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VR DOCUMENTARIES: REINVENTING REALITY

Res. Asst. Dr. Bilge IPEK
The Department of Radio, Television and Cinema

With the rapid development of technology, virtual reality (VR) has begun to gain an important place not only in the entertainment world but also in documentary production. The most striking feature of the VR format is that it can record 360-degree images and thus provide the viewer with an experience that creates a feeling within the images. VR documentaries invite the viewer to witness the story that is being created by offering a new technological space to the viewer. This technological innovation increases the depth of the documentary narrative and allows the viewer to establish a stronger connection with the story. Thus, virtual reality adds a new dimension to the documentary genre, making the viewer's experience more intense and impressive. VR technology allows the viewer to see the world from a different perspective and increases the emotional impact of the story being told.

In traditional documentary narration, viewers usually observe events through the camera's perspective. However, VR documentaries place the viewer at the center of events, making them a part of the moment. For example, a virtual journey into a war zone confronts the viewer with the brutal realities of war. This is not limited to observations alone, but allows the viewer to establish an emotional connection and feel deep empathy. VR documentaries do not make the viewer merely an observer, but also offer them the opportunity to explore the story. Freely moving around the characters, environments, and events in documentaries allows the viewer to diversify their perspective. This freedom creates a deeper understanding and a more powerful experience.

Although the first areas where virtual reality technology was used were digital games, over time, this technology, which started with short experimental projects, began to show itself in the field of cinema. Erkılıç and Dönmez (2020) state that the first notable examples of virtual reality technology were the virtual reality videos used in the promotion of films such as The Jungle Book-Through Mowgli's Eyes (2016), Dunkirk-VR Experience (2017), and Interactive Paranormal Activity Seance (2015). In addition, the film Ready Player One (2018), directed by Steven Spielberg, played a pioneering role in the increase in films shot with virtual reality technology (p. 324). The spread of VR documentaries is also reflected in their inclusion in the categories of film festivals. VR documentary categories at major festivals such as the Locarno Film Festival and the Venice Film Festival attract great attention, and the number of directors producing in this field is increasing.

In Türkiye, VR documentaries, which are generally used to promote cultural heritage, are hosting new projects that push the boundaries of documentary narrative, with the work of directors such as Deniz Tortum. In this way, more innovative and impressive narrative forms are emerging in Turkish cinema with VR documentaries.

NEXT-GENERATION SEARCH ENGINE: DEEPSEEK

YAs AI technology continues to evolve at a rapid pace, new players are entering the scene. One name that has recently been making waves—both for its praise and the buzz it's creating in the market—is Deepseek. This China-based company is gaining attention for its innovations in large language models (LLMs) and AI-powered search technology, positioning itself as a potential challenger to Google's dominance.

One of Deepseek's most striking features is its use of advanced language models that allow users to access deeper and more relevant information. Traditional search engines provide results based on keyword matching, whereas Deepseek's AI-powered structure stands out with its contextual understanding. Instead of merely returning results based on keywords, it focuses on comprehending the user's true intent and delivering the most accurate information.

Deepseek's impact extends beyond just search engines. The company is shaking up the industry by offering AI models at a significantly lower cost. However, the sustainability of these low-cost AI models in the long run remains a topic of debate. The Deepseek-V3-powered AI assistant has already become the highest-rated free app on the Apple App Store in the U.S. This development has raised questions about the sustainability of billion-dollar investments made by American tech giants.

Considering China's extensive data ecosystem and AI investments, it is no surprise that Deepseek presents a significant alternative in this field. Government support and the advantages of China's vast data ecosystem could accelerate Deepseek's growth. However, Western regulations and potential bans may hinder its global expansion. Concerns over transparency in data processing have already led to discussions about restricting or banning Deepseek in the U.S. Moving forward, the company's strategy in Europe and other Asian markets will be crucial.

So, can Deepseek truly compete with Google? The answer will depend on the diversity of data sources, advancements in algorithms, and user adoption. One thing is certain: AI-powered search engines are set to fundamentally transform how we access information.

Res. Asst. Cansu TURKER

The Department of Business Administration

The Economic Reshaping Power of Audience Platforms

The platform economy represents a significant paradigm shift from traditional economic models. Unlike traditional models, which rely on tangible physical entities and are structured around resources such as production, labor, and capital, the platform economy is characterized by its reliance on digital networks and data exchange. In the classical economic model, value is derived from commodities or services, with prices determined by the equilibrium of supply and demand. Conversely, the platform economy facilitates the co-existence and interaction of buyers, sellers, producers, and consumers, fostering collective value creation. While production costs and profit margins dictate value in traditional models, the platform economy emphasizes value generation through interactions, connections, and data exchange. Digital network effects amplify both platform growth and valuation, as exemplified by the Internet's facilitation of personalized products and services through rapid data collection and processing. Furthermore, the platform economy has fundamentally transformed location-based production activities and the employer-employee relationship. Traditional economies historically offered full-time, fixed-term employment, with contractual agreements delineating the employer-employee relationship. In the gig economy, a subset of the platform economy, flexible and episodic work is prevalent. This offers employees a perceived sense of autonomy and control over their work-life balance. However, this flexibility is often accompanied by income instability and social insecurity.

The digital transformation has reshaped traditional economic systems, leading to the ascendancy of platform economies, which integrate audiences as central participants in economic processes. Audience platforms are establishing their economic foundations through innovative business models, income redistribution, and evolving consumption patterns, extending beyond mere entertainment provision. Viewers engage with numerous channels that constitute the platform economy. Firstly, in the domain of content creation, platforms such as YouTube, Twitch, and TikTok serve as social media platforms enabling users to generate revenue through content production. Secondly, influencer marketing represents a significant component of content production within the social media ecosystem, wherein influencers promote products and services. Influencer marketing serves as a prominent avenue for brand promotion within the platform economy. Subscription-based services, such as Netflix and Spotify, constitute another significant platform segment, generating revenue by targeting audience leisure time. Furthermore, revenue generation through virtual events, including concerts, conferences, and live broadcasts, remains a key function. Platform economies, distinguished from traditional economic models by their evolving consumption patterns, augment content consumption and facilitate data-driven, targeted advertising through the analysis of shopping habits, personalized content delivery, and recommendation algorithms. In this audience-centric economic model, advertising emerges as a crucial catalyst for the acceleration of platform economies. Audience platforms, which represent a novel domain in the formation of consumption culture, ensure sustained platform utilization through content diversification, thereby fostering individual platform dependence and amplifying the influence of algorithmic systems.

Asst. Prof. Selda TUNC SUBASI
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WHAT DO BOX OFFICE TURKIYE DATA FROM THE LAST 20 YEARS TELL US?

ASST. PROF. ERDEM TÜRKAVCI
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Turkish Cinema which rose in many areas from the number of films produced to the number of viewers in the period after 2000, experienced a major decline due to the covid-19 pandemic and the deep penetration of OTT platforms into our lives in 2020. Although a similar situation is valid for all country cinemas in the world, it is seen that discussions about the future of cinema are less frequent. So when we examine the Box Office Türkiye data of the last twenty years in Türkiye, what do we see from an economic perspective and what does the data tell us about the current situation and the future?

Before moving on to the data, it is worth mentioning that the years with the highest Box Office figures are the periods when popular filmmakers such as Cem Yılmaz, Şahan Gökbakar, Yılmaz Erdoğan, Ahmet Kural, Murat Cemcir produced films, and also the box office success of films that created a trend effect such as Ayla, Müslüm, Bergen. When we examine the data of the last 20 years, we see that the annual audience number between 2005-2018 increased semi-regularly, the highest audience number was reached in 2017 with 71,188,594 people, and the lowest audience number was reached in 2021 when the pandemic was most intense with 12,488,382 people. However, while the total revenue in 2021 was an average of 285 million TL, the total revenue in 2024 increased by less than 3 times compared to 2021, but the total revenue reached close to 5 billion TL. Of course, it is important to look at ticket prices to read and make sense of this imbalance. Indeed, while a film ticket sold in 2020 was an average of 17 TL, it was recorded as 150 TL in 2024.

However, it is insufficient to explain this imbalance with the increase in ticket prices. Another interesting situation in the table is that the number of new films released in film theaters in 2024 was the highest in the last 10 years. While the entire sector is mistaken in the belief that the number of films produced and released is low due to the pandemic and OTT platforms, the table actually says the opposite. Inflation, which has been making itself felt in the last few years, is undoubtedly the primary reason for this imbalance between the number of films produced, the number of viewers and the revenue generated.
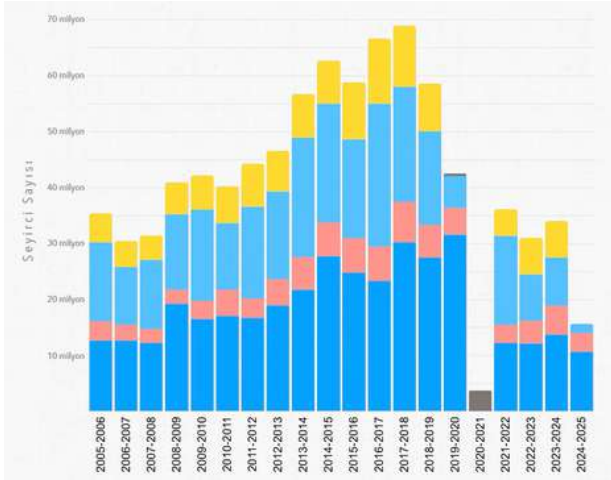
Yıl	Toplam Hasılat		Toplam Seyirci		Yeni Film	Toplam Film	Ort. Bilet
2025	↓ %10,0	₺1.372.334.708	↓ %39,9	7.414.711	68	160	₺185,08
2024	↑ %171,7	₺1.524.119.036	↑ %45,7	12.346.695	61	134	₺123,44
2023	↑ %154,0	₺561.022.836	↓ %2,2	8.475.772	49	115	₺66,19
2022	↓ %16,1	₺220.901.190	↓ %43,7	8.669.506	69	157	₺25,48
2020	↑ %29,6	₺263.361.486	↑ %8,2	15.397.324	73	181	₺17,10
2019	↓ %14,4	₺203.248.379	↓ %25,5	14.236.187	60	189	₺14,28
2018	↑ %5,7	₺237.567.353	↑ %3,2	19.096.615	59	180	₺12,44
2017	↑ %12,9	₺224.789.465	↑ %11,0	18.500.513	55	142	₺12,15
2016	↑ %9,8	₺199.055.970	↑ %0,9	16.675.349	52	156	₺11,94
2015		₺181.208.227		16.523.760	64	146	₺10,97

As a result, the negative impact of the pandemic and OTT platforms on the number of viewers going to the cinema is well-known, but it is seen that the number of films produced, especially in the last 10 years - excluding the pandemic period - has increased rather than decreased. It can be said that in order for the cinema sector in Türkiye to start a consistent and healthy rise again in the triangle of the number of films produced, the number of viewers, and revenue, it needs to be freed from the effect of inflation and more viewers need to be attracted to cinemas. While the inflation part depends on Türkiye's economic policies, the part of attracting viewers to cinemas depends on names such as Cem Yılmaz, Şahan Gökbakar, and Yılmaz Erdoğan producing films for the cinema again. Especially when you consider that Bergen, the 8th most watched film in Turkish Cinema, was released in 2022, when OTT platforms were in demand right after the pandemic, it seems difficult for Turkish Cinema to regain its former power without big-budget, sensational, star-based films within this equation.

97TH OSCAR AWARDS

Asst. Prof. Nisa GULENER YILDIRIM
The Department of Radio, Television and Cinema

The Oscar Awards were handed out for the 97th time this year on March 3. The award ceremony, which was first held in 1929 at the Roosevelt Hotel in Hollywood, has been the most popular organization in the cinema industry worldwide for many years. The ceremony, also known as the Academy Awards, is given every year by the American Academy of Motion Picture Arts and Sciences (AMPAS). The awards are determined by the votes of Academy members who are experts in various branches of cinema. It is known that the films that have received the most awards in the history of the Oscar Awards, are Ben-Hur (1959), Titanic (1997) and The Lord of the Rings: The Return of the King (2003), with a total of 11 awards.

Although the Oscar Awards are the most popular award organization in the world, the awards given have always brought about various discussions. This organization, which is an extension of the cultural hegemony of the American film industry, has often contributed to the visibility of ongoing dynamics in the industry that are hidden from the audience. The awards, which were distributed for the 97th time, failed to reach a consensus again, and comments were made that the productions or artists who did not receive awards were treated unfairly. For example, it was noteworthy that the film The Substance (Cevstance), which competed in the Best Film category with its experienced actress Demi Moore as the leading role, did not receive any awards other than Best Makeup and Hairstyling. Among the awards given this year, the most important categories of Best Film, Best Director and Best Actress, Best Original Screenplay and Best Editing were all given to a single film. The film Anora was awarded five out of the six nominations it received. The film's director, Sean Baker, also made history as the first person in Oscar history to take home four awards for the same film. Baker had managed to attract attention in previous years with his independent films Tangerine (2015) and The Florida Project (2017). With his latest film, he took his place as an unusual example in the history of the 'Oscars', which is known to be dominated by mainstream films. The film that left its mark on this year, Anora, also won the Palme d'Or at the 77th Cannes Film Festival. The film The Brutalist, which won the Best Director award at the 82nd Golden Globe Awards, received a total of ten nominations at the Oscars this year, but only won three awards. In addition to the Best Cinematography and Best Score awards, the experienced actor Adrien Brody in the leading role won the Best Actor award.

The ceremony, which is also popular with the disruptions on the stage during the show as well as the discussions about the award winners, had a calmer flow this year compared to previous years. Since no significant scandals were taken place, we can say that until next year, Oscar-focused discussions will be limited to the question of 'How are awards given at the Oscars?'

Christie's Artificial Intelligence Art Auction:Record Sales Amid Controversy

Asst. Prof. Güler CANBULAT
The Department of Radio, Television and Cinema

Christie's Auction House held its first sales event dedicated to artificial intelligence art with the "Augmented Intelligence" auction between February 20 and March 5, 2024. The auction, which was not canceled despite great reactions, exceeded expectations with a total sales revenue of $728,784.

The ongoing debate about the role of artificial intelligence in the art world was reignited with this auction. More than 6,500 artists, arguing that the works in the museum were produced in violation of copyright, sent an open letter to Christie's demanding that the auction be canceled. "Many of the artworks you plan to auction were created using artificial intelligence models known to have been trained without license on copyrighted works," the letter, addressed to Christie's digital art experts and sales managers Nicole Sales Giles and Sebastian Sanchez, claims. "These models and the companies behind them exploit human artists, using their works without permission or payment to create commercial artificial intelligence products that compete with them. However, Christie's officials said the artists included in the auction have strong artistic backgrounds and use AI to enhance their artistic process.

The auction's highest-priced sale was Refik Anadol's Machine Hallucinations - ISS Dreams - A. Offered for sale with an estimate of $150,000-200,000, the work fetched $277,200. This work, a dynamic data painting, was created by algorithmically reformatting images taken by the International Space Station and satellites. However, Emerging Faces by Pindar Van Arman, one of the other notable works at the auction, failed to find a buyer.

According to the data released by Christie's, 37% of the bidders were first-time bidders, with millennials and Generations Y and Z making up a significant portion of the buyer audience. In addition, during the auction, a work by artist Alexander Reben, created with artificial intelligence, was completed and sold live. This innovative process, in which the work continues to take shape every time a bid is placed, added dynamism to the auction.

The presence of artworks created with artificial intelligence in auction houses is not a new phenomenon. In 2018, French art collective Obvious's artwork Edmond de Belamy, produced with artificial intelligence, sold for 432,500 dollars while it was estimated in the range of 7,000-10,000 dollars. In 2022, Refik Anadol's Living Architecture: Casa Batlló by Refik Anadol sold for 1.38 million dollars. However, the "Augmented Intelligence" auction is a landmark in the art world as the first auction dedicated solely to the art of artificial intelligence. Despite the success of Christie's sale, the debate over the place of artificial intelligence in the art world and its ethical issues is likely to continue. How to draw the line between human labor and artificial intelligence production will continue to be one of the most important issues in the art world in the coming years.

Image: Refik Anadol's Machine Hallucinations - ISS Dreams - A. (2021)

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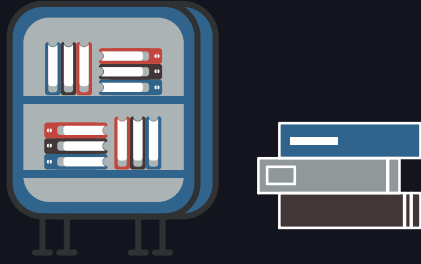
SOULEYMANE'S STORY (2024)

Asst. Prof. Güler CANBULAT
The Department of Radio, Television and Cinema

Souleymane's Story (2024) is a social realist drama about the struggle of a Guinean asylum seeker, who makes a living delivering food in Paris, to obtain legal residency. In this film, director Boris Lojdkine uses impressive cinematography to reveal the exploitation of migrant labor and the desperation created by bureaucratic obstacles.

Souleymane, the protagonist of the film, is a young man who immigrated to France, leaving behind his sick mother and fiancée. While working as a bicycle courier on the streets of Paris to earn a living, he also tries to prepare for a critical interview to evaluate his asylum application. We see him struggling to memorize the fabricated story written for him by the agent who is preparing his application file for this interview. He also needs to pay off the debt he owes to the middleman in order to obtain the documents he will use in the application. Souleymane, who is already exploited for low wages because he works illegally, races against time by pedaling every day and is in an intense struggle to find the necessary money. Trying to find a place in the homeless shelters at night with other asylum seekers is another element of pressure that we watch in parallel with other struggles in the movie.

The production, which draws attention with its dynamic editing, stands out especially with the performance of Abou Sangare in the lead role. With his natural acting, Abou Sangare conveys Souleymane's physical and emotional exhaustion in an extraordinary way. Souleymane's despair, which increases with each scene, is impressively reflected through Sangare's body language and subtle changes in facial expression. Sangare, who won the Best Actor award at the 'Un Certain Regard' section of the Cannes Film Festival, is an immigrant like the character he plays. Discovered while working as a mechanic in France, the actor's request for a residence permit was denied just before the film's festival journey. In interviews about the film, the actor explains that the fact that the movie tells his story is an important part of his emotional connection with the film.

Souleymane's Story (2024) directed by Boris Lojdkine, dramatically depicts the invisible struggle of migrants in their daily lives through the use of moving camera and realistic narration. Instead of directly criticizing the social conditions of migrants and the asylum policies in Europe, the film makes us feel it through the atmosphere of anxiety experienced by the character and symbolic narration. In the dramatic structure, the film's moving camera and Souleymane's uninterrupted movement use the time pressure on him as a realistic element of tension. The open-ended finale leaves the character's fate ambiguous, forcing the viewer to keep thinking about his story.

Directed by: Boris Lojkine
Screenwriters: Boris Lojkine, Delphine Agut
Cast: Abou Sangaré, Alpha Oumar Sow, Nina Meurisse
Original title: L'Histoire de Souleymane

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THE SETTING SUN

Batan Güneş
Osamu Dazai

Murat İPEK
A Student from the Department of Radio, Television and Cinema

Published a year before his tragic death, Osamu Dazai's novel Shayo (Setting Sun) deals with the collapse of the aristocracy in Japan after World War II and the struggle of individuals for existence within this changing order. This work, which carries autobiographical elements, is among the important classics of Japanese literature with its simple yet profound narrative.

The book tells the story of Kazuko, the daughter of an aristocratic family. Kazuko is caught in the middle of the social transformation after the war; together with her older brother Naoji, she tries to make sense of the old order that has disappeared and the changing values. Japan's once popular aristocratic class has been destroyed; Kazuko, on the other hand, has had to face the difficulties of seeking new ways to survive. Dazai masterfully handles internal conflicts, social changes and moral questions in a melancholic atmosphere in Setting Sun.

The main character of the book, Kazuko's rebellious attitude against the system, her brother Naoji's hopeless impasse and their mother's acceptance reveal Dazai's observations about the psychology of Japan at that time. Within the sorrowful and pessimistic theme of the book, the main character's struggle to become an individual is like a ray of hope emerging in the midst of pessimism.

The word Japan (Nihon) is formed by combining the kanji characters meaning 'Sun (Ni)' and 'Origin (Hon)'. The generation that struggled with the changing social structure and melancholy after World War II is known as the 'Setting Sun Generation' in Japanese literature, and the meaning of the book's title comes from this. Osamu Dazai has created one of the most important works of Japanese literature with his work on this generation, both in terms of language and deep meaning.

"In life, we experience joy, anger, sadness and a hundred other emotions; but all of these emotions only make up one percent of our time. Ninety-nine percent of it is spent waiting." (Setting Sun, p. 74)

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ALICE IN BORDERLAND

Duru ÇELİK
A 2nd Year Student from the Department of
Radio, Television and Cinema

Hello Dear Reader,

I am Duru, a second-year student at the Faculty of Economics, Administrative and Social Sciences, Department of Radio, Television, and Cinema. Even though I am only halfway through my journey as a future communication graduate, I would like to recommend a series for this month's issue of our magazine —one that I believe you will love and watch with bated breath, just as I do.

Our series is "Alice in Borderland." The name of the series may remind us of the "Alice in Wonderland" animation that we loved watching when we were little—or maybe still love watching. However, this series explores a completely different subject than the "Alice in Wonderland" animation and presents it to us. This Japanese science fiction/action series was released for us to watch in 2020. The director of the series, Shinsuke Sato, successfully creates curiosity and excitement in the audience through various elements such as cinematographic structures, filming locations, and Japan's talented cast. At the same time, with its many twists and turns, he has crafted a series that keeps us glued to the screen, earning the admiration of many viewers.

Additionally, this series is an adaptation of the manga of the same name, a Japanese comic book. As someone who has read the manga, I can say that elements such as the adaptation of the plot and the accurate portrayal of the characters were successfully transferred to the screen. In fact, in my opinion, the series is currently attracting more attention than the manga. For those who wish to read the manga along with watching the series, I should mention that, unfortunately, there is no Turkish translation available. However, you can read it in English if you prefer.

The series Alice in Borderland briefly tells the story of three young friends who feel they have lost their purpose in life and their struggle to find themselves. While running through the crowded streets of Japan, these three young people are chased by the police and hide in a public restroom to escape. When they finally step outside again, they realize that there is no one else left in Japan except for them. This marks the beginning of a new adventure. As the series progresses, they discover that they are not actually alone and that everyone must participate in and win certain games to survive, with the difficulty levels determined by playing cards. In other words, these three young people and the others have crossed over into another world, and winning these games is their only means of survival. They are engaged in a true "life-or-death struggle" because losing a game results in being killed by a laser beam from the sky.

When considering the series in the context of "gaming," it bears some resemblance to Squid Game, one of the most popular Korean series of recent times. However, they are entirely different productions. While in Squid Game, the audience knows that the players voluntarily participate for financial gain, in Alice in Borderland, we do not learn why the characters have been transported to another world until the end of the episode.

Although it seemed like everything was resolved in the final episode, the last scene hinted at the arrival of a new season. (Don't worry, I haven't given any spoilers. :) You'll understand what I mean when you watch it.) The new season of the series will be released in September this year.

I would also like to add my personal opinion about the series, which currently has two seasons. Despite the long gap between the first and second seasons, the plot and context remain consistent, which is a huge plus for me. Considering all aspects, I would definitely rate it 10 out of 10.

For those who want to watch it along with its upcoming third season, you can find the series on Netflix, as it is a Netflix production.
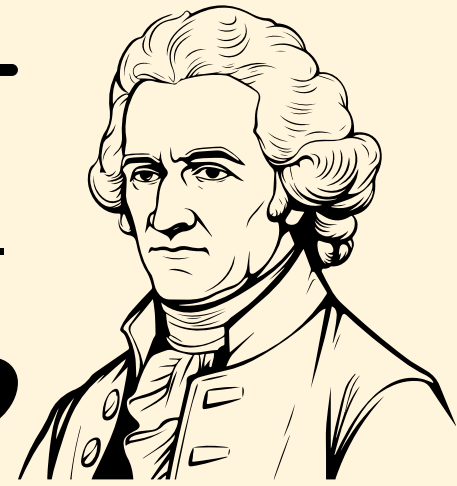
Thank you very much for reading.

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Book Review of the Month
THE SOCIAL CONTRACT – JEAN-JACQUES ROUSSEAU

Mükremin YILDIZ

A Student from the Department of Radio, Television and Cinema

This book questions the reasons for individuals to participate in a society by restricting their natural freedoms and seeks answers to the questions of how social order is created and maintained by protecting the freedoms of individuals. Rousseau argues that people are free and equal in the state of nature, but equality and freedom are lost with social life; in this case, the only legitimate authority between people arises from agreements. Legitimate political authority is based on the general will. The general will is defined as a will that represents the common good and interests of society and is above individual wills.

The book consists of four parts. The first part deals with the necessity of the social contract, its reliance on the general will of the people, and discusses the legal living conditions of the society. In the second part, he deals with the concept of sovereignty, and argues that sovereignty can neither be abandoned nor divided. He explains that since the general will represents the common interests of individuals, the laws created in this direction are binding for all citizens, and therefore no individual or group can be above the general will. In the third part, he writes about different forms of government and the functioning of the state to execute the laws. He evaluates forms of government such as democracy, aristocracy and monarchy, and discusses which societies should be governed in what way. He writes about the idea that not every form of government will suit every society, that freedom is not a fruit that grows in every season, and therefore not every nation can reach it. He argues that the purpose of government is to protect the interests of the people, that those who make laws should not be in government, and that those in government should not make laws, and defends the separation of powers. In the last part, he emphasizes the importance of laws and social values for the continuity of society. He also examines the relationship between religion and the state, and touches on the role of religion in society. According to Rousseau, religion should support moral development but should not be directly associated with state authority.

With its literary language and philosophical depth, it has gone beyond being a mere political science book; it has become an important masterpiece that seeks answers to the fundamental problems of human history, shapes intellectual movements and leads its readers to awareness.

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Res. Asst. Mustafa Nurkan BİTLİSLİ
The Department of Political Science and
Public Administration

Classical Music Selection

This month's selection is centered around classical music. We believe that the fact that our selection covers a wide period of time has a positive quality in terms of revealing a context based on randomness. For this reason, within classical music, we have aimed to emphasize the sensibilities of the works we have selected, rather than adhering to a specific theme.

We hope this selection will be an accompaniment for you, click here for the **playlist...**

51	Elgar: Salut d'amour, Op. 12
	Edward Elgar, Tasmin Little, John Lenehan
52	Nocturnes, Op. 48: No. 1 in C Minor
	Frédéric Chopin, Arthur Rubinstein
53	Piano Concerto No. 1 in B-Flat Minor, Op. 23, TH 55: 1. ...
	Pyotr Ilyich Tchaikovsky, Vladimir Ashkenazy, London Symph...
54	The Carnival of the Animals, R. 125: XIII. The Swan (Arr....
	Camille Saint-Saëns, Yo-Yo Ma, Kathryn Stott
55	Le grand cahier: IV. Nos études
	Alexander Litvinovsky, Metamorphose String Orchestra, Pav...
56	Nocturne in C-sharp minor, B. 49
	Frédéric Chopin, Brigitte Engerer
57	Suite No. 3, Op. 33: Theme. Andante - Version for Orc...
	Anton Arensky, Metamorphose String Orchestra, Pavel Lyubo...
58	Fauré: Sicilienne
	Gabriel Fauré, Music Lab Collective
59	Elegy for String Orchestra in G Major
	Saint Petersburg Orchestra Of The State Hermitage Museum ...
60	La Fille aux Cheveux de Lin, L. 33
	Claude Debussy, Martin Jones

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Simulation-Based Pedagogy in the Digital Era: A Prospective Analysis

Asst. Prof. Selda TUNÇ SUBAŞİ

The Department of Radio, Television and Cinema

In an era where digitalization permeates all sectors, education and training programs are increasingly influenced by emerging pedagogical approaches. Simulation-based learning provides learners with opportunities to engage with real-world scenarios within virtual environments, facilitating the translation of theoretical knowledge into practical skills. This approach enables trainees to experiment and learn from errors within a safe and controlled setting, particularly in situations deemed risky. While initially prevalent in scientific disciplines, simulation training is now expanding into the social sciences. Common applications include medicine, aviation, engineering, military, and business domains. The integration of artificial intelligence technologies is further advancing simulation environments, widening the divergence from traditional education and training paradigms. It is anticipated that technologies such as virtual reality (VR) and augmented reality (AR) will enhance the realism and interactivity of simulation education. Furthermore, cloud-based simulations promise to enhance accessibility, enabling training from any location and across diverse devices. However, despite the pedagogical advancements offered by simulation training, widespread adoption faces significant challenges. The substantial costs associated with simulation software and hardware represent a primary obstacle. These financial demands necessitate significant investments, thereby limiting access for many public and private institutions. Additionally, the development of sophisticated simulations requires specialized technical expertise, hindering rapid integration into existing educational frameworks. Infrastructure limitations also pose a barrier, as reliable access to simulations depends on robust internet connectivity, computer hardware, and mobile devices. Consequently, disparities in regional development and infrastructure can impede the implementation of simulation training. Currently, a blended learning approach, integrating simulation with traditional pedagogical methods, is favored over the complete replacement of classical education.

Students' technological aptitude significantly influences the efficacy of simulation education. Early exposure to smartphones, tablets, and computers facilitates rapid adaptation to simulation environments. Moreover, gamification techniques within simulation training can enhance student motivation. However, it is imperative to address ethical considerations alongside these pedagogical methods. The rapid advancement of technology poses risks to ethical principles and decision-making. Specifically, software that disregards personal data protection and privacy can compromise the student's learning experience. Furthermore, excessive reliance on simulations may lead to a learning environment detached from real-world experiences, potentially reinforcing social isolation and diminishing face-to-face interactions. Therefore, simulation training should integrate classical learning theories such as constructivism and experiential learning, emphasize problem-solving and collaborative learning strategies, and incorporate feedback from both students and educators.

REMOVING BARRIERS IN EDUCATION: USING ARTIFICIAL INTELLIGENCE TECHNOLOGIES

Asst. Prof. Aysun Körlü Topan
The Department of New Media and Communication (FAS)
(English)

Today, artificial intelligence technologies cause significant changes in the field of education. Different uses of these technologies for both instructors and students can make teaching and learning techniques more experiential, customised and faster. Examples such as analyses of students' learning styles, chat bots that assist in lessons, augmented reality applications, and applications that assist teachers offer important insights into the future of education.

The education of individuals with disabilities is an important and privileged field in itself. The right of disabled children and adults to receive education under favourable conditions is accompanied by certain disadvantages. Overcoming the obstacles faced by these individuals can be possible with both egalitarian planning in education and the right strategies. The use of AI technology to overcome barriers in education is also important in this direction. The increase in applications such as 'Be My Eyes', 'Vizlens', 'Seeing AI', 'Envision Glasses', 'TapTapSee', 'Aipoly Vision', 'Blind Reader' that visually impaired individuals can benefit both in their daily lives and in their educational lives is important in this sense. These applications, which describe the environment of individuals to them, read the texts in the environment aloud, and can train themselves with their algorithmic infrastructure according to the needs of each individual, have positive effects in preventing inequalities of opportunity based on disability. Similarly, technologies such as 'Google Live Transcribe' and 'SignAll', which translate speech around hearing impaired individuals into text for them, are also promising. 'Milo the Robot', which can be used in the education of children with autism and can understand their facial expressions and emotions, offers important advantages for both children, teachers and parents. In this context, these technologies are important weapons in preventing the independence and exclusion of disabled individuals from society. The widespread use of these technologies, which can be designed as an application, robot or wearable technology, is a necessity.

Useful technological design should be accessible by nature. However, it is a problem that the opportunities brought by AI are not equal both within and between societies. In addition to the material barriers in accessing these technologies, the inclusiveness of applications in different languages and their prevalence in certain geographies are also very important problems. In this context, it is important for countries and educational decision-makers to work on both the design of these technologies and the possibilities of access to these technologies.
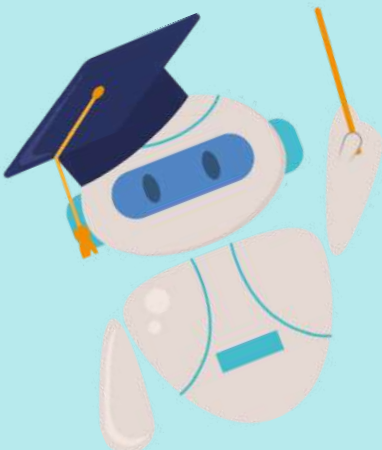
Entrepreneurship and Innovation

Literature Lover Artificial Intelligence: What is Doğa Reading?

Asst. Prof. Nisa GÜLENER YILDIRIM
The Department of Radio, Television and Cinema

As social media communication has become one of the main communication channels of our age, we know that account owners with high followers collaborate with various companies for purposes such as advertising and promotion. People who have accounts with many followers are defined as 'influencers' because they have the function of influencing the views, preferences or likes of their followers. Based on this, we can say that the power of social media in influencing the masses has led to the emergence of new business lines. The ability of influencers to shape the consumer behavior of their followers has created a new marketing method and this has been called 'influencer marketing'.

The most important development in recent years is the rapid rise of artificial intelligence and its impact on almost all sectors. So much so that we are witnessing characters created with artificial intelligence taking their place on social media as influencers. These characters, whose physical appearance is produced in accordance with today's perception of beauty, serve as the advertising face of a single company rather than promoting products and services of different companies. We can say that it is acceptable for companies using artificial intelligence influencers to be from sectors that do not require mental labor, such as cosmetics and textiles. A character known by her/his followers to be non-organic can undertake the visual promotion of a product. However, when the product being promoted is an example other than any consumer product, the situation can become a bit controversial. As an example of this, we can give the use of artificial intelligence influencers by Doğan Kitap, one of Türkiye's leading publishing companies.

Doğan Kitap has been using an Instagram account called "Doğa Ne Okuyor?" for a while, which is introduced as "Türkiye's first artificial intelligence 'Bookstagram' account". The images of the character Doğa, designed as an extremely attractive young woman, are used, especially in various bookstores or cafes, and the texts of the posts directly address the users. However, the profile mainly serves the purpose of introducing books that a young book-loving woman has read or plans to read. All of the books presented are published by Doğan Kitap, and the introductory texts of the posts also include author and/or subject information. Doğa can also interact with followers through comments. We know that various publishing companies have been collaborating with 'book-loving' accounts with high followers for many years to promote their new publications. These accounts provide book recommendations to their followers in line with the demands of the publishing companies. This is exactly the purpose of the "Doğa Ne Okuyor?" profile. The fact that the profile is owned by the publishing company itself allows it to have full control over the content. It is also possible to guess that this situation enables the content production and sharing on the profile to be carried out more quickly. We can say that the use of artificial intelligence influencers provides companies with advantages in terms of facilitating control in content production and establishing direct and fast communication with the consumer. However, when it comes to issues that require intellectual accumulation, the question of how much the advice of a non-organic character can convince followers is a matter of concern for us.

INTERNATIONAL WORKING WOMEN'S DAY, MARCH 8: EXAMINING GLASS CEILINGS AND VIOLENCE AGAINST WOMEN

Asst. Prof. Selda TUNÇ SUBAŞİ
The Department of Radio, Television and Cinema

8The legacy of women's struggle, ignited on March 8, 1857, in New York, continues to inspire today, woven into diverse narratives of resilience. March 8th serves as a crucial moment to commemorate the history of women's rights and labor movements. Upholding women's rights necessitates solidarity, a collective effort to safeguard hard-won achievements. Two recent events I attended highlighted different facets of this ongoing struggle. The first, focused on women shattering professional barriers, while the second emphasized women's legal rights in the face of violence. Istanbul Metropolitan Municipality's "Inspiring Steps" event featured prominent figures like fashion designer Arzu Kaprol, Ayşe Ally İldeniz, Duygu Bakacak Dağdeviren, Prof. Dr. Itır Erhart, and Nejla Işık. Each shared their individual journeys, recounting their experiences breaking through 'glass ceilings' in their respective fields. To commemorate International Working Women's Day, Arzu Kaprol, Ayşe Ally İldeniz, Prof. Dr. Itır Erhart, Duygu Bakacak Dağdeviren, and Nejla Işık shared their remarkable journeys. Kaprol detailed her fashion triumphs, İldeniz her path to Silicon Valley, Erhart her academic achievements, Dağdeviren her pioneering role as the first female mounted police officer, and Işık her activism as the headwoman of İkizköy. Across their diverse experiences, they emphasized the power of dreams, hope, solidarity, and courage. United by a common goal, they stressed the necessity of striving for gender equality in all sectors. They underscored the importance of women recognizing their inherent strengths and capabilities, and asserted that achieving true equality demands collective action.

The second event, '8 March International Working Women's Day: Struggle for a Life Without Violence!', featured a panel discussion on violence against women was moderated by Associate Professor Diler Ezgi Tarhan, with panelists including Associate Professor Zeynep Banu Dalaman, Attorneys Sibel Kılıç and Övgü Bingöl, and Ceren Karaca, a volunteer from the Mor Çatı Women's Shelter Foundation. The panel highlighted that 2024 has seen the highest recorded instances of such violence in Türkiye, and explored the impact of reduced penalties following Türkiye's 2021 withdrawal from the Istanbul Convention. The panel emphasized that violence manifests in diverse forms, including physical, psychological, economic, sexual, and digital, ultimately isolating women. The power of 'sisterhood' solidarity was highlighted as the most effective countermeasure. Digital violence, particularly cyberbullying, emerged as a critical concern, with women identified as the most vulnerable group. Legal experts provided detailed insights into Law No. 6484, affirming its protection for all victims of violence. The panel underscored that psychological and economic abuse often precede physical violence, serving as tools of control. They attributed the escalation of male violence to systemic gender inequality, noting its various forms, such as blaming, punishment, and coercion. While penalties for violence against women have increased, crime rates remain stubbornly high, underscoring the urgent need for preventative strategies, including education and rehabilitation.

From Binge Watching to Screen Addiction

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

HEALTH-PSYCHOLOGY

Binge watching is a concept that we have started to hear more frequently in the last decade through OTT platforms that have created significant changes in our TV series, films and TV programs viewing habits. On the other hand, this concept was also mentioned in the literature before the emergence of OTT platforms when DVDs were widespread. Screen addiction, which has become a prominent field in addiction research in recent years, is closely related to the concept of binge watching because the emergence of screen addiction may be caused by "binge watching" content on OTT platforms.

The concept of binge watching which is used in the meanings of excessive watching, marathon watching, media marathon has already entered the literature from the word binge, which means excessive eating, "eating like a binge". For the concept which was initially identified with Netflix but is now seen to be used for all OTT platforms, it is enough to watch a series season consisting of 8 episodes in a single sitting or on a weekend. The fact that OTT platforms have the option to watch wherever and whenever you want from devices such as phones and tablets, in addition to television, stands out as one of the elements that increase the act of marathon watching. According to Özel and Durmaz's study, when a series is added to a OTT platform's site with all its season episodes at once, watching that season over a weekend becomes encouraging and appealing. In addition, when the relevant production is finished, recommending similar productions encourages those content to be watched in order. The authors state that according to a study conducted in the USA in 2016, marathon watching was seen at the highest rate in the 20-33 age group with a rate of 90% (2021, p.369).

In another study, Ateşalp and Başlar, in a focus group study conducted with university students between the ages of 21-31, stated that almost all of the participants had the experience of watching a marathon, but the durations varied. The authors, who stated that the marathon watching experience can last from 4-5 hours to 2 days, said that the participants had this experience for reasons such as curiosity, focusing on the series, getting away from the agenda, escaping from the troubles of daily life, being a cheap free time activity, getting involved in conversations about series in social environments, escaping spoilers, etc. In addition, the participants in the study stated that productions consumed intensively and quickly were forgotten in a short time, and described this experience with negative expressions such as "brain numbness", "decay", and "waste of time" (2020, pp. 108-132).

Considering that screen addiction occurs according to screen types such as television, phone, tablet, etc., there is a very high probability that binge watching, which currently means excessive watching, will result in screen addiction. It is clear that the most vulnerable group in this possibility is children, before young people or adults. For this reason, this viewing habit called binge watching may be the main or even the only reason for the emergence of screen addiction, which is known to have a negative effect on the physical, mental and emotional development of the individual.

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THE INSTRUMENTALIZATION OF FEMINIST DISCOURSE IN MARKETING: FEMWASHING

Res. Asst. Dr. Aydan ÜNLÜKAYA ÇEVİRİCİ

The Department of Advertising

Today, brands increasingly incorporate gender equality discourses into their marketing strategies, positioning themselves as socially responsible and progressive institutions. However, the sincerity of these discourses is highly debatable. Femwashing refers to brands using feminist rhetoric as a marketing strategy without implementing genuine transformations or egalitarian policies. The term is inspired by 'greenwashing' and signifies the superficial commodification of feminist values.

Femwashing campaigns typically emphasize women's empowerment, individual achievement, and body positivity. Although these campaigns appear to support gender equality, they often neglect structural inequalities by promoting consumer-driven messages of individual success. For example, a brand's 'love your body' slogan may foster a positive discourse on women's appearance but simultaneously it reproduces the beauty industry's dominance over women's bodies.

One of the fundamental problems of femwashing is the instrumentalization of feminist discourse for corporate profit. These campaigns obscure the structural inequalities women face while centering on the empowerment of the consumer individual. This approach reduces demands for social change to individual choices and transforms feminism into a harmless discourse compatible with the capitalist system.

Femwashing reveals how brands legitimize their commercial interests under the guise of 'social responsibility.' From a critical perspective, such campaigns should be supported by genuinely egalitarian policies. It is crucial to develop more profound, participatory, and transformative approaches against the instrumentalization of feminist discourse as a marketing strategy.

Awareness of Cyberbullying and Cyber Hygiene

Asst. Prof. Aysun KAYA DENİZ
The Department of Radio, Television and Cinema

In today's society, where digitalization prevails, daily life has also begun to exist through digital platforms. Individuals meet almost all their daily needs through digital environments, primarily social media. The time spent in digital spaces now constitutes a significant portion of daily life. While individuals fulfill various needs such as entertainment, consumption, education, and artistic activities through social media, they are also exposed to the negative aspects of these platforms. In a society where a large part of daily life has shifted to digital environments, individuals face the risk of being subjected to cyberbullying during their time in these spaces. Cyberbullies have the potential to target individuals in every aspect of digital platforms. People can become victims of cyberbullying while engaging in seemingly ordinary activities such as online shopping or watching movies, especially on social media platforms. The concept of cyberbullying can emerge in various digital environments, particularly those centered around communication.

One of the fundamental measures to avoid being exposed to cyberbullying is for individuals, who spend time in digital environments, to pay attention to their own cyber hygiene. Also referred to as digital hygiene, cyber hygiene involves individuals regularly taking preventive measures to protect the communication tools they use from potential cyber threats and to keep their data secure.

Individuals should adjust the security settings of the platforms they use in digital environments to ensure maximum safety. When engaging in any activity online, they should avoid approving any text without reading it, minimize the use of public wireless connections, and, if they must use them, be cautious not to expose personal information. Additionally, individuals should be careful when entering sensitive information on their mobile phones or computers in crowded places. In an act known as shoulder surfing, cyberbullies can maliciously obtain personal data by looking over a person's shoulder at their screen. It is also crucial to raise awareness of cyberbullying, especially among children and young people. One of the most common environments, where children experience cyberbullying, is online gaming platforms. Children who are exposed to cyberbullying in digital spaces, particularly in online games, may face various threats and, out of fear, may choose to remain silent. Raising awareness about cyberbullying and informing victims about the steps they should take is of great importance. To avoid cyberbullying, individuals must become conscious users and consistently practice good cyber hygiene.

Time to Socialize

Res. Asst. Zehra Makar
The Department of Business Administration (English)
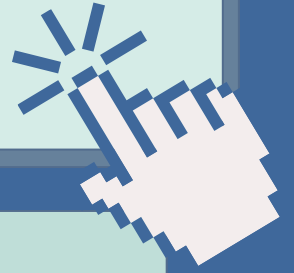
Club
Cinema Club
If you are interested in the film industry, want to stay updated on events and developments, or wish to expand your knowledge in this field, this club is perfect for you. You can contact the club through the Radio, Television and Cinema department or follow the club on social media:
Instagram: igusinema

Agenda at IGU

Another Eid Has Passed!

We have just left behind the eid break that was just enough to give us a breather during the semester. Now, it's time to refocus on exams. But tell us, did you also hear the famous saying, "Where are the old eids?" during this holiday?

Instagram: iguiisbf
Twitter: iguiisbf

Let's Socialize

Balta Burger

Tired of mass-produced fast food? Here, seeing handcrafted burgers is truly satisfying. Depending on the ingredients, you can choose from options like Kereste, Kürek, and Tereste burgers. The homemade quality of the sauces served with the fries is also evident. The atmosphere of the place is spacious and welcoming, and the staff is friendly. Prices range between 250–350 TL, and the restaurant is about a 10-minute walk from Söğütlüçeşme Metrobus and Marmaray stations. We're sure you'll leave completely full! Don't forget to share your thoughts with us after your visit 🙂

Instagram: iguiisbf
Twitter: iguiisbf

April in Istanbul

Res. Asst. Asel ATAOĞLU
Department of Business Administration

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

Type of Event	Name of Event	Location	Date
Concert	Yıldız Tilbe	JJ Kartal İStMarina	4 April Friday
Concert	Gökhan Türkmen	Hayal Kahvesi Florya	5 April Saturday
Theatre	Kel Diva	Caddebostan Kültür Merkezi	7 April Monday
Theatre	Carmen	Kartal Sanat Tiyatrosu	9 April Wednesday
Theatre	Suç ve Ceza	Hilltown Seyirlik	13 April Sunday
Stand Up	Ali Congun	Moi Sahne	26 Nisan Saturday

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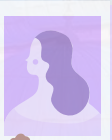
Mehmet Gazi KURTULUŞ
A Student from the Department of Radio, Television and Cinema

My Career Journey

I still remember my knees shaking with excitement as soon as I entered the classroom on the first day of my Radio, Television and Cinema adventure that started in October 2023. I was so happy and I still am! I was in the Radio, Television and Cinema department, where my ambitions and dreams were. Now I would take responsibility for the next part of my life and make big decisions. I always evaluated these moments, from the advice I received from my professors to taking advantage of the opportunities within the department and university. I am currently in my second year and I continue in the same direction. I want to strengthen my desired profession of presenter and voice artist and put into practice what I have learned here, theoretically and practically, in the kitchen of the business in the next stage of my career.

As someone who has been interested in microphones and the stage since a young age, being a news anchor has become more than a profession for me. I would listen and watch with admiration the names of the news presenters on television, the impressive documentary narrations and the fluent speech of the radio hosts. I would try to imitate their tone of voice, diction and emphasis. This passion led me to the field of Radio, Television and Cinema. Of course, theoretical knowledge alone was not enough to be successful in this field. At the same time, enthusiasm alone was not enough. I had to make an effort to gain experience and improve myself; I had to draw a correct roadmap.

As a first step, I started to develop my communication skills in this field. I worked with series and books to improve my English. I read a lot and analyze different types of programs to use my voice and diction better. I am also interested in practical and theoretical courses such as cinema history, screenwriting and editing techniques; I try to develop my skills both in front of the screen and behind the camera. In addition, I am always active and learn various diction and oratory techniques to control my speaking speed and adjust my stress and intonation correctly.

We all face challenges in life. Unfortunately, there are times when we get tired and sometimes feel hopeless. I, too, have experienced moments of motivation loss due to my unique stuttering and articulation issues, but I didn't let these obstacles stop me. I believed in myself and trusted in my abilities. My passion and determination have propelled me forward each day. Because no storm lasts forever! I kept going without deviating from my path.

While all of this was happening, I continued to develop myself both technically and in the field of hosting during my education. I had the opportunity to actively participate in hosting thanks to the chances my professors provided, at departmental events, festivals, and exhibitions held by our university's newly established SATMER (Art and Design Application and Research Center). While doing this, I focused all my attention on speech, hosting, voice-over work, and effective communication. Through my on-camera and behind-the-scenes experiences, I realized I could take stronger steps in the industry. I expanded my connections with people and managed to make them memorable.

HİLAL ÇINAR
A Graduate Student from the Department of Radio, Television and Cinema

Hello dear friends,

Istanbul Gelisim University is a rare university where I had the opportunity to discover myself with the skills I gained and the academic team spirit that emerged together, thanks to my education in the Department of Radio, Television and Cinema.

From 2018 to 2022, I continued my Bachelor's degree at Istanbul Gelisim University with a 75% scholarship. During this process, with the support of the department's academics and the opportunities they provided, I developed myself in a different direction through projects, seminars, and other events. With practical training such as creating real set situations and program simulation training, I transformed from a Radio, Television and Cinema student into a creative, disciplined, impactful professional with team spirit. I learned to manage together, write together, plan together, support each other, and achieve success together.

One thing our instructors at Istanbul Gelisim University often said was: "We are behind the scenes or in front of the camera, it doesn't matter; we are a team." This phrase became a guiding principle for both our work and personal development. This perspective has always had a positive impact on my professional life. The education process at Istanbul Gelisim University has greatly facilitated both my academic knowledge and my transition into the professional world. Additionally, it enhanced my communication, self-expression, and understanding skills, both physically and linguistically. These processes have allowed me to highlight my potential even further while currently working as a Press and Publication Editor in the Municipality.

Furthermore, I have witnessed that Istanbul Gelisim University's international accreditation and partnerships with foreign universities offer students and graduates the opportunity to find jobs worldwide. This university, which trains its students to be friendly, equipped, punctual, disciplined, and able to communicate in different languages, has opened new doors for me. For instance, I received an offer to be one of the coordinators of the Bursa Film Festival during this process.

With the opportunities provided by our university, I wish you to combine your creative energy and sign projects that will come to life in different parts of the world and take strong steps in your career. I hope you will make the best use of the opportunities offered by our university while keeping your motivation high.

Take care...

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Double Major

Simgenur YETİK
A 4th Year Student from the Department of Radio, Television and Cinema

Hello dear reader, I am Simgenur Yetik. I am a 4th year student at Istanbul Gelişim University, Faculty of Economics and Administrative Sciences, Department of Radio, Television and Cinema. I am also majoring in the Department of Gastronomy and Culinary Arts at the Faculty of Fine Arts. Double major is a program that manages to have a double diploma after studying and completing two departments at the same time in a shorter period of time. It is a very important opportunity for you to be much more knowledgeable and equipped against the sectors in the two departments you choose, and to advance your personal development.

When you look at it, you may say that the department you are studying and the department you have chosen to do a double major are not very compatible with each other, but what is actually important here is the job opportunities of the department you want to choose or have chosen, what a new sector will bring to you and especially your self-confidence in whether you can manage the process while studying these two departments. No matter which department you choose, you will now have to take two exams while you were originally taking just one exam, and you will now have to take more courses. Of course, our school provides us with a great opportunity in this regard and gives you a good amount of time to finish your double major after finishing your major. You need to prioritize your major because if you do poorly in your major, unfortunately your double major right will be taken away from you.

I have no regrets about entering this process for the department I chose. There were times when I was very tired and wanted to quit and fell into a negative state, but when I started to receive the rewards of my efforts, this situation started to turn positive. I know that in the future, I will see the rewards of these in time, job opportunities and my living conditions. Please do not give up and know that when you reach a certain age, finishing departments in such a short time, having two different diplomas and two different professions will be very advantageous for you. The busy days of your present days will provide comfort for your future life.

My own major, in the Double Major program, is actually based on serving people and giving importance to interpersonal relationships. The goal is always to please either an audience or a customer. Although this seems like a very easy process, it is actually quite a challenging process. However, this process ensures that I have a plan B if I get bored of doing the job I am doing at that moment. And that is why doing the Double Major was an incredibly good decision for me. In conclusion, the double major program will provide you with a lot of information, new networks, and experiences that you will add to your career and resume. If you want to combine two different departments like I did, you can discover brand new worlds. I hope our knowledge and experiences will benefit you and create ideas in your mind about the path you want to take.

Thank you.
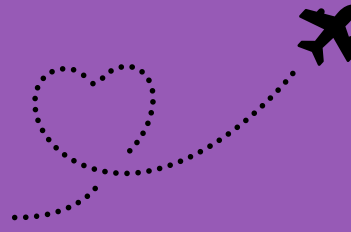
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ERASMUS+ DIARY

Asst. Prof. Aysun KAYA DENİZ
The Department of Radio, Television and Cinema

Hello,

I am Aysun Kaya Deniz, and I work as an Assistant Professor in the Department of Radio, Television and Cinema at our university. I have been pursuing my academic career at Istanbul Gelisim University for eight years, during which I have had the opportunity to participate in the Erasmus+ staff mobility program three times. Two of these completed Erasmus activities were for training purposes, while the other was for teaching. Additionally, this year, I will once again engage in an Erasmus activity to provide training in my field. I had my first Erasmus experience at our university in 2017, within the framework of a training mobility program at "Haute École Libre de Bruxelles - Ilya Prigogine" in Brussels. Being the first faculty member from our university to visit this institution contributed to strengthening our bilateral agreements. Moreover, I can say that my visit to an academic institution specializing in radio, television, and cinema has greatly contributed to gaining different perspectives in the field. My second Erasmus experience took place within the framework of a training mobility program at the University Business Academy in Novi Sad, Serbia. This was part of one of our university's Erasmus projects, coordinated by TIMEF. Within the scope of this activity, which took place in 2022, current topics were discussed with expert academics in the field, and efforts were made to strengthen bilateral cooperation.In 2024, I visited the University of the Aegean, located on the island of Lesvos, within the framework of a teaching mobility program.

The most significant contribution of the mobility activities I have undertaken has been establishing agreements with two universities with which we previously had no partnerships, thereby contributing to the internationalization of our university. As part of the teaching mobility program I will carry out in 2025, I have also played a leading role in securing a new agreement with the institution I will be visiting in Italy. The Erasmus+ staff mobility programs I have participated in at institutions with expert academics in their fields have greatly broadened my academic perspective in many aspects. Each time I took part in an exchange program, my goals included representing Istanbul Gelişim University in the best possible way on an international level, sharing academic experiences with colleagues in our field, discussing current studies relevant to our discipline, and laying the groundwork for future international collaborations of our university. I strive to share my experiences with my students in my lectures as much as possible and actively encourage them to participate in the Erasmus+ exchange program so they can gain international experience. I believe that experiencing life in a different country for a certain period will be highly beneficial for our students, both in their personal and professional lives.

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Flavor from Madran Mountain:

Snow Halva

Snow halva is a traditional dessert consumed during the hot summer months in the provinces of the Aegean Region such as Izmir, Manisa, and Aydin. It is a refreshing dessert prepared by pouring molasses, sour cherry sherbet, or fruit syrups on clean snow or ice brought from Madran Mountain or higher elevations. It is known that this dessert has been consumed since the Ottoman period.

Snow halva, which is stored in wells at the top of the mountains in Aydin during the winter and brought down to the city when summer arrives, reaches the stalls after a difficult journey from Madran Mountain, which is 1792 meters above sea level. Snow halva, which is prepared by sweetening it with fruit juices, cools those who are overwhelmed by the heat.

The process of making snow halva has a rather laborious preparation phase. First, the ferns that climb to the top of the mountain are left there for a while and then laid on the snow called "well" that is collected in a flat area after the snowfalls in January. The wells are checked regularly every week to prevent the snow from melting. When the wells are opened in June, the snow is cut with a saw according to the demand and cleaned and brought to the city. This laborious journey, which used to be made on donkey's back, can now be made with off-road vehicles with the development of technology.

Snow, brought to mobile stands set up in certain parts of the city's markets, is filled into glasses and sweetened with juices from locally grown fruits before being served to customers. Snow halva, a dessert enjoyed by everyone from children to the elderly, is one of the essential refreshing treats during the summer months. The refreshing flavor created by mixing snow and syrup in the region's 40-degree temperatures, snow halva is consumed by people seeking relief from the heat. It has been protected by the Turkish Patent and Trademark Office with geographical indication registration following the application of the Nazilli Chamber of Commerce.

Snow halva is not only indispensable for hot summer days, but also an important flavor that reflects the cultural heritage of the Aegean Region. This dessert, made with traditional methods, has become a part of social life in the region. The friendly atmosphere created when families and friends come together and buy snow halva from the stalls shows that this dessert is not just a food, but also a tradition. This flavor, which cools down on hot Aegean summer evenings, tells an important story about the nature of the region and the lifestyle of its people. For this reason, snow halva is kept alive as a symbol of Aegean culture, beyond being just a dessert.

Res. Asst. Dr. Bilge İPEK
The Department of Radio, Television and Cinema

PUBLICATIONS

- **Assoc. Prof. Festus Victor Bekun**'s article titled "How Do Resource Efficiency and Environmental Innovation Affect Greenhouse Gas Emissions? Evidence From E-7 Countries" was published in **Environmental Quality Management.**

- **Assoc. Prof. Festus Victor Bekun**'s article titled "Economic globalization and ecological impact in emerging economies in the post-COP21 agreement: A panel econometrics approach" was published in **Natural Resources Forum.**

- **Asst. Prof. Derya Çelik**'s article titled "Digital empowerment and competitiveness in businesses" was published in **Insights Into Digital Business, Human Resource Management, and Competitiveness.**

- **Asst. Prof. Ifedolapo Olabisi Olanipekun**'s article titled "Migration and environmental sustainability: The mediating role of renewable energy and income" was published in **Energy& Environment.**

- **Asst. Prof. Aslihan Ünal**'s article titled "A Novel and Robust LSTM Model for Customer Churn Analysis Using Deep, Machine Learning, and Ensemble Learning: A Telecommunications Case" was published in **ACTA INFOLOGICA.**

ASSIGNMENT

- **Hatice Kübra AYDIN** has been appointed as "Assistant Professor" in the Department of Psychology (English).

- **Ergash JUMA** has been appointed as "Assistant Professor" in the Department of International Trade and Business.

- **Sezer AYAZ** has been appointed as "Assistant Professor" in the Department of International Trade and Business (English).

- **Sedat ALTUN** has been appointed as "Research Assistant" in the Department of Radio, Television and Cinema.

UPGRADE

- **Asst. Prof. Nisa GÜLENER YILDIRIM** has been appointed as the Head of the Department of Radio, Television and Cinema.

- **Prof. Dr. Hacer GÜLŞEN** has been appointed as the Head of the Department of Turkish Language and Literature.

LEAVERS

- **Assoc. Prof. Fatih Fuat TUNCER** resigned from the position of "Association Professor" in the Department of Political Science and International Relations.

IGU ALUMNI TRACKING SYSTEM

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)

Our graduates who are members of the platform can update their profiles and follow job postings.

How to subscribe to the METSİS platform?

1. Enter the platform (metsis.gelisim.edu.tr) via internet-connected devices.
2. You can follow the job postings by clicking on the jobs.
3. You can create an account from the New Candidate section to apply.
4. After creating an account, you can see job postings from the jobs section on the top and applyfor open positions.

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