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Gaziantep University
Gaziantep University
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Giresun University
Dokuz Eylül University
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# TABLE OF CONTENTS

CHAPTER 1. DETERMINING THE DIFFERENCES OF DRIVING ANGER EXPRESSIONS ACCORDING TO GENDER: THE CASE OF Y GENERATION IN BURSA
Selim TUZUNTURK, Melda Medine GULEC ........................................... 1

CHAPTER 2. A GENERAL REVIEW OF AEROMYCOLOGICAL STUDIES IN TURKEY
Mustafa SEVINDIK, Hasan AKGUL ...................................................... 17

CHAPTER 3. SOCIAL POLICIES AND LOCAL GOVERNMENTS IN TURKEY
Ozgur SARI ......................................................................................... 30

CHAPTER 4. EVALUATION OF PHACOEMULSIFICATION PROCESS USING AN
INTRAOCULAR FOLDABLE HYDROPHILIC LENS ON DOGS WITH CATARACT
Tuba Ozge YASAR ERKAL, Kadircan OZKAN ....................................... 36

CHAPTER 5. NOVEL TYPE ESTIMATORS BASED ON DIFFERENT MEANS IN
STRATIFIED RANDOM SAMPLING
Tolga ZAMAN, Vedat SAGLAM, Kamil ALAKUS .................................... 45

CHAPTER 6. THEOLOGICAL ENVIRONMENTAL ETHICS AND RELIGIONS
Sanem BERKUN .................................................................................. 55

CHAPTER 7. GENETIC TRACES FOR COLCHICINE INTOXICATION: CLINICAL
VARIATIONS AND GENETIC POLYMORPHISMS OF MULTIDRUG RESISTANCE
PROTEIN MDR1
Mutlu UYSAL YAZICI, Melih Onder BABAOGLU, Ahmet MUDERRISOGLU,
Benan BAYRAKCI ............................................................................. 70

CHAPTER 8. PLANT SECONDARY METABOLITES WITH ANTIOXIDANT
PROPERTIES AND HUMAN HEALTH
Zeliha SELAMOGLU, Khazina AMIN, Senay OZGEN ................................ 75

CHAPTER 9. AT THE EDGE OF TERROR: AN INTERVIEW WITH ROBIN SOANS ON
TALKING TO TERRORISTS
Kagan KAYA ....................................................................................... 97

CHAPTER 10. CONCEPT OF YARD AND A MODEL FOR ANALYSIS OF YARDS AT
BASIC EDUCATION BUILDINGS THROUGH THE SEMIOTIC METHOD
S. Ebru OKUYUCU ............................................................................... 111

CHAPTER 11. CRAFT APPROACH IN GRAPHIC DESIGN EDUCATION ........ 126
Nazli GURGAN .................................................................................... 126

CHAPTER 12. CONFLICT MANAGEMENT IN ORGANIZATIONS: RECENT STUDIES
IN TURKISH LITERATURE (2001-2017)
Gokhan OFLUOGLU, H. Tezcan UYSAL ............................................... 134

CHAPTER 13. CHANGING SOCIAL CHANGE: FROM NOSTALGIA TO RETRO
Melda Medine GULEC, Sedal MUTI TABANLI ..................................... 152

CHAPTER 14. FUNCTIONS AND PROBLEMS OF THE STRUCTURE OF
FOUNDATIONS OF SOCIAL AID AND SOLIDARITY IN TURKEY
Ibrahim GORUCU .............................................................................. 162

CHAPTER 15. ANALYSIS OF PRIVATE HEALTH INSURANCE DEMAND
Kubra ONDER .................................................................................... 179

CHAPTER 16. EXAMINING OF MENTAL WELL-BEING LEVELS OF PHYSICAL
EDUCATION AND SPORTS DEPARTMENT STUDENTS IN TERMS OF DIFFERENT
VARIABLES
Turan CETINKAYA ............................................................................ 188
CHAPTER 17. WORK PSYCHOLOGY OF MODERN WORKFORCE: OCCUPATIONAL EXAMINATIONS AND APPRECIATIONS
H. Teycan UYSAL, Emel KESIM, Ismail Hakki OZOLCER

CHAPTER 18. THE RELATIONSHIP BETWEEN COFFEE PRICES AND REAL EXCHANGE RATE: AN ANALYSIS A PANEL Cointegration Model with Cross-Sectional Dependence
Feyza BALAN, Cuneyt KILIC, Halil OZEKICIOGLU

CHAPTER 19. CHRONIC OBSTRUCTIVE PULMONARY DISEASE AND NON-PHARMACOLOGICAL APPLICATIONS IN DISEASE MANAGEMENT
Emine ONCU

CHAPTER 20. WHY IS CULTURAL COMPETENCE IMPORTANT IN PSYCHIATRIC NURSING CARE PRACTICES?
Serip TURKLES, Mualla YILMAZ, Münevver BOGAHAN, Zeliha YAMAN, Hilal ALTUNDAL

CHAPTER 21. DETERMINATION OF THE AVAILABLE POTENTIALS OF THE PARKS IN ISTANBUL-CEKMEKÖY
Nurhan KOCAN, O. lutfu CORBACI, F. Betul BUYUKDANABAS

CHAPTER 22. CONTRIBUTION OF WORKSHOP EXPERIENCES TO INTERIOR ARCHITECTURE TRAINING: AFYONKARAHISAR BAHCESEHİR SCHOOL STEM PROJECT WORKSHOP SAMPLE
S. Ebru OKUYUCU, Gamze COBAN

CHAPTER 23. ENDOCRINE MODIFYING EFFECTS OF PESTICIDES ON FISH AS ANIMAL MODEL IN TOXICOLOGICAL STUDIES: A REVIEW OF THE RECENT LITERATURE
Demet DOGAN

CHAPTER 24. READING URBAN SPACE IN ISTANBUL HISTORICAL PENINSULA
H. Sanem CINAR, Beyza CERMİKLI

CHAPTER 25. INTERDISCIPLINARY APPROACH TO DRUG MANAGEMENT OF PATIENTS WITH DEMENTIA
Ilknur OZKAN, Derya ADIBELI

CHAPTER 26. PERCEPTIONS OF ACADEMICIANS TOWARDS GLASS CEILING SYNDROME: A STRUCTURAL EQUATION MODEL
Nuray GIRGINER, Zeliha KAYGISIZ ERTÜG

CHAPTER 27. SNOW COVER MAPPING METHODOLOGIES FROM MODERATE RESOLUTION IMAGING SPECTRORADIOMETER DATA
Semih KUTER

CHAPTER 28. THE EFFECT OF BREAST MILK ON THE PROTECTION OF THE INFANT FROM INFECTIOUS DISEASES
Sumeyra TOPAL, Tijen NEMUT, Sinem YALNIZOGLU CAKA, Nursan CINAR

CHAPTER 29. TRANSGRESSING GENDER BASED BOUNDARIES: VIOLENCE AND CRUELTY IN SARAH KANE’S BLASTED AND CLEANSED
Goksen ARAS

CHAPTER 30. CITIZENSHIP EDUCATION IN TURKEY: A CURRICULUM EVALUATION STUDY
Sevinc TUNALI

CHAPTER 31. AN ALTERNATIVE CIVIC EDUCATION COURSE FOR TURKISH SCHOOLS
Sevinc TUNALI
CHAPTER 32. CURRENT APPROACHES IN EDUCATION: FLIPPED LEARNING ENVIRONMENTS
Meltem ERYILMAZ........................................................................................................428

CHAPTER 33. THE DECISIVENESS OF ACTIVE EMPLOYMENT POLICIES IN TURKEY WITHIN THE SCOPE OF COMBATING UNEMPLOYMENT
Ozlem DEMIR .............................................................................................................438

CHAPTER 34. QUALIFICATION OF THE CONSUMER IN MARKETING: THE CUSTOMER IS THE PATRON
HASAN GİFTÇİ ..............................................................................................................450

CHAPTER 35. SILHOUETTE ANALYSIS ON VISUAL IDENTITY OF 17TH AND 19TH CENTURY EUROPEAN CLOTHING
Zeynep KIRIKÇIOĞLU, Songul KURU ............................................................455

CHAPTER 36. EXAMINING the EFFECTS of the INTERVIEWING PRINCIPLES and TECHNICS COURSE to COMMUNICATIONS SKILLS and EMPATHY LEVELS of the STUDENTS
Rumeysa AĞGUN, Hasanevet CETIN ........................................................................472

CHAPTER 37. THE ENJOYMENT OF LEGAL RIGHTS BY CHRISTIAN WOMEN IN OTTOMAN EMPIRE (AMID COURT IN 18th CENTURY)
Vesel GURHAN ............................................................................................................485

CHAPTER 38. THE EFFECT OF PERSONALITY TRAITS OF FINANCE MINISTRY OFFICERS ON THEIR PSYCHOLOGICAL CAPITAL LEVELS
Semra TETİK, Hatice YURTSEVER .........................................................................499

CHAPTER 39. PHYSICAL AND CHEMICAL PROPERTIES OF MILK WITH EXCELLENT NUTRITIONAL SOURCE FOR HUMANS
Bahattin CAK, Ahmet Fatih DEMIREL ....................................................................523

CHAPTER 40. EVALUATION OF THE VISUAL QUALITY OF HISTORICAL SURROUNDINGS IN URBAN LANDSCAPE WITH Q-SORT ANALYSIS
Kübra YAZICI ..............................................................................................................537

CHAPTER 41. SIGNIFICANCE OF MEMORIAL PARKS IN THE LANDSCAPE TEXTURE, AND THEIR EVALUATION IN TERMS OF DESIGN PRINCIPLES: ZEVE MARTYRS MEMORIAL (VAN/TURKEY)
Feran ASUR ...............................................................................................................552

CHAPTER 42. THE ROLE OF SOCIAL STATUS DIFFERENCES AND INEQUALITIES IN THE FORMATION OF MUSICAL MEANING
Mumtaz Levent AKKOL ...........................................................................................567

CHAPTER 43. PARAMETER ESTIMATION FOR GEOMETRIC PROCESS WITH THE TWO-PARAMETER RAYLEIGH DISTRIBUTION
Cenker BİCER .............................................................................................................576

CHAPTER 44. THE PLANT DESIGN CRITERIA FOR SUSTAINABLE UNIVERSAL DESIGN BY CONSIDERING THE PRINCIPLES OF GESTALT
Kubra YAĞICI, Bahriye GÜLGÜN ASLAN, Gokhan BALIK, Erden AKTAŞ, Funda UNAL ANKAYA .................................................................584

CHAPTER 45. THE CURRENT ISSUES OF TURKISH
Safıye KARABABA ........................................................................................................597

CHAPTER 46. PERCEPTION OF CANCER AND NUTRITION IN SOCIETY......612
Lale Sariye AKAN, Rahime Evra KARAKAYA ..........................................................612
CHAPTER 47. BELIEFS OF WOMEN ABOUT OBESE PERSONS AND THE AFFECTING FACTORS
Funda AKDURAN, Nursan CINAR, Dilek MENEKSE ........................................... 626

CHAPTER 48. RISKY BEHAVIOURS IN ADOLESCENCE
Hamide ZENGIN, Dilek MENEKSE, Nursan CINAR ........................................ 632

CHAPTER 49. OUTDOOR FACILITIES TO BE USED FOR CHILDREN'S EDUCATIONAL DEVELOPMENT: THEMATIC GARDENS
Muge UNAL, Halil DUYMUS, Berrin SIREL .................................................. 650

CHAPTER 50. AN INVESTIGATION INTO THE PERCEPTION OF GENDER ROLES AMONG ACADEMICIANS
Zeliha KAYGISIZ ERTUG, Nuray GIRGINER, Tuba YIYIT ................................. 668

CHAPTER 51. GAMMA AND NEUTRON RADIATION SHIELDING STAINLESS STEEL EXAMPLES DESIGNED WITH MONTE CARLO SIMULATION GEANT4 CODE AND WinXcom PROGRAM
Bunyamin AYGUN, Abdulhalik KARABULUT, Oguz AKSAKAL ...................... 683

CHAPTER 52. INTERPRETATION OF THE LANDSCAPE DESIGN AT PRE-SCHOOL GARDENS IN THE CASE OF CUKUROVA UNIVERSITY KINDERGARTEN
Halil DUYMUS, Muge UNAL, Berrin SIREL ................................................. 693

CHAPTER 53. THE NATIONAL PARKS IN TURKEY AND THEIR IMPORTANCE FROM THE PERSPECTIVE OF RECREATIONAL RESOURCES
H. Dilek SEVIN ...................................................................................... 708

CHAPTER 54. OVERVIEW AND NEW PERSPECTIVES ON HUMAN TRANSCRIPTIONAL REGULATORY NETWORK
Aysegul CALISKAN, Kazim Yalcin ARGA .................................................. 732

CHAPTER 55. INVESTIGATION OF THE RELATIONSHIP BETWEEN ORGANIZATIONAL IDENTIFICATION AND ORGANIZATIONAL CYNICISM: A STUDY ON THE STAFF OF A 5-STAR HOTEL ORGANIZATION
Ozgul YUKSEKBILGILI ........................................................................ 740

CHAPTER 56. EATING DISORDERS
Yahya OZDOGAN, Oyku Peren TURK ......................................................... 757

CHAPTER 57. A COMPREHENSIVE OVERVIEW OF SIGNALING PATHWAYS AND THEIR CROSSTALK IN HUMAN CANCERS
Medi KORI, Busra AYDIN, Kazim Yalcin ARGA ............................................. 770

CHAPTER 58. RECENT BEHAVIORAL STUDIES IN OPERATIONS MANAGEMENT
Nur AYVAZ CAVDAROGLU ................................................................. 784

CHAPTER 59. THE USAGE OF INFORMATION AND COMMUNICATION TECHNOLOGIES IN VISUAL ARTS EDUCATION
Serdar TUNA ........................................................................................ 798

CHAPTER 60. NECESSITY OF A BROADER MARKET DEFINITION IN THE ANALYSIS OF SYNDICATED LOAN MARKETS
Emin KOKSAL ....................................................................................... 804

CHAPTER 61. BUYER POWER IN SYNDICATED LOAN MARKETS
Emin KOKSAL ....................................................................................... 818

CHAPTER 62. SEYYED HOSSEIN NASR'S CONCEPTION OF THE HUMAN BEING
Turgay SIRIN ....................................................................................... 830

CHAPTER 63. SPIRITUAL CARE IN PALLIATIVE CARE IN TURKEY
Turgay SIRIN ....................................................................................... 840
CHAPTER 64. A LOOK AT CARLO DOMENICONI WITHIN THE CONTEXT OF INTERCULTURALISM
Bahar ADIGÜZEL SALA, Yasin SALA ................................................................. 850

CHAPTER 65. EVALUATION OF INTERNET ADDICTION IN TERMS OF FORENSIC SCIENCES
Itir ERKAN .............................................................................................................. 861

CHAPTER 66. SUBSTANCE ABUSE IN CHILDREN AND ADOLESCENTS
Itir ERKAN .............................................................................................................. 868

CHAPTER 67. A NEW METHOD APPROACH IN THE ANALYSIS OF THE LANDSCAPE: HISTORIC LANDSCAPE CHARACTERISATION
Seyma SENGUR .................................................................................................. 875

CHAPTER 68. HUMAN CAPITAL AND SOCIAL CAPITAL: BUILDING PATHS TO ORGANIZATIONAL SUSTAINABILITY
Secil BAL TASTAN .............................................................................................. 886

CHAPTER 69. SUSTAINABLE GREEN CAMPUSES
O. Lutfu CORBACI, Murat ERTEKIN ................................................................. 903

CHAPTER 70. A SMALL MACROECONOMETRIC MODEL FOR THE ECONOMY OF NORTH CYPRUS
Hasret Balcioğlu ................................................................................................. 917

CHAPTER 71. INDUSTRY 4.0 AND THE EUROPEAN UNION: AN EMPIRICAL ANALYSIS
Hayriye ATIK, Fatma UNLU ............................................................................... 928

CHAPTER 72. ARTISTIC APPROACH IN MouldING PUBLIC OPINION AND EVALUATION OF OTTO DIX’S WORKS IN THIS CONTEXT
Tuva GULTEKIN, Yurdagul KILIC .................................................................... 939

CHAPTER 73. FOREIGN TRADE ENTREPRENEURSHIP: CONCEPT, SCOPE AND THEORY
Ahmet Yagmur ERSOY ...................................................................................... 947

CHAPTER 74. THE RELATIONSHIP BETWEEN ECONOMIC GROWTH AND REGIONAL INEQUALITIES IN TURKEY
Selen ISIK MADEM, Aysegul BAYKUL, Aykut SEZGIN, Hasan Huseyin YIGIT ...... 955

CHAPTER 75. A RESEARCH ON RELATIONSHIP BETWEEN ACCOUNTING AND ETHICS
Azize ESMEY ................................................................................................ 967

CHAPTER 76. THE “METAMORPHOSIS”: AN ADAPTATION OF LITERARY WORK INTO THE SCREENPLAY FROM THE RUSSIAN POINT OF VIEW
Leyla HACIZADE ................................................................................................. 980

CHAPTER 77. LANGUAGE EDUCATION AND COSMIC EDUCATION IN MONTESSORI METHOD
Mustafa DAMAR, Gökcen ILHAN ILDIZ ............................................................... 986

CHAPTER 78. OMICS AND THEIR APPLICATIONS
Arzu KOÇAK ....................................................................................................... 998

CHAPTER 79. THE USE OF ENTERPRISE RESOURCE PLANNING (ERP) SYSTEMS IN ACADEMIC LIBRARIES: EFFECTIVE DECISION MAKING
Buket CANDAN .................................................................................................. 1007
Robin Soans, a constant fresh voice in Verbatim Theatre, is a British actor-playwright. He was born into a Northamptonshire country family in 1947. After he left Oundle, where he was educated, he stepped in The Royal Academy of Dramatic Art. In the interview, Soans comments on RADA recalling those days: “I did have a good time at RADA, and am now a member of Council there. My only dissatisfaction was that at the time it was somehow over-competitive, but it is not today” (2017). He became more successful at acting, especially after taking high-quality education in Newcastle, Leeds and Sheffield. After his education, Soans’ acting career consists not only of plays and films but also of television work. He played Luvic in the Doctor Who, The Keeper of Traken and the Chronolock Guy in Face the Raven, besides working with The National Theatre, The Royal Court, The Royal Shakespeare Company, Hampstead Theatre, The Tricycle, The Bush and The Young Vic as an actor.

In addition to his acting career, he has particularly specialized in verbatim theatre as a playwright, probably because there was profoundly a “public appetite for portrayals of real people onstage and onscreen” (Cantrell 2011, p. 167) from the beginning of the twenty-first century. The main reason behind Soans’ successful drama career is that verbatim theatre is the fundamental contemporary genre. In Haydon’s words, “a good way to understand how theatre developed in the 2000s is to look at verbatim theatre” (2013, p. 41). In fact, Soans knew that verbatim theatre “is a fascinating phenomenon and deserves to be taken seriously as a legitimate genre” (McManus, 2010, p. 152). Because of this, Soans blossomed as a playwright with his A State Affair (2000) and The Arab Israeli Cookbook (2003). For the former play Out of Joint Company spent several weeks in the North of Britain interviewing the residents and hard-pressed care-workers. Their words were edited and conflated by Robin Soans, but every word in A State Affair was uttered by real people. The result was gripping and revealing. On the other hand, for Erica Whyman’s Gate Theatre, The Arab-Israeli Cookbook was co-gathered and directed with British-Jewish director, Tim Roseman and British-Lebanese director, Rima Brihi. It is play in which Soans transfers what he heard from ordinary Israeli and Palestinian people on the long-standing conflict but with the help of real-time cooking on stage. He won the Best Innovative Food Book UK and the Special Jury Prize for Peace at the Gourmand World Book Awards. Soans’ other prominent plays are Life After Scandal (2008), Mixed Up North (2008), Deep Heat (2011), and Crouch, Touch, Pause, Engage (2015). All these plays were constructed using verbatim theatre techniques like his Talking to Terrorists.
Soans’ probably the most famous play, the *nominee for Best Play at the TMA Awards, Talking to Terrorists*, which opened at the Theatre Royal, Bury St Edmunds on 21 April, 2005, reflects the views of ordinary people on terrorism. Soans, along with the writer-director Max Stafford-Clark and eight cast members spending a year conversing with a broad range of people with some memories of terror, from the man implanting the Brighton bomb to the former British ambassador to Uzbekistan, and “the upshot is a fascinating mosaic of different voices, nearly all of which throw some light on the subject” (Young 2005, p. 40). This demonstrates that Soans organized his play considering the meaning of global terrorism, and simply tried to learn what makes ordinary people do extreme things and to share those with the whole world. The interviews take the reader from Uganda, Israel, Turkey, Iraq and Ireland — to the heart of the British establishment. *Talking to Terrorists* is helpful “mainly as a demonstration of the degrees of self-delusion that educated westerners are prepared to descend to” (Steyn, 2005, p. 59). It is not only a verbatim play which broadens the horizon of theatre goers or its readers, but it also broadens that of the playwright. Soans aptly explains how he benefited from writing his play: “what I have learned in the creation of this play is that we are all potential terrorists, but that most of us enjoy a degree of freedom where we don’t feel the need to express frustration through violence. We have a variety of means through which we can allow our voices to be heard — and being heard is exceptionally important” (2005). Above all, the influence of verbatim lies “in enabling people to connect their emotions to their intellects” (Philip Ralph in Radosavljevic, 2013, p.213). However, Reinelt contends that “the tension between objective shards or fragments of reality and subjective treatments of it forms a structuring fault-line of all [documentary] representations” (2009, p. 8). Thus, it is important for a verbatim playwright who writes on terrorism needs arranging his words from both the mouths of those who are against all the politics or has just sympathy for a terrorist organisation and those who are definitely against all terrorist acts as the victims of terrorism to harmonise them in his fictional world as a different act from newspapers. In this sense, a verbatim performance about terrorism indisputably contributes to democracy in all corners of the world by giving voice to all people who suffer from a social or political problem.

Then, verbatim theatre is related to real happenings and real emotions arisen from world issues. In the Introduction to their book on ‘reality’, Alison Forsyth and Chris Megson remark that besides authenticity and reality, “the notions of the document, freighted hitherto with such talismanic authority - are problematized in the context of the mediatized and sound-bite-saturated world we inhabit” (2009, p. 3). This makes Carol Martin opt for the terms “dramaturgy of the real [and] theatre of the real [to encompass] documentary theatre as well as docudrama, verbatim theatre, reality-based theatre, theatre of witness, tribunal theatre, nonfiction theatre, and theatre of fact” (2010, p. 1). Debates on reality in verbatim plays are everlasting as it is always the core matter of verbatim theatre because “Whenever... stage playwrights tell True Stories, they try to persuade us to consume their product with a particular promise —the Promise of Fact” (Paget, 1990, p. 3). In order to fill in the blanks in the minds of spectators, the playwright in documentary or verbatim theatre uses meanings which are “produced relationally through a link between spectators’ quest and an absent but acknowledged reality” (Reinelt, 2009,
p. 10). This reveals that “the audience for a verbatim play will expect the play to be political” (Soans, 2008, p. 19). But, it may even lose its credibility and authenticity like journalism and politics today unless it follows the theatrical sequence of verbatim theatre. According to Paget, the initial source of verbatim theatre is “transformed into a text which is acted, usually by the performers who collected the material in the first place” (1987, p. 317). When spectators “become co-producers of plays’ meanings, projecting own cultural itineraries and experiences onto the performance” (Radosavljevic, 2013, p. 42), then such a material helps constructing the whole reality of the playwright in his fictive world. This reveals that theatre cannot be indifferent to historical and social phenomena which surround ordinary people. It always touches on everyday life.

Apart from its social value, it is important that a verbatim play is neither a journalistic work nor a simple work without any dramatic value. It is also a total misunderstanding of documentary theatre to think that “it is all about just presenting a load of facts on stage” (Hammond and Steward, 2009, p. 59). Similarly, David Hare claims that “Never for a moment has it occurred to me that such works, using verbatim dialogue, organized, arranged and orchestrated with proper thematic care should involve less labour, skill or creative imagination than those dreamt up in the privacy of a study” (Hare, 2012, p. 1319). That is why interviews made for a verbatim play should be recreated intensely within the fictive world of the playwright. The case is a bit different for Talking to Terrorists as there was no official interview transcript. The play permitted Robin Soans a great amount of imaginative freedom.

Besides showing the details of the material concerning P.K.K. terror, this work also helps to disclose such an imaginative world beyond Soans’ interviews exclusively related to P.K.K. terror. This interview was planned before March 2016, but was made in April 2016. Coincidentally, a lot of terrorist attacks occurred all around the world before and after this interview was held. Those either displayed the results of Islamist fundamentalism or the dark faces of P.K.K. separatist rebels. It is doubtless that either IS or P.K.K. were behind those slaughters. Among those attacks the most brutal ones were in France, Turkey, Belgium and the USA. Those terrorist attacks evidently uncovered that Talking to Terrorists could not be regarded as an old fashioned play in the world theatre arena. The core point of this interview is to indicate that global terrorism could be a hot world-wide issue in the future. However, among many other interviews made with Robin Soans, this work fundamentally tries to reach the views of the playwright on reality via his exchanges concerning the P.K.K. member of the play. Besides that, it tries to reach many dramatic clues on IS terror attacks and radical Islam, and all in all separate factual and fictional aspects of the play through original queries.

This work also puts Talking to Terrorists under the microscope and digs up the views of the playwright on his drama, and emphasizes its technical features and value. “Surely, if we want real insight into any situation, we shouldn’t listen only to those with an academic overview” (Soans, 2008, p. 31). Soans, however, suggest that “Verbatim Theatre doesn’t necessarily ‘give’ a voice to the voiceless, [they have] a voice already – but it does provide… listening ears.” (Ibid, p.31) During the interview, Robin also talked about the future of his verbatim theatre, telling
me that his new theatre project will be about Turkey. However, he did not give any
details of it. It is most probable that Robin will give “a voice to the voiceless” once
more. It will probably start in 2018, and it might be a collaborative work he did not
declare clearly.

Interviewer: I would like to begin with your personal history. You declared once,
“I never made a conscious decision to become involved in verbatim theatre.” I wonder
how you made your entry into the world of verbatim play then.

RS: People who talk about careers are often talking out of their ar’s. Most of us
are like the ball in the pin-ball machine and bounce off one button onto the next
in often a random and unexpected way. So it was a surprise when Max asked me to
write A State Affair, but a wonderful surprise.

Interviewer: We know that you are both an actor and playwright. What is the role
of your acting abilities in your playwriting?

RS: It must be obvious that as an actor, you learn over the years when an
audience is riveted and when they are pole-axed with boredom, and also when an
actor is really relishing the material they are given and when they are just going
through the motions. So often when I look at a speech I’ve written, I think, ‘Will an
actor relish doing this speech; in fact, would I relish doing this speech?’ and if the
answer is ‘No’, I will think about changing it.

Interviewer: How could you define a verbatim play in a simple way?

RS: A verbatim play is simply a play constructed out of words that have been
said, but that is the only constriction.

Interviewer: From this, I think that the act of constriction is of profound importance
in verbatim plays. How did you improve your skills in writing verbatim plays?

RS: I use about six percent of the material I gather, so it makes me as inventive
and selective as any playwright. And if you gave the same source material to
another playwright, the results would be entirely different; just as if you gave
building materials to architects, some would choose only the glass, others only the
concrete, others only the bricks, they resultant buildings would be wildly different.
And your writing skills are improved by this process of selection, of having to forge
a narrative out of the diverse material, and use your literary skills in juxtaposition,
dramatic effect, humour, and tragedy. If you translate a passage of prose from one
language into another, you learn as much about your own language as the one into
which you are translating the material.

Interviewer: You sent the actors out equipped with only paper and pens instead
of a recorded testimony in particular for Talking to Terrorists. What are the positive
and negative sides of this practice?

RS: This is a personal preference, and in my own case a brilliant first edit. I think
I know after all these years what will work on stage and what will not, and the sort of
actors we use in our productions also have that ear for the original, the fascinating
and the theatrical, quite often riddled with domestic detail which is invaluable, and
alternatively when something is dull, towing a party line, or platitudinous. You might
want that for a character for contrast, but usually when someone could be reading
from a handbook, you tend to ignore it and don’t bother to write it down. To be able
to spot a scene which will work on stage is part of our craft, just as a painter will
choose a face or landscape that will light up the eventual canvas.

Interviewer: "No play, like no newspaper article, is without bias and inflection, but Hare argues, people who work in the theatre tend simply to have much less to gain from lies and spin, and much more interest in being honest." What is your reaction to his statement?

RS: Not all, but many journalists have an agenda, sometimes a blatant one, to reflect the views of the editor or owner of that newspaper, or to keep a particular power base in control. You're not going to tell me that Pravda tells the truth. So many views in a scenario are going to be left unheard. Not for the playwright. He or she writes as well and articulately for the view they personally dislike as the view they espouse. This is so that the audience can be left to choose for themselves. However, remember I said, "Who chooses the questions? Who edits the source material?" I do, and even trying to give a balanced view is in itself a political decision, and many would say a subversive decision. "Why give these people a voice? They should remain unheard. And this can be from either the left or the right of politics. But if you leave voices unheard how will you better understand the complexity of the human condition, and make our path forward one of self-knowledge?

Interviewer: What is the contribution of Max Stafford-Clark, the director of your play?

RS: Max has more experience in this field than any other director in England, and is insatiably curious and never allows his writers or researchers to become complacent. There is always another stone to look under; another dark alley to explore, another summit beyond what you thought was the top of the hill.

Interviewer: I would like to learn what your own description of a terrorist?

RS: I have never met what I would call a true terrorist. I have met men and women of true violence, who have committed acts which others call terrorism. But the true terrorist, and they do exist, act without any logic, purpose, or predictability. They are as likely to kill their friends as their so-called enemies. They are like unstable gelignite. It can explode at any moment and destroy anyone anywhere. It is a fireball of untrammeled violence, and I would not have survived the interview. Remember Mandela was called a terrorist. How many people's first reaction to the name Mandela would be 'terrorist'? This man who is as revered a character as anyone in recent history. No, these people who are real terrorists are so angry and so out-of-love with humanity that they thrash round blindly destroying anything and anyone who gets in their way.

Interviewer: Mr Soans, how do you feel about some of your characters, as they were once terrorists although they are among us now? Perhaps, you just technically transferred their words via your play onto stage. What can you tell me about their place in the society?

RS: So called terrorists who are now living among us have a wisdom and understanding that we don't. They have seen things and done things about which we have a limited knowledge. China K⁰, who killed literally thousands when she was a child soldier, now lectures all over the world on what happened to her, and how she managed to retrieve her life, how she got involved in the first place. She addressed the Bundestag along with Clinton and Mandela on the problems of child
soldiers in Africa. Because she was once a child of violence, does that mean she has to be violent all her life? Is she irredeemable? And is her opinion worthless? Surely she knows firsthand the depravities to which humankind can sink, and her views are the most valuable because she knows what she's talking about. The U.V.F. man now runs a PTSD unit in Belfast, and has two degrees.

Interviewer: Apart from terrorists that you have interviewed, what other voices did you try to give an ear to in Talking to Terrorists to enrich the perspectives in it?

RS: TTT took great pains not just to limit itself to the men and women of violence. That is why so many characters appear who have felt the ripple effect, or been victims, and why there is the inclusion of a famous psychologist to try and explain why it is a syndrome that affects young people who reach a certain stage in their lives and meet a brick wall. Young people who want to change the world, who are aspirational, intelligent, testosterone-filled and ambitious, but meet nothing but rejection, humiliation, and whose upbringing is dogged by sectarian violence.

Interviewer: Speaking of different voices, what can you tell me about the fact that the play does not include any characters who could introduce the world of the victimised into your play?

RS: When I wrote TTT, because it was based across different continents and in different areas of conflict, it would be a mistake to assume that because the play includes a P.K.K. member that the counter argument has to come from someone in Turkey. That is to think too literally. You have to look at the play as a whole and see that the counter-arguments to violence come from not only voices in other theatres of war or violence, but from within the characters themselves. Some are repentant, others not, some have learned, some have not, some are regretful, others still defend their actions. I can only state what I found when I talked to people, and because I talked to a P.K.K. man, and not a Turkish civilian doesn't mean my sympathies lies with the P.K.K. man. I say again look at the woman who cannot hold the telephone to talk to her grandchildren because she was blown up by a terrorist. Where do you imply from this that my sympathies are with the terrorist? You must not look at this from a parochial or simply a Turkish perspective. That is too narrow. Your counter argument may well come from someone else in a different country and a different system because the play straddles borders and isn't bound within one culture.

Interviewer: "[I]ndividuals should be allowed to speak for themselves. This is literally what verbatim theatre does..." you say. Are the words reliable than a newspaper essay? How do you manage to use both some raw materials for the truth and be creative and imaginative while creating a verbatim play?

RS: I think I said before that I only use about six percent of the material I gather, and remember, I am framing the questions in the first place. If you gave six different playwrights the same source material, you would find that the end results are as different as any so-called conventional playwrights differ from each other. Why can you hear the same violin concerto twice in the same week and have a totally different experience? The notes are the same there. They are on the score, but the notes are coming through a living, breathing, creative soul who will interpret those notes through a series of mental and emotional experiences. True, if they over meddle with the notes, the original message will be lost, so as with most things in life, it is a question of balance; balance between honouring the original
source, but allow that interpretation to be a reflection of the artistic views of the person carrying the message to the audience.

Interviewer: Do you remember what the first reactions to Talking to Terrorists were? What do you think about those reactions?

RS: I looked up Philip Fisher's review for TTT in British Stage and he said of TTT, "It is an unmissable piece of theatre, and an unforgettable experience." Michael Billington said, "It was the most important play of the year". It is still being performed all over the world, and is a set text in Australia.

Interviewer: You note that "[...] manipulation is a real objection" in one of your interviews. What do you mean by this?

RS: Perhaps what I meant by this was to disturb people out of a preconceived or comfortable point of view. 'I know all there is to know about this subject, my views are quite clear, and I see no reason to change them.' 'Well' I say, 'Listen to this and this and this and that. Now I don't mind if after listening to all these voices, your opinion is unchanged or reaffirmed, I'm not trying to ram my own interpretation down your throat, all I'm trying to do is give you a wider base from which to forge your opinion.' And it is true that many people who come to my plays say, 'You know half the things you write about I never knew existed. I found the play informative and therefore intriguing.'

Interviewer: What could the direct impact of such a manipulation be when it comes to such an unresolved issue like terrorism? In other words, how could communicating with terrorists help the international community in minimising the grief that global citizens experience?

RS: Can you give me a single example of where bombing so called terrorists has had a beneficial effect? If you drop a ten ton weight into a cowpat, it doesn't get rid of the shit, it simply spreads it far and wide. For many, the early days of the Christian church were the most vibrant because persecution strengthened their resolve. Trying to kill people has not yet been proved to be as effective as trying to form a dialogue, yet again I must stress that there is a group of people in the world to whom it is impossible to form a dialogue. They are imbued with a form of destructive madness which is beyond reason, but it is also unproven that the example of blitzing them with sophisticated weaponry causes more peace in the world and doesn't ignite further passions amongst dissidents and malcontents.

Interviewer: Moving from global to local, how can you relate TTT and national and cultural values with respect to Talking to Terrorist?

RS: Remember what we are after is wisdom. Do you want a knee-jerk opinion from someone who knows little of the facts and maybe harbouring their own spiteful prejudices, or would you prefer to get the opinion of someone who has endeavoured to look at a syndrome from every angle and knows more of what they are talking about. Would you prefer a brain surgeon or a carpenter to perform brain surgery on your child? Wisdom... looking at something from every perspective. Don't just talk to the perpetrator. Talk to the victim. Talk to the politicians who caused that situation to exist, and talk to the parents, the neighbours, and the people who have to forge some sort of life in difficult circumstances.
Interviewer: “I never told my story, not before. I’m pleased to tell it. Thank you for listening. Reality cannot hide forever. You might as well try and cover the sun with mud,”16 says the P.K.K. member in Talking to Terrorists. This is obviously his perspective, and the reality out there might be different. How do you match reality with the perspectives of your characters? In other words, how do you ensure objectivity and morality in your plays?

RS: Yes, but that is only one voice, and he is speaking personally, passionately and from the heart, and if his were the only voice in the play, we would obviously be in a moral dilemma because someone could say: ‘Hang on. My voice isn’t being represented here.’ But if you listen to other voices in the play; Caroline, SS2 (one of the most influential men in British politics at the time) and his wife who had her life ruined, shattered by someone else’s ideology, you see that although our P.K.K. member believes in the rightness of his actions, other people have to pay a terrible price. And that point is represented in the play. I’m not taking sides here. I am saying, ‘listen to these conflicting views and take what you will from them, and now that you have more information, hopefully you will be in a better position to make an informed opinion,’ and that seems ethically responsible to me. “I now work in PTSS.”17 People who kill someone else also kill part of themselves. They lose part of their humanity18 says the U.V.F. member.

Interviewer: I.R.A. is one of the old-fashioned crises for British society. Why do you feel that one should watch such an old story on the stage?

RS: The I.R.A. is a classic example of an organisation that was founded through political frustration and muddled history and ended up being a criminal organisation existing on extortion, drugs, and money-laundering. As with any classic example: Hamlet, Othello, Macbeth... These classic stories have a value in being retold, and of us cathartically learning through watching them.

Interviewer: As far as I am concerned the terrorists that you talk to in Talking to Terrorists are mostly regionally based. However, the world experienced far-reaching global impacts of Al-Qaeda terrorism in the early 2000s, during the time you were writing your play. How did this trend affect your play? In fact, there are no traces of real Al-Qaeda terrorism on the stage. How do you justify your preference of not including it?

RS: As far as Al-Qaeda is concerned, I wouldn’t have survived the interview, but in Africa, Turkey, Palestine, and Ireland, we have a reasonable cross-section of experience.

Interviewer: Do you think that your play was provocative during the years when terrorism was one of the burning issues of the whole world and media?

RS: There are people who resent my work. They are the people who feel I have intruded on their territory, or they have something to hide, or they want the problem to remain unsolved and un-talked-about because it suits them to have it that way. Others are pleased to see these issues brought out into the light, and want to see them discussed. The whole of the anti-terrorist squad from Scotland Yard came to see the play at The Royal Court and said they learned a lot. It is now part of their reading.
Interviewer: *Do you think that Talking to Terrorists has received enough attention from the world which talks about terrorism every day?*

RS: TTT is performed all over the world, in colleges, universities, amateur dramatic societies; it is a set text in Australia. I think it is because it answers so many of the questions people would like to ask themselves.

Interviewer: *Is Talking to Terrorists also a kind of warning against all western-governments without any big political names on the stage?*

RS: The play also talks to politicians who have been directly involved in terrorism, and an ambassador who saw first-hand how the notions of terrorism can be exploited for political gain, usually exaggerating it to secure a particular agenda and keep the civilian population unquestioning. One of the great purposes of ‘Verbatim Theatre’ is to ask the awkward questions politicians would prefer to remain unasked.

Interviewer: *Is it possible to compare and contrast Talking to Terrorists and your other plays, such as A State Affair and The Arab Israeli Cookbook, with respect to themes?*

RS: The theme is probably the same: wisdom through experience, but what sort of wisdom and what sort of experience? Many people speak with authority on the effects of the collapse of the Industrial Revolution in Great Britain, particularly in the north where most of the manufacturing industry was traditionally based. Many many wise men and women have pontificated on the problems between Israel and Palestine, and terrorism is one of the great preoccupying themes of modern politics and the media. You will find many learned accounts of all these topics in large books, and hear theses expounded in lecture halls, from platforms, and in political chambers. But it is possible that these issues are passed around from newspaper to newspaper, parliament to parliament, university to university. But I would maintain that there is a voice that is often not heard in these discussions and debates, and that is the voice of people who are in the middle, carrying on their lives or taking courses of action which occur whenever all other channels of expression have been closed off to them. This is where the humanity of the situation lies, the private as opposed to the public side of life, the theatrical as opposed to the journalistic side of life. Theatre has always been voyeuristic. It takes the fourth wall away and allows us to see into the domestic aspects of life; whether it be Claudius, wrestling with his conscience in his bedchamber after he has killed Hamlet’s father, or it be Masha and Vershinin, whispering words of love by the stove in Chekhov’s Three Sisters. And, as I have said to you again and again, if you want a more complete picture of the syndromes that affect our lives, you have to give a voice to those whose opinion would not normally be heard, or if they are a public figure, the difference between what they say in public and what they think in private.

Interviewer: *You also say, “I see a bright and varied future for verbatim theatre.” What are your own new verbatim ideas or projects like TTT or The Arab Israeli Cookbook?*

RS: Verbatim theatre does not need to be hide-bound by a set of rules. It can be used as a pure form in itself. It can be used as a base for drama. It can be both. It has already had a profound effect on modern writing, in that the sort of language used
by mediocre writers fifty years ago is now unacceptable. Then there was no great need to forge a new ground, or ask the audience to think, and in many well-heeled provincial theatres no-one wanted to.

But now serious writers see the need to awaken the audience to what is going on around them and will research their plays in great detail, whether they include actual verbatim material in the final piece is up to them, or some or all. It's their decision. Why should there be rules. 'Ah,' says an audience member, 'I want to know whether these words were actually said by someone, or have they been made up by the writer?' Why? That is more to do with the pomposity of the audience member, and less to do with allowing themselves to submit to the theatrical experience.

I myself have three projects in the pipeline: one truly verbatim play, one hybrid, partially verbatim but created after eight months of painstaking research, and one more conventional drama, but also taking eight months of research. Though I dare say, it will include lines that have actually been said to me. It's not for me to impose strictures on myself. I will do what I want to best express what I want to say.

Interviewer: Now, I'd like to be more specific and ask you one last question? What do you think about EU and Turkey deal on refugee or the issue of Syria, or ISIS? Can those matters become the subjects of a verbatim play like Talking to Terrorists?

RS: The agreement on migrants and the Syrian question... These are questions which you can read about every day in the newspaper and hear discussed on political programmes on the television.

In virtually every medium there will be omissions and the news will be slanted to fit an agenda; either a political agenda or a financial agenda. I am not interested in putting on stage what you can read in the newspaper. I am interested in putting on stage what is not in the newspaper and to give a voice to the people whose voice is not normally heard, but who have a knowledge because they live in the heart of these matters every day. My only agenda is to widen our knowledge of human behaviour. If we don't understand the past, and come to the present, how can we hope for progress in the future?

In many ways my plays are domestic, not international, personal not public, and if I tried to write an overtly political play it means I am squeezing the facts into a pre-set agenda. I never predetermine what I am going to find. I will wait until I get there and ask and above all LISTEN.

I would like to write a play about anything that impinges so strongly on our world. By writing a play, it is not to condone their behaviour, it is to try and understand it, and if we understand it we may be able to progress. If we prefer to stay in ignorance, what is the future but violence and chaos?

Interviewer: Would you like to add something at the closing?

RS: You have asked me questions. I could probably write a chapter on each one. Your questions go to the heart not only of my work, but any work in any style, and even beyond into music, sculpture, and literature. Why have the Arts at all? Why think about an issue? Do we want to broaden our knowledge both of ourselves and the world? Do we want to understand the complexities of the human condition? Or do we just drift back into a miasma of ignorance and unknowing? So I tried and tackled your questions without writing a book.
The most recent studies in science and art

In consequence, apart from conveying Robin Soans' valuable dramatic view and technique, this work constructing a sociological criticism propounds that though Soans who sometimes seems enigmatic and does not clearly admit that he talks to terrorists, in *Talking to Terrorists* there is at least really one to whom the playwright talked. That is why it clarifies how Soans approaches such a futuristic idea of the interviewee as the P.K.K. member of the play who either just seems to have still sympathy for the terrorist organisation or might have fought for it in Turkey in 90s. In addition, this work advocates the idea that this terrorist or sympathiser intentionally misdirected the playwright against innocent Turkish people who has suffered from terror for along time. This interview precisely demonstrates that a verbatim playwright should also include opposite ideas to be more objective in case everyone believes in what it includes as theatrical messages. Moreover, such a profound perspective possibly allows any international political and sociological events to be reliable as being the part of a multi-dimensional verbatim play. At the same time, the work once more signals that drama has no restrictions unlike journalism, and verbatim theatre could succinctly place every sociological coverage including terrorists’ stories in it even if it does not necessarily tell the truth like journalism. More importantly, the sociological criticism of this work does not mean that verbatim plays are worthless.

Acknowledgement

1 Although *Talking to Terrorists* was on the stage on 21 April, 2005, the play became much more popular after 7 July, 2005 when four British-born Al-Qaeda terrorists committed one of the worst terrorist attacks in British history.

2 It is hard to define terrorism, but "in general terms, it is violent action intended for public effect which is usually directed against members or institutions of the state. But it may also be directed against random sections of the population. Often, its intention is to hurt not only its key victims but also those who support them. When its targets are those in power, the intention is to threaten the whole power structure. When the targets are the followers of the powerful, often the attempt is to threaten other like-minded followers" (Orr and Klic 1990, p.1).

3 Michael Billington (2005a) criticizes Soans because he strives hard to balance cause and effect though he obviously has a political agenda.

4 Charles Spencer (2005) asserts that "the play isn't entirely depressing. We hear of great courage here, as well as great suffering, of triumphs of the human spirit as well as its collapse into barbarism. There are even moments of humour."

5 On October 10, 2015, in Ankara, the capital city of Turkey, two IS bombs were detonated outside the Central railway station with a death toll of a hundred and three civilians. It was the deadliest terror attack in modern Turkish history. On the night of November 13, gunmen and suicide bombers hit a concert hall, a major stadium, restaurants and bars, almost concurrently—and left a hundred and thirty people dead and hundreds wounded in Paris. A militant Kurdish group of P.K.K. claimed responsibility for the shocking car bomb attack that killed thirty-seven people and injured at least a hundred and twenty-five in Ankara again, on the evening of March 13. Three coordinated nail bombings brought about pain in Belgium on the morning of 22 March 2016: two at Brussels Airport in Zaventem,
and one at Maalbeek metro station in Brussels. In these attacks, thirty-two victims and three perpetrators were killed, and over three hundred people were injured. On June 12, 2016, forty-nine people were killed and fifty-three were injured in a terrorist attack at a gay nightclub in Orlando, Florida. The nightclub shooting is currently the deadliest mass shooting in modern US history. The sole suspect behind the slaughter was identified as Omar Mateen, an American-born citizen with Afghan immigrant parents who was later killed. It was announced that there was a possible link of him to radical Islam. Short after this attack, on June 26, 2016, a group of IS members killed forty-two people and wounded at least a hundred and thirty people at Istanbul Ataturk Airport. Lastly, a truck driver killed eighty-four innocent people and wounded over a hundred driving through the crowds who celebrate the Bastille Day in Nice, France. He was identified as a thirty-one-year-old man, born in Tunisia but resident for many years in France, with a police record for petty crime and no terrorist pedigree. (This information gathered according to the details released by The Guardian from October 2015 to July 2016. For further information visit, http://www.theguardian.com/international)


9 Ian Ward, Professor of Law at Newcastle University, and a frequent user of the play in his courses reacts to Soans’ words by saying that “I am intrigued by the idea of ‘real’ terrorists – as opposed to what other kind? I do not unequivocally disagree with the term, in part because I am not entirely sure what it means. Soans uses it, when he talks about anger etc. In passing the echoes of Sartre's famous introduction to Fanon’s essay The Wretched of the Earth are striking.” This idea is shared with Robin Soans, but he did not comment on Ward’s exchanging. (Ian Ward, personal communication, April 29, 2016)

10 China K. was a child soldier in Uganda. “[...] She was given her first Uzi and was schooled in killing [...] Keitetsi has two children; at the age of fourteen [...] In 1999, she found her way to the United Nations High Commissioner for Refugees and, from there, she was taken to Denmark [...] Keitetsi was overwhelmed when she came to Copenhagen: by the medical care, the kindness, the freedom from fear [...] But her children are not yet with her. She began writing [her autobiography] as a form of therapy [...] It went on to become a bestseller in Denmark and Germany and is published in Britain [...] In May 2002, she was invited to address the UN Conference on Child Soldiers [...] She has a website, www.xchild.dk, and is raising money to set up a foundation to help current and former child soldiers, and campaign against the use of children in warfare [...]” (Woods 2004, n.p). For more information on China K’s life, see, Woods, Judith. 2004. “I got my first uzi when I
was nine,” The Telegraph, May 18, n.p. [Accessed on April 19, 2016]. http://www.telegraph.co.uk/culture/3617238/1-got-my-first-Uzi-when-I-was-nine.html

11 The abbreviation that Robin Soans sometimes prefers using instead of Talking to Terrorists


15 “I am immediately struck by this term, which Soans uses repeatedly – wisdom. To me it suggests an accretion of experience and an ability to act, reflectively in the main, as a consequence of this experience. Does it really apply to terrorist activity? If the term had been experience or even intelligence, I would not have harboured the same doubts.” (Ian Ward, personal communication, April 29, 2016)


17 The abbreviation used for Post Traumatic Stress Syndrome.


REFERENCES


25. R. Soans, Re: Dear Robin–Concerning the Interview, Message to the author, 8 June, 2017.