, series marathon, and similar forms, means serially watching a series or program without being interrupted by advertisements.

The concept of binge-watching is now associated with digital platforms, especially Netflix. Although the concept is derived from the word binge, which refers to an eating disorder, it is tried to be positioned differently from the ordinary television viewing experience, which has addiction connotations in the discourse of the industry. Original productions on digital platforms, unlike ordinary television series, are considered worthy of a more focused watching habit, excessive watching in the discourse of the industry (Ateşalp ve Başlar, 2020). As a matter of fact, digital platforms such as Netflix, Prime Video, BluTV, Exxen, Gain, Disney+, and Hulu upload all the episodes of the series and programs they produce at once in the form of a season. It even invites its viewers to binge-watching by adding the option to watch the next episode at the end of the episodes.



In the studies, binge-watching is mostly seen among teenagers and young adults. In a study conducted in the USA, the highest rate of 90% is seen in the age group of 20-33 (Private and Durmaz, 2021). In the study titled "Transformation of TV Series Watching Practices: A Study on Binge-watching", Ateşalp and Başlar revealed that almost all university students between the ages of 21-31 have binge-watching experience. Expressing that the durations vary, the authors emphasize that this experience can spread from 4-5 hours to 2 days. The authors also report that the young people in the study say that binge-watching experience causes fatigue, loss of time, and addiction. However, despite these negative views, young people prefer to watch excessively for reasons such as watching with focus, avoiding spoilers, getting off the agenda, socializing by participating in conversations about TV series, and making use of their spare time.

THE EFFECT OF DOOMSCROLLING ON SOCIAL MEDIA PLATFORMS: ADDICTION TO FOLLOWING NEGATIVE NEWS

Tuğba Bahar

A Master's Student from the Department of New Media Communication and Journalism

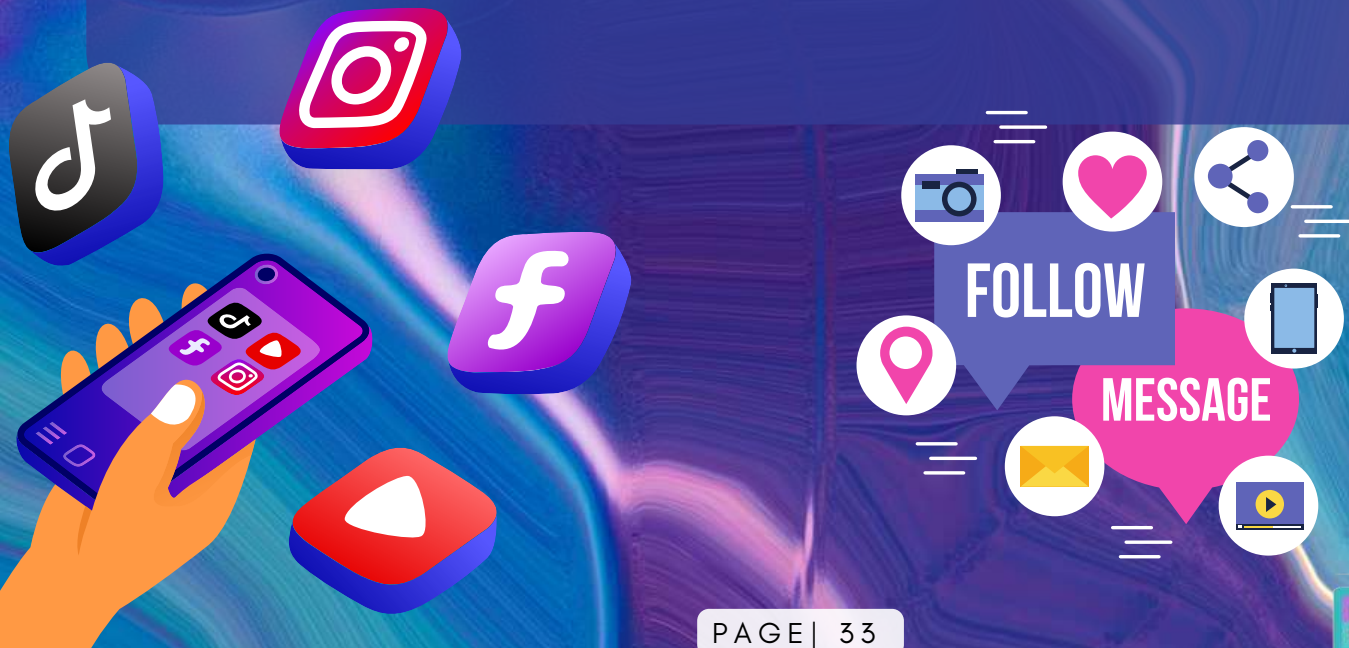
"Doomscrolling" refers to the act of constantly following negative news, disaster scenarios, or worrying content on social media or other online platforms. This word, which is a kind of depressive news addiction and has been used in Turkish academic literature in recent years, was added to the list of words of the year by the Oxford Dictionary in 2020.

According to the Oxford Dictionary's explanation, this term has become popular, especially during COVID-19, as people have had more frequent access to news sources and social media platforms. Doomscrolling refers to a unique media habit of social media users who persistently focus on negative information in the news flow about pandemics, crises, and natural disasters.

Social media platforms generally provide content based on users' interests or search histories. This can cause people to constantly encounter content that is worrying or negative. Additionally, social media platforms often send notifications to grab users' attention, which can encourage the behavior of doomscrolling.

Part of the research conducted by Jeffrey Hall, a Communication Professor at the University of Kansas, focuses on people's social media usage and online communication. The increased concerns about marketing companies tracking users' site visits and what they read, as well as social media platforms collecting user data and marketing strategies, are related to his research.

Studies in this area have shown that social media platforms collect information such as users' search histories, click habits, likes, and shares to create user profiles.





Jeffrey Hall's research also examines how social media usage affects people's personalities and communication styles. These studies have shown that how people express themselves and interact with others on social media has a significant impact on their personality traits and communication styles.

In an interview with CNN, Jeffrey Hall stated, "The clear goal of social media companies is to collect more information about viewing habits and keep users' attention for longer periods. Algorithms are designed to maximize the attention people give to the application. What you click on, what you reinforce in your scrolling, tells the algorithm that you want to see more."

Apart from this, doomscrolling can have negative effects on people's mental health. Being constantly exposed to worrying or painful content can lead to emotional problems such as stress, anxiety, and depression. Also, constantly looking at a phone or computer screen can cause sleep disorders and eye strain.

Social media platforms may need to take some steps to protect users' mental health. These steps may include presenting users with less negative content, reducing the number of notifications, and providing education and resources to help users become more conscious of their social media usage.

In conclusion, doomscrolling behavior on social media is an important issue and can have negative effects on people's mental health. Therefore, it is important for people to balance and be conscious of their social media usage and take appropriate measures when encountering negative content.





ENTREPRENEURSHIP AND INNOVATION

IMMIGRANT ENTREPRENEURSHIP IN THE CONTEXT OF AFRICAN IMMIGRANTS IN ISTANBUL

Earlier academic studies on migration from Africa to Türkiye mainly focused on asylum seekers and transit migration. However, later works recognized and explored other aspects of African migrant life in Türkiye, such as migrant business activities and entrepreneurship.

If we look at the widespread theoretical literature on immigrant entrepreneurship to frame the business activities and entrepreneurship of African immigrants in Türkiye, we see that the current debate is increasingly focused on self-employed immigrants. As migration intensifies around the world, it affects more and more geographic regions and classes of people, and migrant entrepreneurship is growing rapidly around the world; It diversifies with various sizes, forms and stages.

Until recently, immigrants from less developed countries were viewed as low-skilled cheap labor at the lower end of the market, doing undesirable jobs in advanced economies. Against this, immigrants who set up their own businesses began to draw attention. Research in this area has shown that immigrants overcome barriers to create their own jobs and gain an important position between working immigrants and local entrepreneurs. Thus, although those who choose to be self-employed are still in the minority, immigrant entrepreneurship is gaining importance day by day.

Studies conducted among African immigrants in Türkiye, especially in the last two decades, show that the goal of most immigrants is to become self-employed. In some cases, the migrant prefers an independent source of income even if he is better paid in a salaried job. Senegalese street vendors are the most visible group in the self-employed field. As soon as many Senegalese come to Istanbul, they start this business with their small capital and sell products such as watches, belts, bags and wallets in different parts of the city depending on the season.

Another important form of self-employment for African immigrants is providing guidance and commercial intermediation to African traders who come to Türkiye to buy goods. After staying in Istanbul for a while and gaining experience, African immigrants start this kind of guidance and commercial intermediation work after they have accumulated a certain social and cultural capital. Gaining more customers means more purchases and higher commissions and supports the entrepreneurial aspect of the business. For guides with a good customer base, the next step is to partner with a freight company or set up their own cargo business. Most of these cargo ventures operating between Istanbul and various African capitals are operated by Nigerians, Senegalese, Congolese and Cameroonians. Another sector where African immigrants stand out as entrepreneurs is restaurant and bar management. There are also small businesses such as barbers, grocers and tailors where Africans serve each other. Nigerians and Senegalese are also prominent in this area.



POLITICAL- AGENDA

Asst. Prof. Guler Canbulat
The Department of Radio, Television and Cinema

EARTHQUAKE AND INTERNAL MIGRATION WAVE

On February 6, 2023, the major earthquake disaster that affected a total of 11 provinces, including Kahramanmaraş, and the internal migration from the earthquake zone to other regions quickly entered our agenda. With the completion of the search and rescue efforts, the main agenda was to meet the need for shelter. Although this need was tried to be met with tent-cities and container-cities, the magnitude of the disaster, the continuation of aftershocks and the difficulty of living conditions in the region pushed people to internal migration.

It is stated by the authorities that approximately 14 million citizens of the Republic of Türkiye and approximately 2 million refugees live in the provinces affected by the earthquake. This corresponds to about 17 percent of Türkiye's population, and about 35 percent of registered refugees in Türkiye. It is stated that a total of 2.5 million people migrated to other provinces, according to the data of GSM companies, together with approximately half a million people evacuated from the provinces affected by the earthquake by AFAD. Considering that the region already has a migratory structure, it becomes a matter to be carefully focused on whether this migrant population will be temporary or permanent in the places they go.

While it is expected that there will be a wave of migration from disaster-affected cities to neighboring cities; Since the Kahramanmaraş earthquake has devastatingly affected many neighboring provinces, it seems that migrations are mostly directed to big cities such as Istanbul, Izmir, Ankara, Mersin, Antalya and Diyarbakir. While it is argued that these settlements in big cities, which attract migration due to job opportunities and industry, may be permanent, it is thought that migration to smaller cities and rural areas will be temporary. Studies on post-disaster migrations show that people who migrate long distances are less likely to return to the disaster area in the future than those who migrate close distances.



Experts argue that the mobility of the population migrating from the earthquake-affected provinces for both economic, social and cultural reasons should be closely monitored and “returns” should be encouraged. Another result of internal migration will be an increase in rents and a deepening of the housing crisis in all of Türkiye and especially in the provinces that receive massive earthquake-affected migration. The internal migration experienced after the earthquake is an important phenomenon that shows that the aid provided to the earthquake victims should not be limited to the earthquake region. Without forgetting that these people who had to leave the region were also victims of the earthquake, it became necessary to organize aid accordingly.

Secondary migration is mentioned for the Syrian refugees, who have a dense settlement in the earthquake area. The secondary migration wave, which means that an already migrant population has to migrate again, brings with it many problems. It is expressed by many journalists and researchers in the region, where social pressure has increased with the earthquake, especially at a time when there is rising opposition to immigrants in the society against Syrian refugees. It is observed that Syrian refugees have difficulties especially in sharing limited accommodation and travel opportunities and accessing aid. Therefore, it stands out as an urgent need for institutions and non-governmental organizations trying to heal the wounds of the earthquake, as well as the United Nations High Commissioner for Refugees (UNHCR) and non-governmental organizations operating among immigrants.

FOR THE FIRST TIME IN THE WORLD, NOT ALL FUNCTIONAL PARLIAMENTS ARE MADE UP OF MEN ONLY!

RES. ASST. B. MERT DEMIR
THE DEPARTMENT OF POLITICAL SCIENCE
AND PUBLIC ADMINISTRATION



According to the Inter-Parliamentary Union (IPU), the international organization made up of the parliaments of the nation-states, at the end of 2022, for the first time in history, women became represented in all functional assemblies around the world. For the first time in history, even a single functioning parliament in the world is not exclusively male, and the findings of the annual PAB report are based on 47 countries that held elections in 2022.

According to the report, behind this positive change are technological and operational transformations that increase the potential of parliaments to be more gender-sensitive and family-friendly, largely due to the COVID-19 pandemic. Increasing awareness of discrimination and gender-based violence, alliances with other social movements, and the impact of gender issues on election results are also expressed in the report, helping women achieve strong results in some parliamentary elections.

However, overall progress towards global gender equality remains painfully slow. On January 1, 2023, the share of women in global parliaments stood at 26.5 percent, equating to an annual increase of just 0.4 percentage points, the slowest growth in six years.

Overall, as of January 1, 2023, six countries have gender parity (or a greater share of women than men) in their lower or single chambers. New Zealand joined five countries last year: Cuba, Mexico, Nicaragua, Rwanda and the United Arab Emirates (UAE). In these 6 countries, women's representation in parliaments is 50 percent or more.

Legal quotas have been the determining factor in the increase in the representation of women. Statutory women's quotas in the constitution and/or electoral laws require candidates to be a minimum number of women (or of the under-represented gender). In the 2022 elections, assemblies with statutory quotas or combined with voluntary party quotas achieved a significantly higher female representation than those without. While this rate reached 30.9 percent in countries with quotas for female representation by norms, it was 21.2 percent in countries without quotas.

Psychological Resilience After Natural Disasters

Health- Psychology

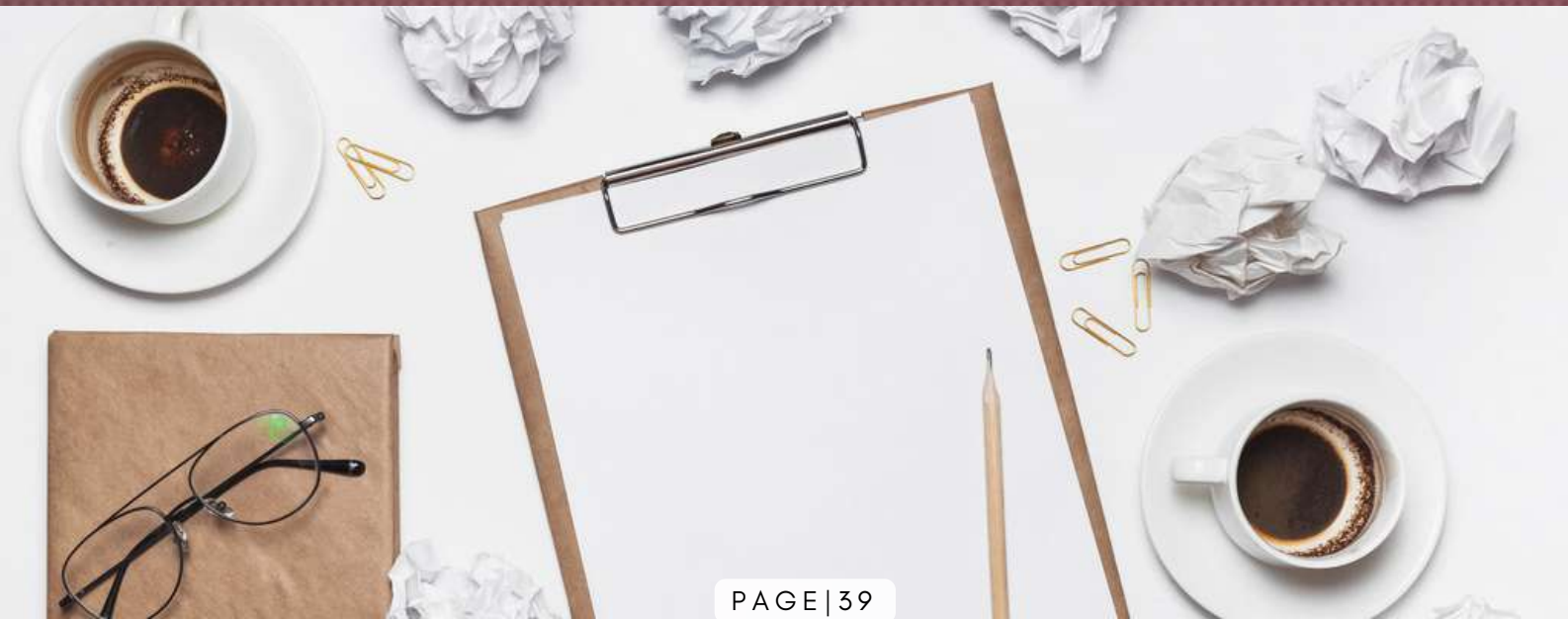


Res. Asst. Fatma Betül YILMAZ
The Department of Psychology



Psychological Resilience is the ability to show mental, emotional and behavioral flexibility to challenging life events, to adapt to internal and external demands and overall change.

It's normal to feel dazed, confused, and having trouble understanding what happened right after a natural disaster. After the initial reactions begin to fade, individuals may show various mental and behavioral changes. You may feel anxious, overwhelmed, and more restless than usual. You may find that your mind is constantly preoccupied with memories of the event. These memories are recalled for no apparent reason and can also cause physical effects such as sweating and heart palpitations. You may have trouble sleeping or you may sleep too much. Likewise, your appetite may decrease or increase a lot. Concentration is also difficult. Your communication with people may be impaired. You may experience more interpersonal conflicts. Stimuli such as loud noises or burning smells can trigger your anxiety.





Two-thirds of people return to their normalcy within the first two months of such difficult life events. In the other third, symptoms may be leading to even post-traumatic stress disorder.

It is normal for us to feel helpless for a short time after natural disasters, these events can sometimes feel like they are beyond our coping capacity, but it is not impossible to strengthen our psychological resilience. If you want to strengthen your resilience, you can:

1) Give yourself enough time to adjust: accept that you may have tough times ahead, give yourself time to mourn your losses.

2) Talk to people who care about you, listen to you and empathize: Social support is the most important component to recover from the effects of natural disasters. Start with your family and friends and continue with disaster survivors like you.

3) Find a professional support group: After such disasters, many professional mental health professionals go to the area to provide support. You can contact them through social media announcements. Working with support groups shows you that you are not alone. It is particularly beneficial for people with little opportunities for social support around them.

4) Tell about your experiences: Tell them how you feel comfortable, you can talk to your relatives, keep a diary or paint a picture.

5) Create new routines or go back to old routines: These routines can be things like eating or sleeping at your normal time, seeing friends or reading a book.

6) Do not make important decisions in your life: While it is already very difficult to deal with such stressful situations, do not take actions that will force you more, such as changing jobs or professions.

If you are experiencing chronic helplessness and psychological distress, have difficulty doing your daily activities, and notice that your functionality has decreased significantly, you may consider seeking professional support.

HOW TO BREAK THE NEWS TO?



RES. ASST. ZEHRA NUR KURTOĞLU
THE DEPARTMENT OF PSYCHOLOGY

For many physicians, it is of course not easy to deliver bad news, but professional habits and constant exposure to bad situations can make it possible for healthcare professionals to desensitize them to the plight of the situation.

An oncologist's cancer patient may suddenly die or the oncologist predicts that the patient has only a few months left. An obstetrician may have to say that the couple will never have a child. Emergency medicine specialists may lose their patients who come to the ED suddenly in a short time. In all these cases, giving the first and devastating news to the patient or their relatives without preparing them can cause serious psychological effects. Therefore, using the right communication techniques to give the bad news to the patients and their relatives help people comprehend and overcome the situation without going through psychopathological processes such as psychological collapse, depression, excessive anxiety or panic.



What is the technique of communicating correctly with the patient? Here, there are situations that the health worker should apply, both in terms of discourse and attitude. The natural flow of communication is as follows, it is a correct communication method to be established with the patient or patient's relative:

- **Preparation:** Before giving bad news, the physician should make an introductory sentence implying that he or she will give bad news to the patient or the patient's relative. Phrases such as "Unfortunately, the news is not good", "We encountered a situation we did not want at all", "I am sorry to give this news" are the first signs that people understand that they will hear bad things. In order to allow the patient or patient's relative to meet the situation without experiencing a shock effect, it is important that the physician constructs his sentences one by one as an attitude at this stage.
- **Explaining the process:** Before giving the bad news, the physician's explanation of how he got to that stage in a sentence or two, which does not take too long, allows patients or their relatives to adapt to the process. "Everything was under control until this morning, but it progressed rapidly towards an uncontrollable situation" "There was no problem in your baby's development until this week, but.." "There was no problem with your last MRI, but there were obviously unexpected situations" Preparatory sentences describing the process leading to the bad news about the situation, allow the patient or the patient's relative to see realistically how the negative situation has been reached.
- **Delivering the bad news:** The physician should be careful to be empathetic while giving the bad news and make patients or patient relatives feel that they share their grief is an approach that he can adopt as an attitude. In this way, the patient or patient's relative feels that he/she cannot shoulder the negative emotion imposed on him/her alone.
- **Making declarative sentences:** Finally, it may be useful to make a few sentences that will support the patient or patient's relatives. Sentences such as "He was really strong, " "He fought until the end," "You are a strong person, you can beat the disease as long as you do not interrupt the treatment" are supportive sentences for patients and their relatives. At this stage, it will also be beneficial to continue to share the pain of people silently without prolonging the dialogue.



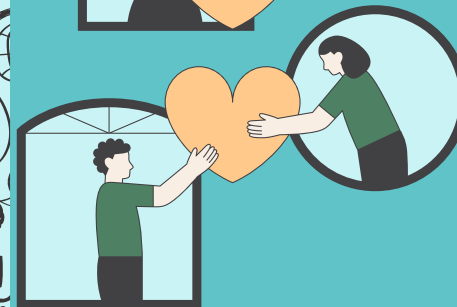
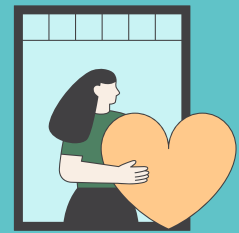
TRANSFORMATION OF SOCIAL MEDIA AS A TOOL OF SOCIAL SOLIDARITY AND COOPERATION DURING DISASTER

SOCIO- AGENDA

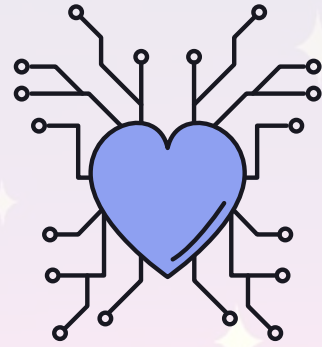
ASST. PROF. AYSUN KAYA DENİZ

THE DEPARTMENT OF RADIO, TELEVISION, AND CINEMA

Social media applications have started to become channels we use quite frequently in our daily lives, from communication to consumption, entertainment to education. Thanks to the increasing number of social media applications, especially Instagram, Twitter, and Facebook, individuals meet many of their needs through these applications. The Kahramanmaraş earthquake that took place in our country deeply saddened us all, and after this sad event, almost everyone could not easily return to their daily life. In this sad disaster, there have been changes in the content of social media applications. Influencers and individual accounts were also made by tagging the necessary people and non-governmental organizations to save the people in need of help who were under the rubble. In addition, sharing the lists of needs regarding which region needs what in the earthquake zone and providing the necessary support quickly has also been realized with the power of social media. In virtual environments with no time and space limitations, individuals mobilized very quickly with social media applications to help the earthquake victims in every way. After this sad disaster, social media applications were developed in a short time so that earthquake victims who migrated from their hometowns to other provinces could easily find a new house to live in. In addition, social media posts are made to support local producers who have lost their homes and workplaces in the earthquake zone. This cooperation and solidarity sharing, which is maintained through social media applications, emerges as a process of providing a wide range of support, from being able to make the voices of the individuals who are under collapse to delivering the necessary basic needs to the necessary places, and then to find a house, furniture and even a job for the individuals whose houses have been demolished. It is possible to say that due to this devastating disaster, various social media applications have emerged to save lives in another possible disaster. It is a fact that excessive use of social media applications can negatively affect the daily lives of individuals. The power of social media in every field where it is used is increasing day by day. Social media applications, where appropriate and appropriate use is important, provided support to many individuals in need of help in a very short time.



UNTIL DEATH DON'T US PART: DIGITAL NECROMANCY AND VIRTUAL REALITY



Res. Asst. Melih Yıldız
The Department of
Business Administration

Every living being borns, lives, and dies. Almost all of us have heard this sentence at least once. While every birth is celebrated, every death is met with grief. Although human beings do not want to face this reality, there is an expiration date for human life. Or at least we think so. Does death really separate us from our loved ones?

The answer to this question has been researched even in ancient times, and some civilizations have tried to communicate with the spirits of the dead and performed various rituals. This behavior led to the emergence of the concept of necromancy. "Necromancy was a method used to obtain information or call upon the dead." Of course, over time, like everything else, this concept has evolved into digital necromancy, integrated into the digital environment. In short, digital necromancy means bringing the dead back to life in the digital world. Although it is used to revive famous people in the advertising and film industry, we will discuss another example of digital necromancy today.

In 2016, the production team for the documentary "Meeting You" brought a mother (Jang Ji-sung) and her daughter (Nayeon), who died at the age of 7 due to a rare disease, together using virtual reality technology. In the documentary, the image of the mother's hands shaking and tears streaming down her face while "touching" her daughter was shown. For this emotional encounter, Jang said, "Maybe this is the real paradise. I met Nayeon. She called me with a smile. It was a short time, but it was a very happy moment. I think I saw the dream I always wanted to see." A child mannequin was used to create Nayeon's digital image. Then, Nayeon's face and body were reflected onto the images of the child, and Nayeon's real voice was used. Do you think there will be a change in our perspective on death as digital necromancy becomes more widespread?



THE DEVELOPMENT OF THE WOMEN'S MOVEMENT: ITS STRUGGLES, DEMANDS AND GAINS

Res. Asst. Tünay ARAS

*The Department of Political Science
and Public Administration*

As we leave another March 8 behind, it is necessary to remember the struggle and achievements of the women's movement in the historical process. The social oppression and inequality that women are exposed to still continue today in the context of gender. This oppression continues by causing hundreds of women to be murdered, abused by being abused, and raped every year, and their labor to be exploited more than men in all forms of production, especially domestic labor. The women's movement started to struggle against this inequality, which continues in political, cultural, economic, and all social fields, especially since the 19th century.

In the 19th century, when social movements were at their most vibrant, the women's movement emerged as a field of political struggle. The first wave of this movement, which we know as the feminist movement, continued until the first half of the 20th century. In this first stage of the struggle, the demands of women; were basic political and civil rights, such as the right to vote, the right to work, and the right to education. By the 1960s, women's struggle against the patriarchy paid off, and these basic political and civil rights were won in many parts of the world. But gender inequality still existed with all its structural features. Ensuring these fundamental rights did not eliminate inequality. The second phase of the struggle, which we know as the second-wave feminist movement, expanded the periphery of the struggle from the 1960s to draw attention to the structural aspect of this inequality.



EMBRACE
EQUITY

GIRLS JUST WANNA HAVE FUNDAMENTAL HUMAN RIGHTS



The second-wave feminist movement aimed to achieve a radical social and cultural transformation. This movement, also called radical feminism, challenged all the inequalities created by the patriarchal social order. The action was taken to raise awareness of women unaware of their gender identities to change the male-dominated ways of thinking and behavior that penetrate the capillaries of society. Feminists have resorted to many sensational forms of action to make their voices heard, pointing out women's oppression, especially in the private sphere. They challenged domestic male oppression with the slogan, "*The private is political.*" Stating that the experiences of women individually in their private areas are not their personal problems, they emphasized that this is a part of the integrated social male-dominated system. They believed that women should get rid of their gender roles, get out of the victim and victim psychology, and fight for their emancipation and emancipation. In order to advance this struggle, they declared that it is imperative to increase solidarity among women and expose patriarchy in all social spheres. 'Our Body Is Ours! They brought up issues such as abortion, sexuality, and abuse.

The women's movement, carried out in line with the framework drawn by second-wave feminism until the 1990s, gained a new perspective in the following period. By turning the arrows of criticism towards itself, the movement expanded feminism to include women of different identities. This new phase of the struggle, which is considered as third-wave feminism, accepts that women belong to different skin colors, ethnicities, nationalities, religions, and cultures, and it carries the women's movement beyond the European, white, and middle class movement. This new perspective, which thinks that a black woman belonging to a tribe in Africa and a middle-class woman in Europe or a woman living in Afghanistan do not have similar problems, paved the way for the women's movement to gain a universal character by taking it out of the Eurocentric line.

When we look at the women's movement that has been going on for nearly 300 years, we see that women have made very important contributions not only in the context of challenging gender but also in empowering other social movements. While the French Revolution was taking place, it was women who chanted '*Liberty, Equality, Fraternity*' and strengthened the revolution at the forefront of the struggle. The ones who lit the spark of the October revolution were the women who bore the burden of the war with hunger, poverty, and pain behind the front during the First World War. Knowing how to be bold more than anyone else, women continue to struggle with all their might, not only against gender inequality but also against all social inequality and injustice. Hoping to live in a more equal world. Happy women's day to all working women!





Res. Asst. Ahmet Mecid VERGUL
The Department of Tourism
Guidance

Time to Socialize

BELGRAD FOREST AND ATATÜRK ARBORETUM

The Belgrad Forests, located in the north of the city, was an important region in the past as well as today. Romans M.S. When they decided to move the capital to Istanbul in 330, clean water was one of the issues that needed to be solved. Because Istanbul was a small city at that time. In order to meet the need for clean water for the crowded population, it was decided to carry water from the outside of the city, from the area where the Belgrad Forests are located, to the city.

The famous Aqueduct (Bozdoğan Valens Aqueduct) in Unkapanı was also built at that time. The point where tens of kilometers of water transport systems started was the region where the Belgrad Forests are located. Clean water in this region was used for hundreds of years during the Roman, Eastern Roman, and Ottoman periods.

Even if the Belgrad Forests do not have enough water for the population of the city today, they come to the fore with another function. Located in the forest, Atatürk Arboretum is a good option for those who want to escape the city's stress. Established in the natural vegetation of the forest, the arboretum offers its visitors the opportunity to spend time with nature. The arboretum, which was opened to visitors in 1982, is named Atatürk Arboretum because it is Atatürk's 100th birthday.

EVENTS IN ISTANBUL

42ND ISTANBUL INTERNATIONAL FILM FEST

The Istanbul Film Festival, which will be held for the forty-second time this year, is one of the festivals that moviegoers look forward to. Dozens of films will be screened in eight halls this year at the festival, which has been organized by the Istanbul Foundation for Culture and Arts (IKSV) since 1982.

The films that will participate in the competition will be presented to the audience and the jury in the categories of "International Competition," "National Competition," "National Short Film Competition," and "National Documentary Competition."

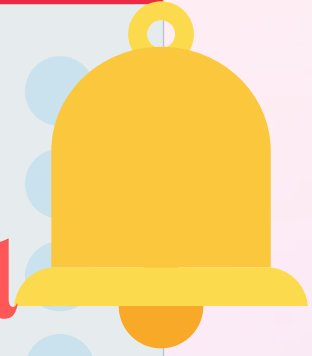
Within the scope of the festival, two doyens who have devoted their lives to cinema will also be honored. This year, film and theater actor Kayhan Yıldızođlu and actress Nevra Serezli will receive Honorary Awards within the scope of Cinema Honorary Awards.

For detailed information about the festival, which will be held between 7-18 April 2023, you can visit <https://film.iksv.org/tr> and get detailed information about the festival program.

We have compiled some of the prominent events in Istanbul in April for you.

Res. Asst. Ahmet Mecid VERGUL
The Department of Tourism Guidance

April in Istanbul



Type of Event	Name of Event	Location	Date
Theatre	Ağaçlar Ayakta Ölür	Trump Sahne	9 April, 2023
Musical	Notre Dame'in Kamburu Müzikali	Trump Sahne	10 April, 2023
Musical	Borusan Quartet & Gökhan Aybulus	Enka Oditoryumu	11 April, 2023
Show	Doğu Demirkol	Caddebostan Kültür Merkezi	12 April, 2023
Theatre	Kuşlar	Caddebostan Kültür Merkezi	14 April, 2023
Concert	Can Bonomo	IF Performance Hall Beşiktaş	14 April, 2023



IGU STUDENT



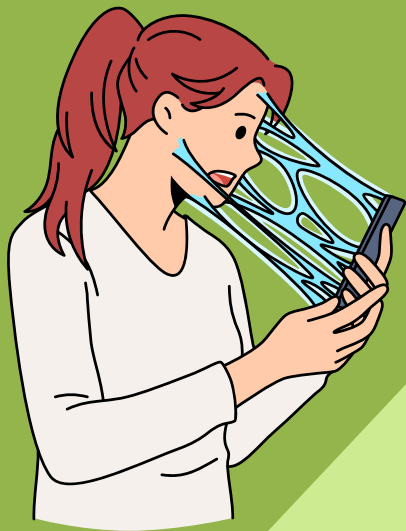
Gökhan Colak
A Master's Student from the Department of New Media Communication and Journalism

Cultural Suicide of the Silent Masses: Popular Culture

Based on the fact that adults in the West spend an average of 3-4 hours a day in front of the television, Gerbner focuses on the concept of mainstreaming in his cultural analysis. This concept defines cultivation as the process of creating new common values.

“A culture’s dominant point of view, emphasis, interests, and methods of interpretation are constantly and forever repeated in mass media messages. People use the emphasis, interests, and interpretation methods of mass media messages in their daily lives, sometimes selectively and sometimes not. Here, Gerbner’s influence analysis looks at the main characteristics of the world presented by mass media messages and to what extent these are reflected in the audience’s expectations, values, and definitions.

Formalism, which is the subject of cultural sociology or directly art, has an essential place in the historical development of the media. An opinion that communication scientists mostly agree with is that the message is mysterious or indirect. When we look at it gradually, the written formats in the newspaper columns, the audio formats created according to the radio broadcast stream, and finally, the magical visual formats of the television have caused the meaning to enter certain forms.



In contemporary cultures, form has gained importance in two different dimensions. First, it has taken precedence over meaning in general. Thus, it has led to denying or trivializing meaning at every stage of cultural production. Second, form refers to the spread of common patterns in cultural production as the basic principles that affect meaning. Dramatic techniques (such as storytelling, etc.) or other exciting elements that the media uses in the language of news today can be given as examples of the decisiveness of the form on the meaning.

The editing techniques used by the media while preparing the content for broadcast and the principles observed in the presentation constantly repeat the dominance of the form. Thus, with an understanding that can be formulated as what, not how reality dissolves into symbolic expression patterns through abstractions and becomes ambiguous.

Abstraction, in one way, offers patterns of meaning that will serve to represent the general social level. In addition, as it often does, it divides the individual and the world he perceives into parts and renders them undefined. In our country, the appearance of dramatic forms that celebrate pain and suffering has led to interesting contradictions regarding the imaginary side of popular culture. This style, which expresses the inability to identify with modern life with the nostalgia of the values that have been lost intensely; Starting from the 1960s, he expressed desperation, hopelessness, persecution and injustice, submission, contentment, and enduring as the common discourse of the lower and middle classes. Here the tradition has lost its function not as an old one but as a root.

This orientation, which does not interact with the elitist culture, exists for a long time as the cultural formation of Turkish society, especially the urban population, in its own unique forms (dolmus music, tearful films, cheap and imitation products, tabloid newspapers, etc.) without its industry, stars, and technological dimension being obvious. could be. However, in certain periods, popular culture has had different functions, such as a common discourse developed against the negativities of the system. This aspect of the problem seems rather complicated. "According to the technological possibilities of each age, apart from the products that we can collect under the title of the art, it is possible to come across cultural products that depict the general characteristics and everyday aspects of life. At such a point of distinction, the only benchmark in examining the phenomenon we call popular culture lies in the answer to the question of whom it serves and how it serves. Based on the fact that popular culture is a form and puts the form in a priority place, we can say that even if the essence of popular culture changes, it will function the same.

Because, like the essence of popular culture, its function is in its form. The priority of form with its symbolic and imaginative expression features is one of the most important results of the media in the cultural field.



ERASMUS + Diary



Asst. Prof. Aysun Kaya Deniz
The Department of Radio, Television and Cinema

I am Aysun Kaya Deniz, working as an Assistant Professor in Radio, Television, and Cinema department at Istanbul Gelisim University. I had the opportunity to perform Erasmus staff mobility twice at Istanbul Gelişim University, where I have been continuing my academic career for 7 years. I had my first Erasmus training mobility experience at our university in 2017 at an institution called "Haute Ecole Libre de Bruxelles-II or Prigogine" in Brussels. Being the first faculty member to go to the institution from our university contributed to strengthening the bond of our bilateral agreements. In addition, I can say that my visit to an academic institution established for the fields of radio, television, and cinema contributed a lot to me. My second Erasmus training mobility experience was realized at the University Business Academy in Novi Sad in Serbia, with a project coordinated by TIMEF, one of our university's Erasmus projects. With this second Erasmus experience, I have reached an agreement with a university that we did not have an agreement with before. Erasmus personnel mobility, which I have done to both institutions that are experts in their fields, has expanded my perspective on many academic points. While participating in both exchange programs, my goals were to represent Istanbul Gelişim University in the best way in the international arena, to share our academic experiences with the academicians in our field, to discuss current studies in the field, and to lay the groundwork for the next collaborations of our university in the international arena. I try to convey my experiences to my students in the lessons as much as I can and encourage them to participate in the Erasmus exchange program to have experiences abroad. I think it will be very beneficial for our students to experience living in a country other than their own for a certain period, both for their private and business lives.



ERASMUS DIARY

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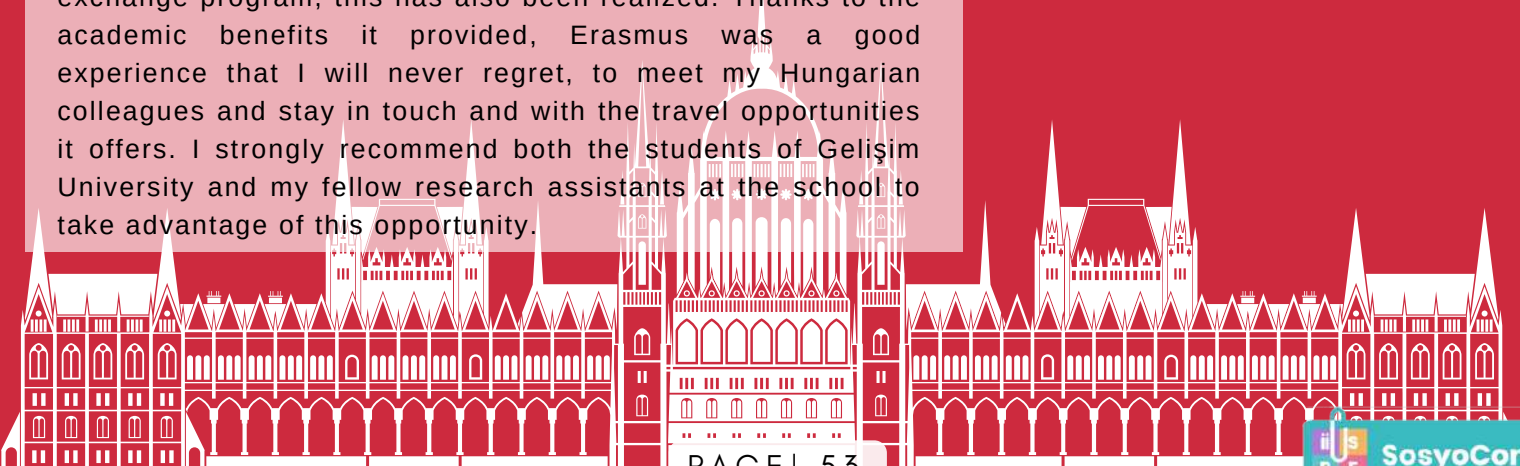
Res. Asst. Emre YÜKSEL
The Department of New Media and
Communication

In May 2022, I went to Dunaujvaros, Hungary as part of the Erasmus Programme. You can reach the city by buses that depart every hour from Budapest's Nepliget station. Finding a university afterward is quite easy in this small city. Dunaujvaros, an hour away from the capital Budapest, is a very quiet and small place, but the University of Dunaujvaros, the only university in the city, is a large university with many departments.

This training move, which I carried out as an academic staff, was very beneficial in meeting my colleagues in a different country. It has always been a memorable experience for me to accompany my Hungarian colleagues' work routine and exchange ideas with them. In addition, the friendly administrative staff did their best to make me feel like I was in my own city.

After the program at the University of Dunaujvaros was completed, the more fun part of Erasmus began. It was the first step to visiting places that I had not had the opportunity to visit in Budapest, which I had visited before. Budapest is a two-sided city, just like Istanbul, but of course, it is smaller than Istanbul. But there are so many places to visit that it may not be enough even if you spend long days here.

After Budapest, Prague, and Berlin were the cities I added to my travel itinerary. I had never seen either city before. I wanted to see Prague for a long time because it preserves its historical texture and is Kafka's city. Thanks to the Erasmus exchange program, this has also been realized. Thanks to the academic benefits it provided, Erasmus was a good experience that I will never regret, to meet my Hungarian colleagues and stay in touch and with the travel opportunities it offers. I strongly recommend both the students of Gelişim University and my fellow research assistants at the school to take advantage of this opportunity.



Ethnic Tastes of Istanbul: Bosnian Cuisine

Res. Asst. Dilek Erol
The Department of
New Media
and Communication

During the Balkan Wars and World War I, a large number of Bosniaks migrated to Türkiye, especially from Bosnia and Herzegovina, Serbia and Montenegro. Today, it is estimated that around 500 thousand Bosniaks live in different cities in Türkiye, especially in Istanbul. When Bosnians are mentioned, Bayrampaşa, Yıldırım Mahallesi and Pendik Sapanbağları come to mind as the places where Bosnians live the most in Istanbul.

Bosnians, who were under the rule of the Ottoman Empire for many years, was also culturally affected. We can say that pastry and meat products have an important place in Bosnian cuisine related to this cultural intertwining. Bosnians, who have a rich cuisine with their pastries, ravioli, soups, and desserts, also offer different tastes with dried meat, sausage, and sauces unique to these people. Bosnian pastries, Bosnian pierogies, Soka (pickled peppers with cream), ajvar (a kind of appetizer), kobasice (Bosnian sausage), Pljeskavice (Bosnian meatballs), Dudove (a kind of Bosnian dessert), Kaymaçina (a kind of Bosnian dessert) Bosnian cuisine, which brings the original taste to our country, unfortunately, do not see the value it deserves.

The places we can recommend for those who want to taste Bosnian food in Istanbul are Pendik, Lipa in Sapanbağları; Avliya Boşnak Mutfağı, Mirza Köftecisi, and Avlu Boşnak Mutfağı in Bayrampaşa, Yıldırım Mahallesi; Begova Boşnak Mutfağı in Kadıköy; and Kuhinja Boşnak Böreği, which has branches in Bahçelievler and Beylikdüzü.

ABOUT ACADEMIC LIFE

PUBLICATIONS

- **Asst. Prof. Festus Victor Bekun's** article titled "*Glasgow climate change conference (COP26) and its implications in sub-Sahara Africa economies*" was published in **Renewable Energy**.
- **Asst. Prof. Festus Victor Bekun, Asst. Prof. Andrew Adewale Alola and Asst. Prof. Gizem Uzuner's** article titled "*Econometrics analysis on cement production and environmental quality in European Union countries*" was published in **International Journal of Environmental Science and Technology**.
- **Asst. Prof. Gizem Uzuner and Asst. Prof. Festus Victor Bekun's** article titled "*Boosting Energy Efficiency in Turkey: The Role of Public-Private Partnership Investment*" was published in **Sustainability (Switzerland)**.
- **Asst. Prof. Festus Victor Bekun's** article titled "*Toward sustainable use of natural resources: Nexus between resource rents, affluence, energy intensity and carbon emissions in developing and transition economies*" was published in **Natural Resources Forum**.
- **Asst. Prof. Gizem Uzuner's** article titled "*Asymmetric effect of environmental cost of forest rents in the Guinean forest-savanna mosaic: The Nigerian experience*" was published in **Environmental Science and Pollution Research**.
- **Asst. Prof. Andrew Adewale Alola's** article titled "*The energy mix-environmental aspects of income and economic freedom in Hong Kong: cointegration and frequency domain causality evidence*" was published in **Journal of Environmental Economics and Policy**.
- **Asst. Prof. Edmund Ntom Udemba's** article titled "*Sustainable development policies of renewable energy and technological innovation toward climate and sustainable development goals*" was published in **Sustainable Development**.
- **Asst. Prof. Andrew Adewale Alola's** article titled "*Examining the roles of labour standards, economic complexity, and globalization in the biocapacity deficiency of the ASEAN countries*" was published in **Natural Resources Forum**.
- **Asst. Prof. Hatice Güneş's** article titled "*Prenatal, perinatal, postnatal risk factors, and excess screen time in autism spectrum disorder*" was published in **Pediatrics International**.

- **Asst. Prof. Festus Victor Bekun's** article titled "*Environmental sustainability amidst financial inclusion in five fragile economies: Evidence from lens of environmental Kuznets curve*" was published in **Energy**.
- **Res. Asst. Kartal Doğukan Çıkmış's** article titled "*Components of tourists' palace cuisine dining experiences: the case of ottoman-concept restaurants*" was published in **Journal of Hospitality and Tourism Insights**.
- **Asst. Prof. Gizem Uzuner's and Asst. Prof. Festus Victor Bekun** article titled "*Housing price uncertainty and housing prices in the UK in a time-varying environment*" was published in **Empirica**.
- **Asst. Prof. Marymagdaline Enowmbi Tarkang's and Asst. Prof. Festus Victor Bekun** article titled "*An Investigation into the Role of Tourism Growth, Conventional Energy Consumption and Real Income on Ecological Footprint Nexus in France*" was published in **International Journal of Renewable Energy Development**.

ASSIGNMENT-UPGRADE

- Our Faculty's Department of Economics and Finance member **Asst. Prof. Bülent İLHAN** has been appointed **Associate Professor**.
- Our Faculty's Department of Advertising member **Assoc. Prof. Hüseyin DİKME** has been appointed as **Professor**.
- Our Faculty's Department of Logistics Management member **Asst. Prof. I. Gökçe KAYA** was reassigned to the relevant department.

LEAVERS

- Our Faculty Department of Psychology **Asst. Prof. Member Filiz ŞÜKRÜ GÜRBÜZ** resigned from her position.
- Our Faculty Sociology Department **Res. Asst. Banu DEMİRBAŞ** resigned from her position.



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The Alumni Tracking System (Metsis) has been launched to determine and follow the current status of our graduates, such as their employment and higher education careers, and to generate statistical data. Moreover, Istanbul Gelisim University aims to strengthen its relations with its graduates and contribute to their employment process through the METSİS platform. IGU alumni can subscribe to the platform for free. (metsis.gelisim.edu.tr)

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