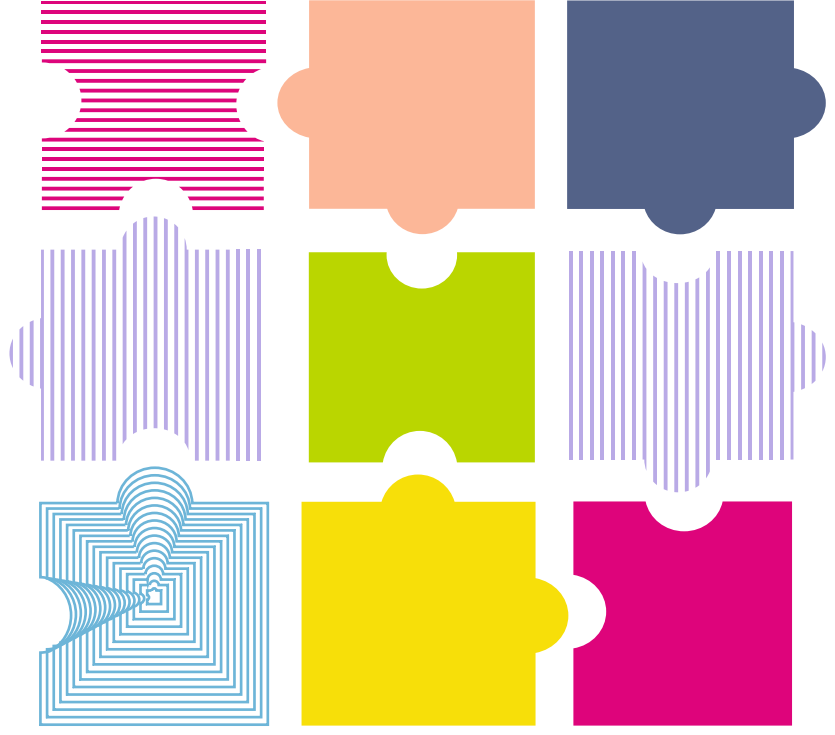


**3-rd INTERNATIONAL  
COMMUNICATION SCIENCE AND MEDIA STUDIES  
CONGRESS (ICSMSC)**



**3** INTERNATIONAL  
**CSMS**  
CONGRESS  
rd International Communication Science  
& Media Studies Congress

**18-19 April 2024, Kocaeli/TÜRKİYE**

***ABSTRACTS***



Kocaeli Üniversitesi  
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## INTRODUCTION

Dear participants,

As Kocaeli University Faculty of Communication, we are happy and proud to organize the International Communication Science and Media Studies Congress (ICSMSC) for the third time this year, in cooperation with Thessaloniki Aristotle University Faculty of Economics and Political Sciences, Kocaeli Metropolitan Municipality and Başiskele Municipality.

I think that a total of 56 papers prepared by academicians and graduate students from 23 different universities in the field of communication sciences and media research will make a valuable contribution to the congress. Journalism science, radio-television and film studies, public relations studies, new media research, political communication, advertising research, intercultural communication and digitalization, media pedagogy, media ethics, digital arts and video art, digital literacy, interactive media design, public diplomacy. Many paper titles such as disaster communication, climate journalism, science communication and artificial intelligence studies show how comprehensive and rich the content of the congress is. I believe that our congress, which enables sharing of common knowledge in the field of communication sciences and media studies at the international level, will contribute to the development of an environment of academic discussion and exchange of ideas..

I would like to express my sincere gratitude to all my colleagues in the organization team, faculty members, students, invited speakers who contributed to the organization of the 3rd International Communication Science and Media Studies Congress (ICSMSC), and the scientists who created a platform where different scientific paradigms and perspectives are discussed with the papers they prepared. . I hope that international collaborations in the academic world will develop further and I hope that our congress will be successful and productive

**Prof. Dr. Nigar PÖSTEKİ**  
President of the Congress Organization Committee  
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## Visual War Reporting and the Communicative Politics of Dis/Information

This keynote identifies and explores pressing issues concerning the lived precarities negotiated by photojournalists committed to recording the traumas of human suffering in ongoing conflicts. Professional and citizen war photographers alike are risking their lives to bear witness in often harrowing circumstances – some finding themselves deliberately targeted by the military – on behalf of distant publics awash in imagery fiercely contested across news sites and social media spaces. Many are intent on recrafting anew visual narratives to break-through the darkness of deception, recommitting to experimentation and innovation in the search for alternatives. To illustrate its arguments, this keynote will briefly examine recent case studies where civic activists and citizen journalists are capturing visual evidence to challenge official disinformation campaigns, and to make visible human suffering in warzones. In comparing and contrasting insights garnered from these case studies, this keynote will critically evaluate the prospects for rethinking visual war reporting and the communicative politics of dis/information.



**Stuart ALLAN**

Professor of Journalism and Communication  
School of Journalism, Media and Culture  
Cardiff University, UK

### Bio:

Stuart Allan is Professor of Journalism and Communication in the School of Journalism, Media and Culture at Cardiff University, UK. He has published widely, including editing the second edition of *The Routledge Companion to News and Journalism* (Routledge, 2023). He serves on editorial boards for several international peer-reviewed journals, and his books have been translated into numerous languages. Current research projects include enquiries into visual journalism, with particular interests in professional and citizen photo-reportage of war, conflict and crisis.

## Is Information a Public Good or a Commodity? Distortions in Modern Democracy

Following a brief introductory discussion on the definition of public and private goods, I will argue for the nature of information as a public good and the issues that arise, when this is being commercialized in a generalized and unregulated mode. Moreover I will proceed in revealing the resulting distortions in the functioning of modern democracy, by focusing on cases in the wider region of Eastern Mediterranean and the Black Sea.



**Grigoris ZAROTIADIS**

School of Economics  
The Aristotle University of Thessaloniki,  
Greece

### **Bio:**

Grigoris Zarotiadis was born on the 23rd of February 1972 in Thessaloniki. He studied economics in Johannes Kepler University of Linz – Austria. During his PhD he spent a year in UMIST (University of Manchester – Institute for Science and Technology). Currently, he serves as a Full Professor in the School of Economic and he is the Dean of the Faculty of Economic and Political Sciences in Aristotle University of Thessaloniki (AUTH). He is the President of the Association of Economic Universities of South and Eastern Europe and the Black Sea Region (<http://www.asecu.gr>) and of the Institute for Social Studies “Dimitris Mpatsis” (<http://www.ikempatsis.gr/>). Besides, he is chairing the Interdisciplinary Laboratory for Black Sea and Mediterranean Studies (<https://ilabsem.web.auth.gr/>) and the newly established Center for Social Research in AUTH. He is a member of the Leadership Council of SDSN Black Sea (<http://sdsnblacksea.auth.gr/>). His research covers the fields of international economics, economic development and economic growth, having a plentiful record of international academic publications and relevant citations. Since 2000, he is an Independent, Non - Executive Member of the Board of DROMEAS S.A

## Populism, Media and Democracy : A Complex Relationship

My presentation provides a detailed examination of populism and its relationship with the media. It discusses how populism often divides society into "the people" and "corrupt elites," emphasizing the role of the people and promoting homogenization. Populist leaders use strategies such as praising the people, demonizing elites, and creating a sense of closeness with the people to gain support. It also explores how populism affects the media, including issues such as media ownership, propaganda, and the impact of social media. It highlights the challenges of regulating hate speech online and the role of alternative media in promoting plurality and accountability. Overall, it presents a complex view of populism's influence on politics, society, and the media.



**Yasemin GİRİTLİ İNCEOĞLU**

London School of Economics - UK

### Bio:

Prof. Dr. Yasemin Giritli Inceoglu is a visiting professor at LSE Media and Communication Department. She is a member of the UNESCO International Clearinghouse on Children and Violence on the Screen and of the American Biography Institute. Yasemin was also a visiting scholar at Columbia University (1994) and at the Salzburg Seminar (2003), at New Delhi University Media Studies Center (2014), at EUI-European University Institute (2017) and at Birkbeck, University of London (2020-2021). She took place in many projects and has published several books: The Persuasion Process in Communications: With Some Examples of the Political Campaigns (1997); Media and Society, Women in the Media and Women Journalists (2002); International Media (2004); A Guide to Media and Children (2008); Text Analysis (2009); Women and their Body in the Spiral of Femininity, Sexuality and Violence (2010), Hate Speech and Hate Crimes (2012) Minorities, The Other and Media (2014), Internet and Street (2015) News Readings (2016), Journalism 'a Peacekeeping Agent' at the Time of Conflict (2018), LGBTI+ Individuals and Media (2019) Covid Diaries (2021) Pandemics, Neoliberalism and Media (2021). Her areas of studies are media criticism, hate speech. She conducts courses such as Alternative Media and Journalism Rights, Communication Ethics, Theories and Models of Communication and Media Criticism. She has been acting as the Head of the Professional Ethical Codes Monitoring Board at the Turkish Journalists Association, the largest professional organisation in its sector that represents nearly 4,000 journalists and a determined defender of press freedom. Notably, in that capacity I have led the revision process of the Media Diversity Guide, prepared with the partnership of the BBC World Service and the British Council, ensuring that the Guide is in line with the highest ethical standards.

## A New Technique To Explore Mobile Application Affordances: Critical Application Analysis Technique (CAAT)

The significance of mobile applications is evident in the growing number of apps used by the average smartphone user and the amount of time spent on them. Mobile apps are central to socio-cultural and economic changes in modern societies. Given their closed technical infrastructure, the applications raise new methodological challenges and requirements for digital media research. The walkthrough method developed by Light and Burgess (2018) was the first technique to address this field gap and propose a method for app analysis that considers socio-cultural elements. This method creates a basic corpus of data on which a more detailed analysis of an application's intended purpose, embedded cultural meanings, affordances, implied ideal users, and uses can be built. While "the walkthrough method" provides a systematic and practical approach to analyzing mobile applications, the literature has identified some shortcomings. In the first place, the original method's attempt to avoid user interaction leads to several limitations, especially when studying platforms such as dating apps where interaction is needed to unlock certain features.

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Secondly, it is essential to note that the current version of "the walkthrough method" only partially reveals the socio-technical affordances of the apps it seeks to uncover, prioritizing the "expected uses" rather than the actual use or "affordances-in-practice" (Costa, 2018). To understand the impact of non-human agents, as described in Actor-Network Theory, it is crucial to consider how users interpret and utilize these agents. To overcome these shortcomings, we have developed a technique called "Critical Application Analysis Technique" (CAAT) to investigate mobile applications. In this methodological contribution, 11 different mobile applications were analyzed in the first place using the 'walkthrough method.'

The analysis of 11 apps with the walkthrough technique not only allowed for a closer and more analytical analysis of the applications but also facilitated the development of new methodological suggestions by providing the opportunity to practice the existing method repeatedly. Secondly, we reviewed the literature on this research technique, discussed its strengths and weaknesses, and identified areas to improve it. A technical guide was developed based on these studies, and a pilot study was conducted with 5 participants.

Furthermore, the research guide was revised and finalized, and face-to-face interviews were conducted with 18 users of location-based dating applications using the CAAT technique. The study participants are diverse, including three heterosexual men, one non-heterosexual man, seven heterosexual women, six non-heterosexual women, and one individual who identifies outside the



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gender binary. Geographically, seven participants reside in Istanbul, four in Ankara, two in Izmir, two in Antalya, two in Çanakkale, and one in Diyarbakır. The data were analyzed by using inductive thematic analysis. Affordances are ongoing representations of users that may change over time and space and cannot be separated from their contexts and uses. By incorporating users' interaction with the affordances, we gained insights into how users instrumentalize the socio-technological affordances of the applications that the walkthrough technique could not account for. Our research demonstrates that the CAAT Technique we developed contributes to interpreting the use and affordances of mobile applications.

## Keywords:

Mobile app, Actor-Network Theory, Affordance, Critical Application Analysis Technique (CAAT)

## Cancel Culture As An Example Of Cyberbullying Among Youths

Today, the internet and social media have transformed communication styles and created a new culture. "Cancel culture" has gained an important place in this culture. Cancel culture can be defined as targeting individuals who express a behavior or opinion that is generally not accepted within society, excluding or discrediting them. This paper examines the effects of cancel culture, which is seen as cyberbullying, especially among young people.

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Cancel culture refers to a tendency on social media platforms or in daily communication to seek to punish a particular person or group by targeting their behavior or discourse that is generally perceived as not conforming to social norms. This may restrict individuals' freedom of expression and prevent the expression of different opinions. Especially among young people, cancel culture is widely seen on social media platforms or other digital communication tools. When a person or group dislikes a particular idea or behavior, they may organize widespread campaigns to target that person or group and discredit them. This can cause psychological effects and social divisions among young people. Social exclusion and loss of reputation can negatively impact individuals' mental health. Additionally, cancel culture can undermine diversity and debate by inhibiting the expression of different opinions, thus hindering the creation of a democratic environment in society.

Cancel culture, seen as cyberbullying among young people, has become more evident with the proliferation of social media and other digital communication tools. The effects of cancel culture can have a negative impact on individuals' mental health and hinder diversity and discussion in society. Therefore, it is important to raise society's awareness of cancel culture and encourage healthy communication and discussion environments. In this study, cancellation culture in Turkey will be examined in the context of cyberbullying and the effects on the victim caused by unfair cancellation behavior will be emphasized in order to prevent its spread among young people.

**Keywords:**

Cancel Culture, Cyberbullying, Digital Culture, Youths

## Approaches To Counter Digital Toxic Content On Vertical Video Platforms: Thoughts On User Culture, Techno-social Ecosystem And New Media Literacy

In the simplest terms, digital toxic content can be described as content that includes hate speech, misinformation, and materials that could harm individuals' daily lives and mental well-being. Digital toxic content poses an increasingly serious risk since the development of user-centered web platforms. This is because the volume, speed, and diversity of content production have increased compared to the Web under administrative control.

However, it's also possible to note the role of emerging algorithm-based platform technologies and the user culture shaped around this technology in the spread of digital toxic content. Factors such as users' involvement in content production processes, rapid integration of new media platforms into daily life, personalization and dissemination through algorithmic digital ecosystems, all contribute to the severity of the toxic content risk. Additionally, the dominance of video content in the webosphere and the rapid content production and consumption cycle on vertical video platforms have added a new layer to the spread and impact of digital toxic content.

On the other hand, especially in the ecosystem of vertical video platforms, it should not be forgotten that automated platform technologies are utilized to prevent digital toxic content. Particularly during the COVID-19 period, significant capacity has been developed to prevent the circulation of misinformation. However, although vertical video platforms utilize technology to mitigate the risk of toxic content, the evolving user culture on these platforms enables users to develop methods to bypass these filtering algorithms. Vertical video platforms typically have an ecosystem built around realness, humor, and user engagement in their interaction world. Especially when realness and interaction converge with the content personalization algorithm, known as the "secret sauce" of vertical video platforms, and the young user base, an unconventional and organized user culture emerges. This user culture potentially develops an intuitive experience towards filtering algorithms due to the time spent on the platform, allowing users to bypass filtering algorithms and enhance their ability to share digital toxic content.

This study focuses on the risk of toxic content on vertical video platforms, whose user numbers are increasing day by day. By reviewing international literature and reports on content security on digital platforms, it aims to conduct a conceptual discussion and identify cases of similar risks in Turkey. Considering the examples identified within the scope of the study and the outputs of the conceptual discussion, the goal is to construct a new media literacy concept aimed at empowering users on vertical

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video platforms and making them a part of the fight against toxic content. Within this concept, a roadmap will be obtained on how users can increase their awareness of digital toxic content on vertical video platforms, how they can transform into a component capable of combating toxic content within the platform's unique user culture, and how they can strengthen technology-based components that combat toxic content on the platform. It is believed that the current study can contribute to the capacity of vertical video platforms to combat digital toxic content and provide insights into how a more constructive user culture can be built.

## Keywords:

Digital Toxic Content, Vertical Video Platforms, New Media Literacy

## New Media; Understanding Online Boycott And Buycott

Developments in communication technologies, the internet and social media age, which go beyond information acquisition, have facilitated the transition from the traditional media environment to the new media world. New media, which the new generation is familiar with and whose motivation to use is increasing day by day with its growing trend, is turning into a participation-intensive communication platform with smartphones, computers and wearable technologies. New media mediated by fiber optic cables that enable the establishment of a worldwide network, blogs where personal thoughts are shared, YouTube-style video content sites where videos are shared and subscribed, podcasts where digital sounds are shared, What's up-like messaging networks, live broadcasts on social media platforms, Google-style search engines, mobile applications and e-mails. Dynamic and intense communication platforms that have matured in the new media world transform individual attitudes into global social movements with the synergistic ecosystem they create.

The successful use of new media and the gathering of global audiences in online environments mediate the spread of boycott and buycott approaches, also called internet activism. The dialogic effect of social connections can transform avoidance and purchase tendencies into collective actions. It liberates ordinary individuals to challenge the world, develops networks of solidarity, and empowers different segments of society through groundbreaking political action. This technology-supported social interaction increases the courage of individuals to use their own understanding and provides the power to participate in discussions. New media can turn boycott and buycott actions into a global epidemic with the motivational reinforcement it creates. Both boycotts, which will make the corporate reputations of states and commercial enterprises vulnerable, and buycotts, which encourage support for states and businesses that mediate virtuous behavior, are becoming more common day by day. Under the influence of the transformative power of the digital age, which allows consumers to share positive and negative emotions about certain products or companies, consumer boycotts or buycotts based on personal beliefs and values are growing with organized campaigns. Individuals show sensitivity to choose (i.e. buycott) or reject (i.e. boycott) states, companies and products among alternatives, taking into account political, ethical, religious and national arguments.

Consumer boycotts, which force the corporate structures they target to take ethically and socially desired actions, are also directed through organizers in online media, and can start individually and turn into collective public movements. In this sense, as boycott and buycott spread globally, the importance of understanding boycott and buycott behavior increases. This research examines the process of new media developing solidarity networks through connected computer networks, its

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interactional power in creating boycotts and buycotts, and its contribution to the snowball effect of individual responses growing in online environments without being hierarchical.

This research also deals with the reflections of the determinants of political consumerism (boycotts and buycotts) preferences and the direct impact on changes in the policies of the public-private sector in new media. The aim of this research, based on the literature framework on consumption choice and rejection shaped by the influence of the digital age; The aim is to examine the boycott and buycott contents that took shape in online environments in Turkey regarding the genocide in Palestine after October 7.

**Keywords:**

New Media, Boycott, Buycott, Social Media, Consumer Boycott, Political Consumerism

## Nation Branding Activities Of Turkey: Strategies, Challenges, And Future Perspectives

Turkey is rapidly focusing on evolving a nation branding strategy to gain a competitive advantage globally and to establish a positive international image. This research article examines Turkey's nation branding activities, analyzing the country's strategies, adopted methods, and challenges in this field. The article addresses national brand strategies that emphasize Turkey's cultural heritage, support innovation, and promote sustainable development, evaluating how these strategies are implemented and their impact.

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Additionally, it focuses on the role of digital media and social platforms in shaping Turkey's national brand, detailing various campaigns and initiatives in these areas. While examining the challenges in Turkey's nation branding efforts, the article explores the impact of political factors and strategies for adapting to global events. It highlights success stories and, in the conclusion, offers recommendations for Turkey's future nation branding activities, discussing potential pathways for sustainable success in this field. This article aims to provide valuable insights into understanding Turkey's experiences in nation branding and to offer important lessons for other countries aiming to establish a strong international brand.

**Keywords:**

Nation Branding, Image, Perception Management

## The Changing Discourse Of Sana Through Seventy Years: Diachronic Analysis Of Sana Advertisements

It is impossible to think of the consumer society separately from advertisements. Advertisements reflect the situation of the society they are in. Social readings can be made through advertising texts that date back to modern times and even older.

For a similar purpose, in this study, the advertisements of the Sana brand, which has an important place in Turkey, will be analyzed with diachronic analysis. Within the scope of the study, advertisements published in print and visual media between 1960 and 2020 were examined. Both television and print advertisements were included in the research. In this study, semiotics and the methodological tools offered by semiotics were used.

**Keywords:**

Consumption, Advertisement, Semiotics, Discourse

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## Sports Fans' Perceptions Of The First Virtual Fan Leo In Digital Environment In The Context Of Technology Acceptance Model

The future effects of content such as images, text, sound, etc. produced using artificial intelligence technology is one of the most discussed topics today. This virtual production has extended to virtual characters that replace real users, especially on social media. Virtual characters produced by artificial intelligence-based computers first entered our lives in the field of influencer marketing. While Lil Miquela in 2016 and Lu Do Magalu in 2017 were the first examples of virtual influencers in the world, the first examples of virtual influencers in our country are Alara X and AyPera, who posted their first content in 2020. While these virtual influencers created by 3D modeling tools carried out marketing communication with various brands in social media environments, on October 12, 2023, Galatasaray Sports Club presented the first virtual fan Leo as the 'world's first digital fan' to the public as an example of digital transformation that does not pursue a commercial purpose on the basis of brands. Leo, the first virtual fan, started to produce content on various social media platforms after this date. Leo, who is active on platforms such as Youtube, Instagram, Twitter and Spotify, shared 12 videos between February 28, 2023, when he joined Youtube, which is the medium to be examined within the scope of this research, and January 25, 2024, and these videos were viewed 446,981 times in total by users.

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On the other hand, Leo has 164k followers on Instagram and 78.1k followers on Twitter. The aim of this research is to measure the current perception of real sports fans in the digital environment by analyzing their comments on the videos posted by Leo, the first virtual fan, and to make inferences about how to guide future practices after this measurement. The research also aims to define the concept of 'virtual fans' based on the data collected. The sample of the research, which aims to make inferences about real fans in the digital environment, consists of fans who have commented on the content shared by Leo's '@leothefan' account on Youtube.

Within the scope of the research, data collection will be provided through the api link of the content produced by the '@leothefan' account on Youtube. The reason for limiting the research to Youtube is that it provides convenience in data collection through the api link. Based on the 'Technology Acceptance Model' developed by Davis, variables such as 'perceived usefulness' and 'perceived ease of use' of real fans in the digital environment about the virtual fan Leo will be analyzed from the comments made on Youtube videos.

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Qualitative inductive content analysis method will be applied in the research. There have been many studies on virtual influencers in the literature. The distinctive value of this research is that Leo is not engaged in a commercial marketing activity separate from virtual influencers. In this context, the research creates value by measuring with data how usage and acceptance of Leo is realized by real fans in the digital environment. On the other hand, the research will also provide a basis for how Leo, the first virtual fan, can influence sports communication and sports marketing practices in digital environments.

This study is important in terms of measuring the current perceptions of fans in the digital environment towards Leo, the first virtual fan. This importance is based on making inferences for future applications for sports institutions, organizations, clubs, etc. to create a virtual fan on digital platforms. In addition, defining the 'Virtual Fan', which will be a new concept for the literature, at the end of this research will contribute to future studies. It is aimed to provide social and cultural benefits by sharing the findings obtained in this research with official institutions such as the Ministry of Youth and Sports, Turkish Football Federation, Turkish Basketball Federation and Turkish Volleyball Federation as well as sports clubs from all branches.

## Keywords:

Virtual Fan, Technology Acceptance Model, Digital Transformation, New Media, Youtube

## Understanding The Impact Of Media Literacy On Perceptions Of Misinformation

While social media platforms offer easy access to news and information, they also play a significant role in the spread of misinformation online. Previous research has found that individuals with higher levels of media literacy skills are less likely to share misinformation online and are better at identifying and avoiding misinformation.

Considering the relationship between media literacy and misinformation susceptibility, this study aims to examine how individuals' digital media literacy skills shape their perceptions of falsehoods encountered on social media and how this, in turn, influences their overall online news experience. The existing literature on misinformation predominantly concentrates on Western contexts, which may overlook the complexities faced by individuals from different cultural backgrounds. Focusing on Türkiye, this study explores the complex relationship between digital media literacy, perceptions of misinformation, and online news experiences within a non-Western context. By examining this interplay, the research aims to illustrate how different cultural values, media consumption habits, and socio-political circumstances influence perceptions of misinformation. Building upon existing findings suggesting digital media literacy empowers individuals to continue their online practices more effectively, this study asks the following question: How does media literacy impact individuals' perceptions of misinformation on social media platforms?

The study is based on an online survey of Bilkent University students who are over the age of 18. Participants were asked to answer questions to assess their digital media literacy skills, followed by questions about their concerns regarding misinformation on social media and their motivations for news-sharing. The survey questions were designed to understand which types of media content participants consumed more, which social media platforms they preferred, their assigned trust levels to these preferred platforms, and for what specific purposes they used social media. Through this approach, the study examined potential links between participants' media consumption habits and their media literacy abilities.

The study's findings align with the previous research and highlight the importance of media literacy in combating the spread of misinformation and disinformation on social media. Moreover, awareness of the recently amended Turkish Penal Code with a new criminal offence under the provision of Article 217/A, commonly known as disinformation law, significantly and positively impacted participants' concerns about misinformation, suggesting an influence of legal frameworks and regulatory measures on public perceptions. These findings call for collaborative efforts from educational

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institutions, media organizations, and policymakers to design interventions that empower ordinary citizens to consume information critically. Ultimately, this collective shift towards a media-literate society has the potential to transform our online experiences, mitigating the harmful implications of misinformation and creating a more informed and responsible digital citizenry.

**Keywords:**

Misinformation, Media Literacy, Social Media, News-Sharing Behavior

## A Comprehensive Design Approach For A Communication Project: Embracing 135 Years Of History And Future Vision For Siemens Healthineers Türkiye

Siemens Healthineers is embarking on a transformative communication project in Türkiye, employing a comprehensive design model to encapsulate its 135-year history and current standing. This communication project aims to develop an impactful object-book model for Siemens Healthineers, tailoring its narrative for a high-profile audience. By integrating a holistic design philosophy and organizing associated events, the project seeks to present the company's milestones, industry position, achievements, current services, and organizational structure. To fulfill the communication needs of diverse stakeholders, including customers, employees, and executives, the project focuses on conveying Siemens Healthineers' success, robust organizational structure, leading industry role, and professional and societal commitments. Expressing gratitude to those integral to the brand journey is an essential element, contributing to the enhancement of the company's reputation.

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The innovative aspect of this project lies in its unified approach to content, visual aesthetics, and materials, encompassing the development of a sustainable object-book model. Beyond the tangible design product, the project defines a holistic design development model, offering a unique contribution to the literature in design and communication methodologies.

The project's primary output is the successful meeting of Siemens Healthineers' communication needs, ensuring an effective conveyance of its brand narrative. Furthermore, it aims to serve as a foundation for developing methodologies for similar projects in the future within the Design Center of the designer agency. Siemens Healthineers' commitment to embracing its rich history while looking towards the future is evident in this comprehensive design model. As the project unfolds, it is poised to make a significant impact on the company's brand identity and set new standards for communication excellence in the industry.

### Keywords:

Siemens Healthineers, Communication Project, Comprehensive Design Model, Object-Book, Brand Narrative, Holistic Design Philosophy, Stakeholder Communication, Design Development Model

## The Impact Of Culture And Cultural Differences On Brand Communication: A Review On Visual Contents

Culture is the sum of a society's common values, beliefs, traditions, art, language and lifestyles. It emerges from social interactions and is transmitted to succeeding generations. Also, culture influences individuals' cognitive frameworks, behaviors, and modes of communication, thus endowing them with an identity. Therefore, culture stands as a pivotal determinant across all social structures, shaping individuals' perceptions of the world.

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Conversely, the cultural dispositions of diverse societies may exhibit disparities in material and spiritual values. Hofstede's cultural dimensions theory has significantly contributed to elucidating the extent and manner in which cultural structures diverge among different societies. For instance, distinctions in the dimension of individualism between the United States and Turkey are discernible within this theoretical framework. According to Hofstede's theory, Turkey epitomizes a collectivist society wherein the notion of "we" holds significance, and individuals predominantly exhibit a heightened sense of belonging to familial or communal groups, reciprocally nurturing one another. In contrast, the United States is characterized by an individualistic culture wherein the emphasis on individualism is pronounced. This is exemplified by the pervasive advocacy for "freedom and justice for all" evident across various facets of American society and governance, thereby underscoring an egalitarian ethos. Such cultural disparities among societies wield significant influence over the advertising campaigns of global brands in the global marketplace. Consequently, global brands possess the latitude to tailor the content and messaging of their advertising campaigns contingent upon the markets they engage with—a phenomenon encapsulated within the rubric of glocalization. To interrogate the aforementioned phenomenon, a case study focusing on Coca-Cola has been undertaken. Within the ambit of the "Taste the Feeling" campaign, which Coca-Cola, a global brand, universally deploys, the visual content disseminated across the brand's social media platforms in the United States and Turkey has been subjected to comparative analysis.

Thus, the primary objective of this research endeavor is to elucidate how culture and cultural disparities inform the design and messaging of visual content. To this end, a semiotic analysis of visual content has been conducted. Drawing upon Roland Barthes' seminal work, semiotic analysis seeks to uncover the latent meanings underpinning images and apprehend the modus operandi of cultural symbols. Within the purview of semiotic analysis, each image is construed as a sign, and the interplay between the sign and its signification is interrogated. Upon evaluating the use of symbols and metaphors in Coca-Cola's visual content tailored for audiences in the United States and Turkey,

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discernible cultural attributes and disparities are evinced in the content. Data gleaned from the analysis reveals that visual content shared on Coca-Cola's social media platforms in the United States extensively deploys metaphors pertaining to individualism and freedom—salient cultural values in American society. Consequently, the brand's strategic orientation dovetails with the individualistic cultural milieu, conflating the "Taste the Feeling" ethos with the concept of freedom to convey nuanced messaging. Conversely, owing to Turkey's collectivist societal ethos, the concept of family assumes primacy within Turkish culture. Furthermore, culinary and communal dining customs hold sway as cultural touchstones. These cultural mores have been foregrounded in Coca-Cola's visual content tailored for the Turkish market. Through strategic branding, visual content has been curated to align with notions of familial solidarity and convivial dining, thereby situating Coca-Cola within the milieu of communal gatherings featuring quintessential Anatolian fare, thus effectuating desired messaging. In summation, upon scrutinizing Coca-Cola's pertinent visual content in the two aforementioned markets, it is evident that cultural disparities exert a discernible impact on both design and messaging dimensions, courtesy of the judicious employment of symbols and metaphors.

However, notable disparities in certain technical facets of design structure within the analyzed visual content are conspicuously absent. While the prevailing color palette across advertisements in both markets predominantly comprises red and white hues, the stylistic conventions governing logo usage, sizing, and font selections remain consistent across all content iterations. This tendency may be attributed to Coca-Cola's endeavors to maintain fidelity to its corporate identity across diverse market milieus. In conclusion, based on the analysis of the indicators examined within the scope of the study, cultural differences dependent on cultural values between the visual content creators and the audience have been identified, and how these differences are utilized in visual content has been revealed.

## Keywords:

Culture, Brand Communication, Glocalization, Social Media Content

## Advertising As A Daily Medium In Which Gender Roles Are Transformed: The Example Of "Women Who Know Their Account"

It can be seen that an individual exhibits his consumption habit as a part of his life from the moment he is born. Although the consumption habits of each period show differences within the historical process, it is impossible not to see that they reflect their own social understanding in essence. Three important events have influenced the variability of consumption habits on the historical stage: the development of overseas trade, the industrial revolution, the invention of the printing press. It can be said that these developments bring about changes in the point of individual's expectations.

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The change of production styles has caused changes in the consumption area, local values have been directed to different areas at the point of production due to the cross-border influence of international values. The disappearance of borders and the idea of meeting human needs completely, or the desire to make an individual think that he needs every product produced to certain standards, has brought with it the mass production style as a result of the industrial revolution. The mass production style tries to support the motives of acquiring needs, not the needs of the individual. In local structures, individuals had the understanding of consuming only as much as they needed while trying to live their daily lives; the blurring of boundaries created the idea that individuals might need an object at any moment in their minds. Individuals began to learn what they might need during the day through newspapers, magazines and television advertisements.

Especially the developments in the field of advertising with the invention of the printing press have placed the teaching that the needs should be kept up-to-date. Women and men need to maintain their consumption habits in order to have the characteristics attributed to gender roles. Therefore, the first goal of ads that appeal to women and men is to increase their profit share and keep their purchasing behavior up to date. The ads show how women and men are presented through mass media.

This study analyzes how women and men are presented in bank advertisements on the basis of gender roles. In this way, it will be clarified how women and men are periodically positioned through gender roles in bank ads. The study aims to explain whether the ads are fictionalized within the framework of gender roles and the differences in understanding experienced during the advertising shoot. The study is important in terms of demonstrating an anti-advertising example related to gender roles in the advertising process. The method of rhetorical analysis was used in the study.



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The research is limited to the Garanti BBVA “Women Who Know Their Account” advertisement. With the method of rhetorical analysis, the open and hidden meanings that exist in bank ads will be clarified. Rhetorical analysis was needed because the ads tried to convince the individual through the message they conveyed.

The studies produced in the context of gender roles and advertisements mostly try to clarify how the dominant structure understanding is constructed through advertisements. Based on the reason that the consumption habits of men and women change depending on social, cultural and political events, the study to be considered is thought to contribute to the field because it aims to show that there may be differences in the presentation of gender roles in advertising within the historical process. result Although the boundaries of women's domestic or public consumption habits may seem sharply drawn from a gender-based perspective in societies where a male-dominated understanding prevails, the Garanti BBVA commercial film's identification of women in the public sphere and its presence in the public sphere starts from the idea of being a “bank customer” is an important example indicating that women's presence in the economic sphere also shows. This shows that ads can be shot by moving away from an understanding on the axis of gender roles. However, the title of this advertisement emphasizes the positioning of women in domestic roles even though it is far from the economy.

## Keywords:

Gender, Gender Roles, Advertising, Consumer Culture.

## The Use Of "Data Mining" In Corporate Communication Strategy

The impact of digitization and the intensive use of new communication tools have ushered us into a rapid process of change, accompanied by transformation. The ubiquitous use of computer technology in our daily lives has necessitated the processing and simultaneous storage of vast amounts of data in computer environments. Many organizations particularly benefit from the application of 'Data Mining' to extract meaningful and valuable insights from a multitude of information. To enhance their image, reputation, and increase awareness among competitors, organizations incorporate this concept into their communication strategies, aiming to shape a comprehensive perception.

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Additionally, the use of data mining in public relations practices significantly eases both internal and external communication efforts. Recognizing the desires of the target audience, analyzing their expectations, implementing an effective corporate communication strategy, comprehending customer profiles, and utilizing data mining in public relations applications to observe comments, expectations, or feedback regarding a product are considered crucial. Furthermore, organizations frequently benefit from data mining by analyzing social media trends among the target audience, anticipating potential crises, rectifying a negative image, or taking preventive measures against situations that could harm the organization's image and reputation.

In this context, the study titled 'The Use of Data Mining in Corporate Communication Strategies' explores the application areas of data mining and its effects on decision-making processes. The relationship between organizations and communication strategies is examined, along with the convenience it provides to future organizations, and the studies conducted in this context are thoroughly explored.

### Keywords:

Corporate Communication, Data Mining, Public Relations

## Search Engine Optimization As A Controversial Area In Internet Journalism In The Context Of New Media And Journalistic Ethics

The increased use of new media has given rise to ethical issues in various domains, ranging from digital surveillance to fake news, hate speech, and privacy non-compliance, all of which have become subjects of controversy. This phenomenon is evident in news production and consumption practices. Within the realm of journalism ethics, we delve into the diverse methods employed by internet news sites to attract web traffic and consequently generate advertising revenue.

The surge in internet usage, coupled with the rapid expansion of data, has made search engines a widely utilized tool for obtaining valuable information. Achieving a top-ranking position on search engines is attainable through Search Engine Optimization (SEO). Frequently employed in e-commerce activities, SEO has become a prevalent practice in internet journalism, giving rise to what is now known as 'SEO Journalism.' While internet news sites leverage SEO to enhance their search result rankings, attract more traffic, and increase revenue, this practice also brings forth numerous ethical challenges. Ethical dilemmas include the use of sensational headlines, the absence of meaningful content in news articles, excessive keyword repetition leading to spam content, the use of misleading headlines to garner clicks and increase traffic, and the risk of information and knowledge pollution.

Furthermore, the increasing trend of automating journalism processes adds another layer to these ethical concerns. This study aims to categorically present the ethical problems stemming from the use of SEO in digital journalism. It explores controversial aspects of SEO application, especially during times of disasters and crises such as pandemics and earthquakes, revealing the risks associated with accurately informing the public. Additionally, the study provides suggestions for addressing these ethical challenges

### Keywords:

New Media, Internet Journalism, Search Engine Optimisation

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## Youtube As A Tool For Political Communication: March 31, 2024 Istanbul Local Elections

Political communication tools are becoming increasingly digitalized. Beyond the activities of hanging posters, using banners and broadcasting radio advertisements that took place in the recent political past, today's political activities are mostly carried out through digital media tools. The fact that social media is used intensively by large segments of the public makes it necessary for politicians to take this into account, but on the other hand, the fact that the target audience can be seen in clear numbers causes politics to use these tools more intensively. Politics in Turkey takes place on social media channels. Local politics is carried out on the streets and social media channels.

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Political communication tries to convey its messages by reaching its target audience on new digital media channels. The elites of general politics and local politics use these channels for their campaigns, songs and live broadcasts. One of the most striking electoral districts in the local government elections to be held on March 31, 2024 in Turkey is undoubtedly the Istanbul elections. The electoral competition between Ekrem İmamoğlu, the Mayor of Istanbul Metropolitan Municipality, who played an important role in the change of the General President with his moves in general politics in recent days, and Murat Kurum, whose candidacy for Istanbul was announced by attracting attention with his different services in the Ministry of Environment and Urbanization in the previous period, has been seen to resonate on YouTube rather than other social media channels since the first day of the candidacy announcements. YouTube is the most used social network video sharing channel in Turkey. As a tool of political communication, it is seen that Youtube is the social network most used by local political elites in their election campaigns. In the run-up to the local elections of Turkey's most populous metropolitan city, Istanbul, which will take place on March 31, 2024, the Youtube channels of Istanbul Metropolitan Mayor Ekrem İmamoğlu, who is a candidate again, and Murat Kurum, who is a candidate for the first time, constitute the subject of this research as the most colorful and topical communication channel of the country.

The research sample was examined with the qualitative content analysis technique by analyzing all the videos published by the candidates on their channels for 41 days (January 9-February 18) after their candidacies were announced. A different coding table specific to the study was designed by combining the categories taken from different studies through a literature review. In this table, the number of Youtube subscribers of the candidates, the number of videos shared, the number of likes, comments and views given to the posts, live broadcasts and election songs videos were coded. In the

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research, for the measurement of social network participation, the status of following the Youtube channels of the candidates and their participation in the form of asking questions or sharing comments under the posts were evaluated.

Although the research is important in terms of starting immediately after the announcement of the candidacies of both candidates, as a result of the research, it was understood that Murat Kurum used the Youtube social network better in terms of the number of video shares, while ?mamo?lu used it more actively in terms of interaction.

## Keywords:

Political Communication, Digital Communication, Local Elections

## As Long As You Have A Job, What Does It Matter What The Job Is Today's Journalist, Tomorrow's Peddler

This study addresses the "employment" issue encountered by journalists in their professional lives. The aim of the study is to reveal the transformation experienced by journalists in their working lives. As a method, participant observation technique was used to observe the employment problem experienced by journalists in their working lives, and in-depth semi-structured interviews were conducted.

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Since the existence of humans, the activity undertaken to meet their material needs in terms of survival, "labor/work," has been significant. Even considering the evolutionary process of humans, it is suggested that the ability of humans as "homoerectus" to create technical tools that provide different functions to hands and feet laid the groundwork for labor/work. When labor/work is evaluated as human intervention in nature "consciously," radical transformations have occurred in the meaning of "job/work". The Fordist production model of the 1920s has a positive "narrative" in terms of "rights and security". An ordinary worker/journalist in a factory/newspaper could retire or work for a long time in a well-defined working environment with a good salary and union rights. After World War II, the world economy entered a restructuring process again. With the decrease of the central role of the state in the economy, social security disappeared, and a radical change occurred in working life. In the Post-Fordist production model, where union guarantees weakened, computer-supported working methods eliminated "boundaries", workers faced with piecework, contractual, and socially insecure working conditions.

In Turkey, as a result of the transformation of the traditional press after the 2001 economic crisis, it was a period when significant and sure steps were taken in terms of "digitalization". In a period when the press became digitalized, an organizational structure emerged that Richard Sennett likened to an mp3 player in the labor market. Now, newspapers, adapting to the neoliberal climate, have laid off thousands of journalists under the title of "restructuring". The closure of newspapers like Radikal and Haber Türk, and their continuation of broadcasting on the internet, is important evidence of this. This has resulted in many journalists becoming unemployed when freelance, agency subscription, copyright fees, and citizen-generated content were added around the core staff in newspapers.

As a result, studies have found that unemployment in the newspaper labor market was around 20 percent between 2016 and 2022, with one out of every five people being unemployed. The "lucky" minority who can find jobs today work as editors, video editors, agenda editors on a royalty, piecework,

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minimum wage basis, while economically "bad" labor market conditions lead them to continue their lives as peddlers, waiters, chefs.

**Keywords:**

Journalist, Newspaper, Job

## A Study On The Posts Of Academic Candidates On Social Media: An Example Of Master's And Phd Collaboration Platform

Social media is one of the significant tools for academic collaboration and knowledge sharing. This study aims to demonstrate the effectiveness of social media in information exchange and support provision by examining the interactions within a support platform created among academic candidates on Facebook. The posts within a specified period (1-31 October 2023) were analyzed using content analysis methodology. The online community's active topics and the posts that attracted attention in response to members' needs were identified.

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The research results are expressed with quantitative indicators reflecting the use of social media in the academic career journey and the academic candidates' search for solutions to the problems they encounter. The analyses determined the frequency of interactions and the distribution of topics on the platform, offering significant insights into the contribution of social media to academic development. The study conducted qualitative research and also presented the results with quantitative data.

The research aims to contribute to the understanding of social media use in the academic career process. The study provides detailed information on the development process of social media, the role of social media in academic studies, support platforms on social media, and the contributions of these platforms to education, as well as the structure of Master's and Doctoral Support Platforms. The primary goal of the research is to deeply examine the impact of academic support platforms created on social media platforms like Facebook on master's and doctoral students, prospective academics, and academics.

The study aims to help us understand the impact of social media on education and academic studies and to thoroughly evaluate the contributions of these platforms to students, academics, and prospective academics. The research addresses issues such as the demand for thesis writing support, whether assistance related to master's and doctoral courses is shared, whether there is information about academic publications, whether there is a demand for information on publishing articles in international journals, what other topics are shared besides master's and doctoral thesis writing, and the most common problems encountered in thesis writing.

The study focuses on the Master's and Doctoral Support Platform on Facebook and conducts a content analysis. The shared posts were categorized under Survey Support, Technical Information Request, Technology Support Request, Thesis Writing Information Request, Higher Education Council



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(YÖK) Thesis Information Support Request, Meaningless Questions, Postgraduate Application and Registration Questions, Master's Course Content Support Request, Overseas Education Support, Academic Publication Promotion, Information Request about Congresses, Conferences, Symposia, Future Concerns After Master's/Doctorate, Reliable Translation Resources, Academic Course Information, Support Resources for Thesis Writing, and Information Request on Publishing in International Journals. The study aimed to identify which topics were shared more frequently, which topics attracted more interest, and to reveal the distribution of posts on the platform.

## Keywords:

Social Media, Academician Candidates, Collaboration Platforms

## The Role Of Catastrophic Themes In Cinema: A Study On The Movie Leave The World Behind

The dizzying pace of technological and scientific advancements has enabled many concepts that were defined as imaginary until a few centuries ago to take place in our daily life practices, thus causing a complete change in human life. These developments, which have transformed the way we do business, production, education, health, culture, communication, transportation, transportation and social relations, have not only had positive effects but have also caused many negative and irreversible consequences.

This century, which is also called the Anthropocene Epoch, defines the multifaceted damage to the world's geology and ecosystem due to increasing human impact. Simultaneously with the rise of industrialization and capitalism, every human destruction of nature has led to numerous apocalyptic scenarios regarding the destruction of the earth, the only place where humans belong. For this reason, apocalyptic scenarios appear as one of the phenomenon stories that are believed to bring about the end of humanity and the world. In this respect, the apocalyptic phenomenon has been one of the most interesting topics in various disciplines such as religion, philosophy, literature, mythology, painting and cinema throughout history.

Similarly, when we look at the history of thought, the phenomenon of "apocalypse", which is also an important subject for many scientists, has inspired various existential perspectives to discuss the end of the universe and dragged humanity into deep thoughts in this sense. This concept, which has become a phenomenon in the world of science, focuses on the catastrophes that could bring about the ultimate end of humanity and is important in terms of the research conducted or the thoughts put forward in this field. Within the world of science, such scenarios that await the end of the universe and humanity vary. While some of them focus on human actions, some scientists emphasize natural disasters.

On the other hand, the speed of technological advancements can be considered as one of the dynamics that could lead to many disasters that could eventually bring about the end of the universe. Disaster scenarios, which can be encountered in many areas of life, take on an identity in dystopian narratives, which can be defined as a dark portrait of the future. Dystopian narratives, which are frequently used in literature and cinema, are inspired by the future and usually contain pessimistic elements such as fear, famine, collapse, social decay, tyranny, excessive control/surveillance, technological control/dependence, epidemics, political conflicts, war or invasions, depletion or destruction of natural resources or the end of ecological diversity. Similarly, cinema, which feeds on

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storytelling, has a rich language and diversity, and in this sense has come of age, plays a critical role in the production and dissemination of cultural representations to the masses. Dystopian narratives on the phenomenon of "apocalypse", which became a phenomenon in the cinema industry and became one of the commercial branches of this field in a short time, whose origins date back to the 1900s, have a dramatic effect and a fictional reality, although they are seen in narratives in the science fiction genre. Dystopian narratives, which are sometimes formed by taking a section from real life and arranging it, are catastrophobic works that convey events that can happen to anyone, that are possible to happen, and that embellish the dangers facing humanity with dramatic elements.

Catastrophobic works can be written or produced in order to warn or criticize society or humanity, or to reveal, criticize or investigate human resilience or helplessness against possible disasters. Cyberpunk, which emerged as a movement of science fiction literature and found a place for itself in cinema, has a hybrid content in terms of genre and also includes fantastic and gothic elements. As it is known, cinema reflects the effects of natural and global devastations on human psychology in a striking way by analyzing in depth sexuality, religious, ethnic and class rankings, family structures, the impact of technology on society and globally, and ideological conflicts. Especially in today's world where technology is constantly advancing, many film narratives produced in the science fiction genre are fed by many catastrophic elements, emphasizing the problems and catastrophic scenarios that technological developments will cause in the future. Moreover, the negative consequences of technological dependence on technology on individuals and societies are frequently portrayed in such narratives.

As a matter of fact, an environment where technology is suddenly withdrawn from human life, where there is no internet, television, autonomous cars and airplanes do not work, can also be defined as a disaster. In this context, this study examines the catastrophic elements of the 2023 film "Leave the World Behind", a thriller science fiction film written and directed by Sam Esmail based on Rumaan Alam's novel, through descriptive analysis. In this context, the themes to be used in the analysis were determined by focusing on the reflections of the subjects covered in science fiction genres such as dystopia and cyberpunk on the film. Elements such as narrative, story, setting, plot, characters, costumes, decorations, symbols and objects were analyzed in detail through the movie. In this context, the study also questioned how humanity became alienated from this new world with the sudden withdrawal of technology from human life, adhering to the narrative. It is thought that the study will contribute to the literature as it has a multifaceted content and an importance that can guide future studies.

## Keywords:

Dystopia, Catastrophobic, Cyberpunk, Alienation, Science Fiction.

## Platforms And Journalism In The Context Of Digital Copyright Regulation: The Example Of Australia And Canada

Journalism has noticeably been losing ground since the beginning of the 21st century. Parallel to the development of internet technologies, the journalism profession has encountered significant turmoil due to both changes in reader behavior and economic reasons. Particularly during this period, it is observed that news organizations have embarked on different quests to sustain their livelihoods as a result of economic difficulties.

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Among the most crucial aspects of these relationships, the dependence between journalism and platforms is noteworthy. For example, over the past quarter-century, platforms have experienced tremendous growth in the market and economy, while sharing only a small fraction of their profits with the content-producing news organizations they utilize. Traditional media organizations have lost their fundamental economic inputs, such as advertising, subscriptions, and promotions, to search engines and social media platforms. As a consequence, regulatory efforts in favor of journalists have begun in many countries, notably in the European Union and the United States. Concrete examples of these efforts include the initiatives of the governments of Australia and Canada. The first legal regulation regarding digital copyright, requiring platforms to pay royalties to content-producing organizations in exchange for displaying digital content, was accepted in Australia in 2021. A similar regulation was prepared in Canada in 2023. The legislative initiatives of the Australian and Canadian governments regarding digital copyright with search engine Google and social media network Meta are being closely followed by other countries worldwide, serving as an example in this process.

This study will narrate the successes and shortcomings of negotiations between platforms and news organizations in Australia and Canada. Data for the study were collected through literature review and document analysis methods. The problematics of the study include what this historical process means for both Canada and Australia, as well as other countries, what conclusions should be drawn from this, and how the developments in these countries could lead to a transformation in the media sector globally. Another important discussion highlighted in the study is how the material value to be shared between platforms and journalists should be determined, and how the processes should be transparent and accountable.

### Keywords:

Digital Copyright Regulation, Internet Journalism, Platforms

## An Examination Of Interactive Productions Broadcasted On Digital Platforms In Turkey

The development of web technologies has provided television broadcasting with the opportunities offered by new media. Within the context of the features of new media, Rogers' concepts of interaction between receiver and transmitter, individualization-oriented de-massification, and asynchrony have also affected television broadcasting. This situation has not only changed television broadcasting and the watching process but also enabled the presentation of different narrative structures.

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Interactive productions, in which the audience takes the form of a user and which offer bidirectional communication between the production and the audience thanks to their narrative structure features, have found the opportunity to be screened and disseminated to large masses with the mentioned features of new media broadcasting. Therefore, a new channel has emerged to screen interactive productions that require special screening and individualize the act of watching. The features of the interactive productions broadcast on these channels constitute the problem of this study. Within the framework of this problem, the study examines the interactive productions offered on digital platforms that offer new media television broadcasting services. Starting from this point, the research is centered on the related problem: "What are the characteristics of interactive productions on digital platforms?". In the national literature, there are studies that examine interactive cinema and interactive drama examples broadcast on digital platforms within the scope of form, content, and audience impact. Therefore, it is observed that the studies take an interactive production as an example and examine it. On the other hand, this study aims to analyze interactive productions broadcast on digital platforms in the scope of their features such as formats, subject types, and durations. In this context, the study is significant with the perspective it will provide on the features of interactive productions on digital platforms in Turkey.

In the framework of the purpose of the study, the population of the study consists of national and international digital platforms in Turkey. In contrast, the sample consists of the interactive productions broadcasted on these platforms. The study will first conduct a media scan on national and international digital platforms to identify interactive productions. Then, interactive productions will be analyzed through content analysis. From the perspective of the progress of new media broadcasting and technological developments, television broadcasting and related narrative forms will continue to evolve. In this framework, the examination of interactive productions as a narrative form within the framework of digital platforms is foreseen to contribute to other studies aiming to make sense of both

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new media narrative forms and the digital native generation that grows up with the developments in the watching process.

**Keywords:**

Digital Platform, OTT TV, Interactivity, Interactive Cinema, Interactive Drama.

## Biometric Analysis Of Articles And Theses Written On Disaster Management And Disaster Communication In Turkey

Disasters are chaotic events that occur in different ways in different geographies over time. Natural disasters, climate changes, pandemics or human-induced events can affect societies suddenly and unexpectedly, causing extensive social, economic and environmental problems. Disaster management is defined as the process of carrying out activities before, during and after disasters in an effective and coordinated manner. Pre-disaster activities include some measures such as being prepared for disasters and minimising the effects of disasters. Post-disaster activities, on the other hand, include interventions in a narrower time frame and in a more chaotic environment compared to pre-disaster and activities aiming to return to pre-disaster. Adoption of an effective communication strategy is of critical importance for the successful implementation of disaster management. Disaster communication plays an effective role not only at the time of the event but also in risk reduction, preparation and recovery phases.

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The aim of this research is to present a general picture of the research area of "Disaster Management" and "Disaster Communication" in Turkey. The scope of the research consists of a total of 148 research articles published on the subject of "Disaster Management" and "Disaster Communication" in the DergiPark database between 2019 and 2023 and 57 graduate theses published in the YÖK National Thesis Centre. The data set consisting of 148 research articles and 57 graduate theses were analysed by bibliometric analysis method. As a result of the analysis, it was seen that research articles on "Disaster Management" and "Disaster Communication" were mostly written in the field of "risk management and legislation" (n=22), while theses on "Disaster Management" and "Disaster Communication" were mostly written in the research field of "Public Administration - Political Sciences" (n=22). As a result of the analysis, no thesis on "Disaster Communication" was found. Although there are many theses on "Disaster Management", the fact that there is no thesis on "Disaster Communication" research field shows that there is a certain gap in this field. Qualitative research methods were mostly used as research method in the articles (n=54). The most commonly used data collection technique is content analysis (n=22). The most commonly used research method in theses is qualitative research method (n=27). It was observed that the most commonly used data collection technique was questionnaire (n=20). Ten of the 13 articles written in the field of communication research were written after 2022. While qualitative research method was mostly used as a research technique, content analysis was used in 8 studies. It was determined that these studies focused on "social media" (n=6) and "crisis communication" (n=5). The journal in which articles related to "Disaster Management" and "Disaster Communication" are published

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the most is the Journal of Disaster and Risk (n=13). In addition, although one or two studies were published in general journals such as social sciences, it was observed that the frequency of publication was higher in thematically categorised journals. The 148 articles analysed were written by 286 different authors. It was analysed that the number of articles with 2 authors was high (n=72). It was observed that the publication of articles in journals listed in the TR Index increased after 2022.

## Keywords:

Disaster Management, Disaster Communication, Bibliometric Analysis



## The Economic-Political Impact Of Media Ownership On News Discourse: A Case Study Of Istanbul Airport Worker Protests

Media ownership is widely recognized as a critical factor in the realm of communication, exerting a significant influence on the processes of production, distribution, and consumption of media. It not only impacts these processes but also shapes the ideological function of the media. This study examines the impact of media ownership on news discourse from an economic and political perspective, using the example of "News Coverage of Worker Protests at Istanbul Airport" as a case study. Therefore, this research provides a framework for understanding how the economic and political dimensions of media ownership reflect and shape societal relations. In today's media sector, there is a prevalent trend of ultra-cross-ownership among holding companies. One significant avenue of consolidation in the media industry is through the acquisition of media outlets by large conglomerates or the establishment of media entities by these conglomerates themselves. Consequently, the media becomes integrated into the conglomerate's other investments and serves its interests. While the media can be used as a tool to promote, support, protect, and develop the conglomerate's other investments and manufacture consent in the public through its power, this undermines the independence, impartiality, and credibility of the media, conflicting with societal interests and democratic values.

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The aim of this research is to determine the role of media ownership in the economic and political context and its influence on the content, presentation, and discourse of news. The study focuses on news coverage of worker protests at Istanbul Airport in 2018, which began as a resistance movement involving thousands of workers demanding improvements in working conditions at the airport construction site. To collect relevant data for the research objectives, the analysis includes the examination of prime-time news bulletins covering the worker protests on ATV, which is owned by the Kalyon Group, a major player in the construction sector and a partner in the consortium operating the Istanbul Airport. For comparison, the news bulletins of FOX TV, a media outlet without ultra-cross-ownership, are selected.

The analysis covers the period of September 14-19, 2018, during which the worker protests took place, employing critical discourse analysis to evaluate language use, argumentation, and potential biases in the news reports. The findings demonstrate that media ownership significantly influences the content and presentation of news. ATV and FOX TV adopt different approaches in their coverage of worker protests, with FOX TV emphasizing worker rights, occupational safety, and union struggles,

The analysis covers the period of September 14-19, 2018, during which the worker protests took place, employing critical discourse analysis to evaluate language use, argumentation, and potential biases in the news reports. The findings demonstrate that media ownership significantly influences the content and presentation of news. ATV and FOX TV adopt different approaches in their coverage of worker protests, with FOX TV emphasizing worker rights, occupational safety, and union struggles,

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while ATV portrays the protests as a political provocation. These divergent presentation themes reflect the different interests stemming from the ownership structures of the channels. The ownership of ATV by the Kalyon Group plays a decisive role in shaping the presentation and discourse of the news, aimed at protecting the image of the conglomerate and the airport project. Conversely, FOX TV, known for its independence from political and economic ties with the government and the Kalyon Group, prioritizes coverage on worker rights and union struggles.

In conclusion, this research contributes to a better understanding of the relationship between media ownership and news coverage, as well as the societal impacts of the media. By raising awareness of how media ownership can be utilized in ways that conflict with democratic values and societal interests, this study aims to identify steps towards fostering a more equitable and transparent communication environment.

## Keywords:

Economic Politics, Media Ownership, News Discourse, Ultra-Cross Integration

## Relationship Between Media And Social Work And Ethical Issues

Humanity has wanted to express itself and be understood since its creation. The process that started with the images decorating the cave walls to express themselves continues today with social media posts and is progressing day by day. With this unstoppable progress of the media, various problems and ethical issues have also emerged. In this study, it is aimed to explain the types of media and social work and to discuss the relationship between media and social work and ethical problems from the perspective of social work.

### Keywords:

Media, Social Work, Ethics

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## Climate Journalism And The Importance Of Community Networks: The Example Of The Oxford Climate Journalism Network

Climate journalism primarily focuses on conveying information about the causes and effects of climate change to its readers through the media while aiming to raise awareness about mitigating climate change. Therefore, climate journalism stands out as one of the crucial sources for the society to access information about climate change. However, the inevitable global changes in the media ecosystem lead to significant shifts and transformations in the understanding of climate journalism. This change and transformation, intertwined with developments in communication technologies, result in the broad dissemination of climate change discussions, especially through social media and websites.

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However, the transformation of the media ecosystem, which includes climate journalism, due to various reasons such as economic conditions, has led to the emergence of communities consisting of climate change journalists. In this context, the Oxford Climate Journalism Network, supported by the Reuters Institute for the Study of Journalism at the University of Oxford, is a global community of reporters and editors working on various platforms to improve the quality, understanding, and impact of global climate journalism. This study explores the working methods of the Oxford Climate Journalism Network, why the founders felt the need to create such an initiative, and what values the program adds to readers, media organizations, and employees.

The data in this study were collected through literature review and document analysis methods. The key issues of the study are how the understanding of climate journalism is transformed within the evolving media ecosystem, and the role and importance of community networks in informing societies about climate change. Based on these issues, another significant discussion in the study is how climate journalism networks facilitate global climate journalism exchange and shape discussions about the future of this journalism.

**Keywords:**

Oxford Climate Journalism Network, Climate Journalism, Community Networks

## Robotic Acting: The Role Of Artificial Intelligence In The Cinema Industry

The art of cinema is in a constant transformation with the development of technology. The transition from the era of the pelicule to the digital age was realized thanks to technological advances. With this transition, cinema has experienced significant changes in audience culture, filmmaking, screening techniques, acting and technical aspects. Innovative artificial intelligence technologies such as Sora, developed and released by OpenAI, have revolutionized filmmaking processes and paved the way for innovative applications in many areas, including acting. This study examines the increasing use of AI in the film industry and its impact on robotic acting in particular. The development of artificial intelligence technologies has revolutionized filmmaking processes and paved the way for innovative applications in many fields, including acting. This study comprehensively examines the impact of AI-assisted robotic acting on the art and industry of cinema, current practices, challenges and potential opportunities.

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The study compares AI-assisted acting performances with examples of films and commercials featuring human actors and examines their effects on expression and creativity through descriptive analysis. While the study emphasizes the advantages that advanced systems, especially Sora, offer in terms of creativity, cost-effectiveness and efficiency in the film industry, it also raises concerns that they may replace human acting and the need to preserve artistic authenticity. As a result, the role of robotic acting in the film industry requires a balanced consideration of both the potential of technological innovations and their artistic and cultural implications.

### Keywords:

Artificial Intelligence, Sora, Cinema, Acting

## Reflections Of New Age Movement And Spiritualism In Fictional Narratives Of The New Media Age

New age movement and spiritualism-based practices, which have become widespread in recent years, have begun to appear in the fictional narratives of digital platforms that do not ignore the current themes of the new media age. These applications, marketed especially to the secular middle class, are often interpreted as hoaxes by those outside the limited number of people who experience them.

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This research aims to compare the representation of spiritualism in the narratives by examining Netflix's *Another Self* (2022) and Disney Plus's *Search* (2023), which are about the controversial 'healing' practices of the spiritualism movement, using the discourse analysis method. In both series, the highly educated and urban main characters engage in healing practices in order to find solutions to the dilemmas they find themselves in, both physiologically and spiritually, and undergo a change at the end of the process. However, it is seen that the narratives in question exhibit different approaches towards spiritualism. In both series, two characters with end-stage cancer miraculously begin to recover, but after a while the disease relapses. While in *Another Self*, an external factor is shown as the reason for this, which subsequently renders the miraculous change that the healer created dysfunctional, in *Search*, it turns out that the healing process is already a deception. While the healer character in *Another Self* is depicted as a wise soul devoted to the 'good of all', the healer in *Search* is presented as a spiritual leader who 'has a way with words' and does not feel the need to hide his self-centered personality.

When the finals of the series' are evaluated, it is underlined that the 'darkness' within the main characters of *Search* has reached an even more dangerous level, that they have harmed those around them for so long and will continue to do so, and in *Another Self*, despite the setbacks, it can be seen that the characters' faith in the healer's teachings is strengthened and the healer becomes almost heroic. In addition, the 'family constellation' method used by the healer in the *Another Self* is reflected differently from the method applied by expert psychotherapists in real life, in a way that attracts the attention of the audience, and some metaphysical elements are added to the process, creating the perception that the application creates miraculous changes in a short time. In this situation, it has been observed that in the weeks when the series was released, family constellation hashtags suddenly increased on social media, and people with unknown expertise in this field almost 'hunted' for clients.

In summary, it is possible to say that while it is clear that the TV series *Another Self* stands behind practices that are far from science, the TV series *Search* does not create the impression that it is an advocate of such practices. Moreover, it is possible to conclude that new media tools such as social

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media applications and digital platforms with similar audience / user groups have begun to become tools that feed each other by simultaneously reproducing the same discourses.

**Keywords:**

New Age, Spiritualism, Digital Platform, Series, Digital Platform Series

## A Systematic Analysis Of Academic Studies On Youtube In Social Science Research In Turkey

YouTube is a widely used digital platform that serves various purposes such as communicating, interacting, socializing, advertising and marketing, and as one of the leading video-sharing channels, it has gained popularity worldwide. The platform allows users to create and publish content online for free, making it accessible to a global audience, and it has been described as the 'new television of the internet' due to its focus on personalization,

allowing users to create their channels and produce a diverse range of content. The platform is used for various purposes, including entertainment, leisure activities, and information gathering, and has become an integral and significant part of everyday life. From this perspective, the platform can be seen as an alternative to television, which is subject to the restrictions imposed by laws and regulations on traditional media; it allows for a relatively greater degree of flexibility, providing space for alternative thoughts and voices to be heard and for free thought to emerge.

However, it also presents a complex situation that requires careful consideration. The challenge of regulating the spread and duplication of phenomena such as violence and marginalization is linked to creating and consuming free content. In addition, YouTube as a platform allows unpaid work to be harnessed, as Dallas Smythe's "Audience Commodity" points out. Although YouTube has favorable aspects, it is crucial to consider its adverse effects and drawbacks.

This study aims to investigate academic research in the field of social sciences in Turkey that centers around YouTube or employs YouTube as a research tool. The aim is to observe how this phenomenon is represented in academic circles. The study aims to analyze academic studies on YouTube in Turkey comprehensively. Its purpose is to reveal existing knowledge and trends in the field, as well as explore the interest and usage areas of YouTube in academia. The study was a systematic search of the National Thesis Centre and TR Index databases to analyze academic research in the social sciences.

The abstracts of the identified studies were searched using the keyword 'YouTube .' A total of 560 academic studies were included in the analysis. These were conducted between 2005 and 2023. The studies were classified and examined according to objective criteria such as number of authors, year of publication, language, discipline, field of study (related to YouTube or researching YouTube), and research topic. There were 239 articles and 282 dissertations among the studies analyzed. It is worth noting that 39 of the dissertation studies are still ongoing. Among the articles, 105 studies had one author, 110 had two authors, and 37 had three or more authors. A total of 696 academics were involved

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in the research. Of the dissertation studies, 23 were in English, and 259 were in Turkish. Of the articles, 200 were in Turkish, and 39 were in English. The total number of dissertations was 459 in Turkish and 62 in English. The dissertations were written between 2010 and 2023, while the articles were published between 2009 and 2023.

Both types of publications indicate a recent increase in academic interest in YouTube. Dissertations are mainly focused on disciplines like Communication Studies (159), Advertising (63), Public Relations (60), Radio, Television and Cinema (47) and Journalism (44). For academic articles, communication sciences (151) is the most crucial field. It is followed by education (34), advertising (23), and health sciences (17). A total of 481 studies used YouTube as a data source, while 162 studies were directly related to YouTube.

The results of the study suggest that YouTube is a popular research topic across different disciplines and that its use as both a research platform and research subject is increasing. Academic interest in YouTube has been growing in Turkey in recent years. The study's findings highlight the potential for future research and applications in using YouTube in different fields. There are indications that YouTube will be an increasingly important part of academic research in the future. This study serves as a preliminary investigation of the status of YouTube in the academic field in Turkey. For a more comprehensive analysis, further studies should be considered.

## Keywords:

YouTube, Digital Media, Social Sciences, Academic Studies, Systematic Analysis

## Digital Transformation: Science Communication And Science Journalism

In this paper, it will be discussed that science journalism should be developed as an area of specialisation within journalism as a professional profession, just like parliamentary, economic and foreign news journalism. Specialisation in science journalism is an important issue, just as it is stated in the science journalism literature, but concrete suggestions on how to solve it have not been developed. Professionalisation in journalism and the norms and codes of news production started in the second half of the 19th century. Types of journalism have been defined according to journalists' areas of specialisation. Science journalism is a relatively new type of journalism. The phases and specialisation processes of science journalism in France constitute an important example for other countries as well as for journalism in general. For this reason, the case study of this research was selected from France. It will seek answers to the questions of what kind of training science journalists receive in France, whether this training and professional formation are effective in the production of media content that will include current data and information in the field of science and technology, which is understandable for readers from all walks of life, whose accuracy is indisputable, scientific and technological innovations.

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The need for quality data and information will increase even more in the digital transformation process. The study subject of this research is selected from France. The fundamental concern is to investigate what sort education and trainings that the science journalists receive in France, and how they transmit the knowledge, information and data about science to the average person of the general public. The significance of this research stems from the necessity of improvement of science journalism against the conditions created by the post-truth era.

Especially, during the COVID-19 pandemic, it had been witnessed that the reliability and transparency of information and data disseminated by the traditional and new media were quite inefficient. Such problems will increase during the process of digital transformation where efficient and correct information and data will be much more important. The solution of these problems is to prevent the false science journalism and to provide scientific information to the public correctly. Therefore, specialisation in science journalism is important. In Turkey, journalists do not have the opportunity to receive specialised training in science journalism.

Our study, which will fill this gap, will be one of the rare studies addressing the issue in terms of specialisation training and type. In the media and communication research literature of recent years, there are studies emphasising the importance and problems of information, communication, sciences,

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journalism. This paper will describe and discuss preliminary analyses of data on the inclusion/exclusion links between science communication and science journalism from in-depth, non-directive interviews with 20 of the 300 journalists who are members of the Paris News Press Association of Science Journalists, which began in October 2023.

**Keywords:**

Science Journalism, Professionalism, Science Communication

## A Qualitative Research On The Agenda Setting Activities Of Education-Focused NGOs On Social Media

Agenda setting is a theory of the period of power effect and was introduced around in the 1970s. It focuses on the idea that media can determine people think what about, but not what they can think. The literature difenes four phases of the agenda setting. First of these is media agenda phase, the second is the public agenda phase, the third is the political agenda phase and the four is the brand agenda phase.

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On the other hand, foundations, as the most important one of the NGOs that help society in the economic, social, and cultural spheres, also have an impact on education. Foundations that meet the needs of target groups aim to improve the educational level of the society through scholarship programmes, school projects, educational materials, technical infrastructure and educational degree activities. It is reality that foundations need to set agendas to communicate their activities to a wide audience.

Based on this fact, this study, focus on set of the agende to TEV, ÇYDD and Darü??afaka Foundation's social media profile. We investigate the setting of the agenda on the Facebook, Twitter and Instagram's social media profile of TEV, ÇYDD and Darü??afaka Foundation through qualitative analysis of this research. By using content analysis in this research, we have aim to find out what is the nature of sharing and what is the subject of this sharing. As a result of this research, it can be seen that the foundations studying on education focus on events, scholarship programmes, fundraising campaigns and information sharing.

**Keywords:**

Foundations, Social Media, Agenda Setting, Education

## Innovative Perspectives In Digital Arts: Exploring Aesthetics And Cinema Philosophy In Video Art

Video art is increasingly establishing itself as an innovative new approach in the realm of visual and auditory narrative platforms. The widespread availability of video production tools and software, in particular, has allowed directors to expand their comfort zones. The evolution of video works, which, in terms of production practices, closely resemble filmmaking, has positively contributed to the development of cinema in a ripple effect.

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Previously, genres with limited audiences and producers such as experimental, essay, and video art, have become discussable, exhibitable, and accessible to viewers in recent years. When contemporary art is considered and discussed within the context of the philosophy of cinema itself, it has become important to see how video art produces diversity with visual and auditory images in a philosophical and aesthetic context.

The uniqueness of cinema in terms of the tools used for its production, the ability to assemble variations for different narratives, the diversification of sharing platforms, and the possibility of encountering educated eyes motivate directors and producers closely related to this genre in their creative processes. It is also important to address the uncertainty that may arise with the emergence of a new genre, while re-examining the digital transformation of contemporary art in the context of the aesthetic concept and emphasizing the importance of video art intertwined with cinema philosophy. Although the distinctions within experimental, essay film, video art, and similar genres are not clearly defined, the evaluation of these genres in terms of aesthetic context presents a new area of discussion. With advancing technology and the evolution of art, there is also a significant transformation in the aesthetics of visual storytelling.

This study focuses on the differentiation points of video art, which has carved out its unique identity by diverging from traditional art disciplines, highlighting how it stands out in terms of aesthetic and content harmony. It also focuses on innovative contributions to the evolution of art through experimental works within the scope of video art, emphasizing its role in the aesthetics of visual narrative.

Video art, with flexible boundaries both in terms of content and aesthetics, shapes the presentation style of moving image works. The establishment of the aesthetic structure through the harmonious integration of visual and auditory images represents the balance between visual and sound elements in moving images. The reconsideration of aesthetics in this context is crucial for innovative

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approaches. By highlighting the innovations brought by video art in artistic expression and aesthetic narrative, the study aims to shed light on future trends in this field.

**Keywords:**

Experimental Film, Visual Image, Sound Image, Video Art, Cinema Philosophy, Genre

## Disclosure Of Consumption In Kid Influencers' DIY Videos

Children, just like their older predecessors, have quickly discovered that YouTube is a place that can bring them fame and money through agreements made between influencers and brands. Kid influencers open channels on YouTube by themselves or with the help of their parents, creating videos of themselves playing games and promising entertainment to their viewers. The number of followers and likes determines what is important and valuable on YouTube, and influencers choose their video content according to popular YouTube trends. In these YouTube videos, kid influencers open boxes, play with toys, joke, make slime, sing, and dance, but always repeat the same slogan: "Subscribe to my channel!". One popular trend on YouTube is do-it-yourself (DIY) videos.

DIY videos can cover a wide range of topics, including home repair, decorating, cooking, gardening, crafts (e.g., knitting, sewing, and scrapbooking), and personal fashion and style (e.g., jewelry and makeup). What these videos have in common is that amateurs learn to do specialized tasks. Hobbyists and enthusiasts learning to perform expert tasks often make up DIY communities, and these YouTube DIY videos have also become popular among kid influencers. In their DIY videos, kid influencers inspire young viewers by using the materials they have identified for toy making, crafts, kitchen experiments, or costume design to transform something they have imagined. Since YouTube is increasingly becoming a part of leisure activities for more and more children of all ages, DIY videos popular among children deserve special attention in understanding new forms of entertainment for children. For this reason, this study selected 75 DIY YouTube channels of popular kid influencers with over 1 million followers from the 100 most popular videos published on AguguTV, Ecrinsu Çoban, Esmanur, Fatih Selim Tube, Oyuncak Av?, Oyuncak Oynuyorum, Oyuncu Yusuf, Prenses Lina, and Yusuf Mirza Tube and performed a qualitative content analysis.

The main aim of the study is to reveal the nature of DIY videos shot by kid influencers, which are widely watched by young viewers, and examine the relationship of these videos within commercial culture. The results of the study showed that kid influencers encourage their viewers to shoot and share similar videos, organize contests, and reward them with gifts. Based on the analyzed video texts, to make the videos attractive, kid influencers or their accompanying parents use various strategies, such as showing exaggerated expressions, arousing curiosity, giving the impression of happiness, vocalizing an inanimate object, animating in a game, or utilizing another strategy, depending on the performance they present in the video.

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Another important finding of the study is that product promotions and brands accompany the narrative in DIY videos. Kid influencers use various branded products in DIY videos according to content concepts and current trends. In total, branded products were mentioned 119 times in the videos. In toy-making videos, popular brands such as LEGO, Play-Doh, and various play sets from Hasbro are often featured. Crayola craft materials, Lets and Faber Castel finger paint, Giotto acrylic paint, Transformers BotBots box, Barbie play dough, Fiskars scissors, Faber Castel, water glue, and Elmer's glue were frequently used for crafts and decoration. Kid influencers promote the materials they use in their videos and direct young viewers to these brands by displaying the brand names and logos.

## Keywords:

Consumer Culture, DIY Videos, Kid Influencers, Youtube



## Artificial Intelligence Usage Practices Of Communication Faculty Students

Artificial intelligence technologies that contribute to the human-machine interaction process have become an important extension of the digital world. Artificial intelligence-based programs (Open AI, Jasper, Chatsonic, Claude II, Synthesia, etc.), especially recently used and discussed digital platforms such as Chatbot Generative Pre-trained Transformer (ChatGPT), have the potential to affect individuals' daily communication processes, education-work life and social relations.

Artificial intelligence applications and environments that offer an alternative "text production tool" experience to the user within the changing and transforming structure of production and consumption mechanisms are a subject that should be addressed in terms of higher education debates and literature. It is seen that the young generation/students, who actively monitor and consume the relevant platforms and contents, are increasingly making use of these artificial intelligence platforms in different research, assignments, exams, presentations, etc. related to theory and practice in the relevant departments of the universities where they study.

On the other hand, there are very limited studies on higher education institutions and/or different faculties that discuss students' AI usage practices and the AI-based possibilities and problems of education and training processes in the future through the examples of Turkey. Based on this discussion framework, the aim of the research is to examine the practices of university students in the use of artificial intelligence, and to discuss their expectations and opinions on the role of artificial intelligence platforms in the planning of education and training processes in the context of original production, education and ethical responsibility.

Within the framework of the qualitative research method, semi-structured in-depth interviews were conducted with 12 undergraduate students studying at different grades in three different departments of the Faculty of Communication of a foundation university in Ankara, namely Radio Television and Cinema, Public Relations and Publicity, and Communication and Design. In this respect, Faculties of Communication are considered as one of the faculties that require the interactional reproduction and follow-up of the communication-technology-education interface, that build their competence through this framework, and that should be examined with different and comparative examples. In the first part of the study, questions regarding the demographic characteristics of the students (age, gender, class, scholarship status, success status, etc.) are asked; in the second part, the students' AI usage practices (preferred platform, usage period, paid-free platform preference,

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integration with course applications, examples, etc.) are examined. In the last part of the study, based on demographic and usage experiences, students' opinions and suggestions regarding the integration of artificial intelligence in their departments and education and training processes (course contents, ethical compliance, original production, student-academician interaction, curriculum planning, etc.) are discussed.

As a result of the study, it was observed that demographic variables transformed the experiences of using artificial intelligence differently among the students of the Faculty of Communication, and that these variables were also determinant in terms of students' integration of artificial intelligence. At the level of students, classes and departments; although there are various evaluations regarding platform preferences, programs used, course suggestions and examples; it is noteworthy that a significant portion of them have limited awareness of original production and ethical responsibility in course definitions and approaches.

**Keywords:**

Artificial Intelligence, Human-Machine Interaction, Communication Technologies, University, Communication Education.

## A Bibliometric Analysis Of Academic Research On Digital Literacy

Digital literacy is defined as the capacity to know when and how to use digital technology. It involves accessing accurate information using digital platforms, understanding information from various sources, generating and sharing information, effectively utilizing communication tools and networks, and performing tasks in digital environments. Therefore, digital literacy necessitates individuals to have awareness of the technical, cognitive, social, and emotional processes related to the use of communication technologies, along with the skills to access desired information, evaluate and interpret acquired information, and engage in social interactions using digital tools. In recent years, technological advancements have profoundly influenced societal dynamics and communication practices in various areas such as education, health, politics, culture, commerce, work, and daily life. The scope of communication, along with the diversity of tools used, has become a subject extensively researched in learning practices related to the use of tools, coinciding with these developments. However, the increasing number of studies on digital literacy in quantitative terms may serve as an indicator for individuals interested in compiling and analyzing these research endeavors. For this purpose, by drawing on research conducted in the field, a gap in the literature regarding this topic has been identified.

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The aim of this study is to compile research on digital literacy, provide an analysis, and make predictions for the future, based on the research conducted in the field. In accordance with the defined purpose, a total of 198 academic studies, comprising 91 theses scanned with the keyword "digital literacy" in the National Thesis Center of the Higher Education Council (YÖKTEZ) between 2014-2024, and 107 articles published in DergiPark, have been examined through bibliometric analysis.

The results of the study indicate a significant increase in academic research on digital literacy each year. It has been determined that digital literacy is predominantly researched in the fields of education, teaching, science, and technology on a quantitative basis. Competence in searching for accurate information, utilizing it, and integrating communication skills within the context of digital developments and technological advancements has become a necessity in the field of communication.

However, it is noticed that the studies in the communication field are somewhat limited. The institutions contributing the most quantitatively to the subject in theses and Gazi University journals, and in articles, the Kahramanmaraş Sütçü İmam University Journal of Social Sciences are observed to have the highest impact. Some of the frequently used keywords in both theses and articles include digital literacy, media, digitalization, digital competence, new literacy skills, and digital transformation.

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Regarding data collection techniques, it is understood that methods such as surveys, content analysis, in-depth interviews, and phenomenological approaches are extensively employed.

**Keywords:**

Digital Literacy, Communication, Bibliometric Analysis.

## Intercultural Communication And Digitalization: The Influence Of Music And Dance On The Construction Of Cultural Identity On Social Media Platforms

Intercultural communication is fundamental to the global order as it facilitates interaction and understanding between one's own cultural values, beliefs, behaviors, and the characteristics of other cultures. Modern means of communication, such as social media, encourage this interaction and allow people to share their cultural identities with other cultures. In particular, social media supports cultural interaction through flexible information sharing and personal networking. Through personal networking, computer-mediated communication promotes cosmopolitanism and the development of third cultures in virtual communities. This process enables the creation of a third cultural space where participants from different cultures can bring together their cultural and social knowledge, form online communities, and reflect on their cultural identity.

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The role of social media in the construction of cultural identity and intercultural communication strengthens the concept of cultural identity, which is significantly shaped by digital technology. In addition to tangible cultural elements such as eating and drinking culture, clothing style, and living spaces, music and dance practices, which are part of the spiritual dimension of culture, are the most influential factors that determine the process of self-expression and differentiation from different groups within a cultural community. From a socio-cultural perspective, music is perceived not only as a form of sonic expression but also as a phenomenon that interacts with society's social and cultural structures. Music functions as an instrument that reflects a society's values, beliefs, and identity. Alongside instruments, vocal characteristics, dance practices, and rituals, it plays a crucial role in shaping a community's cultural identity. In this regard, disseminating cultural expressions such as music and dance through social media platforms allows cultural identities to reach a wider audience and facilitates the development of deeper and richer relationships in intercultural communication. In particular, through platforms such as YouTube, TikTok, and Instagram, which allow users to share music and dance performances, people from different cultures come together to explore the universal language of music and dance and share their own cultural identities with others. These interactions contribute not only to increasing cultural diversity but also to maintaining or restoring cultural identities.

In this context, this study aims to investigate the influence of cultural expressions such as music and dance on the construction of cultural identity on social media platforms. The focus is primarily on the role of the global phenomenon of the K-pop music genre and the distinctive dance figures associated

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with these music groups in forming young people's cultural identity. It also explored the potential of social media to promote cultural diversity and improve cultural interaction. The research group comprises Turkish students enrolled in universities in the 2023-2024 academic year. The aim of this study was to investigate how K-pop influences the construction of cultural identity among Turkish university students. It investigated the reasons for the popularity of K-pop in Turkey, the effects of K-pop music and dance on the formation of a Turkish cultural identity among Turkish youth, and the influence of K-pop culture among Turkish youth through personal interviews and in-depth discussions with Turkish university students.

The study shows that K-pop is recognized by Turkish youth as an essential instrument for identity formation and expression and is perceived as one of the forms of self-expression. The accessibility of Turkish youth to K-pop culture via the Internet and social media platforms is seen as a crucial factor in the increasing popularity of K-pop. When examining the impact of K-pop culture on Turkish youth, it was found that some participants stated that K-pop influences their cultural habits in areas such as clothing style, language use, and communication style. In addition, it was found that K-pop evokes a sense of admiration and appreciation among Turkish youth and serves as a source of bonding between them.

The results of this study will allow us to understand the role of K-pop in the construction of cultural identity and digitalization and to evaluate the potential of social media platforms to promote cultural diversity. Furthermore, this research is expected to contribute to the academic literature by improving the understanding of cultural interaction and digital transformation processes.

## Keywords:

Intercultural Communication, Digitalization, Social Media, Cultural Identity, K-Pop

## Love, Deutschmarks And Death: Looking At The History Of Turkish Expatriates In Germany Through Music Culture

Documentary films have a very valuable position among other media types in terms of understanding and evaluating a historical period. In particular, works that are intensively produced from primary sources and oral history studies have the quality of evidence showing or representing historical facts. The aim of this study is to analyse the socio-cultural, socio-economic and socio-psychological history of the first and second generation

Turkish immigrants who went to Germany as workers in the 1960s through the documentary Love, Deutschmarks and Death (Love, Deutschmarks and Death, 2022, dir. Cem KAYA) using the purposive sampling method.

Four years after the end of the Second World War, the Federal Republic of Germany was founded in 1949 on German territory under the control of the United States, Britain and France. Adopting Western liberal values and an open market economy, this new federal republic implemented an economic development programme in line with the concept of ordoliberalism as conceptualised by the economy minister Ludwig Erhard. This programme would later be known as the German Economic Miracle. However, as in every success story, there is an important reality behind this success story that is usually tried to be ignored. This reality is the intensely exploited labour of millions of migrant workers imported from various European countries. The word exploitation is deliberately chosen here because migrant workers are forced to work both intensively and for very low wages. As one of the countries sending the largest number of labourers to Germany, Turkey and Turkish workers have a unique position in this respect. A labour agreement was signed between Turkey and Germany on 30 October 1961 in order to rapidly meet the labour shortage required by the German industry, which had started a major economic development breakthrough since the mid-1950s. From 1961 until 1973, when labour recruitment stopped, approximately 800 thousand Turkish workers went to Germany to work. Described by the German media and society as "guest-workers" (gastarbeiter), Turks were employed in the heaviest workplaces in Germany at a very intensive pace and cheaply.

Despite this, they have never been treated with the respect they deserve by the Germans and have been categorised as people belonging to a sub-culture and have been systematically humiliated for many years and have even been victims of hate crimes resulting in death many times. On the other hand, the first and second generation Turks who went to Germany as labourers have largely withdrawn into their own cultural worlds by becoming ghettoised as a result of the language and cultural integration problems and the prejudices they encountered. At this point, for Turkish expatriates,

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listening to Turkish music and organising various concerts and matinees has been the shortest and most cost-effective way of not losing their cultural essence in a foreign country and culture. In the following years, with the production of films with the themes of foreign migration and expatriation, forms of cultural resistance also increased. Parallel to all these, the German mainstream media started to take an interest in migrant workers and their cultural problems, which led to positive developments to a limited extent. In the 21st century, it is seen that Generations Y and Z are more integrated with German culture. One of the main reasons for this is that these generations do not see themselves as guest workers or children of guest workers. Because generations Y and Z are the grandchildren of those who went to Germany as labourers in the 1960s.

Today, a large part of this group is active in the fields of art, culture, politics, immigration offices, craftsmanship and many similar business lines. On the other hand, many of them are German citizens by birth and have been brought up in the German education system. They also have the social rights of every German citizen. Therefore, the research focuses on the history of first and second generation expatriates who lived in Germany between 1961-2002. For this reason, the documentary *Love, Deutschmarks and Death* (*Love, Deutschmarks and Death*, 2022, dir. Cem KAYA) was chosen as the subject of the study.

The main difference of the documentary, which differs from similar studies in its approach to the phenomenon of immigration, is that it deals with expatriation through the first and second generation immigrant Turks, who have experienced the phenomenon of immigration under the most severe conditions, and associates their history with the historical period in which the German Mark once carried almost fetishistic meanings. For the workers, LOVE in the title of the film represents freedom and excitement, MARK represents economic development and purchasing power, and DEATH represents the last stop of a life spent being exploited. When the German Mark was replaced by the Euro on 1 January 2002, the history in which the first and second generation migrant workers were subjects seems to have symbolically come to an end.

**Keywords:**

Migration, History, Guest Workers, Germany, Turkey



## Illustrated Month In Its 100th Anniversary: The Ideological Function Of Popular Content And The Cultural Revolution Of Intellectuals.

Resimli Ay magazine (Illustrated Month) began publishing in February 1924, four months after the proclamation of the republic. Resimli Ay had an important place in the journalistic lives of the Sertels, one of the influential names in the history of the Turkish press, until they left the country in 1945. Since the journal was predominantly visual, within a formal analysis, its contents could be examined for lifestyle presentations.

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However, it was not limited to the topics of culture and art, which is the equivalent of the word magazine, but touched on current political, economic and class issues, or used literary forms to address social issues. In the words of Zekeriya Sertel, Resimli Ay did not conform to any of the hitherto known approaches to magazine publishing of 1920s in Turkey. It could be said that the Resimli Ay contained everything from all approaches in the field of journalism. In this sense, it was both an elitist and a populist magazine. The fact that it could attract the attention of different segments and its high circulation made Resimli Ay an example of success for the periods it was able to be published. However, It may be insufficient to explain the influence of the magazine only by its circulation, which was high for those days. The main achievement of the journal was not its sales but its maintaining an ideological attitude or historical progressivism. The circulation was not seen as an end for Resimli Ay, but to reach large masses of people. Behind this attitude of the publisher and the staff of writers we can find the desire to change society and their intellectual accumulation they used for their aims. The influence of Resimli Ay must therefore be regarded as the result of a strong intellectual initiative, designed from the beginning, and executed as circumstances permit. Thus, Resimli Ay was a milestone in the establishment of the new Turkish society and the reconstruction of culture.

The primary purpose of this study is to analyse chosen articles which were suited in the definition of "magazine", from the first issue until the compulsory closing decision during the "Takrir-i sükun" period. Life-style presentation, celebrities and popular arts&culture were the main contents within the term magazine. The publishing policy as described in the first issue by Zekeriya Sertel, popular contents had used not only for attract readers or rising sales but to present a particular ideology and to make the readers adopt the Turkish revolution, but the revolution as articulated by the Sertels. In this frame, the purpose of the analysis of the selected essays was to depict the "Yeni Hayat" (New Life) ideology which Zekeriya Sertel stood for.

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In this context, to analyse the selected essays which were culturally decisive, with the discourse-historical approach, is the methodical approach of this study. As a result, describing the worldviews of early republican era intellectuals and the society which they envisioned, could also uncover the reflections of Resimli Ay on the contemporary Turkish society.

**Keywords:**

Resimli Ay, Popular Culture, Modernization, Discourse Analysis, Life-Styles

## Interactive Media Design: The Case Study Of Trt Children's Library Application

The history of digital media has been shaped by the convergence of technological advancements with the realms of art, media, corporate structures, and cultural practices, encompassing a diverse range of fields such as computing, robotics, and telecommunications. Interactive media has become a significant concept within new media literature starting in the 1990s, rooted in the early work of computer scientists and has evolved into a media format that allows users to engage with multimedia elements today.

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Interactive digital media is generally defined as a screen-centered type of media where users engage in two-way information exchange with computers or other devices, encompassing a broad spectrum of applications including websites, mobile applications, and video games. These tools facilitate interaction between the user and the system. From the Forms of Interactive Media, digital books initially emerged as electronic copies of printed books but have since developed to include interactive and rich media features, becoming accessible across various digital platforms. The concept of e-books was first introduced in 1945 and has come to fruition towards the end of the 1990s. The advancement of personal computers has played a pivotal role in shaping this technology, redefining reading habits and technological developments. Projects for digitizing books have created digital libraries that preserve the original design of the work. The widespread adoption of technological devices has accelerated the transformation of storybooks, making them more accessible in various formats and directing authors towards digital platforms. The popularity of children's e-book applications has increased in correlation with the rise in mobile device usage among children, with e-book mobile applications transforming children's literature through rich interactive features. These applications offer an enriched reading experience through tactile interactions and multimedia elements, strengthening the connection between the text and the user.

This article delves into the historical evolution of digital media, exploring how technology has become intricately woven with art, traditional media, institutional frameworks, and cultural practices. Within this context, the role of the TRT Children's Library Application in the design of interactive media is examined. The primary objective of this study is to highlight the development of the interactive media concept and the significance of user engagement.

The paper employs qualitative research methods to perform a document analysis of the TRT Children's Library Application. During the data collection phase, the application's user interface,

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functionality, and educational content are scrutinized. The analysis aims to understand the impact of the application's interactive features and multimedia components on the user experience.

The article contributes to the literature by discussing the evolution of interactive media and e-book technology, particularly in the context of digital platforms developed for children. It also demonstrates how the interactive elements of the TRT Children's Library Application have transformed children's literature and enriched the reading experience.

The research has found that the TRT Children's Library Application possesses interactive media features that enrich children's reading and learning experiences. The application creates a stronger bond between the reader and the text through tactile interactions and multimedia elements, opening a new domain of literature for the digital age's readership.

## Keywords:

Interactive Media, E-Books, Mobile Applications, TRT Çocuk

## The Use Of Mass Media In Migrant Integration By The Directorate Of Migration Management: An Analysis Of Youtube Channel

The integration of migrants, especially irregular migrants, requires comprehensive governance policies. At the same time, integration policies should be a process involving migrants and host communities. Migration integration practices involve many elements such as education, labour markets, anti-discrimination, culture, etc., where the tools and methods used have a significant impact on the success of integration activities. In particular, the impact of mass media on society has been demonstrated by numerous studies in communication research. When used to promote multiculturalism in a heterogeneous society, the role of mass media in the integration of migrants is emphasised.

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This study aims to explore the use of mass media in migrant integration through the YouTube channel of the Directorate of Migration Management, which is authorized to implement policies and strategies related to migration and integration in Turkey. The study uses content analysis methodology. It evaluates how the videos on the Directorate of Migration Management's YouTube channel are used for migrant integration in terms of their frequency, content, titles and descriptions in comparison to other content on the channel. It also assesses the channel's publishing policy since its inception. The content analysis revealed that the Directorate of Migration Management does not actively carry out migrant integration activities through its YouTube channel.

It was observed that there is no regular upload policy and that the number of videos focusing on integration has decreased over time, replaced by content highlighting the Directorate's activities. The findings can serve as a valuable reference for developing more effective communication strategies on migrant integration. However, it was concluded that the Directorate of Migration Management's YouTube channel (and, more broadly, its use of mass media) falls short of effectively assessing migrant integration.

### Keywords:

Mass Media, Migrant Integration, Directorate General Of Migration Management, Social Cohesion, Youtube.

## The Mistletoe Through The Eyes Of Social Media: The Impact Of Digital Transformation On Individuals And The Public

Social sharing networks (Facebook, LinkedIn), microblogs (which we frequently use in our daily lives, where new ones are added every day), which we call all the audio, visual and both visual and auditory tools that convey information to individuals and society, and have responsibilities such as informing, educating and entertaining. Twitter), video sharing networks (You Tube, Vimeo, Daily Motion) and blog sites (Wordpress, Blogspot,

Thumblr) there is always the possibility of being sometimes the defendant, sometimes a witness, and sometimes an actor in incidents involving aggression and crime.

The purpose of this study is to show that manipulative or misleading posts made on social media to attract people's attention and draw them into a trap allow individuals to change their attitudes and opinions and even affect individuals. In order to prevent these behaviors from being associated with crime, the legal evaluation of that issue must be made by individuals before sharing an issue via social media, which are digital areas open to all kinds of abuse. Because every behavior that constitutes a crime in real life also constitutes a crime in the internet world, and as a result of violations committed in the virtual environment, criminal sanctions are faced within the parameters of the Penal Laws.

In addition, when we consider the issue from the perspective of the functioning of the public service, we see that social media platforms are used as a mistletoe to lead individuals to crime and gain financial gain from it, and that the mediation is primarily established by the public to ensure social peace and to solve problems with alternative solutions other than the courts with the parties' own free will. It is discussed that awareness of the negativities such as institutions such as departments remaining only on documents and the process ending in negativity, damaging financial and social justice.

### Keywords:

Social Media, Crime, Referral To Crime, Digital Transformation

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## Grand Narrative, Grand Propaganda: What Does Post-truth Decipher?

This presentation aims to explore the displacement of the truth defenses created by grand narratives by the post-truth conception fostered by grand propaganda. This means saying two things. First, narratives have been replaced by propaganda. The intentional and organized arguments of narratives have been replaced by the intentional and organized manipulations of propaganda.

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The former's call to persuasion has been replaced by the latter's demand to be willing to fall for a lie. Second, when the criticism of truth arrives at a discourse that does not legitimize any criterion of adherence to truth, what is left is the propaganda of discourses. The propaganda of discourses has replaced the effort of the truth of ideas to prove itself in relation to reality with the technical skills of bending reality. In this way, propaganda has become the main motivator of post-truth by dominating thought with a discourse and persuasion technique that appropriates the historical and conceptual meaning of the truth it criticizes to every discourse. Therefore, where the crisis of metanarratives is dealt with in relation to truth, the crisis created by metapropaganda today should also be dealt with in relation to post-truth.

Because after some political and social structures that were tried to be established on the basis of truth, it should be evaluated that today, where propaganda has been institutionalized and post-truth is trying to dominate, other political and social structures are trying to be established. On this basis, the presentation aims to argue that the post-truth refers to the establishment of a political and sociality that prefers the dominance of grand propaganda over grand narratives, and that the ideas that criticize grand narratives for the speculative content in their claims of general-valid truth do not speak enough about the manipulative content of grand propaganda that can place lies in the status of truth. It is concerned with articulating a call to read the increasing dominance of totalitarianism at different levels and forms in political and social relations since the beginning of the twentieth century in relation to the philosophical, scientific and political erosion and dilution of the search for criteria of truth and righteousness. Because post-truth has a content that deciphers this relationship, but the analysis of the meaning of this decipherment and the broad field of its effects remains an important problematic.

**Keywords:**

Truth, Post-truth, Propaganda, Totalitarianism

## An Evaluation Of Turkey's Grain Corridor Diplomacy In The Context Of The Concept Of Public Diplomacy

Public diplomacy is defined as all communication activities carried out to achieve the targeted result and effect by using public relations techniques, international relations and other diplomatic methods in order to increase the effectiveness and power of countries in the international order, to create a positive image on the citizens of the countries and to ensure a strong reputation. Although the concept of public diplomacy has been on the agenda since the 1960s, it has become a multifaceted and intensively discussed concept in international relations and academic fields after the terrorist attack carried out by Al-Qaeda against the United States on September 11, 2001. The concept has become one of the indispensable elements of foreign policy as the need to influence international public opinion and agenda has gained importance and with the understanding that the communication and its form established in international relations are decisive in achieving diplomatic success.

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This thesis also manifests itself in the reasons for the start of the war between Russia and Ukraine (blockage of diplomatic channels). The war, which started on February 24, 2022 with Russian President Vladimir Putin's message of a "special military operation" for the purpose of "purifying Ukraine from military and Nazism", indirectly affected some of the international public opinion, especially the publics of both countries that are parties to the war. Although its type and degree were different, it affected it in many ways. The security problems experienced with the war that started brought about a global food crisis in a very short time. In order to eliminate this crisis, which affected a large part of the world public opinion, Turkey also held negotiations through international organizations such as the United Nations, and as a result of these negotiations, the Grain Corridor Agreement was signed in Istanbul between Turkey, Russia, Ukraine and the UN on July 22, 2022, with the mediation of Turkey. In order to end the Turkish war and the costs it creates, strong political negotiations between the warring parties are being carried out with the two countries. As a result of these negotiations, a grain corridor that risks evolving into a global food crisis was opened. With this diplomatic move, Turkey made a wide impact in the eyes of world states and the world public opinion as the country that prevented a possible global crisis and contributed to world peace, and thus strengthened its image as a country.

In this study, in order to reveal the impact of Turkey's diplomatic success in the eyes of international organizations and world states, especially in the international public opinion, in the context of public diplomacy, and how this diplomatic success is viewed, the Grain Agreement, which



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was mediated by Turkey, was mentioned in the official statements of international organizations and world countries. In particular, how it was covered in the international media was examined. From these organic international organizations; From the official statements of the United Nations, the European Union, the Council of the European Union, the African Union Commission and the Intergovernmental Development Authority in East Africa, the official statements of the world states and the international media; Media organizations such as Reuters, The Associated Press, BBC, Independent, The Guardian, New York Times, The Wall Street Journal, The Washington Post, FOX NEWS, Xinhua, Haaretz and Dagbladet published news on the subject regarding Turkey's diplomatic ability and especially public diplomacy The speed of power was analyzed.

Based on the analysis, Turkey's keeping of diplomatic channels open with both countries from a neutral position since the start of the war has made Turkey an intermediary country in solving the problems of both countries that will affect the international public opinion and in communicating with the international public opinion. The fact that diplomatic channels are always open has made Turkey the architect of the grain corridor agreement. This situation has strengthened Turkey's image in the international arena as an actor in resolving international problems and crises through diplomatic and peaceful means.

## Keywords:

Public Diplomacy, Grain Corridor Agreement, Russia, Ukraine, Turkey

## Qualitative Research On Gender Roles In Personal Development Books

People desire to become stronger and more successful in the face of adversities they experience, and they want to find solutions to their problems and meet the motivation they need in line with their problems. Today, this motivation is largely provided by personal development resources in line with the individual's own individual search. These resources consist of written materials prepared by experts in their field, namely personal development books.

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Personal development books reveal how the individual can achieve the success he/she wants to achieve in various areas of life such as communication, career, lifestyle and mental health, and how to follow a path and method. In line with the individual's desire to be 'me' and 'stay special' within the framework of social relations, the tendency towards these books published in various fields has increased. Self-help books written under the umbrella of interpersonal communication take on the role of 'savior' of relationships by making use of various feminist schools. In this context, they clearly distinguish between male and female roles and include stereotypes in their content. Both textual messages and other visual elements (writing style, colors, figures, pictures, etc.) present the role of women and men in society in a clear pattern, with the titles of "guide" and "professional advisor".

In the context of the subject of this study, the textual and visual elements on the covers of self-help books on the theme of male-female relationships published in the field of communication will be analyzed in the context of gender. The covers of domestic and foreign (translated) books that are on sale under the category of personal development in the years 2023-2024 and written on male-female relationships will be subjected to qualitative research. In this study, quantitative and qualitative content analysis and semiotic analysis methods will be used together based on qualitative research method. Following the data collection process, codes and categories will be created in the content analysis phase, and the content analysis will be analyzed using the 2020 version of MAXQDA, a computer-aided qualitative analysis program, and the results will be visualized and presented. Criterion sampling, one of the purposeful sampling methods, will be used to select the units of analysis to be included in the research.

### Keywords:

Personal Development, Personal Development Books, Male-Female Relations, Gender Roles, Sexism

## Cinema As A Parrhesiastic Action: Cinematic Parrhesia

Michel Foucault reveals in detail that in the period from Ancient Greece to Christianity, the courage to tell the truth (parrhesia) was one of the basic forms of expression, in addition to the forms of divination, wisdom and techné discourse. The courage to tell the truth in a friendly manner, without resorting to rhetoric, at the risk of hurting the interlocutor, breaking all relations with the interlocutor, or even death and exile, is generally exhibited through speech and sometimes through public performances that reveal the whole body, as in the case of cynical philosophers. Another format is correspondence, which we can typically observe in the case of Seneca. These three formats are the forms that the truth teller uses to convey the truth he believes and knows, in a friendly manner and at the risk of all kinds of dangers. Foucault did not examine the modern period and the discourse in the modern period.

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This paper brings up the discussion on various films that cine-images (action-image and time-image) can act as parrehistes on their own, apart from verbal and written forms of expression. The main claim of the paper is that the composition of images, rather than the director as the truth teller, reveals the truth and makes visible and unhidden the being that is actually right next to us in its own time-space coordinates. At this point, parrhesia has a common intersection point with aletheia, in the sense of unconcealing and revealing the existence.

**Keywords:**

Parrhesia Parrhesiastes Cinematic Parrhesia, Cine-Image, Truth

## Cinephilosophic Stance Of A Living Person

For human transformation, "difference and repetition" is an undeniable process of creation and intensity. There is no such thing as "the same" in this respect. As time transforms into a new existence at every moment, it produces truths that appear to be the same but are dynamically different. Man, who is aware of this power, desires to live unconditionally, over and over again, despite his intelligent and mortal nature. He does this in a constant motion with the desire to be curious about the unknown.

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In this study, it is aimed to examine the will to live and its reasons through the example of the animated series Carol & The End of the World (2023) broadcast on Netflix, through the character Carol, who is aware of her transformation and pursues striking truths. Basically in the study; The effect of cinema, which brings a new interpretation to the tragic story of human existence with Nietzsche's "Eternal Return", Gilles Deleuze's "Difference and Repetition", Albert Camus's "Absurd" concepts, on philosophy, and the relationship between life and death and this relationship of contradiction. The point on which humans are positioned will be discussed.

### Keywords:

Reality, Difference and Repetition, Eternal Return Absurdity

## Thinking About Cinema's Freeze Frames

The birth of cinema is associated with the efforts of previous arts and technologies to monitor and reproduce movement. Traces in history, from cave paintings to archaeological finds, can be seen as a reflection of humanity's desire to capture and reproduce movement. Although cinema is initially perceived as a technical invention that emerges as a result of the desire to record and reproduce movement, it immediately turns into an artistic expression with its own unique expression and terms. Gilles Deleuze, who attributes a special value to cinema, describes it as a "thinking art" consisting of blocks of movement and time. According to him, cinema not only offers an example of thought like other arts, but also produces new thoughts and movements with its own technical possibilities and narrative.

Cinema produces thought and movement through its own unique methods. One of these methods is "freeze frames". Freeze frames, which occur when the film flow is suddenly interrupted, are a situation that the audience does not expect. With these frozen frames, the audience is separated from the story of the film, as Deleuze puts it, creating gaps or cracks in thought. With the cracks/slits created, the audience is made to think that they are not thinking by disrupting their sensory-motor mechanism and interfering with the normal direction of their thinking. In a way, the obstacles to his thinking are removed.

In this context, this study aims to examine the relationship between frozen frames and thought in cinema. What does it mean when a scene or frame freezes unexpectedly in a movie? Can the sudden freezing of the scene in movies be associated with thought? How do freeze frames contribute to artistic narrative and philosophy? What kind of thoughts does the sudden stop of filmic action create in the audience? These questions, which form the basis of the study, will be explained through selected sample movie scenes.

### Keywords:

Cinema-Thought Relationship, Gilles Deleuze Frozen Frames, Time Image, Movement Image

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## Cinema As An Act Of Resistance

Gilles Deleuze is an act of creation and resistance for cinema. It also attributes an action to the cinema audience: they come out of the position of "spectator" and become active, thinking and in action, in a "failed" state. These produced cinema conventions, daily codes and thoughts break the sovereignty of the encompassing story, disrupt the audience's sensorimotor frequencies, malfunction and create cracks in the atmosphere.

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Cinematic thought production is a production model that constantly re-establishes and reconstructs itself. It is an active mode of expression and an act of resistance that provides guidance and allows people to regain and reproduce their faith in humanity and the world and their life force. In this regard, the direction in which the filmmakers took the action of resistance will be examined with passages taken from the films *Time to Love* (1965, Metin Erksan), *Ulis'in Gaz?* (1995, Theo Angelopoulos) and *Torino Horse* (2011, Bela Tarr).

### Keywords:

Action of Resistance, Cinema of Thought, Perpetrator Filmmaking

## Videographic Perspective: Hermeneutical Interpretation Of Films Through Video Essays- A Narrative Analysis Of The Film 'So, Where To Now?'

This study employs a hermeneutic pattern as its methodology, aiming to comprehend and interpret the film based on its underlying philosophy. Utilizing this method, video essays and the films to be examined intend to stimulate contemplation by interpreting the whole through the analysis of its parts, with an emphasis on approaching films with the perspective of "being its own other" and "seeing the other within itself." The idea of hermeneutically interpreting videography serves as a guide for the journey from parts to whole or from whole to parts. If science is the more well-known and feeling is the less known, we cannot merely categorize them as literary and intellectual. Therefore, when expressing the idea, text alone may not be explanatory within the tools and instruments.

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In this context, the expression extracted from the film, either by the viewer or the researcher, has found the need to convey itself through videography, namely, making the viewer feel while feeling. Undoubtedly, these perspectives will be directly related to the conditions, philosophy, director, and content of the film. Although human expression is finite, "meaning" is infinite. Here, the main approach will be to understand the meaning structure of a phenomenon and focus on comprehending its entire meaning, adopting an existential understanding associated with phenomenology. For instance, if 90 minutes are sufficient for a director to express, a viewer or researcher may create an infinite meaning from just 3 or 10 minutes of the whole. That is, even if a film conveys many messages, the viewer or researcher may feel only one frame more deeply than the whole.

The primary aim of the study is to examine whether videography, a method newly defined in academia, or video essays, defined as articles, should be supported by excerpts from films and how this support should be implemented. The film "So, Where to Now?" has been specifically chosen for this study. In my research, films selected for video essays tend to prioritize visuals and feature films with minimal dialogue. However, there is no specific definition for video essays in this regard. In this context, one of the main objectives of the study is to investigate how well a talking film and an inherently expressive article complement each other.

### Keywords:

Video Essay, Videography, Film Analysis

## Representation Of Turkey In The Korean Drama "Reborn Rich": Audiences Reactions To The Use Of Yellow Filter.

The Hallyu Wave, emerging in the late 1990s, initiated a process that enabled South Korean television dramas to garner a broad international audience. Following the initial broadcast of a Korean drama on TRT television in the early 2000s in Turkey, an audience began to form with an interest in Korean dramas. Cultural similarities with South Korea, the narrative structure resonating with Turkish audiences, and the portrayal of romantic love contributed to the increasing popularity of these dramas. Presently, Social Television audiences follow their favorite television series on various social media platforms. Until the series ends, audiences engage intensively with the narrative, as well as with the actors, production team, and channel.

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This research examines the reactions of Turkish audiences to the Reborn Rich series, which aired on the JTBC channel for 16 episodes from November 18, 2022, to December 25, 2022. Fans of Korean dramas had certain expectations for scenes filmed in Istanbul; however, after the broadcast of scenes shot in Turkey, they expressed their reactions to the representation of Turkey and Turkish identity. In this study, Turkish audiences' approaches to the representation of Turkey and Turkishness will be analyzed based on a scene from a South Korean drama.

The aim is to evaluate how they characterize their national identities based on the representation in the series and to assess the importance they attribute to their international identity perception in a fictional production. In this context, comments on two videos shared on the JTBC television channel's Youtube account, which reveal behind-the-scenes footage of the shootings in Turkey, and audience comments shared on Twitter with the hashtags #apologizetheyoungestsonofaconglomeratefamily and #RebornRichapologize will be investigated. The findings from the comments will be analyzed using thematic analysis method. Thus, the representation of Turkey in a foreign fictional production aims to reveal the identity perception among Turkish audiences.

### Keywords:

Social Television, Korean Drama, National Identity, Turkishness, Orientalism.



## Reflections Of Motherhood Themes In Cinema: A Case Of The Film Lohusa

The paper examines the film "Lohusa" to understand how it explores the identity of motherhood through female characters in cinema and aims to provide viewers with a perspective on this matter. The film depicts various motherhood roles, and the discussion revolves around how these roles are associated with society's general expectations. In this context, the experiences of motherhood presented to the audience are analyzed using a semiotic analysis method through binary oppositions.

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Through the conducted film analysis, it is determined that the themes of motherhood in cinema are influenced by societal expectations of that period but also carry individual differences. The emotional states, experiences, ideals, and personal expectations of the characters play a significant role in this differentiation. The identified oppositions enrich the identities of motherhood, providing the audience with diverse perspectives and the potential to question societal norms. While emphasizing the variability and conflicts of the motherhood role, the film "Lohusa" also demonstrates that this experience can be empowering and transformative.

### Keywords:

Motherhood Theme, Semiotics, Lohusa

## Fatih Akin Cinema Within The Framework Of Hamid Naficy's Accented Cinema And The Example Of The Film Against The Wall (Dir. Fatih Akin, 2004)

Since migration is often a phenomenon and part of a process, its effects can last for years. This process can affect both the migrating community and the community to which they migrate bilaterally. For this reason, people who leave their lands for compulsory and various reasons may not feel a sense of belonging to the society they are a part of for years due to psychological, social and cultural reasons. The receiving community may not immediately accept the immigrant community and may exhibit marginalizing attitudes towards immigrants. For this reason, first-generation migrants may live together in groups, resist learning a new language, and design, build and construct their homes, businesses, cars and artistic performances according to their own cultural fabric in order not to lose their sense of belonging and longing for their roots in a protective manner.

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However, subsequent generations that grow up and are born in the land of migration after the first generation may lose their sense of belonging to their roots and adapt more quickly to the culture of the society they live in. In addition, subsequent generations who grow up in the circle of belonging of the previous generation may also remain in a psychologically, socially and culturally complex situation due to their intrinsic attachment to their roots while trying to catch up with the socio-cultural and linguistic structure of the society they live in. Immigrant generations who live and grow up with the cultural indicators of their homeland in their homes and neighborhoods and speak their mother tongue may have to speak and live according to the cultural structure of the country they are in in their social lives outside these borders. For this reason, in order to understand the emerging dual cultural structure and diaspora, it would be appropriate to understand the concept of accent, which represents the attachment to culture.

Based on the labor agreement between Turkey and Germany in 1961, regular and legal labor migration from Turkey to Germany took place. With the legal restrictions on immigration from the 1970s onwards, Turkish immigrants who decided to settle permanently decided to take their families with them in family composition. However, as the first Turkish immigrants brought their families with them in this cultural structure where they could not fully achieve their own social cohesion, they brought along the social cohesion problems and racist attacks that would be experienced later. In this study, the 2004 film "Against the Wall" by Fatih Akin, who grew up in the Turkish-German diaspora, who is the child of a working class family and who is the second generation, will be discussed and the concept of "Accented Cinema" defined by Prof. Dr. Hamid NAFICY, who is of Iranian origin and lives in the USA,

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will be evaluated together with psycho-socio-cultural codes and indicators through the film. In the study, firstly, concepts such as "migration, immigration, labor migration and diaspora" will be defined. In line with these definitions, it is aimed to make the connection of the film "Against the Wall" with "Accented Cinema" more understandable.

## Keywords:

Turkish-German Cinema, Fatih Akın, Against the Wall, Hamid Naficy, Accented Cinema, Turkish-German Diaspora, Migration and Labor Migration

## History Themed Tv Series As A Production Field For Collective Emotions

The notable increase in historical series on Turkish television has also brought academic interest to these series. Indeed, when looking at the literature, it is seen that these series are discussed in various contexts in many studies (Demiryakan, 2018; Nalc?o?lu, 2016; ?evik, 2019). However, there has been no study that addresses collective emotions, a relatively new topic in social sciences, in terms of television dramas that focus on historical past.

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Yet emotions, which are the productive or propelling force of rational actions, play a significant role in shaping the political and/or cultural attitudes of individuals on a societal scale. As mostly advocated by social constructivist approaches, although emotions are considered as an individual phenomenon, they are generally shaped and shared within social relationships (Ahmed, 2004). Therefore, it is possible to say that one of the elements forming a certain collectivity or group is the emotions related to objects and events participated in collectively.

In other words, the nature of collective emotions is among the components concerning the sociological aspect that should be considered in understanding or analyzing a society. From this perspective, television series, which reach a wide audience and become part of the social cultural fabric, can be said to create a popular field for the production and sharing of collective emotions. According to Mutz and Nir (2010), although often overlooked, television series hold a more privileged position in shaping society compared to other types of programs. The primary reason for this is that individuals tend to be less resistant to the content because series are generally seen as a form of entertainment and relaxation. Therefore, television series exhibit a more nuanced structure in the collective sharing of emotions. Especially historical series that focus on events and individuals from the social past and highlight nostalgia, frequently resort to emotions while shaping contemporary social and cultural memory.

In other words, nostalgia as an emotional experience serves as a source for rational actions, attitudes, and thoughts of today. Based on these approaches in the current literature, the main aim of this study is to discuss television dramas with historical content on Turkish televisions in recent years within the framework of collective emotions.

In this context, the series *Diriliş: Ertuğrul*, *Payitaht: Abdülhamid*, and *Mehmed: The Sultan of Conquests* have been analyzed through content analysis method. The main question of this research, which has a descriptive design, is which emotions are addressed in these series in relation to history.

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As a result, although the frequency levels vary among the series, the most fundamental emotions identified are fear, grudge, and victimization.

**Keywords:**

Collective Emotion, Historical Series, Turkish Series

## A Pedagogical Analysis Of Media In The Context Of Social Learning Theory: Behavioural Learning Acquisition In The Example Of "Sihirli Annem - My Magic Mother" Series

Socialisation is a process that does not occur in isolation from cultural influences and is shaped in direct proportion to media consumption. The socialisation effect of media is primarily seen in the creation or reinforcement of cognitive categories and is expressed through one's own concrete behavioural experiences, but also through observational learning, fantasy and imagination, persuasion by others and finally through logical inferences and generalisations on the basis of existing knowledge. This influence also develops in line with certain expectations of the concrete environment about what is appropriate as a behavioural response in concrete situations and how successful this behaviour can be. The concrete environment and the media content consumed at the same time are sources of information for the individual about how to behave in the socialisation process.

Albert Bandura, a world-renowned psychologist, argued that children and adults acquire new behaviours, emotional reactions and new styles through television and pointed out that attitudes, emotional reactions and behavioural patterns are acquired from the models in the narratives on television. Bandura, who brought this approach to the literature under the name of Social Learning Theory, thus formed the basis of a media pedagogical examination. The convergence of social learning theory and media pedagogy in areas such as communication, education and behavioural change provides the opportunity to understand the effects of media on social learning and to evaluate the educational dimensions of media use. The use of media content as a model parallels the social learning theory's claim that individuals learn by imitating the models they observe. This is because media pedagogy examines how media content can be used as one of these models, and in particular examines the various behavioural models that characters and stories in television programmes, films and digital media platforms present to audiences. The relationship between social learning theory and media pedagogy is illustrated by the fact that social learning theory emphasises that learning interacts with internal mental processes, and media pedagogy examines how media can affect the thinking, evaluation and problem solving skills of audiences, especially the fact that digital media can affect this process by increasing the ability of users to interact and produce content. Both fields can be considered as working together to understand how media influence individuals' behaviour and learning and to evaluate the educational potential of media use.

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Based on these findings, the aim of this study is to address the function of media texts in the socialisation process from a media pedagogical perspective. In accordance with the aforementioned purpose, the series "Sihirli Annem-My Magic Mother", which has a wide audience within the framework of Albert Bandura's Social Learning Theory and was broadcast on television between 2003-2012 and on a digital platform between 2021-2022, was examined through descriptive analysis method and random sample selection. Descriptive analysis is a powerful tool for a detailed examination and understanding of a subject or situation, and thus allows the series to be analysed under the headings of operant conditioning, verbal instructions, symbolic modelling and imitation. As a result, the series presents examples of how to establish behavioural constructs such as feeling belonging to a group, being a good child, parent, mother, neighbour or human being in general or having a happy family life through symbolic modelling, direct imitation and verbal directives and shows that the media has an active function in the socialisation process.

## Keywords:

Media Pedagogy, Social Learning Theory, Descriptive Analysis, 'Sihirli Annem- My Magic Mother' Series

## Searching For Traces Of Surrealism: A Review On Ivy Movie

When examining the historiography of cinema, it becomes apparent that no new cinema theory or movement has been mentioned since the last quarter of the twentieth century. However, this does not imply that cinema movements have been eradicated from the silver screen today. Even though films produced today do not disclose any new trends, they carry the influences of movements that occurred at significant points in the history of cinema. Since

its inception, the art of cinema has been affected by various branches of art and movements; one of these movements is Surrealism. Surrealism emerged in France, and first found its place in literature. The movement born from the reflection of people's main reactions such as their resistance and opposition, prefers to focus on dreams and the subconscious rather than nature and logic. The common characteristics and the techniques the Surrealist movement uses are the use of humor, the extraordinary, surrealist objects, dreams and fantasies, and madness or insanity.

The main aim of this study is to investigate the presence of surrealist elements in contemporary cinema. The research questions aim to identify the extent to which the characteristics of the surrealist movement are present in modern-day films, as well as which specific features of the movement are still being utilized today. To achieve this goal, the movie *Ivy* (Tolga Karaçelik, 2015), was selected to identify any surrealist elements that may be present. The reason this movie was chosen, it enables the viewer to witness the characters' humanistic qualities gradually coming to light within the confines of the movie's time frame. It makes it possible to see the director's own revolt as well as the aspects of resistance and rebellion that he incorporated into the characters he developed. And lastly, with its inclusion of fantastic features, it is thought to contain the elements that were addressed in the formation of the surrealist movement. Within the scope of the study, literature review from qualitative research methods was used.

The data obtained in this context were processed through the content analysis method. The idea behind surrealist films is to rebel against the norms of the art world by using the dreams, images, and fancies that are said to be innate to human nature. It has been observed in the movie *Ivy* that the subconscious's images surface and the conscious state is abandoned. The use of comedy, the extraordinary, the presence of surrealistic objects, the state of insanity, paranoia, and delusions are some of the surrealistic approaches used in the movie. Additionally, *Ivy* deliberately disrupts the classical narrative patterns that are commonly used in surrealist films or those with surrealistic features, emphasizing instead the characteristics of contemporary narrative.

As a result, it has been found that although the primary aim of surrealism, which was to liberate all branches of art, could not be achieved, the reflection of the unconscious and the ability to go beyond

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concrete reality, which are among the core characteristics of the surrealist movement, continue to be present in today's cinema.

**Keywords:**

Film Movements, Surrealism, Ivy Movie.

## Forms Of Theatrical Dramaturgy In Lars Von Trier's Dogville

The dramaturgical interaction between cinema and theater, which started with the Aristotelian "dramatic narrative", has continued to increase with different theatrical associations along with the new searches in the art of cinema. With the postmodern process, the boundaries between the two arts have eroded and experiments of interdisciplinary synthesis have brought theater and cinema closer to each other. In fact, in some projects, cinema and theater have intertwined, creating a symbiotic/cohabitation space. Although there are many films that exemplify these collaborations; Dogville has come to the forefront due to its opposition to the dramatic form and its inclusion of a protest conceptuality.

However, Dogville's theatricality has often been associated with Brecht and almost all theatrical readings have been built on the concept of the epic. It is an indisputable fact that von Trier applied basic epic theater principles such as historicization, episodic construction and alienation to cinema at a high level. This study argues that Dogville contains much more theatrical strategies than Brecht's epic/dialectical modules and emphasizes that it is open to different theatrical readings. Von Trier's dramaturgical knowledge, the theatrical memory of the culture in which he grew up, and the fact that the film itself is oriented towards Dogma 95, provide important reasons for the formation of the dramaturgical diversity in question. On the other hand, von Trier designed the stylization pattern of the film based on the Royal Shakespeare Company production of Nicholas Nickleby (1986). In parallel with this, postdramatic theater, which emerged as a postmodern expression in the 1960s, had considerable power with its avant-garde tendencies at the time of production (2003).

This study examines Dogville within the "polyphonic" culture in which it exists, traces the dramaturgical methods it embodies and focuses on strategies that allow different theatrical readings. The strategies of Theater of Cruelty (Antonin Artaud), Theater of the Poor (Jerzy Grotowski), Empty Space (Peter Brook), and Postdramatic Theater (Hans-Thies Lehmann) were identified. These strategies were analyzed in the units of; time and space, decor and props, acting and performance, music and sound, lighting and atmosphere, scenario and stage text. In the analysis, a poststructuralist methodology was followed and theatrical connections were presented on the basis of the theoretical content of the dramaturgical model in question.

The study also specifically refers to Deleuze, Rancière, Foucault and Debord. As a result, important findings that are believed to be contributions to the literature were reached. When these findings are classified into basic categories, theatrical dramaturgies of; Theater of the Poor in terms of Dogville's tendency to minimize external elements with its ontology of deprivation and inviting the

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audience to a more productive participation, Postdramatic Theater, establishing a rhizomic epistemology instead of rational-determinist ties, Theater of Cruelty, transforming social violence into axiological codes, and Empty Space, increasing the performance value by reducing the physicality of the space, were discovered. The rationale and details of the findings reached as a result of the study are documented in the study.

## Keywords:

Lars Von Trier, Dogville, Dramaturgy, Interdisciplinary

## Netflix 's Hakan: The Protector Series And The Use Of Cultural Proximity Dynamics In The Audio Visual Contents Of Subscription Video On Demand Services

While the production and distribution of audiovisual products has long been an international activity, Subscription Video on Demand represents a different mechanism that transcends national borders. According to Amanda D. Lotz, the choice to define a service based on the distribution of television content and movies as an entertainment service is a novel but noteworthy and appropriate one.

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The on-demand access and subscription financing features of video streaming services such as SVOD have transformed the traditional broadcasting approach of direct distribution and the priority of reaching the largest possible number of viewers, laying the foundations for a new structure that aims to create content that people are willing to pay to watch. With a direct-to-consumer subscription relationship with more than 150 million customers worldwide, Netflix holds the industry leadership ahead of other SVOD services. It also arguably places Netflix in a more global position than its predecessors as a producer and distributor of audiovisual content. In this context, Lobato and Lotz argue that in order to analyze Netflix in detail on a meaningful cultural level, it is necessary to think of it as a federation of national services. This is because Netflix constructs the concept of 'global' in a different way than content producers of the past. The formal qualities that constitute Netflix's transnational structure and the features that distinguish it from other global services allow it to construct a different content strategy mechanics than other production and distribution structures. This strategy is thought of as a hybrid of the business and cultural spheres. Analyses of the transnational export of video, film, television programs, etc. often invoke the concept of 'proximity' to explain the commercial models (production, distribution) in this field. Straubhaar states that when viewers are asked to choose between international, regional and national audiovisual content, individuals prefer regional or national programs depending on their search for cultural proximity.

In other words, within the scope of cultural proximity theory, geographical and linguistic similarities have a significant impact on viewers' preferences. However, this perspective of early cultural proximity theory was insufficient to predict the transnational success of content. The main reason for this is the complex and multidimensional cultural identities of audiences and the multilayered nature of cultural proximity. Therefore, cultural proximity theory has been extended to the idea that there may be areas of cultural similarity in genre themes and values. In this direction, La Pastina and Straubhaar have identified a number of factors such as language, clothing and dress, ethnicity, gestures and facial

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expressions, body language, definitions of humor, story pacing, musical traditions, travel, religion, organizational affiliations, education, family, personal and group ties (networks), individual experiences, age, gender imagery (gender concepts and gender roles), social class and status, lifestyles and knowledge about other people's lifestyles, as different dimensions of cultural proximity. Netflix, which operates in geographies such as Europe, Latin America, Asia and the Middle East, where regional broadcasting is very strong, goes beyond the classical principles of cultural proximity in order to make its content popular, and produces content that has a strong connection with national values, which can be successful nationally, but which also has the potential to take place in transnational streams within a new perspective and logic.

This study aims to determine whether the cultural codes of the series *Hakan: The Protector*, produced under the license of 'Netflix Originals', are constructed in line with the principles of cultural proximity expressed by Straubhaar in parallel with Netflix's transnational marketing strategies. In this context, the series was analyzed through qualitative content analysis in line with cultural proximity theory and Straubhaar's reference points, and the cultural elements that played an active role in the transnational exportation of the series were identified. As a result, it has been determined that the series embodies certain elements mentioned within the framework of cultural proximity theory and that the transnational sphere of influence diverges from the axis of geographical and linguistic proximity in the classical cultural proximity approach.

## Keywords:

Netflix, *The Protector*, Cultural Proximity, Transnational Audio Visual Contents.

## Nomadland: Another Way Of Life

Historically, domestic sphere has always been associated with female subjectivity. On the other hand, being on the road or singular mobility could be thought as a particular experience for women that not only contains certain risks, but also denotes a “lack” of home that is culturally articulated to be a core aim in life for women. As a cultural representational system, the filmic medium has represented multiple challenging female protagonists on the

road, whose mobility, as much as, discourses evolving around their mobility dominate the filmic narratives. Some examples might be *Vagabond* (Varda, 1985), *Thelma & Louise* (Scott, 1991), *Morvern Callar* (Ramsay, 2002), *Samersault* (Shortland, 2004) or *American Honey* (Arnold, 2016). In the broadest sense, these female road films reflect how a journey to an undetermined destination coincides with a journey to the characters’ inner selves and self-discovery. Similarly, *Nomadland* (2020), directed by Chloé Zhao, tells the story of a female protagonist, Fern (Frances McDormand), who preferably lives in her van and travels across the States, but imperatively works in precarious temporary jobs after the loss of her husband. Concentrating mainly on aged characters, the film asks questions on life after life, ageism, loneliness, loss, grief, solidarity, marginalism, homes without houses as well as provides a particular criticism to the existing social economical system in the prevalent capitalist order.

With its hybrid documentary style and real-life characters, the film enhances its realistic claims while contrasting them with occasional poetic romanticized sublime moments in nature. In this presentation, I aim to examine the film *Nomadland* with its various dimensions that might be linked with gendered dimension of travelling, nature/culture divide, an alternative way of life, critical consciousness in the existing order, issues related to home, life, ageism, or death to see whether the film provides a nomadic subject, as the title promises.

### Keywords:

Gender, Mobility, Home, Nomadic Subject

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