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**RE-THINKING METHODOLOGY**

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# Reflections on IPCC2018 Re-Thinking Methodology

*Nazan Haydari*

“This is a call from a group of doctoral students for the doctoral students sharing similar concerns about the lack of feedback and interaction in large conferences and in quest for opportunities of building strong and continuous academic connections. We would like to invite you collaboratively discuss and redefine our researches, and methodologies. We believe in the value of constructive feedback in the various stages of our researches”. (CFP of IPCC 2018)

Conferences are significant spaces of knowledge production bringing variety of concerns and approaches together. This intellectual attempt carries the greatest value, as Margaret Mead\* pointed out only when the shift from one-to-many/single channel communication to many-to-many/multimodal communication is taken for granted. Nowadays, in parallel to increasing number of national and international conferences, a perception about the size of the conference being in close relationship with the quality of the conferences has developed. The tendency towards conferences with numerous parallel panels with several papers presented in short amounts of time and limited opportunities for feedback and discussion does not anymore meet the communicative aspect of the conferences that Mead underlined in 1960s. I believe the quote from the IPCC 2018 call for papers expresses the inadequacy of large conferences as a communicative space for the PhD students who are eager to share knowledge and receive feedback. The call underlines the significance of building knowledge communities for doctoral students with continuous interaction and constructive feedback.

As someone who had the opportunity of observing and participating in every stages of the IPCC, I believe the organizational process of the conference itself sets an example to the collective creation of a space for sharing. The conference organization committee has not only carried the concerns for increasing the horizontal communication and interaction



RETHINKING METHODOLOGY

IPCC2018 Interdisciplinary PhD Communication Conference

during the conference, but they also applied the principles of participatory communication in their own communication and interactions. By sharing the responsibilities according to their competencies and prioritizing collaboration, they moved beyond the paradigm of equal work, equal contribution. I have always felt the joy and enthusiasm that in the process of sharing various tasks from writing the call for papers, visualization of the material, web page design, activation of social media accounts to distribution of the abstracts to the reviewers, and creation of the conference program. This process urges us to take the conference organization process into consideration as the spaces of knowledge production, collective work, and interpersonal communication.

With the theme of “Rethinking Methodology”, IPCC 2018 was a call for the students of communication studies and social sciences, whose research concerns the field of communication to discuss their methods and methodologies. The theme was selected to underline the political natures and philosophy of the methodology and knowledge production process. The conference aimed to explore beyond the dichotomies of qualitative and quantitative, theory and practice, and academic knowledge and everyday knowledge. The presentations of the conference addressed the potentials and responsibilities of academic research to create alternative narrations regarding everyday life, history, education, technology and culture. The papers were gathered around the panels of “technology and culture,” “media”, “space and culture,” “identity”, and “experimental approaches” to allow interaction and transitionality across areas of research and methodologies.

During the conference, discussions on the university as a space of knowledge production, right to academic knowledge and open access, the politics of narration, and the contributions of feminist theories and methodologies took place. Each paper presentation brought a new perspective about the interaction and intersectionality of communication with other disciplines and areas. The issues such as intuition, game, creativity, technology, participatory action research, cinema and technology, ethnography, autoethnography, intersectionality and otherization created new conversation points for the reconsideration of research methodologies. The relationship between technology and culture were discussed by questioning technological determinism and underlying contextualization. The streaming platforms facilitated the discussion over the relationship between consumption and collection, and the meaning of a song. The potentials of Twitter for the production of feminist discourse and collective memory were traced. Through the exploration of Artificial Intelligence (AI) representations, the conceptualization of crossing epistemological and methodological borders was suggested. The representation of the relationship between memory and space in films, and the significance of the films as the spaces of memory were discussed. The methodology of “silent narrator” was introduced through films to reconsider the philosophy behind the “state of silence”. Autoethnography



and ethnography were presented as significant methodologies to understand the relations of those living in the squatter neighborhood with their home, neighborhood, and city on the edge of urban transformation. Forum Theatre by Augusto Boal was presented as a form of participatory action research. The potential of intuition as a method was discussed to alter the hierarchical relationships in the process of information design and offer a basis for the designer to also take on the accounts of the content provider and the user.

I drew up this reflection as a colleague, an academist, a member of the scientific committee, and the chair of the doctoral program to articulate the pride and joy I feel for being a part of IPPC 2018 organized by our doctoral students in Communication Studies. My intention for writing this reflection, that is placed in the initial pages of the proceeding book, is certainly not to reproduce the academic hierarchies that IPCC questions and aims to move beyond but underscore the value and significance of this approach. I am sincerely grateful for those who participated in the organization of this conference, and thankful for their contributions.

\* Mead, M. (1968). The conference process. In M. Mead & P. Byers, *The small conference: An innovation in communication* (pp. 1–54). Paris: Mouton.



# Contents

**1-5**      **Queering the Subject: A New Method for Queer Studies Against Creating the Other of the Other**

*Adil Serhan Şahin*

**6-11**      **Analysis of Storytelling in Twitter Through Narrative Inquiry Method**

*Ash Tosuner*

**12-16**      **The “Silent Narrator” Method in Writing for the Screen and Stage**

*Can Koçak*

**17-22**      **Creativity in Art and Design Education: Issues of Methods in the Research of Game Interaction**

*Hande Büyükkathı*

**23-27**      **An Exploration of Means to Access Knowledge and Open Access Feminist Journals**

*İmge Tuğçe Bağır*

**28-32**      **Reflections on Auto-Ethnographic Practice in the Childhood Place**

*Leyla Bektaş Ata*

**33-38**      **“Intuition as Method” as an Approach for Information Design**

*Melike Özmen*

**39-43**

**Interactions of Lifestyles within Changing Social and Class Structures in Turkey**

*Müge Hasbay Öztunç*

**44-49**

**Middle Class Of The City, Sentenced To Forget: Looking At The “Transformation” Of Istanbul Through Cinematic Representations**

*Onur Aytaç  
Galip Deniz Altınay*

**50-53**

**A Song in Your Playlist: How to Approach It?**

*Onur Sesigür*

**54-57**

**Understanding The Representation Of Artificial Intelligence And Methodology Across Disciplines**

*Serhat Akkılıç*

**58-62**

**Forum Theatre as a Method of Participatory Action Research**

*Zeynep Kunt*

# Queering the Subject: A New Method for Queer Studies Against Creating the Other of the Other

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This paper focuses on my thoughts after attending a conference with another colleague of mine, and our talks among each other regarding this experience, which made us think about the method in an inclusive manner. On the other hand, due to the fact that my ongoing Ph.D. dissertation research is based on a personal story, I have been thinking about a new approach towards method for some time now.

We attended QueerFemSee-Queer and Feminist Studies in Eastern Europe Conference between 17-19 November 2017 in Bucharest with a presentation titled “Diva of Self-Representation\*”. In this presentation, we focused on how Bülent Ersoy has legitimised herself throughout her career, based on an analysis of the three distinct phases we chose. In the presentation, we accepted the existence of a trans-individual in Turkey as a political act. However, the majority of reactions we received could be summarised as “why are we talking about a trans-individual who turned out to be a nationalist, militarist and an Islamist?”. This overlapping in comments surprised us, considering the supposed inclusiveness of the atmosphere.

I saw a similarity between the reaction we had and the reactions author Elif Şafak received after her TED speech, in which she came out as a bisexual woman. It was as if there was a secret regulation board that controlled activism and queer theory, and it was the duty of this committee to decide how much of an activist and a queer you were. You were given the decree of being accepted or not by this committee, or told if you could take part in the activism or be excluded,



RETHINKING METHODOLOGY

IPCC2018 Interdisciplinary PhD Communication Conference

based on the scores you have collected. This ambition of regulation, which is in a conflict with both activism and queer theory, led me to consider definitions and what they represent. In a sense, both the power and effect of queer is related to its resistance against being defined and it not letting anyone dominate over itself (Jagose, 2015). As Butler said, “normalising the queer will ultimately be its dramatic end” (Butler, 1994). Starting from these important discourses, opening up discussions like whose right we should protect and how much we should protect within queer, or how much of a queer one is, conflict with the basis of what queer represents and create a paradox.

It is a part of the human nature to construct “desired” or “undesirable” people, groups, places, and constantly redefine those fictions that come into being while reconstructing them. Activism, which is done by the individuals for the individuals is not exempt from this. In addition to activism, the academy we are in is shaped on these dual bases. It is impossible to think that one has not been in a situation, reaction, writing, presentation that prevented them from being neutral. At times, we have reflected personal burdens on to our research consciously or unconsciously, and allowed these anxieties and prejudices to take control.

The main question of the paper I presented in IPCC 2018 - Interdisciplinary Ph.D. Communication Conference was what kind of a new method we needed in order to overcome the politics of segregation that created others of the other in activism and queer theory. Even though I was aware of the difficulty in finding an answer to such a question in a self-evolving field, some personal experiences such as being a man who is dealing with “masculinities”, continuing my Ph.D. dissertation on transgender men and being confronted with the fact of not being a transgender man, along with destructive criticisms, have persuaded me to work on the subject, regardless of whether it will solve the problems. Capsulising queer and what it represents in a certain mould, [please read it as the form it took in the Turkish queer activism I have experienced, which corresponds to left wing political movement, urban, middle-class, Atheist or not practising] and how this mould reshapes itself according to the zeitgeist every year have always disturbed me and stood out as a field I was willing to research. As a result of this labelling, some were chosen as the weakest links or were excluded as “being not worthy of mentioning”. Sedgwick’s observation, which states that there are gays and lesbians who can never be considered queer, and some others who strike a chord in queer without having too much homosexual lust or who express their



lust without using gay and lesbian identity labels (Sedgwick, 1993), proved to be timeless.

Under this light, I would like to research how we can develop a method against this perception, which enables the creation of “others” in queer. Talking about a new method proposal for this topic as part of a conference that focused on method was an important step for me in preventing the creation of the other, within the other.



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\* The abstract can be reached at <https://queerfemsee.wordpress.com/abstracts-bios/>



# Adil Serhan Şahin

After receiving his master's degree from Istanbul Bilgi University, Department of Cultural Management in 2014 with his dissertation titled "A New Approach to the Transformation of Cultural Heritage Areas: Yeldeğirmeni Case", Adil Serhan Şahin started the Communication Sciences Doctorate Program at the same university. Since 2013, he has been working at Istanbul Bilgi University, where he started as an administrative assistant within the Cultural Policy and Management Research Center (KPY), and went on to work as a research assistant for the Faculty of Communication, Department of Arts and Culture Management. He continues his research and work on gender studies, transgender men, queer theory and masculinities.



# Analysis of Storytelling in Twitter Through Narrative Inquiry Method

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6 Storytelling is an event which is integrated to daily life from the earliest periods of humanity. In the oral culture era, which had not yet been dominated by writing, stories had become an important tool for people to keep what they know, to organize, to communicate, and then to remember them. For the verbal processing and transmission of the human experience, storifying, in which the events are told in a time flow, has been used (Ong, 2010, p. 165). Time flow is the plot of events involving a beginning, development and conclusion, and is the basic structure of a story. At the same time, this plot allows the perception of the time in a manner of past, present and future by the transmission of the events. Storytelling has undergone two important technology-driven changes throughout history (Gerbner, 1999). The transition from oral culture to written culture is the first important technological development, allowing the stories to change form and become permanent. The second is the electronic revolution, which allows the spread of tools such as television and radio. While the news programs in the radio, newspaper and television narrate the events from a single source, fictional stories reach the public in different ways through movies and advertisements. As the mass media settled in the centre of the house, oral narratives gradually dropped behind.

According to Walter Benjamin, the experience, the transmission of experience and the storytelling have lost their power from the beginning of the past century (Benjamin, 2012). In contrast, mass media such as newspapers, radio, television, and cinema have become the main storytellers of the societies. The stories on the media reflect not a direct truth but a representation of it (Dakovic, Derman, & Ross, 1996, p. 15). Stories, whether fictional or non-fictional, are the constructed representations of reality. The authority of the written and visual media is



reinforced by the fact that it is considered objective and a conveyor of facts (Hedy, 2006, p. 11). For this reason, the media's stories seem to contain "the most natural" and "the most factual" information, and the stream of media messages based on repetition is reinforcing this conviction.

For this reason, being visible and represented in the media means being involved in the production of a common reality believed by the society at the same time. For example, the pain (and the other feelings) experienced needs to come out of the inner private space and become public in order to get out of the blurred form of existence and be transformed into reality (Arendt, 2013, p.93). In order to achieve this transformation, individual experiences and stories must be told. In the modern society, however, people have no opportunity to come together and make a democratic, face-to-face negotiation in a physical space. On the other hand, the internet and social media are becoming alternative communication environments that collect these features against the lack of space for negotiation and lack of interaction and autonomy in the traditional mass media. The internet "carries content of publicity when it is defined as communication spaces that enable individuals to encounter each other and produce a sociality as a result of this encounter" (Timisi, 2003, p. 146). Storytelling is a kind of discourse and the internet, in which the people and groups represent themselves with their discursive existence rather than physical ones, appears to be a potential space where the disadvantaged groups, who do not have the opportunity to represent themselves in the mass media, can tell their own stories and construct a counter public sphere consequently (Timisi, 2003, p. 175).

The aim of the doctoral thesis I defended on June 2017 titled "Storytelling in Twitter: Narrative Politics of Feminist Accounts" is to reveal whether Twitter, as a public space, constitutes a suitable medium for storytelling. For this purpose, sub-objective questions were determined:

- How do the narratives in Twitter come about?
- How are the social issues built in Twitter stories?
- What are the possibilities and limitations of storytelling in Twitter, with regards to realising "the political functions of the narrative"?

For the analysis of the research, the accounts of Kadın Cinayetlerini Durduracağız Platformu (Platform for Stopping Femicide), Halkevci Kadınlar (Women of People's Houses) and Kadının İnsan Hakları-Yeni Çözümler (KİH-YÇ) Derneği (Women for Women's Human Rights-New Ways Association), feminist groups



who use both storytelling and Twitter very actively, were selected as the sample. The criteria used in the selection of these accounts were that they were feminists, they were in an organizational work, the date of their latest tweet was on November 2016, they were telling their own story rather than sharing links, and they shared the most number of tweets until 5 January 2017. The research was limited to tweets shared from these accounts between January 2016 and December 2016.

In the thesis, narrative inquiry method was used to reach the answers of the questions given above. Narrative inquiry refers to a subset of qualitative research designs, under which the stories are used to describe human action (Polkinghorne, 2003, p. 5). Narrative inquiry is an appropriate approach to understand the causes and motivations behind human experiences and events. According to Polletta: “The fact that we can isolate narratives in discourse and can isolate different versions of the same narrative makes it possible to trace the careers of particular stories, exposing not only the political processes by which they come to be tellable or authoritative but also the dynamics by which newly legitimated stories produce new modes of action and new terrains of contention (Polletta, 2006, p.7).”

∞ The first type of the narrative inquiry, which was divided into two by Polkinghorne (2003), is thematic content analysis, referred to as paradigmatic analysis of the narrative. This method has been implemented to reveal the content of the stories in Twitter. The framework analysis of Benford and Snow (2000) was used as a method for the paradigmatic analysis of the narrative, because it is a useful tool for separating the social movement narratives into three categories - diagnostic, prognostic and motivational. In order for this analysis to be practical, I have used the framework analysis table developed in Ihle’s article (Ihle, 2014). It was understood that this table was inadequate during the analysis, and the table was developed by making additions, resulting in the creation of a “Twitter Narrative Analysis Model”. The tweets shared by these three Twitter accounts has been categorized using this model. In other words, the discursive strategies of the counter narratives which the three accounts had constructed are revealed through the diagnostic, prognostic and motivational frameworks of their tweets.

The second way of inquiry Polkinghore (2003) has described is narrative analysis. Narrative analysis is the explanation of the data by putting them together and establishing a story to represent them. The application of the narrative analysis was made by combining the different tweets that the accounts shared on a selected event at different times, and writing its narrative in prose. This is because the



stories in Twitter does not have introduction, development, conclusion sections in chronological order, as in the traditional narrative. In order to uncover the narrative created in Twitter, it is necessary for the researcher to combine the shared tweets for a specific event and transform them into the traditional narrative format. Thus, the construction of the narrative, the discourses and perspectives it contains are emerged clearer.

Firstly, the narrative capacity of Twitter, how the stories in it are constructed and create a discourse there are revealed as a result of examining the storytelling with the two stages of narrative inquiry through three feminist accounts. At the same time, as a result of the investigation of these feminist organizations, it has been revealed that these organizations perform activities such as establishing meaning in Twitter through narration, producing counter-discourse against dominant opinion, manifesting a capacity to set the agenda, constructing identity, creating the representations of women's struggle, increasing the authority of speech and visibility, and constructing collective memory.



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# Aslı Tosuner

Aslı Tosuner was born on 23 June 1985 in Ankara and continued her life in Istanbul. In 1996, she entered Kadıköy Anatolian High School and graduated in 2004. Between 2004-2008, she studied Journalism at Istanbul University Faculty of Communication. Then, she earned a master's degree in Public Relations and Publicity at Istanbul University in 2011. Her master's thesis on the collaborative consumption networks was awarded a scholarship from Bersay Communication Institute. She started her PhD in Communication Sciences at Maltepe University in 2012 and graduated in June 2017 with the thesis titled "Storytelling in Twitter: Narrative Politics of Feminist Accounts". Since 2014, she has been working as a research assistant at the Department of Public Relations and Publicity in Maltepe University, lecturing in the same department since September 2017.



# The “Silent Narrator” Method in Writing for the Screen and Stage

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Before I saw *Persona* (Ingmar Bergman, 1966) in 2014 as a part of the “FTV511 - European Cinema” course I took during my master’s education in Kadir Has University, Department of Film and Drama, I had the idea for a theatre play, which took its form after I read a report (Hürriyet, 2008) in the newspaper. The report was about a man who had not talked for 23 years and the attempts of his family to find an explanation for his lack of words, ending with the opinion of a psychologist who listed possible reasons for the matter and solutions regarding how the silence would come to an end. A possible reason for the man’s silence was reported as his family not getting the bicycle he wanted when he was seven years old. This made me think about the possible reasons of silence and the relationship that a silent person would form with the society. I was especially curious of the communication this person would carry out with his acquaintances and how they would explain this state of silence.

The silence mentioned in the report had extracted the truth regarding the bicycle not being bought. This was newsworthy because an unconventional practice of communication had been going on for all these years and the reader was gaining access to the secrets of a family completely unbeknownst to them. The report was suggesting writing as a method of communication for the silent person, which made me wonder whether the issue of the bicycle or any other reason behind the silence would come to light following a confrontation with his family. The attempt by the reporters to dig deep into the issue had, in a way, pushed the family members and enabled the exposure of the issue regarding the bicycle not being bought. If the silent person would directly confront his acquaintances, they would be pushed similarly and react according to the way they make sense of his silence. The reason behind the silence was obviously important, yet the state of silence itself provided a vast potential for new narratives with its way of changing the relationships of family members within themselves, as well as with the reporters and anyone who is reading the report. I tried to form a dramatic structure by imagining situations that would make a character



resort to silence and moments that these situations would be exposed. After watching *Persona*, I did a research on the works that might have acted with a similar motivation and noticed that in order to carry such work, one needed to point out how a new work would be dissociated from the previous ones and what the philosophical reasons behind using this method once again are, after asserting the theoretical framework of a new study. For my master's thesis, I proposed a method called "silent narrator" with reference to a cinematic sample, in which a silent character pushed a talking character towards exposure, and explained the potential of this method to be used in new works.

Most reviews on *Persona* tend to focus on the eponymous concept and the theme of identity. Even though the importance of a silent character is commonly mentioned, the inquiry is limited with guesses regarding the reason behind that silence. However, even within works that question how this state of silence changes discourse itself, it seems that no extensive thought has been put on how the silence turns into a form of narration all by itself. I believe that the state of silence carries a potential which can lead towards a method I theorized as "silent narrator", and can serve as a guide for works to follow.

Saussure suggested that a flaw in discourse should be observed through the competence of the receiving person to visualize images within their mind, instead of a competence to utter words, referring to the ability to manage these images as the "highest linguistic competence" (1985). If it is acknowledged that words are only a tool, it can be seen that other tools can be used as well to visualize an image. Saussure, comparing language to a symphony, mentions that the reality of the symphony (language) does not depend on its interpretation (talking), which means that the reality of the symphony would not be affected by any errors during interpretation (1985).

Wittgenstein ends *Tractatus* with the idea of keeping silent on what cannot be spoken of (1974). In my thesis, I referred to various philosophies on being silent, suggested by philosophers from both the West and the East, with a focus mainly on those written by Ludwig Wittgenstein. Thus, I tried to explain how to distinguish the philosophy behind keeping silent today from those proposed in the past.

I examined how it is possible to use a model derived from a motion picture in other media from the aspects of production and the relationship with the audience. In order to conceptualize this notion, I referred to Derrida, who emphasizes that the relationship between words and silent art can be evaluated through the medium of film and Rancière's emancipated audience model, which claims that audiences of



theatre, cinema and television are similar in the sense that they “translate what they perceive to their own language and relate it with their own intellectual venture” (2013: 21).

Even though extensive results can arise out of the philosophical framework of silence, since the “silent narrator” was limited with the concreteness of the narrative, which would be written using this method, I questioned the ways to make the character still be watched and heard while keeping silent. To achieve this, I evaluated the features of action and exposure, respectively. I explained how action differed from motion and inertia using examples, establishing a bond between action without moving and narration by keeping silent. This way, I also determined that two different forms of exposure arise from action and the word of the talking character. I proposed that exposure can also take place by the use body language as a way to deliberately avoid words, as well as silence changing the qualities of discourse.

Writers who wish to use the “silent narrator” method, if they form their narrative in accordance with the philosophy behind keeping silent today, will be able to relay hints about the insignificance of discourse to the reader or audience without having to make their character speak, transforming their silent character to a silent narrator.



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# Can Koçak

After graduating from Bilkent University Faculty of Law in 2013, Can Koçak received a master's degree in Film and Drama at Kadir Has University with his thesis which suggested an interdisciplinary method for creative writers, derived from *Persona* (Ingmar Bergman, 1966). He is a student at Bilgi University's PhD degree program in Communication. After working as a lawyer, editor and copywriter in various sectors, he joined the Istanbul Foundation for Culture and Arts team as the editorial coordinator for the 4th Istanbul Design Biennial. He is also one of the writers of [vesaire.org](http://vesaire.org), an independent online blog for culture, arts and politics.



# Creativity in Art and Design Education: Issues of Methods in the Research of Game Interaction

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University education is a whole system based on learning, but not teaching. “Creative education” or “creativity in education” is emerging as an important element in order to process this system in the most efficient way. Creativity, which comes from the Latin word creare is “yaratıcılık” in Turkish, which means “to produce, to make, to design”. [1] One of the main and most vital goals is to guide the students of art and design departments to become creative individuals whose field of study and education are specifically based on creative thinking, who can think flexibly, who can express themselves freely and in a strong way, who can come up with solutions for public needs, who have a vision for the future and the capacity to research, who can realise the solutions and manage the details by creating new methods, by the time they graduate.

Literature review shows that faculties of education have a major role in the research of pre-undergraduate education, but no comprehensive research has been found in the undergraduate or graduate degree programmes, especially those within the institutions which give diplomas in the field of art and design applications. Creativity, on the other hand, is a fact that can be improved by practice, also emerging as a subject that needs to be handled methodically by academicians who aim to have creative individuals that have professional competence as graduates.

A characteristic of creative person psychology is the capacity of change and development; this is undoubtedly related to their own feelings, the impressions they receive from the outside and their openness to new ideas. Playing games presents new creative channels, in addition to being a creative action itself. “The



game is a targeted activity, with inadequate tools and methods being deliberately chosen.”[2] Huizinga[3] adds: “In the game, ‘playing’ is an element that transcends the needs of life directly and adds meaning to action. (...) The game is filled with the rhythm and harmony that brings the most noble elements of aesthetic perception ability to the human being in its most advanced forms.” Huizinga also emphasizes that the game is not “everyday” and “real” life; it provides an escape by offering an opportunity to enter a temporary field of activity with its own unique tendencies. As being understood from these expressions, the game liberates the person who is playing, and disciplines the perception of time and space by strengthening, since it can be played within the defined space and time. Bateson and Martin[4] mention that “game experiences can lead a person to discover new ways of doing things directly.” As a result, playing a game makes a person free and a free person is creative.

Even though the word creativity is used as a synonym of “genius”, derived from the Greek *ginesthai*, a distinction has to be made between genius and creativity. In the thesis, which is the source of this study, creativity will be the main subject and genius associated with talent will be excluded from the research area. The reason comes from the necessity to search the origin of talent and creativity in a network of different relations. Talent is considered by neuroscientists to be an innate trait and is explored by research areas such as genetic codes, the structure of the brain. Creativity or creative thinking can be an absolute feature of art and design, because it can be an innate feature of the individual (the results from research in this field are rather contradictory), and it can also be developed, edited, rebuilt, transformed and interacted with the social environment. Institutions that provide arts and design education at the undergraduate level aim at educating individuals who have the potential of learning and self-development as well as innate gifted individuals. Talent can also be improved through the right tools, just like creativity, but the talented individual (genius) and development (ingenuity) will be excluded from this study as another research topic.

The research on creativity focuses on four main elements; creative process, the work/product or the result/method as a creative solution, creative persona and chronological creativity in the historical period. World War II and the post-war period can be shown as an example to the fourth element. In this period, there were so many creative works emerged in so many different fields of expertise. However, since this thesis is based on the investigation of the question of how and under which circumstances the creativity emerges, and how it can be included



in the programs of arts and design education institutions, especially the creative process and creative personality researches within the research of creativity will contribute to this study, and since what the creative work/product is could be evaluated by specialists, it will not be included in the scope of the thesis. Research of creativity will not be analyzed over the end product, but over the process. The creative results of this process cannot be analyzed in the short term. Similarly, the study of situations in which creativity peaked in the field of art and design, such as the Renaissance and World War II in the historical process, constitutes another content of work and is not included within the scope of the thesis. This work, which benefits from the psychological literature, focuses on individual creativity. The evaluation of the concept of creativity in the sociological or historical process will not be considered within the scope of this study because it is difficult to relate it to playing a game.

Aiming to research how game, which is suggested as a possible method to improve creativity, can take place in art and design education, this study consists of three main parts; creativity, relationship between creativity and game, and the evaluation of creativity-game interaction in art and design education. All evaluations will be dealt with from an education-focused perspective, as it is designed not to say a word about the whole of the arts and design education, but to explore the concept of creativity and how the inferences derived from interaction with game can be used in education. In order to be able to determine the scope of the study, all the internet pages of the departments in Fine Arts and Design Faculties in Turkey according to 2018 data are analyzed for the “creativity” concept. The results from this analysis show that “creativity” has an important place as a concept. Following this analysis, a questionnaire was prepared to be asked to the teaching staff of the relevant departments. As a result of this questionnaire, it is expected that how the concept of “creativity” in the workshop classes is evaluated will be revealed. Finally, a pilot study will be carried out, and the observations and interviews made during the process will be analyzed in detail and reported to shape the ultimate goal of the study. As a result of this study, which is planned as an action research, the aimed outcomes about the method as a means to positively influence creativity in art and design education will be limited to the difficulties, interactions and positive/negative conditions of the method, in short, to the process evaluation. The aim is to make a prediction about the method and to contribute to the proofing of the process and the ways of improvement. However, since it will be possible to investigate the effect of the application on the arts and design students only after finalizing the method, it is the subject of another



research to reveal the results of playing a game on the creativity of the individual and how much effect it has.

In the scope of the paper, problems arising about the method during the research of the thesis will be discussed. Academic achievement can be enhanced by motivating students through a variety of activities that add a play element to a job that would normally be considered as “serious”. The prominence of creating a playful learning environment is increasingly emphasized by many authors (eg. Bergen, 2009; Kangas, 2010); however, as Bateson and Martin have pointed out, even though such approaches to increase creativity seem to be intuitively correct, a final assessment of their academic and social benefits is awaiting further research. Having this subject as the thesis study, there are various complexities on the selection of research method and practice, making the discussion of this presentation the issues of method in assessing how the creativity - play interaction in the art and design education is approached at the undergraduate level.



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# Hande Büyükatlı

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# An Exploration of Means to Access Knowledge and Open Access Feminist Journals

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The subject matter of this study is the general working of higher education (HE) systems in the twenty-first century, with a particular focus on Open Access (OA) Feminist Journals, feminist methodologies and feminist epistemologies. The emergence of OA debates is highly related to the invention of the World Wide Web, the Internet. Along with highly limited resources, neoliberal policies affected higher education system directly, and paved the way for it to become a form of corporation that clings and thrives mostly on financial gain. Recent studies on OA publication give hints about the multiple layers of this motive, its impacts on higher education and on academic publishing. Criteria regulations force scholars to remain within the limits of the current system. Requirements of secured job opportunities fuel the self-interested competition and frustrate solidarity amongst scholars. Moreover, academic knowledge production through publishing has become dependent on major publishing companies. Yet, by the means of technological advancements, it's become much more easier to get access to information, knowledge and education related materials. Over time, technological capabilities advanced to facilitate online publications. And this led to a significant change in the academic publishing system. By exploring the means and realms of free access to knowledge and information, The OA debates aim to emphasize the importance of the transparency of academic communication. In the face of restricting settings, advocates of open education, communication and production favour the OA publishing as an important alternative for scholars, researchers and so on [1].

Debates on OA publishing originate from three intersectional symbolic turning points; Budapest Open Access Initiative (2002), The Bethesda Statement on Open Access Publishing (2003), Berlin Declaration on Open Access to Knowledge in the Sciences and Humanities (2003). Leading purpose of each is to create a well-founded system



to produce and circulate academic texts without any payment due. They root from the acknowledgement of the current state of the HE system and a commitment to transform it. The first step taken towards this aim is to create a consensus concerning the definition of open access, and then move on to raise awareness and offer venues for solidarity networks. The kernel of the above is related to the efforts to problematize the university structures. Yet the university structures' in-depth analysis depends on exploration of various factors surrounding the HE system, such as government policies, neoliberal practices and social structures.

However, critical HE studies are not limited to the Open Access literature. Writings of feminists such as bell hooks and Angela Y. Davis also intend to create a democratic education model and transform the HE by questioning the relation between knowledge systems and humanity through feminist pedagogy and feminist praxis. For instance, the notion of “radical openness” as a liberating pedagogical practice that bell hooks illustrates enables us to take “the openness” debate one step further [2]. Additionally, Angela Y. Davis’ portrayal of the feminist critical impulse as “a commitment to use knowledge in a transformative way” [3] encourages us to question our interdependence with hegemonic knowledge production process. In this context, I aim to understand how open access publication relates and revolts to the hegemonic knowledge production processes by concentrating on the open access feminist journals.

The study has three intersectional parts. Firstly, I rely on the two notions that have gained prominence in the literature on OA. The first notion is the Access Principle, defined by John Willinsky and the Access Revolution, defined by Peter Suber. According to Willinsky, the access principle is “a commitment to the value and quality of research carries with it a responsibility to extend the circulation of this work as far as possible, and ideally to all who are interested in it and all who might profit by it” [4]. The definition hints at the ethical concerns that are on the agenda of the OA communities. The second notion, The Access Revolution, as Suber puts it, is “the kind of access the authors, unencumbered by a motive of financial gain, are free to provide to their readers” [5]. Secondly, I inspect the link between feminist epistemologies and OA studies in accordance with several deliberations on feminist epistemology. Feminist inquiries about epistemology give means to underline and overcome the power relations within a certain theoretical framework. In the third and the last part, building upon these studies and examining e-journals, I will trace the link between feminist epistemology and OA studies, trying to deduce their contributions to efforts to transform the Higher Education system.



The study constitutes of these bilingual OA e-journals (published in Turkish and English): *fe Dergi*, *Kültür ve Siyasette Feminist Yaklaşımlar*, *The Scholar and Feminist Online*, *Ada: A Journal of Gender, New Media and Technology*, *Religion & Gender*, *Gender Forum*, *Peitho: Journal of the Coalition of Feminist Scholars in the History of Rhetoric and Composition*, *Atlantis: Critical Studies in Gender, Culture & Social Justice*, *Feminists At Law*, *Journal of Feminist Scholarship*, *Feral Feminisms*, *NoMorePotLucks*, *Kohl Journal*. The majority of the journals are published with the support of certain universities or institutes. Yet, besides from the institutional support, they continue to exist mostly by voluntary labour and cooperation.

To put it briefly, the goal of the study is to open a debate on academic knowledge production processes with a critical approach to the open access feminist journals. The researcher hopes that such debates will help the identification of collective methods of knowledge production processes.



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# İmge Tuğçe Bağır

İmge Tuğçe Bağır was born in Ankara in 1986. After the completion of her bachelor's degree in the Department of Economics at TOBB-ETU, she attained an MA degree in the Department of Political Science at Hacettepe University with her thesis titled "Manifestation of the ownness: Human and 'The Unique One' in Max Stirner". In 2017, she became a Ph.D. candidate in the Faculty of Communications at Hacettepe University. Her Ph.D. dissertation is titled "University, Neoliberalism and Public Knowledge in relation to Open Access Feminist Journals". Along with her studies in Communications, she is also a Ph.D. student in the Department of Political Science at Hacettepe University.



# Reflections on Auto-Ethnographic Practice in the Childhood Place

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I conduct my dissertation research in my childhood place, a squatter (gecekondu) neighbourhood in Limontepe, Izmir. My dissertation examines how people use their homes, neighbourhood and city on the edge of urban transformation. The inclusionary research question is how people use their homes, neighborhood, and the city while they are waiting the urban renewal. Examining the micro practices of two generation residents in everyday life provides an opportunity to reveal their struggle practices, strategies and tactics in social, political and economic contexts of their lives. Their living experiences include many issues about usage of home and the city facilities, as well as policy of space and urbanization in the crisis of neoliberal capitalism that has been carried out in a squatter in Turkey. In this research, I problematize my story of returning to the squatter neighborhood that I grew up, by using the auto-ethnographic method.

Auto-ethnography is one of the postmodern research methods that questions the dominance of the traditional scientific methods instead of eliminating them, gathering and sharing of data can be done in many forms [1]. Auto-ethnography, as an autobiographical research genre, displays multiple layers of connecting the personal to cultural [2]. Auto-ethnography allows “a shift from participant observation to the observation of the participant” [3]. The division between the public and private space gets ambiguous in auto-ethnography. This method is one of the approaches that accommodates subjectivity, closeness and engagement, rather than distance, neutrality and objectivity [4]. The data that is obtained by auto-ethnographic observation can be supported by other sources such as photographs, archives, official records. Auto-ethnographical texts consider not only field notes and diaries of the researcher, but also observation, in-depth interviews, and other resources extracted from the field. In this way, auto-ethnographical findings are not only ideas of the researchers. They



have the structure that can be supported by other resources and researchers. Auto-ethnography is the concept of evaluating a comprehensive literature (such as urban studies, gender, poverty) about a topic by using personal experience. In this method, theory and experience blend together.

In the field process, I conduct multi-layered discussion about telling, forgetting, and remembering the space. During this research, which I conducted in the summer of 2017, I had both an insider and an outsider status. I was more of an insider than any researcher, because I had lived in Limontepe for years. They know and trust me. On the other hand, I was an outsider, because I had moved from this place many years ago, and our lifestyles differed substantially. While I tell the story of the neighborhood, I have a chance to walk on the borders of my personal story. In this auto-ethnographic study, I examine the strengths and challenges of my researcher position and problematize my data gathering techniques within the context of qualitative research.

Since auto-ethnography allows the researcher to reflect the inner voice directly, I was able to obtain more authentic data than an outer voice gained by traditional methods [5]. As this study focuses on simple, usual everyday life matters in living spaces, auto-ethnography enabled me to access the data by experiencing the practices, habits, feelings and situations directly. In addition, I have a chance to examine gender and class relations in everyday life from the 1990's by going back to my childhood and walking around the squatter neighborhood.

Within the scope of the study, as a feminist researcher, I explain the background of the study using the auto-ethnographic method. I discuss the problems and challenges that I have encountered during the study. Thus, I acknowledge that the study process is not objective, indeed, it is directly in relation with the researcher's subjectivity.



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# Leyla Bektaş Ata

Leyla Bektaş-Ata graduated from Anadolu University, Department of Journalism, Faculty of Communications Science. She continued her education at Marmara University and completed her MA with the thesis titled “Transformation of Urban Space and Alienation: An Overview to the City based on the Documentaries”. She worked at different universities as a research assistant and a lecturer. Recently, she has been working on her dissertation about the experience of city and neighborhood at the Department of Communication Science at Hacettepe University. Her major research areas are urban studies, urban reporting and qualitative research methods.



# “Intuition as Method” as an Approach for Information Design

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According to IIID<sup>1</sup>'s definition, information design is the defining, planning, and shaping of the contents of a message and the environments in which it is presented, with the intention to satisfy the information needs of the intended recipients. Thus, the information designer defines, plans, and shapes the information and the environments, in which the interaction should take place, according to the recipients' needs. In terms of these definitions, it is possible to define three accounts in the design process. Clients or decision makers as the Content Provider, the Designer, who turns the provided content into a visual form according to the user's needs, and finally the User, who interacts with the design artifact on a regular basis. Information design practices regarding urban interface generally utilize an approach, which treats the city as a solid structure. Although the city consists of different neighborhoods and different local communities, they are considered as a homogeneous group of people. Thus, the final design artifact targets this group of people as the users. These approaches prioritize the content provider, the designer and the user among themselves. Thus, it resembles a top to down structure. To alter this hierarchical relationship between these three accounts, the approach towards information design practices should be changed. 'Intuition as Method' as an approach for information design practices offers a basis for the designer to also take on the accounts of the content provider and the user.

Information design practice approaches consider design as a problem-solving activity or consider designers as professionals, who provide design solutions for users. These approaches acknowledge the existence of a problem and they offer methods to solve the problem. However, these existing approaches do not mention defining and constructing the problem. In a design process, the designer

<sup>1</sup> International Institute of Information Design (Uluslararası Bilgi Tasarımı Enstitüsü)



usually receives the content from a content provider. In this structure, the content corresponds to a problem that is defined and constructed by another account and the designer is expected to solve this problem by forming the content. Thus, designer is not responsible for the content of the message but the form, in which a message is conveyed. In this way, the designer is completely isolated from the problem stating activity as a pupil in school whose task is to discover the solution for a problem, which is posed by the teacher. 'Intuition as Method' follows three rules. The first rule is, statement and creation of problems, which is a method of problematizing. In this structure, the solution corresponds to the form, which is defined by the designer. The content and the form -the problem and the solution- of the design cannot be prioritized amongst each other because one cannot exist without the other. If the designer receives the content from another account, the intrinsic bond between the content and the form will be broken, since the aim of information design is associating the content and the form. Thus, by stating and creating a particular design problem, the designer undertakes the role of the content provider, and by creating the form, designer creates a solution for that particular problem.

Furthermore, users are the interlocutors of the solutions created by designers. The designer should take into account the users' needs as much as the content provider's expectations. If it is assumed that the design process essentially relies on the experience and interaction of the users with the design artifacts, the designer's experience as a user significantly contributes to the information design practice. For instance, a designer that frequently uses public transportation systems eventually has a better experience and understanding of the information design system for public transportation than a designer who frequently uses his/her private vehicle. The former will be presumably one step ahead from the latter ,because the former will have first-hand experience about the design problem. Designers, who have already experienced an environment as a user are more likely to understand or know the user's needs based on their intuition. Therefore, they have already experienced the environment multiple times through a course of time and they constituted particular knowledge regarding the environment according to their experience. When designers affiliate their personal experience as a user in the design process, they also undertake the role of the user in the design process.

In a scenario that the designer undertakes the role of the content provider and the user, they drop their responsibility as a mediator. The designer can either



decide on the types of information -content of the message- that is needed by the user, or the form -in which the message is conveyed- of that particular information. Therefore, the second rule for 'Intuition as Method' is discovery of genuine differences in kind, which is a method of differentiating [1]. For instance, design approaches that treat the city as a solid structure tend to refer to the inhabitants of the city as a quantitative structure. These approaches define design problems by answering questions such as how many or how much. As a result, the inhabitants of the city are treated as a homogeneous group of people acting together as a dense structure in their everyday lives. Thus, design artifacts regarding public transportation systems are created by answering questions such as how many people use this particular bus line? or How much the public bus transportation usage rate in this city increase or decrease? Bergson criticizes this determination to reduce quality to quantity in other words, difference in kind to difference in degree [2]. Although quantitative values are important for the design process, qualitative values such as individual experiences and everyday actions of the inhabitants of the city as users are important in terms of defining a design problem and suggesting a solution for that particular problem. Intuition is a simple act but this simplicity is accompanied by the act's involvement with the plurality of meanings and irreducible multiplicities in any given experience. Thus, intuition provides the designer precise ways of knowing and differentiating lived experiences and reality itself.

The third rule of 'Intuition as Method' is apprehension of real time (duration), which is a method of temporalizing. The space we live in changes through time. The concept of time as we use today is a measurement. We use it to construct our realities. For instance, working hours, gregorian calendar, hijri calendar, rush hours, prime time, weekends, weekdays, etc. are terms, which are invented and used by us to construct a concept of time. Bergson states that such measuring of time never deals with duration, and what is counted here is only a particular number of boundaries of intervals, moments, etc. It is the measurement of duration. However, duration is what one feels and lives. It is how one experiences the passage of time [3]. We should construct our reality in terms of how we experience our everyday lives in the flow of these monolithic moments <sup>2</sup>, instead of positioning ourselves within immobile boundaries of the measurements of

<sup>2</sup> *Ne içindeyim zamanın,  
Ne de büsbütün dışında;  
Yekpare, geniş bir anın  
Parçalanmaz akışında [4]*



duration. Thus, the designer should be able to define design problems and solve them in terms of duration rather than measurements of duration, a term which refers to the language of space.

In conclusion, 'Intuition as Method' can be used for information design practices by first problematizing. The designer should not only critique false problems and invent genuine ones, but also invent new ways of posing a problem in terms of information design by affiliating his or her personal experience in the design process. Secondly, the designer should be able to differentiate the ways to solve a particular problem. Therefore, the designer should be able to look beyond dichotomies and provide hybridity amongst different approaches and methodologies. The designer should first diverge from the conventional means of design, then converge to apply the solution into the real world. Finally, the designer should temporalize his or her approach by thinking in terms of duration and staying away from homogenizing the natural articulations of things.



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# Melike Özmen

Melike Özmen completed her B.A. in Visual Arts and Design/Graphic Design in Başkent University in 2008, and M.A. in Visual Communication Design in Yeditepe University in 2012. Currently, she is a research assistant in the Communication Design and Management Department, Visual Communication Design Program at Istanbul Bilgi University and has obtained a Ph.D. in Communication from the same institution, with her thesis concentration on information design. Her research interests include information design, transmedia storytelling and urban communication. More specifically, her work examines the designer's personal experience as a user in context of designing information.



# Interactions of Lifestyles within Changing Social and Class Structures in Turkey

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The main aim of this research is to examine overlapping middle class lifestyles within the context of the rising Islamic class and changing social class structures in Turkey. The emergence and growth of a “middle class” is always seen as an indicator of market potential in international business (Cavusgil, Knight, & Riesenberger, 2012), and is also cited as an engine of economic growth and a stimulus for competition and quality. Therefore, the middle class has always been at the nexus of not only economic, social, and political structures, but also at the centre of corporate marketing and communication strategies.

The idea that a robust middle class leads to liberal democracy can be found in political sociologist Barrington Moore’s interpretation of social and political change in Europe, via the well-known mantra “No bourgeoisie, no democracy.” Likewise, Huntington argues that complex societies generate a middle class that demands political pluralism. The middle class’ social position was assumed to have risen from their possession of skills, knowledge, and experience. However, now and again, the middle class has constituted the base of authoritarianism. Today, we can observe that middle classes may hold different political views (e.g. the middle class’ gradually increasing support of authoritarian attitudes in the US, personified by Trump, and Europe vis-a-vis “Brexit”). One of the strongest reasons behind such attitudes is the fear of losing class position, income/wealth, or status.

Recent years have seen a rise in reactionary-populist movements all over the world. Unlike traditional conservative ideologies, which are usually distant from consumerism, these movements are intensely grounded in the mass consumerism of late-stage capitalist culture. Neo-populist leaders use the newest media and cultural technologies to mobilize the masses by manipulating commonly shared cultural symbols. The leadership is both modern and conservative—following and using new technologies, actively participating in the cultural sphere, and not explicitly rejecting freedom of expression, but instrumentally abusing it for



their own purposes. With the rise of identity politics, focus has shifted from the state to society, where scholars began to interpret these movements as authentic and viewed them as the political and cultural activity of people who are not directed by the state. In parallel, scholars with postmodern inclinations perceived the dissolution of the welfare state and its replacement by consumerism as dissolution of the institutional structure constructed by the meta-narratives of modernity. Such scholars argued that this would open the gate for actualizing cultural diversity through consumption, giving voice to previously silenced minorities and suggesting emancipatory potential. This potential is based on an assumption that globalization of media and information represents emancipation from the authority of nation states, allowing non-state entities to control the circulation of cultural flows and to liberate ideoscapes and mediascapes (Appadurai, 1996).

However, keeping in view the new social movements and today's political populism (i.e. Trump, Brexit, the rise of right wing in Europe etc.), we may conclude that "identity politics" is increasingly becoming a new form of polity. Today, "commodification of politics" and "identity politics" deploy iconic brands and brand communities as an instrument of "consent manufacturing" (Mancini, 2011). Deregulated media technologies may transform to system supportive tool as propaganda which relies on market forces, internalized assumptions, self-censorship, and it functions without overt coercion (Herman and Chomsky, 1988, p. 306). Therefore, consent manufacturing technologies can also be used for branding political identity claims and marketing them as private consumer goods. This may permit the transformation of civil society into an unregulated myth market where political statements are packaged as objects of consumption. In a similar manner, political parties now employ consent manufacturing technologies for packaging and branding people, identities, and ideas as iconic brands and brand communities (Suerdem, 2016). This means that ideological and ethical claims are bought, sold, and consumed so the structure and semiotics of cultural norms can be directed instead of being shaped and produced by the society.

Moreover, explanations that are based on cultural identity may fall short in explaining social categories, which have inherently complex and dynamic structures. Accordingly, social groups are not frozen or stable, and their dynamic structures can be understood from discursive construction. As Bourdieu suggests, social identities and class-consciousness boundaries are social constructs, so it is not correct to distinguish between symbolic cultural and economic/political. In this research, our perspective is that objectively constructed boundaries create politically charged identities, which, in turn, include or exclude other groups. While defining the middle-class lifestyle in Turkey, it is not correct to approach it with generalizing concepts such as "progressive" or "reactionary", since discursive



construction is the point in question here. Discourse in civil society does not occur as free exchanges between independent individuals, but historically appears within the process of political struggles.

Based on above-mentioned framework, and in line with Bourdieu's arguments suggesting that social life must be understood in terms of social constructs, group norms, individuals, and objective measures, our research is focused on class-based social life. To this end, mixed methods were used in this research. This combined approach provides a more comprehensive understanding on social life of fragmented class.

The Turkish middle class is rooted in ideology, with social classes mapped atop that foundation. Quantitatively, Bourdieu's "multiple correspondence analysis" is used to define the class fractions. Theoretically, Bourdieu's concept provides interplay between economic, social, and cultural capital (see Bennett et al., 2008; Crompton, 2008; Savage, 2010; Savage et al., 2005). This multi-dimensional approach provides an objective basis for qualitative analysis. Lifestyle factors will be determined via in-depth interviews and observation. The research uses R data science tools to analyze the data identify patterns.

In the qualitative part, patterns, obtained from the quantitative research, were applied for thematic analysis, which helped to order data to facilitate interpretation. First, the grounded coding process was applied, sociologic clusters as tangible as possible were tried to be obtained, and finally, abstract categories were created. For this analysis, QDA5 software tool has been used. However, the most important contribution of this research is to reveal how these classes define each other with the influence of discursive hegemonic struggles that exist between them. The overall analysis will provide us with an extensive knowledge about actively constructed lifestyles.



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# Müge Hasbay Öztunç

Müge Hasbay Öztunç worked as head of marketing in different industries (beverage, hygienic disposable, heating and industrial kitchen) and multinational companies. Throughout her career, she has launched many new products, established new brands and devised marketing strategies. She graduated from Ege University, Faculty of Communication, and did her master's degree in the same university with her dissertation titled "Sponsorship on marketing communications process". She also has an MBA degree on Production Management and Marketing at Marmara University, Faculty of Business Administration. Öztunç is currently a PhD candidate in Communication at Bilgi University. Her research interests include consumer culture and lifestyles, social classes, semiotics, brand communication, and marketing communication.



# Middle Class Of The City, Sentenced To Forget: Looking At The “Transformation” Of Istanbul Through Cinematic Representations

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The first quarter of the 21st century witnessed the intense studies on urbanism. Undoubtedly, one of the most important reasons of this is that the city is considered as a commodity by the neoliberal system. On the other hand, the response given by the communities called “urban social movements” is another reason for this interest. One of the issues identified by these studies was the turn of the cities into commodities, and the effect of this change on the lifestyles of inhabitants. Therefore, the destruction or alteration of the common places in the city made people go to another places or behave differently in those common places.

Another essential point is that the cities are social places. In the light of this reality, we may remember the relationship between place and memory, and also the cities could be discussed as places of memory. The city causes a destruction on memory. A group of people who live actively in the city need to be followed in order to see this effect. The middle class seems as the most suitable group for this act of following, because it could utilize the opportunities of the city very well.

On the other hand, when the scale of Turkey is examined with regards to urban transformation, the city in which that can be observed the most is Istanbul, which has a metropolitan character due to the number of inhabitants and its geopolitical position. Observation of such a case the appropriate works that we can continue to include are the films of Istanbul and the middle class.



For this reason, in this study, films which have been taken in 2000s and have these features that it will be the focus.

The movies that will be mentioned in the study, because they are thought to have these features, can be grouped among themselves as; films in which the theme of urban transformation is felt more intensively, which are *11'e 10 Kala* (Pelin Esmer, 2009) and *Şimdiki Zaman* (Belmin Söylemez, 2012); films in which the lifestyle issue can be better observed, which are *Issız Adam* (Çağan Irmak, 2008) and *Kaybedenler Kulübü* (Tolga Örnek, 2011); and finally, for the middle class aspect, the sample films are *Çoğunluk* (Seren Yüce, 2010) and *Rüzgarda Salınan Nilüfer* (Seren Yüce, 2016).

The change in Istanbul could be discussed in context of both urban transformation and middle class lifestyle. This change could also be seen through some examples of Turkish movies produced after 2000. Some common points were identified with categorization of the movies. One of these common points is the observation of the middle class characters. Although the attitudes of the characters towards this change are different, almost all of them are influenced by it. Therefore it cannot be expected that anybody living in a city would be left out of this transformation.

It cannot be disregarded that the middle class is both the agent and the victim of the change in İstanbul, considering the relationship between them. The middle class' tendency to have better life in the future, made them take a risk. In evaluation of the risk, Istanbul was seen as a commodity which could be sacrificed for the sake of some advantages. Undoubtedly, the change in Istanbul as a result of this risk was also reflected on middle class lifestyle. The main functions of the place of memory are stopping the time, fixing the objects, embodying the abstract, and therefore, preventing to forget. Some cities are bound to their history and are protected. It is possible that such cities are conceived as memory spaces. However, it should be emphasized that a city changing quickly without worrying about preserving anything, such as İstanbul, has lost its potential to be a place of memory.

The middle class, living in the cities such as İstanbul where modernization takes place with a rapid and distorted way, was condemned to time structures of amnesic culture (consumption culture, career types, information production, etc.). After the examination of the movies, it can be said that the middle-class



lifestyle, parallel to the change in Istanbul, was accelerated in the direction of consumption, and therefore ruined the memory of the city. If a middle class memory of a new and changed Istanbul is to be created, so many movies, including the ones above, could be discussed as a place of memory.



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# Onur Aytaç

Onur Aytaç was born in Üsküdar in 1991. He graduated from Marmara University, Faculty of Law in 2014, also doing a double major in the Faculty of Communication at the same university and graduating from the Radio, TV and Cinema Department in 2015. He graduated from the Cinema Master's Program at Marmara University in 2017 and is still continuing his MA in İstanbul Bilgi University Human Rights Law. Although he started his academic career as a research assistant in 2015 at İstanbul Kültür University, Department of Criminal Law, he changed his direction in 2016 because he found cinema more enjoyable for academic studies and more appropriate for interdisciplinary researches. Therefore, he applied to the "Faculty Member Training Program" in order to move towards the cinema discipline. He was accepted for this position in the Faculty of Communication at Mersin University, but was commissioned to Marmara University because of his MA studies. The title of his MA thesis was: "Documentaries and Censorship in Film Festivals: Yeryüzü Aşkın Yüzü Oluncaya Dek and Bakur". After that, he was recalled due to the opening of a doctorate program at Mersin University. He has been working as a research assistant at Mersin University, Faculty of Communication since 2017/2018. Additionally, he is a Ph.D. student in Mersin. His study fields are human rights and cinema, documentaries in Turkey, New Cinema of Turkey and the relationship between crime and cinema.



# Galip Deniz Altınay

Galip Deniz Altınay was born in Tarsus. He graduated from Ankara University, Faculty of Communication in 2000 and got his MA from the same faculty with a thesis focused on the “Presentation of violence in 12 Eylül films”. He worked as a lecturer in Mersin University, Faculty of Communication until his contract was terminated, due to him being one of the signatories of the Academics for Peace petition. Later, on 29 April 2017, following the decree with the force of code no. 689, he was removed and banned from public services. He’s still continuing his Ph.D. education in Anadolu University and also working in Kültürhane Mersin. His study fields are documentaries and the sociology-history of cinema in Turkey.



# A Song in Your Playlist: How to Approach It?

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The physical or immaterial nature of music is a discussion that has been fed with remarks for the last century since the proliferation of recording technologies. Forms of containers and agents of music, such as sheet music, recorded music, radio transmission, as well as the ownership of music with regards to the composer, producer, performer or listener, have been approached mainly by philosophers, musicians and sociologists as topics of interest.

Since streaming platforms are considerably new, and since music consumption and collection practices went through dislocating changes due to the emergence of digital music and then streaming, previous fields of research regarding music collections and curatorial practices open up a space for research and possible upgrades of some aspects, as well as a possible redefinitions of a few terms. This is partly due to the transformed nature of music as collectable.

I am currently working on my Ph.D. thesis on personal Spotify playlists and digital curation. This study requires a discussion on questions such as how to approach the matter of collection on the cyberspace, what is the difference between information item and collectable object, is it possible to own on cyberspace, is it possible to collect what you do not own and is “access” the new “own”? All these questions stem from one root, that is the understanding of what a song on a streaming platform such as Spotify really is.

Ownership of the listener was only available as a concept after humanity managed to record sound and save pieces of music on physical forms which can be purchased and owned. Owning a piece of record, though legally not entitling the listener to the master recording or publishing rights, meant that the listener is in possession of the physical container and is allowed to consume the content. This made music a



collectable object first in the form of phonogrammes, then vinyls, cassette tapes, CDs, MDs, etc.

In his article “Collecting Music in the Digital Realm. Popular Music and Society”, McCourt pointed out, “each subsequent format has less physical presence while allowing for more storage and greater possibilities for user programming” [1]. Digital CDs, ripped audio files, downloaded mp3s as well as songs and playlists on streaming platforms are all intangible examples of music. The main difference is, in the physical era of music collection, the listener would physically own the container. Now there is only digital data, information. The information as to what the recording is in bits, or in streaming, an address of the content. On streaming platforms, music is not digitally downloaded outside the platform to be accessed online and offline, neither it is transferred or altered. Although streaming platforms such as Spotify allow users to download content in order to allow offline consumption, it is only accessible through the platform itself and still cannot be transferred or altered. With streaming, purchase of music, as in buying physical containers, is now transformed into subscribing to a permission to access. Prior to streaming, songs, both in physical containers and in digital form, used to be located physically or digitally in the vicinity of the listener. On streaming platforms, listeners collect what practically are bookmarks. An address book to access online information, which is stored in a singular server or a couple central servers. This nature of songs in streaming platforms allows discussing playlisted songs both as information items and collectable objects.

Discussing streaming songs along the lines of both information and collection studies allows a study of personal streaming playlist curation that tries to understand the traditional collection aspect of the practice, while staying within the bounds of the current context and the technological framework of digital music and streaming. Neither fields of research put extensive effort into this specific area while considering the existence of the other, thus, an examination of the streaming playlist with a methodology that includes means of both fields, will hopefully contribute to both how information management field studies music collections and how collection studies see digital, bookmarked collections.



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# Onur Sesigür

Onur Sesigür got his BSc in Physics from Middle East Technical University and his MA in Audio Production from University of Westminster. He is currently a Ph.D. candidate in Communication at Istanbul Bilgi University. He previously worked as a sound designer, music producer and post-production coordinator in various TV and advertising agencies and firms, and as a client relations manager in an international digital music and film distributor, before deciding to pursue an academic path and starting to work as a research assistant at Istanbul Bilgi University, Faculty of Communication. He is one of the co-founders and writers of online arts, culture and politics magazine, [vesaire.org](http://vesaire.org). His research interests include digital music, culture industries, popular music and music sociology.



# Understanding The Representation Of Artificial Intelligence And Methodology Across Disciplines

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This paper attempts to define how crossing epistemological and methodological borders might be conceptualized on the specific academic case of exploring representations of Artificial Intelligence (AI). Conceptualizing, contrasting, challenging, respecting, and, at times, even ignoring borders moves the researcher towards an interdisciplinary maturity, which is becoming a paramount scholarly attribute given the complexity of contemporary research questions today's social scientists are expected to engage in (Stember, 1991). AI is originally a techno-science concept, carving a certain episteme in the social structure, making it too pervasive to be treated in distinct boundaries. Just as an example, although many bear secular views, the engineering jargon of some of the creators of "AI", their self-positioning and even ideological quests have become associated with religion and attracted attention from theological studies. From digital prophets to technology evangelists, many professional titles in technology industry and linguistic elements of technology bear direct religious elements and new minority religion groups arise powered by technology (Singler, 2016). Recently, a former Google engineer founded "Way of the Future, a religious group to create a deity based on artificial intelligence for the betterment of society" (Solon, 2017).

A boundary object is concrete or abstract cohesions of meaning, acting as interfaces, which enable different, seemingly segregated social worlds to communicate (Bowker and Star, 1999). Stemming from the local units of sorting and categorization, Bowker and Star (ibid) coined the term "boundary infrastructures", defined as "any working infrastructure serving multiple communities of practice simultaneously." As argued by Giddens (2013) with respect to Expert Systems, "The medium of an information system is not just



wires and plugs, bits and bytes, but also conventions of representation” (ibid, p. 292). When these conventions become performative in society, represented in media discursively, they become units of construction for certain modes of understanding, they become passively-active as “boundary infrastructures”. A methodological shift might be needed to serve the above-mentioned epistemological challenges. Gibbons (1994) underlines that the way knowledge is produced has undergone radical changes across the spans of scientific disciplines, and this has the power to “replace or radically reform established institutions, disciplines, practices, & policies”. Wickson et al. (2006) define transdisciplinary (TD) methodology as going across borders, and its ramifications in methodology is vast. A TD approach calls for a methodology involving an interpenetration or integration of different disciplinary methodologies, termed as “pluralistic methodology”. This process, according to Wickson (ibid) “characterizes TD research by the process of having multiple research approaches critiquing and deconstructing one another to develop an evolved methodology”.

In contrast to an evolved methodology in the practices of a vertical discipline, methodology caring about the fluidity of borders continue to “evolve” along the research in an iterative relationship. This has significant implications for how TD research is performed in practice. One aspect is the collaboration, not only across scientific disciplines but also involving stakeholders actively in the definitions of problems during the research. Understanding AI from a social science perspective, both the research question and methodological tools can work closely with computer science domain, and this relationship is quite organic starting from the epistemology to arrive at transdisciplinary methods. An example is the practical research of exploring the media representations of AI using text mining powered by Natural Language Processing algorithms. As AI is a pervasive concept represented in various forms ranging from a process to a technological object, or even as an ideology or religion, capturing how the meaning is constructed by discourse analysis requires processing of diverse and vast amounts of media documents which are almost impossible to complete manually. However, using LDA (Latent Dirichlet allocation) algorithm running on an open source platform Knime (<https://www.knime.com/>), topic probabilities and frequencies in media documents can be calculated, providing an explicit representation of the media corpus without manually analyzing it. After this quantitative mode of inquiry, as machines only provide algorithmic representations of the document which are signs



yet to be grounded on a meaning, further method work is waiting for the social scientist, this time in a completely different disciplinary nest; reading representative documents for overall conceptual understanding of what the machine provided, and engaging with qualitative methods to further dig them.

To ground the explored topics and crystallize the conceptual framework, an interview with participants in line with the external criteria of the selected corpus will be made. Another step can involve having in-depth phenomenological interviews to see how focus group arguments vary. During any step of the qualitative inquiry, researcher can pause and refer back to text-mining process based on the utterance of a specific keyword from the participants, for which the computer algorithm might provide other related topics in the corpus. This might trigger another circular, methodologically transdisciplinary attempt for qualitative explorations.

This continuous cycle of capturing the signs and grounding the meaning by switching between quantitative methods of text mining and qualitative modes of inquiry is a vivid example of how cross boundary methodology can be actively engaged in studying the representation of AI.



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# Serhat Akkılıç

Serhat Akkılıç is a Ph.D. candidate in Communication at Istanbul Bilgi University, passionate on the study of technology-human relations with a current focus on Artificial Intelligence. He earned his BSc degree from Istanbul Technical University (1992), MBA degree from Koç University (1998), and worked in marketing communications industry. He co-founded one of Turkey's leading digital communications companies in 1999, and is currently the CEO of a global communications holding. He teaches undergrad level Communication Design and MBA-level Digital Transformation courses at Bilgi University, while serving the communication industry as a member of the Board of Directors in Turkish Advertising Foundation.



# Forum Theatre as a method of Participatory Action Research

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This presentation is based on my Ph.D. research, “Forum Theater as a communication space for participation”. In this study, Augusto Boal’s Forum Theatre techniques are used to explore doctors’ solidarity within the health system in Turkey. I have joined a group of doctors, when they initiated a theater group in order to think collaboratively for the strategies to preserve the “good medicine practice”.

The three-month long forum theater sessions with the doctors have led to the play called The Good Physician, which was improvised on stage and was performed with the audience who were colleagues/“spect-actors”. After describing the forum theater process I’ve experienced as a co-facilitator of the group, the paper examines the process of Forum Theater as a method of Participatory Action Research. The function of role-playing and improvisation in self-reflection and the image work that leads to character building, as well as the scenes, are analyzed in terms of the different kinds of data they provide. The paper ends by examining the possibilities role-playing brings for self-reflection, empowerment and the circumstances in which the use of theatre as a methodology can be beneficial. It also calls for an overall wider use of these techniques in art-based research, especially to study narratives among disadvantaged groups.

“Arts-based research practices developed in a transdisciplinary methods context in which disciplinary, methodological and theoretical borders were crossed,” (Leavy, 2011) share a concern for the participation aspect in research. It is conceptualised as a form of direct experience, providing the potential of participatory and multivoiced processes in research (Finley, 2008; Leavy, 2009). The research process itself creates opportunities for engagement among participants, including the research audience, at all phases (Gladstone 2012).



I share the concern of participatory research approach, being reflexive about what the participants get out of the research. The baggage the term “participation” has in research have been under investigation by social sciences, humanities and arts that share a responsibility for their participants. Asking “how are research subjects involved in research endeavours, are they treated merely as research subjects or do they have a voice in the research process?” (Cox et al., in press; Green, 2000) have been my concern all throughout this research.

Since the 1920’s, with the creation of psychodrama by Jacob Moreno, drama and role-playing has been used for its potential to provide insight to people’s lives. Role-playing has been mostly explored in terms of “performance” in theatre studies, “digital games” in game studies, as everyday “representation of the self” in social psychology, as a “vehicle for healing” in psychotherapy, “an experimental way of teaching” in education. What happens in this type of dramatic performance is that a multi-layered process creates a “hypothetical reality” (as if) referring to the participants’ real lives and perceptions. “Action knowledge is stimulated in dramas ‘as if’ action, in an artificial situation comparable to a laboratory.” My quest in using role-playing in research has led me to work with Augusto Boal’s Forum Theatre, which comes from the same family tree as Participatory Action Research and Pedagogy of the Oppressed.

Forum Theatre is similar to psychodrama in terms of the role-playing process it uses; however, it is created to involve participants from the same community sharing a common social problem and to explore the power relations underneath. It is essentially a dialogue process that begins in a workshop and continues as performance with the interaction of the audience. The theme of the play is decided by the group of participants, and the shared conflicts are improvised and presented to an audience. The audience members are encouraged to intervene by replacing the actors. Augusto Boal imagined this form of theatre as a space where a group can improvise their own lives to search for strategies for transformation, collaboratively. As a form of interactive theatre, Forum Theatre had the slogan of “rehearsal for life”. It can also be argued that the Forum Theatre stage provides the implementation space to explore the theory.

In order to explore Forum Theatre as a research method, I draw upon the model of participatory action research where the theory and practice follow each other in a spiral. “Participatory Action Research seeks to bring together action and reflection, and more generally the flourishing of individual persons and their communities” (Reason and Bradbury, 2001: 1). Thus, it is linked to social change, which is a choice of being critical in reflecting its influence throughout the process of research not just



as an end product of research. It has to do with taking a bigger responsibility than just representing data, but being concerned about the function of the data generated, exploring the possibility of “research process and its outcomes” being democratic and participatory.

Participatory Action Research has similarities with the Forum Theatre approaches such as the participatory observation and active involvement of the community about coming up with strategies for conflict transformation, critical approach to power relations, and making an effort towards creating change. Forum Theatre as a method of Participatory Action Research provides a democratic approach that opens a way for dialogue between the participants, minimizing the hierarchy between the facilitator and the participant-actors in parallel to the relation between the researcher and the researched.

In terms of the data generated through the performance, it brings valuable insights for social research, unlike the interview process that can be under self-surveillance of the interviewees themselves, focusing on “what the correct answers to the researcher’s questions should be”. It gives a chance to explore through fictional narratives, inspired by real life stories of the participants. The interviews with the participants in this research are used as a complementary data to add to the improvised play and the observations of the researcher through the play process.

In summary, Forum Theatre as an art form and participatory approach in research have a lot in common; the shared objective being the concern for the results of these actions: theater and research. It could also be possible to reach a level where the “informants” become co-researchers, where the problems are identified together and the research is conducted with the members of the community.



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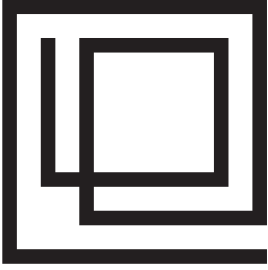
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## Zeynep Kunt

Zeynep Kunt is a Ph.D. candidate in Communication at İstanbul Bilgi University. She completed her BA in Social Anthropology and Sociology (University of Kent, UK), and MA in Media Studies (New School University, USA). After working as a teaching assistant at the New School University, Media Studies Department, she worked as a production associate at ABC News Productions in New York, producing documentaries. Upon her return to Turkey, she worked at CNNTurk television as a producer. Later, she worked as a communication consultant for various organisations, including the Istanbul 2010 European Capital of Culture Agency. She has also worked as the communication manager for the British Council Turkey. Right now, she is working as a research associate for the project titled “Plural Heritages of Istanbul: The Case of The Land Walls”. Her research interests include performance ethnography, conflict transformation, documentary. She explores community theatre, with a focus on Augusto Boal’s Forum Theatre, as a communication space for participation. She also has an interest in the digital sphere of communication.





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May 28	DAY 1
9:30 - 10:00	* REGISTRATION
10:00 - 10:30	* OPENING
10:30 - 12:00	* <b>PANEL 1: TECHNOLOGY AND CULTURE</b> Moderator: Melike Özmen  <b>Onur Sesigür</b> A Song in Your Playlist: How to Approach it?  <b>Hande Büyükatlı</b> Creativity in Art and Design Education: Issues of Methods in the Research of Game Interaction  <b>Serhat Akkılıç</b> Understanding The Representation Of Artificial Intelligence And Methodology Across Disciplines
12:00 - 13:00	* LUNCH
13:00 - 13:30	* <b>SEMINAR: GETTING PUBLISHED</b> Speaker: Salvatore Scifo
13:30 - 15:00	* <b>PANEL 2: SPACE AND CULTURE</b> Moderator: Serhan Şahin  <b>Leyla Bektaş Ata</b> Reflections on Auto-Ethnographic Practice in the Childhood Place  <b>Onur Aytaç ve Galip Deniz Altay</b> Middle Class Of The City, Sentenced To Forget: Looking At The "Transformation" Of Istanbul Through Cinematic Representations
15:00 - 15:30	* BREAK
15:30 - 16:30	* <b>PANEL 3: MEDIA</b> Moderator: Dilek Gürsoy  <b>Aslı Tosuner</b> Analysis Of Storytelling In Twitter Through Narrative Inquiry Method  <b>İmge Tuğçe Bağır</b> An Exploration of Means to Access Knowledge and Open Access Feminist Journals

May 29	DAY 2
10:00 - 10:30	* COFFEE / MEETING
10:30 - 12:00	* <b>PANEL 4: EXPERIMENTAL APPROACHES</b> Moderator: Onur Sesigür  <b>Can Koçak</b> The "Silent Narrator" Method in Writing for the Screen and Stage  <b>Zeynep Kunt</b> Forum Theatre as a Method of Participatory Action Research  <b>Melike Özmen</b> 'Intuition as Method' as an Approach for Information Design
12:00 - 13:30	* LUNCH
13:30 - 14:30	* <b>PANEL 5: IDENTITY</b> Moderator: Can Koçak  <b>Adil Serhan Şahin</b> Queering the Subject: A New Method for Queer Studies Against Creating the Other of the Other  <b>Müge Hasbay Öztunç</b> Interactions of Lifestyles within Changing Social and Class Structures in Turkey
14:30 - 15:00	* CLOSING

