THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY

ANALYZING STORYTELLING ELEMENTS THROUGH ONLINE DATABASE PLATFORMS IMDB CASE

Master's Thesis

MIRAL HASSAN

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THE REPUBLIC OF TURKEY

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MASTER'S OF BUSINESS ADMINISTRATION

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ABSTRACT

ANALYZING STORYTELLING ELEMENTS THROUGH ONLINE DATABASE

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Master's of Business Administration

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Visual storytelling often includes a series of images or a video in order to portray the core message. In today's context, visual storytelling is a term most commonly found in the marketing and communications world. Creating the right visual content to convey your message relies on understanding who you are communicating with and how they will respond to it. Communication is a two-way process, and marketers need to be as sure of their audience as they are of the images they're making to reach them. Right graphics can convince, relate and influence decisions on an emotional and subconscious level. Images are powerful tools, and we are becoming an ever-increasing visual culture. We can describe a marketing strategy that communicates powerful ideas in an interactive and immersive manner by means of a compelling story arc that will appeal to the potential customer, the key points here are interactivity and the audience immersion.

Since we live in a digital age, combined with the boom in produced visual content and the huge competition between the production companies, the marketers and the creators of visual content have faced many challenges as to how to create visual content that can convince the audience, encourages engagement and action, which means creating a mental link for viewers between informational content and motivational factors that would encourage audience members to become active participants in relation to the subject or issue on display.

In this study, the content analysis method is used to analyze top rated TV shows (IMDb) for finding out storytelling elements used in visual content. In doing so, this study benefits from Marketing, Visual Content, Socio-Demographic & Cultural aspect, and Audience response.

Keywords: Digital Marketing, Storytelling, Narratives, Visual Content,

ÖZET

ÇEVRİMİÇİ VERİTABANI ÜZERİNDEN ANALİZLEME ÖYKÜLEME ELEMANLARI

Miral Hassan

İşletme Yüksek Lisansı

Tez Danışmanı: Dr. Adnan Veysel Ertemel

Aralık 2019, 62 sayfa

Görsel hikaye anlatımı, ana mesajı canlandırmak için sıklıkla bir dizi görüntü veya video içerir. Günümüz bağlamında, görsel hikaye anlatımı, pazarlama ve iletişim dünyasında en yaygın olarak bulunan bir terimdir. Mesajınızı iletmek için doğru görsel içeriği oluşturmak, kiminle iletişim kurduğunuz ve bu mesaja nasıl cevap vereceklerini anlamanıza bağlıdır. İletişim iki yönlü bir süreçtir ve pazarlamacılar izleyicilerinden, kendilerine ulaşmak için yaptıkları görseller kadar emin olmalıdırlar. Doğru grafikler, kararları duygusal ve bilinçaltı bir düzeyde ikna edebilir, ilişkilendirebilir ve etkileyebilir. Görüntüler güçlü araçlardır ve gittikçe artan bir görsel kültür haline geliyoruz. Potansiyel müşteriye hitap edecek zorlayıcı bir hikaye yayını kullanarak güçlü fikirleri etkileşimli ve sürükleyici bir şekilde ileten bir pazarlama stratejisini tanımlayabiliriz, buradaki kilit noktalar etkileşim ve izleyicilerin ilgisini çekmektir.

Dijital bir çağda yaşadığımız için, üretilen görsel içerikteki patlama ve prodüksiyon şirketleri, pazarlamacılar ve görsel içerik yaratıcıları arasındaki büyük rekabet, seyirciyi ikna edebilecek görsel içeriğin nasıl yaratılacağı konusunda birçok zorlukla karşı karşıya kaldı. Katılımları ve eylemleri teşvik eder; bu, izleyiciler için konuyla ya da sergilenen konu ile ilgili aktif katılımcı olmalarını teşvik edecek bilgi içeriği ve motivasyonel faktörler arasında izleyiciler için zihinsel bir bağlantı oluşturma anlamına gelir.

Bu çalışmada, içerik analiz yöntemi görsel içerikte kullanılan hikaye anlatımı öğelerini bulmak için en üst düzey TV şovlarını (IMDb) analiz etmek için kullanılmıştır. Bunu yaparken, bu çalışma Pazarlama, Görsel İçerik, Sosyo-Demografik ve Kültürel yön ve İzleyici yanıtından faydalanmaktadır.

Anahtar Kelimeler: Dijital Pazarlama, Öykü Anlatımı, Anlatılar, Görsel İçerik,

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ABBREVIATIONS

BC	:	Before Christ
UGC	:	User Generated Content
WOF	:	Word Of Mouth
eWOM	:	Electronic Word Of Mouth
WOMMA	:	Word of Mouth Marketing Association

1. INTRODUCTION

Stories are the closest art to life, because human life is, in a way, a story that has been written over time, as well as the life of societies and their history, and it plays a significant role in informing, persuading, generating emotional responses and building support for coalitions and initiatives. Researchers show that Stories have the ability to engage audiences more than any other form of information delivery, making content more powerful and more persuasive (e.g., Haven 2007). Without reaction, interaction, or action in response to what you "broadcast," you don't have social media engagement (Sherman& Smith 2013 p.61).

Since the beginning of life and human follows many ways to narrate life through drawing or writing. Our history and successive civilizations are a witness of this where they created methods to transfer their stories through painting, sculpture or inscriptions like Paranoiac, Canaanite, Roman, Greek, Babylonian and Assyrian civilization.

The capacity of the brain can processes the visual content faster than text, so it's no wonder that today's marketers are increasingly turning to strong visual content to engage their audiences — and to keep their attention on it (Ekaterina Walter., Jessica Gioglios 2014).

(Pavel 2014) describes that for successfully telling a visual story, it is absolutely necessary that proper planning is undertaken. From the message that needs to be delivered to the viewer, to the presentation of the content, every step needs to be planned properly keeping in mind the goals of both the medium and the marketer. Inspire emotion and invoke trust in order to create a connection, and then cater to the audience's needs through the product or service being marketed.

Visuals draw immediate attention to a post about a topic and can generate shares, traffic, lead generation, thought leadership, and expertise. Visual storytelling can also help companies achieve earned media at scale. By striving to be share-worthy with all visual content (Ekaterina Walter; Jessica Gioglio, 2014).

The internet serves as the most prolific platform for information exchange in the world today.

As a result, marketers are experiencing the need to keep up with the flow and transition to the digital world. Most of the multimedia like print media, electronic, educational institutes, hospitals and other product and service providers have a digital presence in addition to their physical one. A lot of businesses operate almost entirely on digital platforms, and many are devoted to establishing digital presences for others. This global transition to the digital space in the past few decades has created a need for different forms of digital content, also known as multimedia. This includes text-based communication, audio-based media such as music and radio broadcasts, as well as visual media like photographs, advertisements, motion pictures, and video and virtual reality. The global community thrives on such content on a daily basis, and the very nature of visual media ensures that it will have an effect on people across all sorts of cultures and through time and generations and according to this the marketers and creators of visual content have adopted strategies to diversify their visuals, enabling others to see the world from a new perspective, foster community dialogue, build deeper understanding and sympathy on complex issues, and have begun to recruit other disciplines to influence their target audiences, such as psychology, neuroscience, linguistics, etc.

In this study, top rated TV shows (IMDb) are analyzed for finding out storytelling elements used in visual content. In doing so, this study benefits from marketing, socio-demographic & cultural aspects, and Audience response.

In accordance with this purpose, in the first section of this study it clarify the extensive literature review about stories, narratives in the marketing context, the narratives through the socio-demographic & cultural aspects, and the audience response.

The second section will be devoted to the study methodology. The methodology of this study is the analysis of content. Related to the literature review of this study, three major categories are created: storytelling, socio-demographic and cultural aspects, and audience response to visual content analysis.

The third part of this study covers case analysis and its results and implementations. Cases are analyzed in accordance with the methodology and its results are interpreted based on statistical data from IMDb website.

1.1 AIM OF THE STUDY

This study seek to find a trend in how visual content makers benefit from the contribution of storytelling elements and different disciplines (Socio-demographic & Cultural, and Audience Response) to the production of high-quality content that appeals to audiences.

1.2 IMPORTANCE OF THE STUDY

Since globalization is a growing trend, the web of the internet and social media connections is growing deeper, broader, and more intricate. Which make this a big challenge for the marketers to study many trends to affect the audience and drag them for more interaction.

However, the companies started using social media platforms as an effective tool for more expanding targeted the audience, attractive them for more engagement and convey the core messages. In order to understand how the marketers and visual creators how can benefits from other disciplines, (Socio-demographic & Cultural, and Audience Response) in analyzing the top rated TV shows.

1.3 RESEARCH QUESTION

Based on the title of the study, an attempt is made to answer the following question: what are the elements of storytelling used for visual content in the context of storytelling, socio-demographic and cultural aspects and the response of the audience?

2. LITRETURE REVIEW

2.1 DEFINITION OF STORYTELLING AND NARRATIVE

It's analysis and interpretation of a series of events related to different human personalities vary in their way of life and behavior in life, with the aim of entertaining the reader, and of providing the result of knowledge and culture that intersects multiple aspects of events based on different aspects of myth and reality and emotion and religion, and of sharing them in terms of Impacting (Nabila Ibrahim 1995, p. 34).

There is no single definition of having a story and ways of having a story, but there are some features of it. At that point; to have a narrative, at least three features need to be considered which are events, sequence, and plot (Davies 2002, p. 11). In this respect, the narrative is a kind of meaning that combines events, the action of people while focusing on the importance of individual events and actions (Polkinghorne 1988, p. 18). These contributions stress the plot structure, the manner of narrative as it arises, events and time over the meaning of actions and experiences of people.

(Kaufman 2003) states that storytelling is a unique and old way of communication of persuading people. As (Toolan 2001, p. viii) advocates 'narratives are everywhere'. They have been and still are a popular data source in a wide variety of disciplines.

Figure 2.1: Story Model
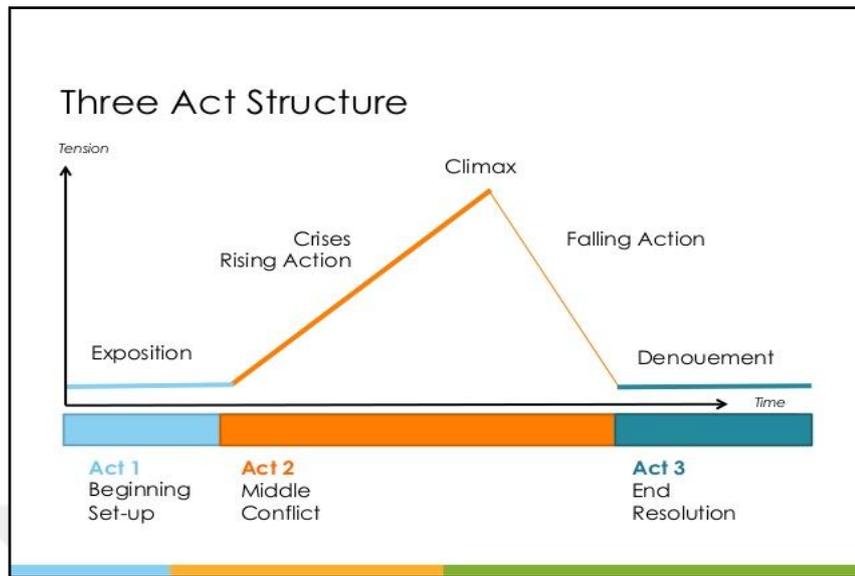
Source: Wagner, J., 2014. Natural Storytelling, in Storytelling, pp. 1-74, Panow, M. & Wagner, J., (Ed.) Lodz: The Lodz Film School

What is the story? According to Gustav Freytag, the formation of dramatic elements starts with introduction/exposition which is an inciting moment and continuous with climax and after falling action, we have denouement (Farland 2017).

For the formation process, it is possible to say that "a story is simply a thing, any media object which demonstrates this clear sequence" in digital storytelling (Alexander 2017, p. 6).

The story is a complex and intertwined structure and can be defined as sequences during events and its elements consist of environment, event, dialogue, personality, and style. Once the who, what, and where of the story is assembled into the beginning, the middle and the end, a line of action is formed that pushes the plot forward from conflict to resolution. This movement is the primary element that makes up the STRUCTURE of the plot (Marks 2007, p.51). The introduction and the climax are the most important parts of a story and intricate stories involving many characters and digression are difficult to tell. Stories link one person's heart to another, Values, beliefs, and norms become intertwined. When this happens, your idea can more readily manifest as reality in their minds. (Duarte 2010, p.43). Stories always make a point that is valued (positively or negatively) by the audience (Shankar et al, 2001).

2.2 STORYTELLING THROUGH HISTORY

Storytelling is as old as human thought itself, inspired by the desire to answer such universal questions as ' where did we come from? " And what happens when we die? Storytelling, then, offers a way to understand the world.

Without past generations ' influence, the society in which we live today could not have existed. Human beings, as creatures of habit and tradition, give lessons and knowledge from one generation to the next. As conscious beings, humans strive to understand the past to orient themselves in the present and project their future (Rusen, 2004; Seixas, 2004).

The first record of storytelling is 4000 B.C. As Ruth Sawyer put it in her book Tales of the Magicians (as cited in Abrahamsen, 1998). In early Egyptian, Roman and medieval times, storytellers were highly valued and were also used by nomadic tribes such as the Gypsies. Historical evidence of early storytelling comes from ancient Mesopotamia. The stories were about the epic of Gilgamesh, a Sumerian king who had been reported to be living in about 3000 B.C. The stories of Gilgamesh were passed down by word of mouth and probably passed through many versions until the story was printed on clay and fired in about 700 B.C. Stories of Gilgamesh were also reported to have been carved on stone pillars where everyone could read them.

The birthplace of Western civilization, the ancient Greek Empire, flourished from the 8th century B.C. until its conquest by the Romans in 146 B.C. Because the Greeks have placed such a high value on the written word, many of their most ancient myths have survived almost intact.

The Greeks were the first to play stories on stage, and they also gave us the word we still use to describe epic and universal tales-myths, from the Greek word mythos. Astronomers still use the names of ancient Greek gods to describe many of the most important celestial bodies we see in the sky today .Greek myths are vivid tales of love, death, and adventure that still exist today. Still have the power to thrill, delight, and amaze the reader.

"Storytelling was one of the many arts of the Yu, an entertainer at the feudal courts, during the Zhou Dynasty (1122-256 BC)."

While the invention of the printed word was undoubtedly no small achievement, the design of the printed photograph would be even more powerful. The gift of photography was impressive in the 21st century. The' Magical Box' was invented in 1939, which would be known as TV, the first television broadcast on NBC was Franklin D Roosevelt. After the first broadcast, RCA began selling television, and it became a huge hit. The 1980s was a time of crazy perms; crazy outfits, a rocker attitude, and music that made you get up and dance, it was also a time when music videos came to prominence and were used to give a deeper meaning to the song in the video. It was the beginning of a decade that was upbeat and eager to see something different, people created and shared music videos to spread ideas through music. It was a mixture of audio and visual that told stories in a whole new way. (Yılmaz & Ciğerci, 2019).

The key move in what the creators called "digital storytelling" was to focus on personal content. The power of this approach was discovered around 1990, during the studio performances of Dana Atchley, an artist and video producer. Atchley's work, Next Exit, was autobiographical, covering "five decades of his life." This topical focus, combined with innovative use of video and projection, inspired Bay Area audiences: "Many people who watched the performance [said] yes, I have a story like this." By 1993, Atchley and others had developed and led workshops at the American Film Institute, where participants created personal stories, including parents and a dying friend. Joe Lambert writes about the experience as the moment when digital storytelling began to appear:

> *It was "like" a lot of things, but it was also unlike anything I've ever seen before. The sense of the transformation of the material and achievement went far beyond the familiar forms of creative activity that I could refer to. I have come to understand that the mix of digital photography and non-linear editing is a huge playground for people. They can experiment and carry out transformations of familiar objects, photos, films, artifacts, in a way that stimulates their relationship with objects. Because this creative play is grounded in the important stories that the workshop participants want to tell, it can become a transcendent experience.*

Social media storytelling is a powerful tool— you can do it by using words, images, audio, and video. Tell stories that are compelling enough for others to want to pass them on, social media is a time capsule for all human beings. The evolution of storytelling reflects how people learn and communicate.

2.3 TELLING STORY WITH PURPOSE

People are telling stories for a purpose. "There are just three essentials to a good story: humanity, a point, and the storyteller" (J. Frank Dobie, quoted in Maguire 1998, p 137).

By providing exemplary role models through their characters, storytelling also fulfills a crucial need for society. Stories are the most powerful delivery tool for information, more powerful and enduring than any other art form and it shows ordinary people doing extraordinary things, not because they are forced to do it, but because they choose the right choice. Their actions show that people can change the world with their daily actions. At Oxfam "It is a charity that focuses on alleviating global poverty", the team used their personal stories to create a picture that embodied Oxfam's spirit – a global movement with millions of people expressing the idea that suffering is not inevitable in a resource-rich world. This became "the story of us" and was used as a means of helping colleagues share their own experiences.

These role models have inspired numerous individuals to greatness throughout history Society owes its knowledge of these fantastic role models to the art of storytelling.

Every time a story is retold, it can be modified and changed by the person telling it. This allows for a fantastic degree of variety and an ever-changing and evolving story, and its effect has shaped our world in many and varied ways. The ability of stories to trigger or block change has focused attention on their use in change management efforts (Brown, Gabriel, & Gherardi 2009). The film The Day After, broadcast in 1983, is an example of how storytelling played a role in reshaping a global issue by affecting a personal narrative. Telling stories of social change informs viewers of the current issue, but also affects their understanding, increases or changes, or even reinforces it, in order to lead them to take decisions or actions alongside other objectives, is to attack perspective, to convince, educate, defend perspective, criticize, and observe real life.

You spark a connection when you tell a story. Stories are central to human knowledge and communication. We engage with others through stories, and storytelling is much more than just a recitation of facts and events. Stories cannot demolish borders, but they can drill holes in the walls of our minds, through these holes, we can glimpse each other and sometimes we can admire what we've seen (Şafak 2010).

As human beings, we are automatically drawn to stories because we see ourselves reflected in them. Stories seem to be an innate part of human beings. As long as they are engaging and follow a simple dramatic arc, even the simplest narratives can lead to the release of neurochemicals such as cortisol, which focuses attention, and oxytocin, which affects empathy (Popova 2012). Stories are the universal preservation of culture and the transfer of cultural knowledge from one generation to another. Essentially, stories keep cultures alive. Stories are a timeless link to ancient traditions, legends, myths, and archetypes. But they're also connecting us to the universal truths about ourselves and our world. Through stories, we share passions, fears, sadness, hardships, and joys, we find common ground with others so that we can connect and communicate with them. Stories have transcended generations.

They make connections with others, through such rich experiences, we come to understand our unique perspective, and our place in the world helps us explain everything in our experience, from science to relationships, from feelings to memories, and from questions to objections.

2.2.1 Stories vs Plots

The story is a series of events recorded in chronological order. The plot is a series of events (actions) that give rise to conflict in a story, sometimes referred to as the "spine" of a story. It's the result of the choices the characters make, the actions they take, and the events that happen because of the choices they make. The way I think of it, a simple story is like history: boring. Yeah, but the plot is someone telling the story. The basic difference between the story and the plot was pointed out by Aristotle, who distinguishes between the actions of the real world and the units chosen from them and arranged in what he calls myths (Aristotle 1953). The terms story and plot as used in English Studies were introduced and defined by the novelist and critic (E.M. Forster 1927) in his Aspects of the Novel.

Forster defines the story as the chronological sequence of events and the plot as the causal and logical structure which connects events (see Forster 1927, p. 93).

Forster's examples of the difference between the story and the plot are:

The king died and then the queen died (story).

The king died and then the queen died of grief (plot).

Forster tried to explain the difference between story and plot in his book Aspects of the novel." The king died and then the queen died" Two events, A simple narrative this is a story. But if you connect the first movement (the death of the king) with the second movement (the death of the queen) and make one action the result of the other, we would have a plot. "The king died and then the queen died of grief". According to (Tobias 1993), Plot is structure, without structure you have nothing, and it is the skeleton, the scaffold, the superstructure, the chassis, the frame, and a dozen other terms. Aristotle, the grandpa of dramatic theory, has proposed some basic common denominators for the drama that have not changed so much in almost three thousand years. His concept of unified action is at the heart of the plot. Cause and effect of this. This is going to happen because that happened. A united action creates a whole made up of the beginning, the middle, and the end.

The beginning: commonly referred to as the setup, is the initial action of the situation, presented to us as a problem that needs to be resolved. In "The Choking Doberman" it is when the woman comes home and finds her dog choking. The beginning defines your characters and the wants of your major character (or characters). Aristotle says a character wants either happiness or misery. When you ask yourself "What does my character want?" you've begun the journey of the plot. This want (or need) is called intent. In the stories we've looked at, the woman in "The Choking Doberman" wants to save her dog. Wanting something leads to motivation—why a character does what he does.
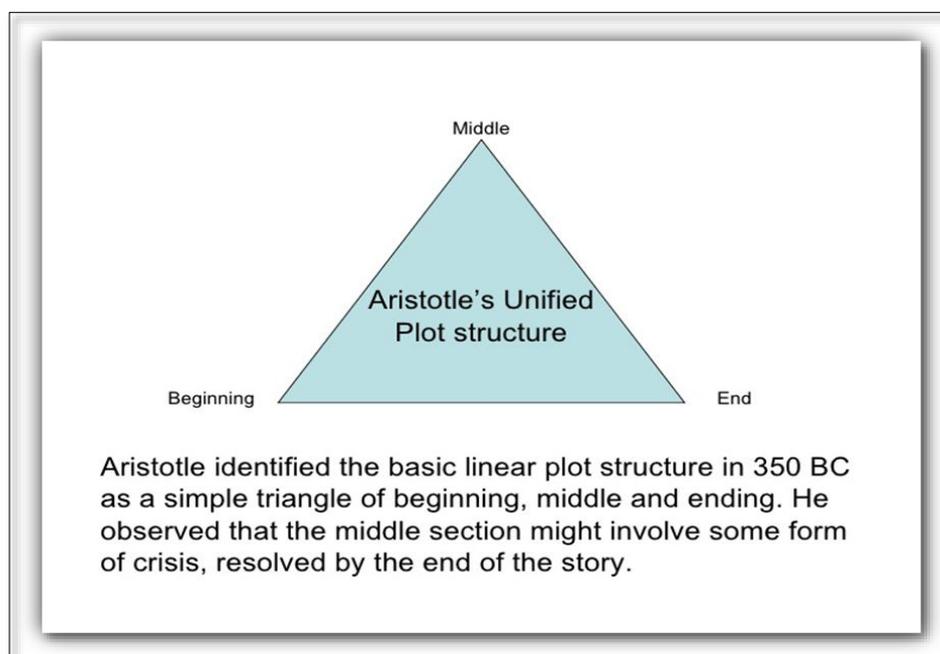
The middle: what Aristotle called the rising action? The character is pursuing her goal. The woman is taking her dog to the vet. These actions come directly from the intention. The action grows out of what happened at the beginning. Cause, the effect is now. But the protagonist is faced with problems that keep her from completing her intentions.

Aristotle called the reversal of these barriers. Reversals cause tension and conflict because they alter the path the protagonist has to take to reach her intended goal. In "The Choking Doberman" the reversal comes as the telephone call from the vet. After the reversal, Aristotle suggested something he called recognition, which is the point in the story where the relationship between the major characters changes as a result of the reversal.

In "The Choking Doberman" recognition comes when the woman flees her house. A reversal is an event, but recognition is the irreversible emotional change within the characters brought about by that event. Note that both reversal and recognition are the results of the story being told. In "The Choking Doberman," help comes from the veterinarian, who has already been established in the story.

The end: the final stage is the end, which contains the climax, the falling action, and the decoupling. The end is the logical outcome of all the events in the first two phases. Everything that has happened to this point inevitably leads to a final resolution in which everyone is exposed and clarified. Everything — who, what, and where — is explained, and it makes sense.

Figure 2.2: The Aristotle ideal plot structure are shown below

Middle

Aristotle's Unified
Plot structure

Beginning   End

Aristotle identified the basic linear plot structure in 350 BC as a simple triangle of beginning, middle and ending. He observed that the middle section might involve some form of crisis, resolved by the end of the story.

2.2.2　The Twenty Master Plots

According to Ansen Dibell (The term plot can also serve as a verb referring to character planning for future actions in the story), the plot is similar in meaning to the term storyline. Plot is the cause-and-effect sequence of events in a story.

Figure 2.3: Know the Difference between Plot and Story
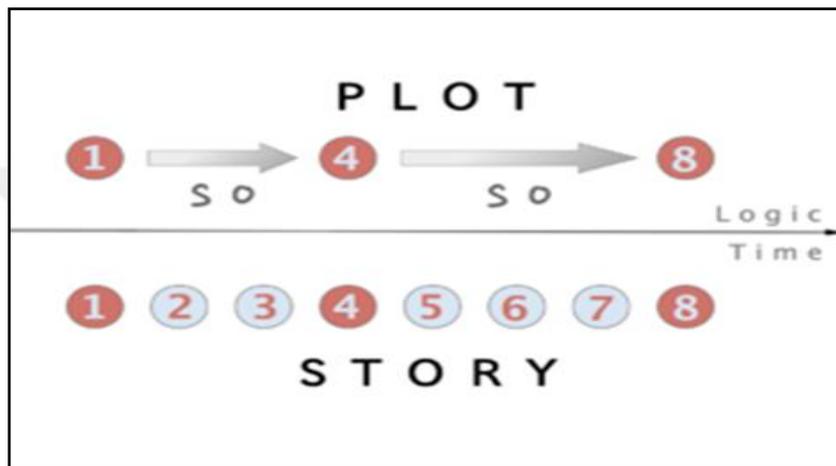
Source: Steve Alcorn. "Know the Difference Between Plot and Story". Tejix. Archived from the original on 2014-08-23. Retrieved 2014-08-24.

These twenty basic plots as a way of showing the different types of patterns that emerge from Forda (stories of the mind) and Forza (stories of action). The keyword is the pattern: patterns of action (plot) and patterns of behavior (character) that integrate to make a whole. The master plots that follow are general categories such as revenge, temptation, maturation, and love; and from these categories, an infinite number of stories can flow (Tobias 1993).

Table 2.1: The 20 master plots as presented by Tobias

Quest	hero sets out to fulfill a quest
Adventure	much like a Quest but with less focus on a particular goal and more action
Pursuit	hero is pursued and eventually manages to escape
Rescue	hero rescues a victim imprisoned by a villain
Escape	like Rescue but the protagonist is the victim and eventually escapes by his own means
Revenge	protagonist sets out to avenge a villainy
The Riddle	involves solving a riddle (reader should try to solve it before the protagonist)
Rivalry	a protagonist and an antagonist of balanced power clash, protagonist wins
Underdog	as in Rivalry but protagonist is at disadvantage and wins through tenacity
Temptation	maps the fight of protagonist against temptation, from initial fall to eventual success
Metamorphosis	protagonist suffers a curse that transforms him into a beast, but love releases him eventually
Transformation	faced with a crisis, protagonist suffers transformation with important effects (usually at a price)
Maturation	tracks immature character through challenging incidents to maturity (usually achieved at a price)
Love	maps the progress of a love relation from initial obstacles to final fulfillment (if test passed)
Forbidden Love	as in Love but around an unconventional love relation (usually adultery) which ends badly
Sacrifice	tracks transformation of main character from low to high moral state, leading to a final sacrifice
Discovery	protagonist discovers himself
Wretched Excess	traces psychological decline of a character based on a character flaw
Ascension	protagonist faces a moral dilemma and undergoes ups and down

Source: https://www.researchgate.net/figure/Master-Plots-as-presented-by-Tobias_tbl2_280246866

In the narrative forms, we can see many difficulties that push heroes or heroines in very hard situations or writer can send its characters to the wild world to save someone or something, no matter how complicated the story is, heroes or heroines can gain their independence or complete their mission in accordance with plots (Booker 2004). Ironically, despite the repeated similarities we continue to enjoy them.

2.3 STORYTELLING IN THE MARKETING

Content marketing is becoming more important nowadays for companies in attracting and retaining customers. According to Pulizzi (2012). Researchers show that Stories have the ability to engage audiences more than any other form of information delivery, making content more powerful and more persuasive (e.g., Haven 2007).

The storytelling in marketing, branding, and sales is about engagement, listening, and creating long-standing experiences to sustain customer loyalty and profits. These stories provide people with deep, rich and meaningful experiences if they are well-crafted and well-tilled. And that stories can be a source of change and help bring a community together around an organization. Nowadays all the media companies shared the same purpose which gaining profit from their visual content while some companies focusing and intensify the efforts to attract the audience. Compared to traditional vehicles, which focus mainly on short-term achievements, content marketing is used to generate positive behavior on the part of the customer or of the brand. (Pulizzi 2012; P. Kotler and G. Armstrong 2009, in Liu & Chia-yen Wu 2011).

Today, media companies and visual content creators have realized that the content produced should motivate action, which means that it invites participation, grows organically through interaction, and never ends in the conventional sense. The story or the visual content can be a value-adding asset, with (Aaker's 1991) definition of brand equity that "A set of brand assets and liabilities linked to a brand, its name and symbol that adds or subtracts from the value of a product or service to a company and/or its customers".

Stories are an experience. When you share a story, you relive an experience and invite others to share it with you. In this way, you move people from being focused on the tangible and intangible qualities of products and services to be memorable. And today's customers are looking for memorable experiences. They're trying to engage with organizations that reveal themselves. Buyers see the greater value when experience lingers in their memory. Such as the Airbnb digital platform designed to facilitate bookings between guests and hosts. Simply put, Airbnb is connecting people.

The customer – hosts and guests alike – is a brand. Instead of telling the company's story, it's going to get its customers to tell their stories. This is so important to Airbnb that they have a whole section dedicated to the "Airbnb Community Stories."

Airbnb has a great model through which they have achieved a participatory concept: sharing stories, sharing the economy, sharing experiences, and sharing financial benefits.

2.4 STORYTELLING THROUGH SOCIO-DEMOGRAPHIC AND CULTURAL ASPECTS

Tobin Silvers said to be human is to tell stories about ourselves and other human beings. Our creative expressions help to define who we are and help us to see the world through the eyes of others. Cultural experiences are opportunities for leisure, entertainment, learning and sharing with others. From museums to theaters to dance studios to public libraries, culture brings people together.

During an interview with the Turkish writer Ahmet Umet, he was asked about his feelings and how he was responsible for reflecting life events he witnessed in his stories? He said Stories should hold a mirror to life, a mirror that needs to reflect ugliness as much as beauty does. Is something wrong on the face of the earth, if there is poverty, war, atrocities, and racism, I am bound to convey it, All I can do is raise awareness of these issues if I recount them.

Narratives influence the ethics of managing change, whether within or across cultures. They reveal how values and virtues are developed and shaped over time as well as the nature of the truth that governs them (Bradshaw & Hiebert 2002, p. 21).

Culture in the broad sense is the advancement of the body, mind, and spirit through training and experience (Hornby 1985, p. 210).

Employed cultural aspects through the production of visual content by producers and film creators, they have worked as very important records of daily life. Motion pictures may provide the location as the best evidence of what it was like to walk down the streets of Paris in the 1890s, the daily life of Soviet Union citizens in the 1980s, and what the 1950 World Series looked like, motion pictures allow viewers to see and compare the everyday physical actions of people around the globe and throughout the twentieth century. All these subjects could, of course, be staged and distorted, and film can be transformed in many ways.

But as a record of time and motion, the film preserves gestures, gaits, rhythms, attitudes, and human interaction in a variety of situations. Almost every film archive, and a lot of places on the Internet.

Well, the visual content produced (film and series) provides indelible images and facts of some of the great events of the twentieth century. Many areas of social life are pervaded with modern imaging techniques. Images document and sacralize the special moments in our social lives (Bourdieu 1978; Chalfen 1987; Pauwels 2007).

Our horrified awareness of the devastation of the Atomic Bomb is partly due to the Hiroshima motion pictures or the A-bomb test explosions. Conversely, 20th-century disasters or traumas that have gone unrecorded with motion pictures— such as mass starvation in Asia— are less present in public awareness due to lack of vivid images. But when we focus on social and cultural history, in particular, the important role of leisure in the lives of ordinary people, the film not only provides evidence and records but also plays a key role. An example of this is Hypatia, the Hellenistic Neo-Platonist philosopher, astronomer, and mathematician who lived in Alexandria, Egypt, then part of the Eastern Roman Empire. A film released about her life in 2009 called (Agora) at that time, while Youssef Ziedan's (Azazel) novel, published in 2008, referred to Hypatia as part of the novel and focused more on life at that time than the film show.

With the role of online social entertainment, our lives have changed, and no one can deny that. It's like a "view of the world" we've become like family members all over the globe. The vast amount of data and information available online to people could be positively or negatively affected by programming and influence the thinking, attitudes, opinions, beliefs, knowledge and value system.

From our previous conclusion, there are also differences in the perception of visual content between people from different locations in the world, which means that the socio-demographic aspect of the audience influences their preferences for visual content.

Stories should also make us more aware of other groups and cultures and therefore help us think differently, giving us new content to apply to our lives. In the socialization process and, as (Rodari 1973) has explained.

Well, different countries in culture, social, lifestyle, income, ethics, and different backgrounds shaped public perceptions of films and TV shows and thus also affected user ratings through online film platforms and TV shows. Culture determines how phenomena are perceived and interpreted by people (McCracken 1986). Audiences are active on the basis of their communication Quarterly select media content that they believe will provide the rewards they seek. As a result, viewing motives predict activity (Levy & Windahl 1984; Perse 1990; Rubin & Perse 1987).

The popularity of some films and TV shows has even increased over the decades. There are a lot of movies and TV shows that have attracted a lot of attention to the audience and motivated them to interact in many forms of communication from different parts of the world. One of the great examples of Titanic's 1997 film was a massive international success, a public presence and a media presence that accompanied the release of the film and the unforgettable echoes of the great artistic and mass success of our time. Kate Winslet reported how incredible international success had been. As she walked through the Himalayas, a local man turned to or and in broken English said,' you Titanic.' A lot to her astonishment. Another example of international success is the American Idol program, which has been produced in different versions and marketed in different countries around the world. The popular press reported that 63.4 million people cast votes for the 2006 Spring Final of American Idol (Fuller 2002), more than those who cast votes for George Bush in the 2004 presidential election (Leib 2006). These programs remain popular and are clearly energizing their fans.

2.5.1 Reception Theory

This theory suggests that how different individuals used media texts affected their gender, class, age, beliefs, culture, life experience, location, the mood at the time of viewing, and ethnicity. The reception theory explains that a piece of text from the media is not always accepted by the audience and sometimes has their interpretation of the meaning of the text. Stuart Hall suggested three interpretive codes for the readers of the texts. There are also two parts to the theory, the first part of the theory is about encoding and decoding messages, and the second part is about three interpretive codes.

Encoding is when a product is made, the producer sends a message to the product that they want the audience to read and get the message out to the people.

Some Hollywood productions included encoded messages against some people around the world, such as 24 American drama series. In some episodes, Arabs have been highlighted as terrorists, following the events of 9 September in New York, accompanied by the spread of hate speech against Arabs and Muslims.

If the Italians have mafias, not all Italians are suspects, and if the Jews have financial financiers, not all Jews are part of an international conspiracy, and if the Arabs are fanatics, not all Arabs condemn violence. U.S. journalist Sydney Harris said.

In spite of the cognitive and esthetic role that cinema plays in our modern reality, the authoritarian role it plays and its ability to shape and distort consciousness overwhelms all stages of other forms of art. This effect is often hidden in such a way that it carries out its work in a cumulative manner. Over time, it is part of a human cognitive system that is manifested in everyday life.

We should pay a great deal of attention to the mechanisms of consciousness and the unconscious formation of those who produce major film shows. This does not mean that a specific large company is moving under a malicious "plot" scheme that has already been drawn up. It means that the majority-the total or dominant cultural-transmits its spirit through the entire production of modern film. This is how books, novels or real stories are chosen to compose the "text" component, and therefore the content, of the artwork that will eventually be presented in the form of moving images and audible sounds, the final visual component.

Since the audience is often disconnected from serious, in-depth reading, it happens that the "Big Brother" offers a spoonful of ready-to-eat food to a young child who is unable to feed himself. This food was prepared by the great "corporations," the dominant minds of thought and decision-making in the various political, economic and social circles.

2.5 THE FILM INDUSTRY

Since the millennium, our lives have changed rapidly as a result of the boom in the technology sector, which has had a huge impact on the film industry, which is one of the largest sources of entertainment in the world. The industry produces thousands of films annually and earns billions of dollars in revenue. Comprising a variety of sub-sectors – photography, music and video industries, stage design, advertising, film, and videotape distribution – this contributes significantly to economic vitality (Scott 2005: Di Persio et al. 2003). The film industry is one of the major creative industries that has a high level of interaction with space. Films are also artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. The visual elements of cinema need no translation, giving the motion picture a universal power of communication. Any film can become a worldwide attraction, especially with the addition of dubbing or subtitles that translate the dialogue. From this part, the producers have begun to adopt new strategies to create unique visual content that attracts the audience, and we have already mentioned the example of Netflix Company.

Movie production [can] be seen as the creation of entertainment software that can be viewed through several different windows and transported to several different platforms maintained by other divisions of tightly diversified media corporations. Less than 20 per cent of total film revenues come from the domestic box office (Maltby 1998).

Hollywood is by far the most influential film industry in the world. It won an astounding $11.1 billion in 2015, which is dominant among other film production companies. (Miller et al. 2005) state that Hollywood movie industry is global, because "it sells its wares in every nation, through a global system of copyright, promotion, and distribution that uses the New International Division of Cultural Labor to minimize cost and maximize revenue."

The following is a list of the largest markets for box office revenue.

Table 2.2: Largest markets by box office revenue

Rank	Country	Box office Revenue (billion US$)	Year	Box office from National films
1	United State	11.08	2018	88.8% (2015)
2	China	9.15	2018	62% (2018)

3	India	2.44	2018	85% (2015)
4	Japan	2.09	2018	54.8% (2018)
5	United Kingdom	1.72	2018	44.3% (2017)
6	South Korea	1.6	2017	52.2% (2015)
7	France	1.5	2018	36.2% (2017)
8	Germany	1.11	2018	26.3% (2017)
9	Russia	1.0	2017	17.4% (2015)
10	Australia	0.95	2018	4.1% (2017)
11	Brazil	0.9	2017	8.9% (2017)
12	Mexico	0.87	2018	6.6% (2017)
13	Canada	0.76	2017	3.2% (2017)
14	Spain	0.7	2017	17.4% (2017)
15	Italy	0.7	2017	17.6% (2017)
N/A	World	41.7	2018	N/A

Source: https://en.wikipedia.org/wiki/UNESCO_Institute_for_Statistics

The film industry is one of the world's primary sources of entertainment and has a strong capacity to create a financial and social impact on the lives of millions of people.

2.6.1 Audience Responses

Movies are still big business. In fact, with time, their popularity seems to grow. Understanding the film industry and understanding audience activity is vital for the Film and Media Units on producers and audiences. The film industry still has the power to listen and respond to audiences that are fluid and changing, so that audiences not only interpret film but also process film experience in a variety of ways. The films communicate with us in a way that is both arresting and captivating, the reviews of the audience that has been formed these days are strongly influenced by factors such as communication through the entertainment industry. The films are part of the economic field in which the supply and demand are interactive, interdependent processes. The film industry faces a continuous task of bringing the product to life through an exhibition to the public. A film achieves its maximum success when the audience delights in what the film offers and shows that pleasure in a variety of ways.

> *Nowadays, stories told in Bywater & Sobchack (1989) movies are a more powerful stimulus than those told in other media. They said, almost from the outset, society at large has expressed its concern about how the medium may affect the behavior of a person for good or ill. By the end of the first decade of the 20th century, everyone was aware of the film as part of the social fabric of even the smallest community, catering to the public's desire for action, adventure, romance, comedy and spectacle (p. 109).*

To give an indication of how big movies have become over time and how the audience interacted with them, "https:/www.imdb.com" was consulted. This website, which records current and past films and categories of filmmakers and other demographics, as well as trivia, biographies and plot summaries.

The rating of the film, which indicates the popularity of the film in general, combined with the perceptions of the audience from different variables such as: film critics, film previews, genre / subject matter.

In addition to this website, new users or visitors have started asking for reliable sources to recommend when they are not familiar with specific content. The website provides user ratings and commentary services that encourage users to share their reviews, and these reviews may reflect user opinions about a product or any particular film. It is also possible for the user to have a review from the critics of different movies and to vote on the poll.

2.7 ONLINE PLATFORM

Online platforms such as search engines, app stores, and booking and review websites play a key role in today's economy. Consumers rely on them to gain access to digital services or products sold online, while companies, on the other hand, need those intermediaries to reach their customers. Social media sites are often considered user-friendly, accessible and often free to use (Whiting and Williams 2013). Both people and companies have presences online and on social networks, all of which contribute in different ways to the engagement process and benefit from each other.

Consumers have always been excellent marketers because they have used the product and are able to offer a more personalized and relevant product review. As a result, Customer interactions are visible to other customers and prospects on social networks. When someone likes or follows a business, comments on posts, or shares content with their networks, those actions are visible. When people tweet about the upcoming event or share that they are at the establishment, these actions are socially visible. These online platforms provide an opportunity to post reviews anonymously, ensuring unbiased feedback on any product.

Shoppers, on the other hand, can easily gather information shared by countless other consumers about products ranging from businesses, restaurants, film reviews, doctors, etc.

In the film sector, the audience considered an arbitrator who assesses the success or failure of the film. Audiences today are looking for ways to interact and engage with upcoming movies, such as being able to tweet their favorite characters and follow the Facebook pages of their favorite movies (Daly 2010). Online platforms play a significant role in creating a space for the audience. Audiences want a full experience that they can engage with outside theatre, enabling them to engage online with their favorite movies (Mahlknecht 2012).

2.7.1 Interaction through Online Media Platforms

The online media platforms is the collective, a virtual place, and the groups of people who fuel social media engagement. Interactivity is a ' process-related variable characteristic of communication settings ' (Rafaeli & Sudweeks 1997, p. 3). For example, users can post videos and photos on Instagram's social media site, receive comments, and engage in an interactive dialog on a single web page. (Steuer 1992, p. 84) It suggests that "interactivity is the extent to which users can participate in modifying the format and content of the mediated environment in real-time."

Social media sites, among other things, facilitate the generation of perceptions and attitudes, as well as the development and maintenance of relationships between users and organizations. Social media have transformed the nature and practice of online communication into a broad, two-way dialog between users that can cover private and/or social topics and issues, as well as corporate products, brands, and services (Lehmkuhl and Jung 2013).

The platform can facilitate co-creation value and match the most compatible users with each other. The increase in the number of platform participants and the level of their interaction further increases the value of participation.

Figure 2.4: Exploring the core interaction with the platform
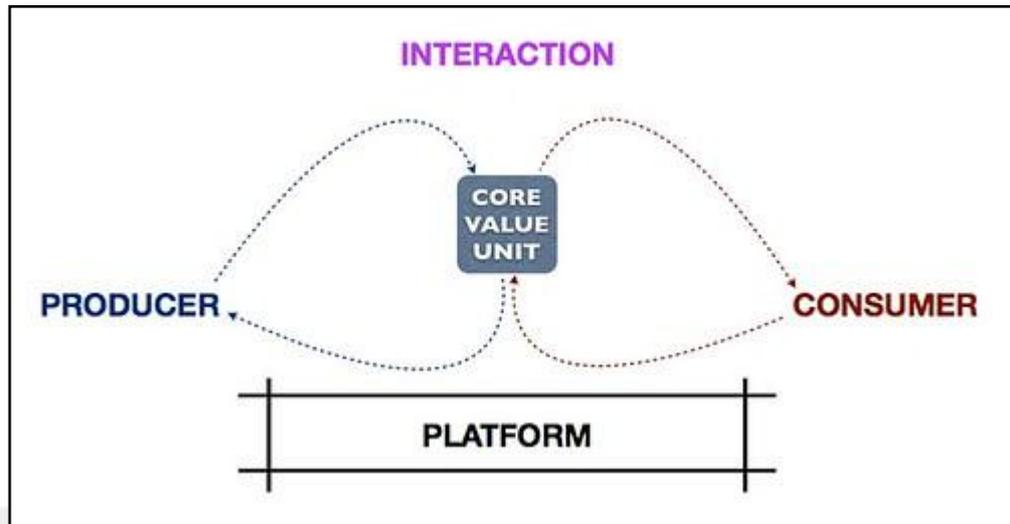
2.7.2 User Generated Content

User-generated content (UGC) refers to Internet content that is created and uploaded to the Internet by users, usually amateurs, rather than professionals, for no financial gain, but rather enjoyment. It includes blogs, video clips, audio clips (podcasts), comments on internet forums, or updates on social networks. Many studies have already shown that they use user-generated content and have been defined as online content that is publicly available and created by end-users in a creative effort (Dennhardt 2013).

The past decade has witnessed tremendous growth in social computing and user-generated content (Peck et al. 2008), shifting the role of technology from information processing to actionable social intelligence embedded in computing platforms (Wang et al. 2007), No longer are such networks limited by physical location, as now communities of individuals with similar interests can be formed virtually, interacting primarily in the online environment (Hennig-Thurau et al 2004). UGC is a powerful business tool; the tactics used by companies to integrate UGC with their own content and objectives have led to a blurred line between sponsored content paid by advertisers and UGC independently posted by regular users.

This dual nature of user participation, in content creation as well as opinion formation, is in contrast to earlier online communities that did not enable such rich features of social interaction (Parameswaran and Whinston 2007).

For example, the (IMDb) online platform, originally a fan-operated website, owned and operated by IMDb.com, Inc., A subsidiary of Amazon, enables registered users to submit new material and edits to existing entries. Another example for users ' contributions through the IMDb platform is the ranking element of the formula, which includes the number of ratings each show received from users, and the value of ratings received from regular users and to be included in the list, the series or mini-series must be rated by at least 5000 users, and the TV series must also have aired at least 5 episodes.

IMDb is an online database of information related to movies, television programs, home videos, video games, and online streaming – including casting, production crew, and staff biographies, plot summaries, trivia, fans, and critical reviews, and ratings that have made it possible for audiences to interact and engage with visual content by adding information, sharing opinions, reviewing, and evaluating. The shared content is based on personal experience, which has been shown to be more trustworthy and useful in comparison to the company's created content, and we can conclude from this how the word "powerful from the mouth" (WOM) is based on this. (Wyrholl, 2014; Lelis & Howes 2011; Schindler & Bickart 2005) WOM is established as a valuable source of information for users in their decision-making process. While using this tool on the online platform, a concept called electronic word-of-mouth or eWOM has progressed.

Figure 2.5: IMDb Web Page
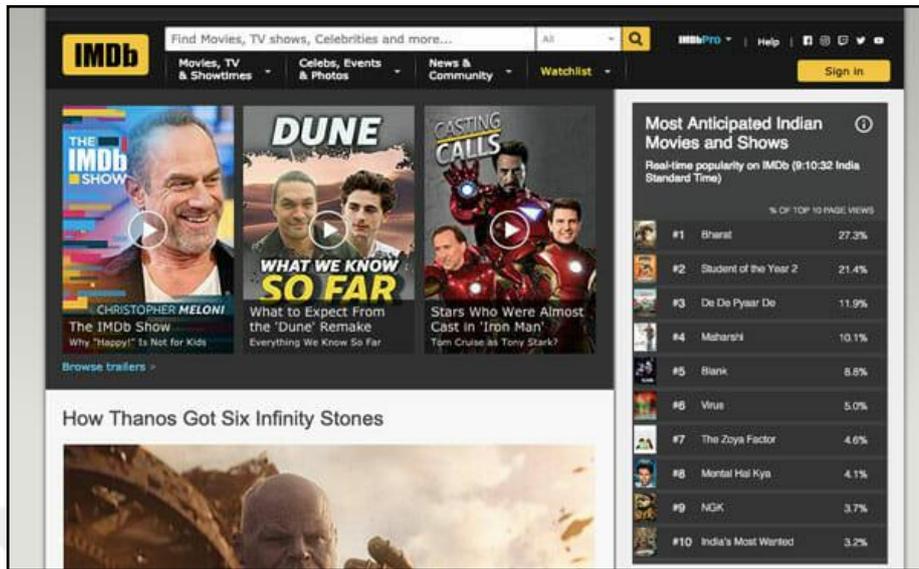
2.7.3 Electronic Word-of-Mouth (eWOM)

Visual media are still the most powerful tools to shape and influence public opinion. Globally, 55% of Internet users use social media sites (Weise 2015). Social Media research shows that social media is driven only by word of mouth. It's a dynamic duo that helps spread buzz faster and more efficiently than face-to-face communication. Continue to change the way humans interact with each other.

For example, the number of registered users of the IMDb online platform was 83 million in May 2019. The evolution of social media has had a significant impact on the distribution and accessibility of online products and services (Xiang & Gretzel 2010). Social media also can influence users ' attitudes towards visual content as users can develop positive or negative attitudes as a result of the presence of social media visual content. This relationship may lead to a better understanding of the real nature of audiences and visual content on social media platforms through the concept of eWom.

EWOM is an efficient approach for businesses to provide customers with information and feedback on new products (Chen 2011). Word-of-mouth marketing is based on the simple premise that a friend's recommendation carries more weight than an ad message.

If a product satisfies the consumer, it becomes the brand ambassador of that particular product. WOM plays a significant role by targeting large-scale markets through Internet marketing and by introducing new ways of capturing, analyzing, interpreting and managing the impact of marketing communications. Through Engagement Marketing, word-of-mouth referrals become socially amplified: your customers' friends, families, and networks all see these referrals and beat a path to your door (Goodman 2012, p.31).

The fact that word-of-mouth is so important online is one of the reasons why companies need to be active in the marketing of social media and social content. If we know the person who gives positive (or negative) feedback, the credibility of the review is rising, 90% of consumers trust the advice of the people they know, while only 14% trust advertising. (eWOM) is a positive and negative statement or anything made by potential and actual customers, about products or companies, and is willing to talk to many people and institutions via the Internet (HennigThurau, Gwinner, Walsh, & Gremler 2004).

The Word of the Mouth Marketing Association (WOMMA) has developed a code of ethics for this, the best word-of-mouth marketing strategies are "credible, social, repeatable, measurable and respectful" and there is no excuse for dishonesty.

WOM Marketing Expert Andy Sernovitz boiled the WOMMA Code of Ethics into three key rules to avoid problems:

   a. Say who you are representing (always reveal a relationship)
   b. Just say only what you believe (be honest with an opinion)
   c. Never lie about who you are (be honest about your identity)

Below an example of the positive user reviews on the Chernobyl (2019) mini-series.

Figure 2.6: The Positive User Reviews of Chernobyl Mini-Series

3. METHODOLOGY

To understand this study, primary research was conducted to investigate the structure of visually produced content and to analyze the storytelling elements in the top-rated TV shows. In doing so, IMDb is an online database of information related to film and television programs considered to explain the storytelling elements. The first step in deciding how to analyze the data is to define an analysis unit (Trochim 2006).

To begin with, the content analysis method is a highly flexible method of research that is distinguished from other types of social science research in that it does not require the collection of human data. Interpreting what is contained (content) in a message is called content analysis. According to (Cole 1988) it is a "method of analyzing written, verbal or visual communication messages." "Content analysis is rooted in the study of mass communications in the 1950s. Content analysis may be used to study documents, articles, films, audios and other forms of communication text. It can be referred to as a method of extracting meaningful information from complex, lengthy messages or texts. In fact, through content analysis, we assign meaning to the content (messages) and draw significant conclusions. This method can be used in all fields of social sciences. (Holsti 1969) offers a broad definition of content analysis as, "any technique for making inferences by objectively and systematically identifying specified characteristics of messages". "The content analysis, as (Berelson 1952) said, derived from the social sciences, is "a research technique for the objective, systematic and quantitative description of the manifest content of communication." Content analysis is one of the most effective methods of conducting discreet research (research that does not collect data directly from people). In fact, through content analysis, we study material rather than people directly.

According to (Krippendorff 1980), six questions need to be addressed in the content analysis:

    a. Which data is being analyzed?

    b. How are they defined here?

    c. What is the population they are drawn from?

    d. What is the context of the analysis of the data?

    e. What are the limits of the analysis?

    f. What is the purpose of the inferences?

3.1 SITE SELECTION

We have chosen to conduct our content analysis of the top rated TV shows at imdb.com for a variety of reasons. While it is difficult to make a definitive statement about its relative popularity among other sites of its kind, imdb.com is perhaps the leading website for information on films, television programs, home videos, video games, and online streaming – including castings, production crews and staff biographies, plot summaries, trivia, fans and critical reviews, and ratings. The site has approximately 6 million titles (including episodes) and 9, 9 million personalities in its database, as well as 83 million registered users. Most of the information comes from users, fans and industry professionals alongside IMDb employees. Originally a fan-operated website, the database is owned and operated by IMDb.com, Inc. The site allows registered users to submit new material and edits to existing entries The site has an explicit measure of audience influence: it allows users to rate films on a scale of one to ten, the submitted ratings are filtered and weighted in various ways to produce a weighted mean that is displayed for each film, series, and so on. It states that filters are used to prevent ballot stuffing.

Many of the distinguishing features of the site are that the database is capable of browsing: browse titles by gender, language, year and country. Browse people with the sign of gender and star. The database can also be searched: users can narrow the search by titles, TV episodes, names, characters, quotations, bios, and plots using the drop-down menu. The results could have been refined by genres. Third, Advanced Search Options: Titles, Names and Collaboration Search and Search Limits include titles, types, release dates, genre, number of votes, group titles, companies, box office gross, plot, keywords, sound, etc.

Finally, the specific structure of the e-pinions website is designed to support virtual word-of-mouth communities. Users browse through several reviews and opinions, as well as share their visual content reviews, with the ability of new users to make hits on the specific reviews of old users properly recorded.

3.2 CODING

Using information literature economics, we, therefore, code the content of TV shows, user ratings, and user's review as follows: the type of plot for each TV show, users by location, and the number of users with 10 stars for each TV show.

3.3 SAMPLE OF THE STUDY

Our sample of literature consists of top-notch TV shows in the IMDb online database covering four years from 2016 to 2019 with different genres and categories. Analyzing according to the IMDb rating is considered. The rating is given in any film on a scale of 1 to 10, and the totals are converted into a weighted average rating that is shown next to each title. Top-rated TV shows on IMDb were chosen for analysis as they would probably have been viewed by the largest audience. IMDb.com was chosen as the research website because it provides categorical and historical information, such as bio, genre, user interaction and people involved in the film.

3.4 DATA ANALYSIS

Related to the literature review of this study, four major categories are created: storytelling, socio-demographic and cultural aspects, and audience response, for the analysis of top-notch TV shows in the IMDb online database. Each major category also has subcategories. Storytelling Element category is the 20 master plots (Quest, Adventure, Pursuit, Rescue, Escape, Revenge, The Riddle, Rivalry, Underdog, Temptation, Metamorphosis, Transformation, Maturation, Love, Forbidden Love, Sacrifice, Discovery, Wretched Excess, Ascension & Decension) presented by Ronald Tobias in1993.

The socio-demographic and cultural aspects of user ratings are analyzed. The rating element has been specified for each of the top-rated TV shows by demographics (location) on the IMDb online platform. The rating process depends on the weighted voting average rather than on the raw data average. Users may vote (from 1 to 10) on any title published in the database. Individual votes are then aggregated together and summarized in a single IMDb rating.

Audience Response is analyzed based on user reviews and evaluations. The study seeks to find out how physical actions influence public perceptions through the online platform of IMDb on TV shows. In order to conclude the statistical data, the categorical data for each of the top-rated TV shows were presented in the tables in the Analysis of the Findings section of this study.

Notice: some of the data possibly are changeable (Reviews and Rating) since some of the
        TV shows still under air.

4. FINDINGS

The aim of the study was to analyze the top-notch TV shows on the IMDb online platform for the period from 2016 to 2019. Details of the top-rated TV shows analyzed are shown in the table below.

Table 4.1: The List of Analyzed Top Rated TV shows

Number	Name of TV Shows	Genres	Release Dates	Rate (IMDb)
1	Chernobyl	Drama, History, Thriller	(2019)	9.4/10
2	Our Planet	Documentary	(2019)	9.3/10
3	The Boys	Action, Comedy, Crime	(2019 -)	8.9/10
4	When They See Us	Biography, Drama, History	(2019)	8.9/10
5	Kota Factory	Comedy, Drama	(2019 -)	8.7/10
6	Love, Death & Robots	Animation, Short, Comedy	(2019 -)	8.6/10
7	Formula 1: Drive to Survive	Documentary, Sport	(2019 -)	8.5/10
8	Delhi Crime	Crime, Drama	(2019 -)	8.4/10
9	Pew News	Comedy, News	(2018 -)	9.1/10
10	Sahsiyet	Crime, Drama, Mystery	(2018)	8.9/10
11	Cobra Kai	Action, Comedy, Drama	(2018 -)	8.7/10
12	Sacred Games	Action, Crime, Drama	(2018 -)	8.7/10
13	The Haunting of Hill House	Drama, Horror, Mystery	(2018 -)	8.6/10
14	Queer Eye	Reality-TV	(2018 -)	8.5/10
15	Yeh Meri Family	Comedy, Drama, Family	(2018 -)	8.5/10
16	Pose	Drama	(2018 -)	8.4/10
17	Blue Planet II	Documentary	(2017-2018)	9.3/10
18	The Vietnam War	Documentary, History, War	(2017)	9.1/10
19	Black Sun	Crime, Thriller	(2017 -)	8.7/10
20	The Marvelous Mrs. Maisel	Comedy, Drama	(2017 -)	8.7/10
21	Dark	Crime, Drama, Mystery	(2017 -)	8.6/10
22	The Defiant Ones	Documentary, Biography, Crime	(2017)	8.5/10
23	Twin Peaks	Crime, Drama, Fantasy	(2017)	8.5/10

24	Money Heist	Action, Crime, Mystery	(2017 -)	8.5/10
25	Big Little Lies	Crime, Drama, Mystery	(2017 -)	8.5/10
26	Masum	Crime, Drama, Mystery	(2017)	8.5/10
27	Feud: Bette and Joan	Biography, Drama	(2017 -)	8.5/10
28	The Punisher	Action, Adventure, Crime	(2017-2019)	8.5/10
29	Mindhunter	Crime, Drama, Thriller	(2017 -)	8.5/10
30	Taboo	Drama, Mystery, Thriller	(2017 -)	8.4/10
31	The Handmaid's Tale	Drama, Sci-Fi, Thriller	(2017 -)	8.4/10
32	Stranger Things	Drama, Fantasy, Horror	(2016 -)	8.8/10
33	West world	Drama, Mystery, Sci-Fi	(2016 -)	8.7/10
34	This Is Us	Comedy, Drama, Romance	(2016 -)	8.6/10
35	Atlanta	Comedy, Drama, Music	(2016 -)	8.6/10
36	Fleabag	Comedy, Drama	(2016-2019)	8.6/10
37	The Crown	Drama, History	(2016 -)	8.6/10
38	The Grand Tour	Comedy, Talk-Show	(2016 -)	8.6/10
39	Goblin	Drama, Fantasy, Romance	(2016-2017)	8.5/10
40	The Night Of	Crime, Drama	(2016)	8.5/10
41	Horace and Pete	Comedy, Drama	(2016)	8.5/10
42	My Hero Academia	Animation, Action, Adventure	(2016)	8.4/10
43	Letterkenny	Comedy	(2016 -)	8.4/10
44	American Crime Story	Biography, Crime, Drama	(2016 -)	8.4/10
45	Erased	Animation, Drama, Fantasy	(2016)	8.4/10

4.1 ELEMENTS OF STORYTELING

In the Table 4.2 below, we can see the categories of analyzed Top Rated TV shows.

Table 4.2: The Categories (Genres) of Analyzed Top Rated TV Shows

Genres	Number of TV Shows
Drama	30
Documentary	5
Action	6
Biography	3
Comedy	11
Animation	3
Sport	1
Crime	15
News	1
Mystery	8
History	4
Thriller	5
Horror	2
Reality-TV	1
War	1
Sci-Fi	2
Fantasy	4
Talk-Show	1
Romance	1
Adventure	2

Among the 45 Top rated TV shows (2016-2019) in Table 4.2, there are 20 different genres. By classifying films and series into genres such as action, adventure, comedy or drama, we can better judge the merits of a film and understand the intentions of its filmmakers. Genres are the key to our understanding of the story that we are about to see on the big screen.

It is clear from above that some genres become more popular among visual content genres, while others become less popular.

This part is excluded from the analysis because we have already clarified the parts that will be analyzed in our study. With continuity, the other aspects of the study will be analyzed in the next pages.

In the Table 4.3 below, the number of top-rated TV shows has been shown including the twenty master plots. Numbers of top-rated TV shows are taken from the Table 4.1

Table 4.3: The Twenty Master Plots

The Twenty Master Plots	The Numbers' of TV shows	Total
Quest	3, 8, 10, 12	4
Adventure	38, 24, 15, 14, 6, 9, 43, 41, 20	9
Pursuit	4, 42, 29, 21, 19, 44	6
Rescue	45, 32	2
Escape	13, 31	2
Revenge	28	1
The Riddle	23, 25	2
Rivalry	7, 11, 37, 30, 5	5
Underdog		
Temptation		
Metamorphosis		
Transformation	26, 27, 35, 36, 40, 33, 22, 34	8
Maturation		
Love	39	1
Forbidden Love		
Sacrifice	1	1
Discovery	2, 17, 18	3
Wretched Excess		
Ascension & Decension	16	1
Total		**45**

A total of 45 of the top-rated TV shows analyzed, including forty-five of the twenty master plots. We noticed that some of the 20 master plots are not included in the top-rated TV shows. Generally, the plot plays a significant role in any film, is more than a dramatic action, and is often used to create a theme (genre).

As for the above result, we can see that the adventure plot is the most popular and outperforming others. Action Adventure Films are categorized as one of the major genres in the global film industry (Lichtenfeld 2004, p. 1). To have a close look, we're going to look at the meaning and impact of this on the audience.

Adventure simply means excitement. According to the critic Don D'Ammassa, "Adventure is an event or series of events that happen outside the ordinary life of the protagonist, usually accompanied by danger, often by physical action. (Brian Taves 1993, p.12) for example, said that adventure is" something beyond action, "raised" beyond the

physical challenge "by" its moral and intellectual taste While (Yvonne Tasker 2015, p. 52). Describes it "Adventure frequently presents the personal development of the major characters – their growth or maturation – in parallel with the journey they embark on, or the task they must undertake". Adventure stories almost always move fast, and it inflames emotions and makes our live a real adventure with the heroes. "D'Ammassa argues that the element of danger is the focus of adventure stories.

In agreement with the review of D'Ammassa, which clarified that the focus of the adventure story is the element of danger. The danger element means the suspenseful puzzles, the intricate obstacles and the breathtaking events that must be overcome to achieve the final goal. Also, it is accompanied by intense sound design and attractive sound and visual effects. The danger element puts the audience at the center of the event with the hero, leaving them to grapple, struggle, and seek a solution to avoid the danger. This argument was also stated by (Samir Saif 2006, p.110) the Egyptian producer, when he said, ' Adventure films are common because they give a degree of satisfaction to the viewer who places themselves in the role of the characters of the movie, maybe reconciling themselves and preserving their equilibrium, and the emotional purpose and meaning desired by the adventure film to create a moral impression".

4.2 SOCIO-DEMOGRAPHIC & CULTURAL ASPECTS

The top-rated TV shows user ratings shown in Table 4.4 below, showing the demographic (location) aspect.

IMDb online database has adopted a measure for the overall rating of each film, and the categories are classified by demographic aspects: US users and non-US users.

Table 4.4: The top-rated TV show user ratings by location

Number	Name of Series	Top 1000 Voters Rate / Voters Number	US Users Rate/ Voters Number	Non-US Users Rate / Voters Number
1	Chernobyl	8.8 / 276	9.5 / 23,012	9.4 / 121,313
2	Our Planet	8.8 / 105	9.3 / 1,134	9.4 / 6,377
3	The Boys	8.1 / 158	8.9 / 9,113	8.8 / 22,610

4	When They See Us	7.4 / 112	9.0 / 4,146	8.9 / 15,221
5	Kota Factory	4.5 / 25	8.6 / 932	8.9 / 2,496
6	Love, Death & Robots	7.5 / 143	8.6 / 4,953	8.5 / 25,135
7	Formula 1: Drive to Survive	6.6 / 39	8.6 / 436	8.5 / 3,189
8	Delhi Crime	5.6 / 38	8.3 / 484	8.4 / 2,074
9	Pew News	4.6 / 21	8.8 / 568	9.0 / 1,842
10	Sahsiyet	4.7 / 32	7.1 / 288	9.1 / 5,688
11	Cobra Kai	7.9 / 133	9.0 / 5,503	8.7 / 11,555
12	Sacred Games	6.1 / 78	8.8 / 5,009	8.7 / 14,722
13	The Haunting of Hill House	7.7 / 254	8.8 / 15,946	8.6 / 41,938
14	Queer Eye	4.5 / 76	8.7 / 1,926	8.5 / 3,370
15	Yeh Meri Family	4.3 / 31	8.8 / 1,649	8.9 / 3,167
16	Pose	5.8 / 85	8.5 / 1,917	8.4 / 3,266
17	Blue Planet II	8.5 / 150	9.3 / 2,189	9.4 / 8,685
18	The Vietnam War	8.1 / 126	9.3 / 2,124	9.1 / 5,316
19	Black Sun	5.5 / 36	8.3 / 295	9.1 / 2,079
20	The Marvelous Mrs. Maisel	7.4 / 170	8.9 / 9,600	8.6 / 13,650
21	Dark	7.2 / 216	8.7 / 9,539	8.6 / 53,031
22	The Defiant Ones	6.6 / 82	8.6 / 1,679	8.5 / 3,457
23	Twin Peaks	7.9 / 286	8.7 / 5,891	8.5 / 19,449
24	Money Heist	6.8 / 146	8.6 / 7,594	8.5 / 59,936
25	Big Little Lies	7.4 / 288	8.6 / 15,117	8.5 / 44,778
26	Masum	5.1 / 31	7.3 / 239	8.6 / 3,969
27	Feud: Bette and Joan	7.4 / 181	8.5 / 2,770	8.4 / 5,381
28	The Punisher	7.7 / 306	8.6 / 17,278	8.4 / 50,839
29	Mindhunter	8.0 / 283	8.7 / 16,157	8.5 / 53,393
30	Taboo	7.8 / 263	8.5 / 8,957	8.4 / 40,065
31	The Handmaid's Tale	7.4 / 271	8.5 / 15,956	8.4 / 48,353
32	Stranger Things	8.1 / 536	8.9 / 73,274	8.7 / 210,694
33	West world	7.9 / 429	8.7 / 36,789	8.7 / 129,893
34	This Is Us	6.9 / 214	8.7 / 13,234	8.6 / 22,240
35	Atlanta	6.6 / 205	8.8 / 7,264	8.4 / 13,320
36	Fleabag	7.1 / 143	8.7 / 4,150	8.5 / 12,208
37	The Crown	7.5 / 207	8.7 / 10,235	8.6 / 30,662
38	The Grand Tour	7.0 / 140	8.7 / 4,598	8.6 / 19,832

39	Goblin	6.4 / 30	8.8 / 638	8.5 / 1,871
40	The Night Of	8.2 / 281	8.6 / 12,090	8.5 / 41,060
41	Horace and Pete	6.8 / 117	8.4 / 1,877	8.6 / 6,042
42	My Hero Academia	6.9 /81	8.6 / 1,857	8.4 / 4,831
43	Letterkenny	5.4 / 50	8.9 / 2,166	7.9 / 1,529
44	American Crime Story	7.8 / 321	8.5 / 9,927	8.4 / 26,666
45	Erased	7.1 / 103	8.4 / 1,376	8.4 / 5,941

From the table above, we can conclude that the numbers of the voters are the determinants of the rating. The variables here vary depending on where the voters are and other factors that may increase the voting process, such as the genre, the plot and the actors of the series.

The segmentation of the audience was done above, depending on the location of U.S. users and non-U.S. users, on the assumption that different audience groups have different characteristics that influence the extent to which they pay attention, understand and act on different messages. Another factor to be considered is the volume of the industry indicated above by a varying percentage between US users and non-US users.

U.S. cinema soon became a dominant force in the industry as it emerged. It produces the largest total number of films in any single-language national cinema, with an average of more than 700 English-language films released each year. Well, Hollywood (USA) is one of the largest film industries and the most successful film brands in the world, and this is largely due to the commercialization of the film industry in the USA (over 100 years ago) and the support of large domestic markets. It is considered the oldest film industry where the early film studios and production companies have emerged and are also the birthplace of various genres of cinema, including comedy, drama, action, music, romance, horror, science fiction, and war epic.

Probably all the opinions here assured that the Americans have had a long experience with movies since Hollywood began, which makes them critics by nature for any release of produced visual content.

The familiarity of American society with the voting system, whether in politics, commercial activities and entertainment, coupled with easy access to the Internet and the availability of technology, in addition to the freedom of speech guaranteed by the ruling system, makes Americans free to speak and share their opinions and experiences without hindrance.

On the contrary, some countries exercise control over freedoms, suppress opinions, and block public opinion from the truth. For instance, in the Middle East, the governments have controlled the media, unlike democratic countries, the media is independent and have their own administrative and financial entities. Institutions have an impact on the masses (Gustave Le Bon).

The Lebanese journalist Giselle Khoury and President of the Samir Kassir Foundation for Freedom of the Press said, "Politics are the main obstacle to freedom of expression; they are authorities that do not want democracy, lack vision and are not prepared to embrace modernity." The Saudi journalist Jamal Khashoggi said in his article in Washington Post Oct. 18, 2018, "What the Arab world needs most is freedom of expression in every aspect of life." Also, the Egyptian journalist and film critic Samir AL-Jamal said, "We love freedom more than censorship... How can we preserve freedom and reduce the power of censorship?" Samir argues that Egypt's film censorship crises are linked to major state crises such as wars, revolutions, military coups and economic problems, every political era has the laws that promote it and force it.

Samir also mentioned an important point that when film critics and audiences could play a dual role in promoting the censorship of films towards certain films by condemning and launching abusive judgments to defend the image of the state in the face of society. Commenting on Samir's point of view, Gustave Le Bon said that "Publics do not think rationally and adopt ideas at once or reject them, and they are intolerable to debate or object, and that incitement to them completely invades their understanding and tends to act immediately."

The online database of films and TV shows is very important, which is to provide a space for users and newcomers from different locations in the world to be able to hear their views, to have access to information and to know what options are available to them. It is also a tool for the prosperity and development of the film industry.

Richard Sambrook, Professor of Journalism and Director of the Center for Journalism at Cardiff University, said why everyone should have the right to free speech: "First of all, it is a fundamental freedom. Intellectual restrictions are as serious as physical incarceration. Freedom of thought and speech is a fundamental human right.

Anyone who seeks to restrict it only does so in the name of seeking further power over individuals against their will. So freedom of speech is an indicator of other freedoms.

"Secondly, it's important for a healthy society. Free speech and free exchange of ideas are essential to a healthy democracy. Freedom of expression and access to it is a fundamental human right enshrined in Article 19 of the Universal Declaration of Human Rights. Information could change the way we see the world around us, where we are, and how we control our lives and express our opinions. Decision-making can dramatically change our point of view. With my full agreement with Sambrook, I can conclude that without expressing opinions, sharing them with others and exchanging ideas, there will be no change and no way forward. From this point on, filmmakers will not be able to enhance the industry without understanding the preferences and tastes of the audience. Criticism may not be acceptable, but it is necessary. It performs the same function as the pain in the human body. It draws attention to the unhealthful state of things. (Winston S. Churchill). Briefly, we can say we need to hear each other, to express opinions and to practice criticism among us without fear and abjection, to learn and gain wisdom in making the right and the right decisions.

4.3 AUDIENCE RESPONSE

All of the top-rated TV shows containing user reviews. Here in the table below, we will show the number of reviews that interact more with the visual content by 10 stars.

Table 4.5: The top-rated TV show the total number of user reviews with 10 stars

Number	Name of Series	Number of Reviews by Rating 10 Stars	100%
1	Chernobyl	2,132 Reviews	21
2	Our Planet	101 Reviews	1
3	The Boys	441 Reviews	4

4	When They See Us	342 Reviews	3
5	Kota Factory	182 Reviews	2
6	Love, Death & Robots	359 Reviews	4
7	Formula 1: Drive to Survive	53 Reviews	1
8	Delhi Crime	70 Reviews	1
9	Pew News	728 Reviews	7
10	Sahsiyet	30 Reviews	0
11	Cobra Kai	469 Reviews	5
12	Sacred Games	327 Reviews	3
13	The Haunting of Hill House	928 Reviews	9
14	Queer Eye	65 Reviews	1
15	Yeh Meri Family	270 Reviews	3
16	Pose	64 Reviews	1
17	Blue Planet II	24 Reviews	0
18	The Vietnam War	70 Reviews	1
19	Black Sun	11 Reviews	1
20	The Marvelous Mrs. Maisel	189 Reviews	2
21	Dark	484 Reviews	5
22	The Defiant Ones	10 Reviews	0
23	Twin Peaks	95 Reviews	1
24	Money Heist	408 Reviews	4
25	Big Little Lies	118 Reviews	2
26	Masum	3 Reviews	0
27	Feud: Bette and Joan	40 Reviews	0
28	The Punisher	210 Reviews	2
29	Mindhunter	131 Reviews	1
30	Taboo	91 Reviews	1
31	The Handmaid's Tale	204 Reviews	2
32	Stranger Things	720 Reviews	7
33	West world	212 Reviews	2

34	This Is Us	152 Reviews	1
35	Atlanta	33 Reviews	0
36	Fleabag	111 Reviews	1
37	The Crown	65 Reviews	1
38	The Grand Tour	130 Reviews	2
39	Goblin	21 Reviews	0
40	The Night Of	53 Reviews	1
41	Horace and Pete	31 Reviews	0
42	My Hero Academia	43 Reviews	0
43	Letterkenny	63 Reviews	1
44	American Crime Story	20 Reviews	0
45	Erased	31 Reviews	1

The content of film and TV shows has largely mirrored the tastes and moods of the audience, which is a direct result of the increasing ability of the industry to adapt to changing audience preferences. The reviews and ratings of the user for a film are strongly linked to their enthusiasm and the quality of the film. Martin Scorsese said, "Most viewers have determined the degree of enthusiasm for the film by watching the ratings of the most famous Rotten Tomatoes and IMDb websites."

It is noticeable that the positive relationship between the high-quality visual content produced means a higher response of the audience through the number of 10-star reviews. Film reviews are one of the popular measurements used to identify the success or failure of the film and to know the audience's preferences for quality film and to determine whether or not they think the film is worth recommending.

When users talk positively about a 10-star movie or TV show that means a high level of positive word spread and remembered by others that means affecting the diffusion of the movie process, according to (Reinstein & Snyder 2005, p. 49) "A positive review may influence one consumer to view the movie, who then influences others to view the movie through word of mouth".

Vice versa, when users talk negatively about movies with a low number of stars, this is extremely harmful to any production company, since the words used in the review are crisp and can be remembered for a long time by the reader of the review.

So the audience response or their experience related to visual content reflected in the reviews expression. The basic fact of experiences is reflected in language. As psycholinguists, Roger Brown and Deborah Fish have demonstrated, verbs that describe experiences (such as "like," "admire," "hate," "attract") typically describe the stimulus that produces the experience as opposed to the person who has the experience (Schmitt 2000, p. 98).

It is often suggested that positive reviews increase demand for movies, while negative reviews reduce demand for movies and also, the positive reviews increase box office revenues for released movies and dramas (e.g., Prag and Casavant 1994; Sochay 1994; Reinstein and Snyder 2005).

(Boatwright et al. 2007) analyze the relationship between reviews and the inherent quality of films. They discuss whether the success of the film (in terms of large audiences) is due to its quality or the opinions of the reviewers. They point out that reviewers, as opinion leaders, can influence the process of broadcasting a film, that is, how quickly a film is received and viewed. While in the case of art-house films, they also found that the positive or negative nature of the review was not important, as (Shrum 1991, p. 368) pointed out, "even mediocre or negative reviews are better than no review at all". While our study focuses on the positive reviews represented by 10 stars for each content, we also found a comparison between the positive reviews and the negative reviews to help us understand their impact on the audience and the film industry.

According to the list of TV shows above, all visual content is commercial, not art films or series, which means that here we can refute the theory of (Shrum 1991). From my point of view, the list of visual content produced, which we have studied above, is entirely linked to the review element which is an indicator of the quality of the visual content. It shows that each visual content produced has a specific number of reviews indicated by users with 10 stars which reflect the user's preferences for the content as indicated by (Boatwright et al. 2007).

5. DISCUSSIONS

The main goal of our study was to understand the content of the top-rated TV shows in the IMDb online database by analyzing the storytelling elements in the context of twenty master plots, the socio-demographic aspects and the physical actions of the audience's response.

The plot is important in the content of films and series, where it plays a sufficient role in the story and its progress. Here in our study, we'll explain the plots and their greater dominance over the visual content shown in Table 4.3.

User reviews and user ratings generally play a major role in our study as they are a credible determinant of visual content in all cases, whether negative or positive. In our example, as we discussed the related IMDb, the user rating assessment process is based on a scale of 1 to 10 provided by the site and there is another measurement, which is user reviews and comments based on the Star scale of 1 to 10.

According to statistical data, as shown in Figure 5.1 pie chart, the dominant elements in the top-rated TV shows on the IMDb platform are:

Figure 5.1: Elements of Storytelling
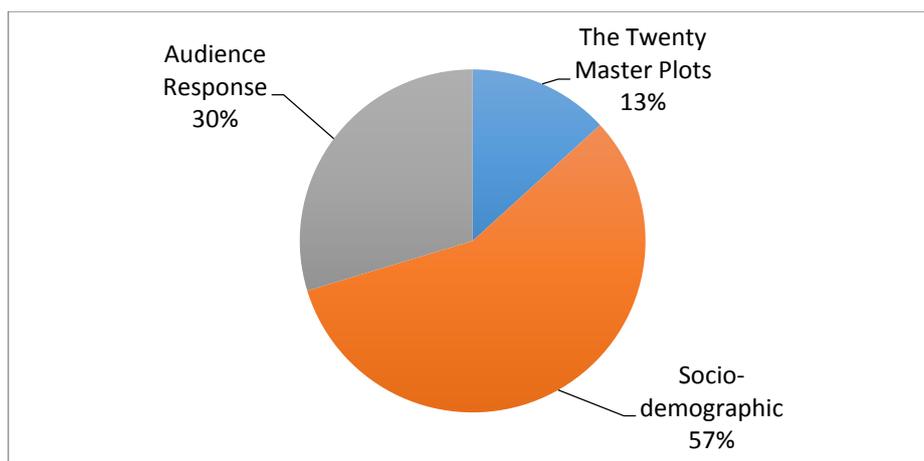
For analyzing the elements of the story as we discussed in our study methodology, the study results organized as follows.

The Twenty Master Plots

The data used in our study shows among 45 top-rated TV shows, fourteen of which are shown in the twenty master plots. The percentages of the twenty master plots can be seen below in Figure 5.2 of the pie chart.

Figure 5.2: The Twenty Master Plots
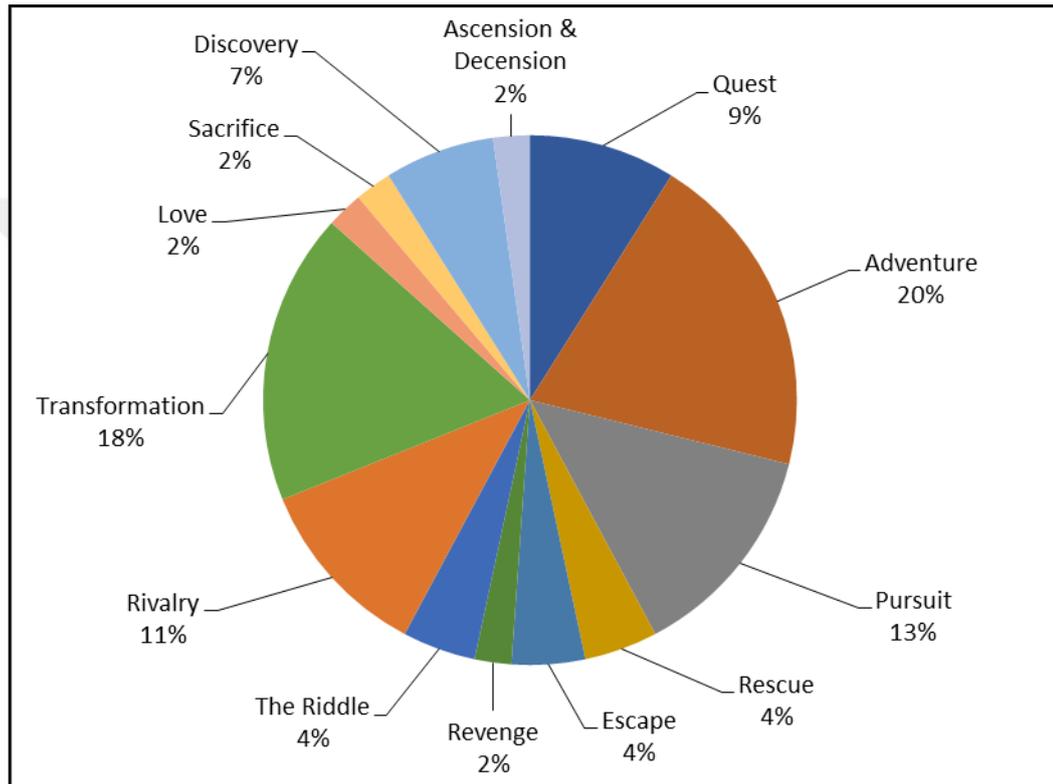
The popularity plot, according to the above data, is Adventure (20 percent). Looking at the content of the TV shows, most of them aimed at making the audience feel suspenseful, the adventure has a lot of explosive action throughout the TV show; that's why the adventure plot is dominant among twenty master plots. The second plot used in TV shows is Transformation (18 percent). Once we look at the content of these TV shows, we can conclude that once visual content makers try to create a strong impact with their audiences by attracting their attention and engaging them in the show, using the active and variable elements of the plots, such as adventure and transformation, they ensure the audience's commitment and interaction.

Figure 5.3: The Top-rated TV shows of the User Ratings
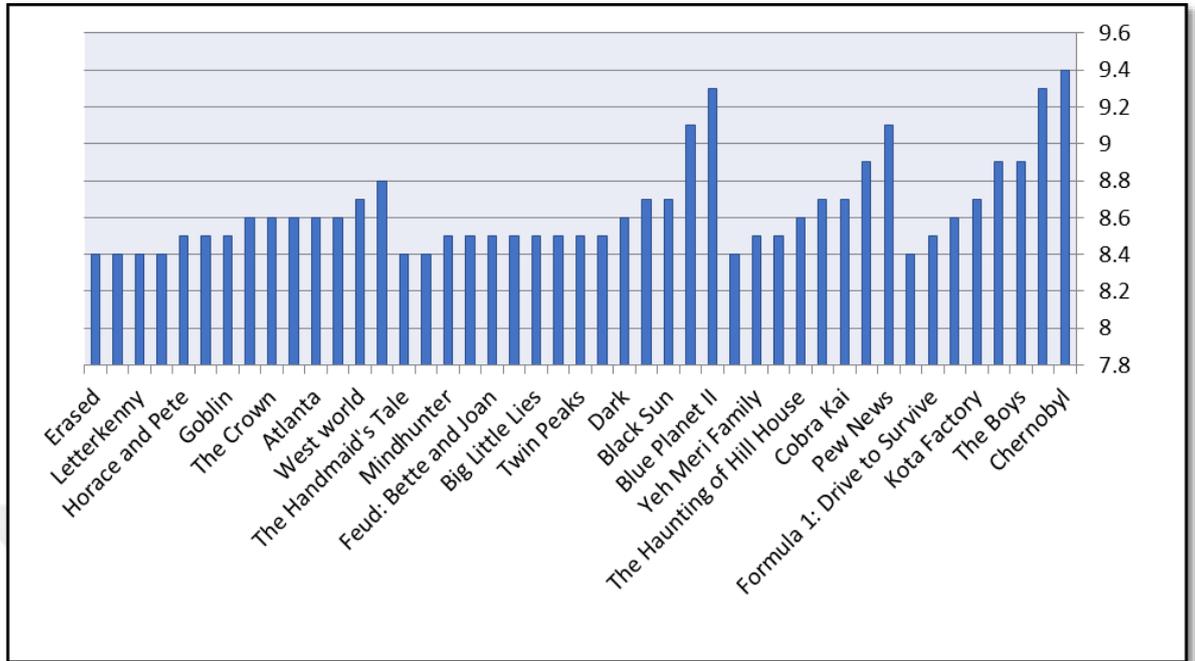
Registered site members are invited to rate each TV show that they decide to view from 1 to 10 scales. A scale of 1 to 10 ratings is given for each of the top-rated TV shows of 45, as shown in Figure 5.3 above.

The highest scale is 9.4/10 for Chernobyl (2019) and the lowest scale is 8.4/10 for Erased (2016). Some ratings may convey a message about the nature of a film.

Figure 5.4: The Top-rated TV shows of the User Ratings by Demographic (Location)
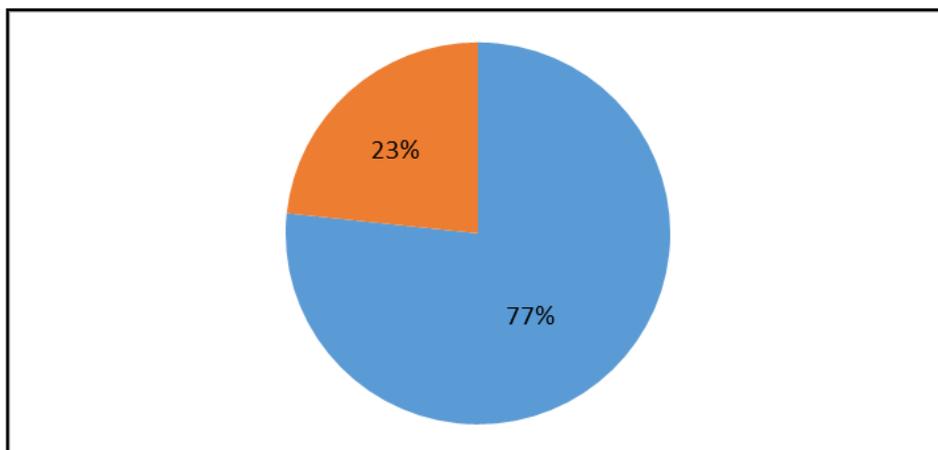
Figure 5.4 above also shows that the rating scale from 1 to 10 is linked to the location which is divided into two parts: US users with 77%, given that the American film industry is the dominant in the world, which means that the majority of the audience is US users and non-US users with 23% .

Insignificant categories, including the Top 1000 voters and the different categories discussed in other studies, such as gender, age, are excluded from our study.

Figure 5.5: The Top-rated TV shows of the User Reviews with 10 stars
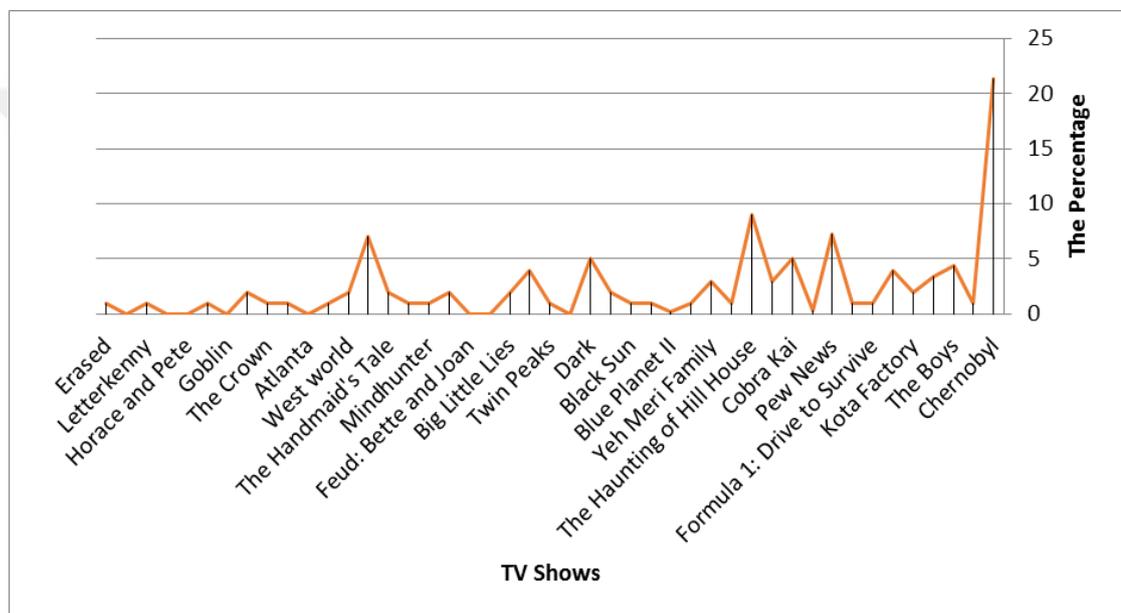
According to Figure 5.5 and Table 4.5 above, a percentage is given for the number of reviews with a rating of 10 stars. The reviewers shared the positive reviews associated with the 10-star ratings. The considerable differences in the number of reviews between the high and the low rates for each TV show.

In our study here, we're trying to focus on which 10-star TV show collected a high number of reviews. Another scale of stars from 1 to 9 is excluded from our study.

The highest is Chernobyl with a number of reviews of 2,132 (21 per cent) and some with the lowest number of reviews, such as Sahsiyet, Blue Planet II, The Defiant Ones, Masum, Feud: Bette and Joan, Atlanta, Goblin, Horace and Pete, My Hero Academy, and American Crime Story. They weren't able to qualify and get a percentage among other TV shows.

6. CONCLUSION

The main objective of our study was to clarify the main purpose of visual content makers to benefit from the contribution of narrative elements and different disciplines (Socio-demographic & Cultural, and Audience Response) to the production of high-quality content.

With the advent of the millennium, the media, telecommunications, film, and television sectors have evolved, creating a wonderful perspective for audiences to watch, interact and share content. The audience is no longer just a spectator but has become a player and a carrier of the content shown.

Today the film-maker realized that the audience is no longer a spectator, but also a critic who has his own opinion contributes to the success of the film or program by presenting his ideas and discussing them with others, since the film is made for the audience, the film-maker must work well to ensure that the film meets their needs.

The film industry has developed sharply, and the number of film viewers is also on the rise every year, creating a demand for online film and TV-related databases, which plays a dual role, for owners to see it as an effective tool for measuring audience response and preferences, and for audiences to use it to express their views of eWOM as a visual in their viewing.

Moving forward, this study sheds light on the analysis of the storytelling elements, the socio-demographic aspect and the audience response of the top-notch TV shows presented in the IMDb online database of movies and TV shows based on the literature review as follows:

Socio-Demographic Aspect: user rating by scale (1-10), for the top 45 TV shows in IMDb.com and user rating by demographics (location), U.S. user and non-U.S. user.

First, summarizing the above, the socio-demographic (location) are dominant among the other factors that point to a large audience, fans of movies around the globe, whether culture, language, ethnicity, religion are different, a film or a TV show capable of bringing them together through the message that contains it.

The US user, with 77%, also reflects the volume of the film and television industry in the USA and its dominance in the world in terms of seniority and profitability.

Also, US users benefit from nature and lifestyle they live in, and in a society that guarantees freedom of speech, they are accustomed to criticism and sharing of opinions. This aspect was found to be more influenced by film critics and related to films with better reviews.

The second result is the Audience Response: the highest number of user reviews with a scale of 10 stars for each of the 45 top-rated TV shows.

The response of the audience is equally important, which is closely linked to the socio-demographic aspect of the audience's actions and the attempt to identify their patterns of behavior. Well, the 10-star rating is associated with user reviews that are perfect, unbelievable, highly recommended, and amazing. The fact that the ten-star reviews tended to urge others and new users to spend their time watching the TV show.

Moreover, the particular theme used by ten-star reviewers to describe visual content is incredibly telling and provides producers and TV broadcasters with important information on the quality of visual content that users consider being important.

We can see that there is a positive correlation between the TV show plot and the user reviews with a 10-star rating; this could potentially mean that visual content will gain more credibility, satisfaction, and speed between new users.

Finally, there are Twenty Master Plots: Quest, Adventure, Pursuit, Rescue, Escape, Revenge, Rivalry, Underdog, Temptation, Metamorphosis, Transformation, Maturation, Love, Forbidden Love, Sacrifice, Discovery, Wretched Excess, and Ascension & Decension The role of Twenty Master Plots. All of the above mentioned factories are very important and complementary to each other. In order to create effective content, there are basic steps that need to be followed and pursued in order to achieve the final output of the content to the audience.

The "plot" is one of the main basic steps to create visual content. At the heart of each narrative is a plot, it's an important factor for content success, so content makers who realize that addressing plot in visual content requires effort and research to create something unique, different, and not done before.

This study shows that the adventure plot is most likely to attract a crowd of audiences. Audiences want to vicariate experience a great ride, to see spectacular things, to be "jolted and shocked," to discover a plot that challenges them and makes them think about their world.

According to (Tobias 1993) "The focus of your story should be more on a journey than on a person making a journey, and the story should be about a journey into the world, to new and strange places and events". To agree with Tobias that the adventure plot is built around our desire to find "more" in our lives. More meaning, more excitement, and sometimes even more treasure. It works as a pure escape for those watching.

In general, the plot is known as the base of a novel or story around which characters and settings are constructed. It is meant to organize information and events rationally. While most literary critics have avoided the analysis of the plot. There are many notable exceptions, such as R. S. Crane and other literary critics from the Chicago School. Traditional literary critics preferred to focus on other aspects of the narrative, such as point-of-view analysis. There is also the belief that the plot is a concern for popular narratives, not serious works of literature.

I join my voice to R. S. Crane, related to the important role of the plot analysis, the plot is the main driver of the story, and through it, and the audience can understand the sequence of the story. With the abundance of production of films and television programs in our day, this requires knowledge of the comprehension and analysis of the plot used in the produced visual content, in which the plot analysis helps the creators of the produced visual content to understand the story presented to the audience.

As the same also for most brands that adopted a storytelling strategy to achieve their goals. Creating a compelling story lasting impression on the brains of the customers require to targeting the right audience, and creating cross-channel marketing campaigns including online channels or offline marketing activity or make the customers participants by activating the tool of user-generated content. Well, balancing emotion with just the right amount of information creates a great story, a memorable one, and simplifies ideas.

Brand storytelling strategy is becoming a trend for most brands to be more successful and a way to distinguish themselves from others in our day.

6.1 LIMITATIONS AND IMPLICATIONS FOR FUTURE STUDIES

With more films and TV shows being produced on a monthly, annual basis, the analysis of audience behavior has always been a never-ending process. Although the research question has been answered, this does not require the completion of the study.

The scope of this study covered a small sample of the top-rated TV shows in the IMDb online database, such as genre, IMDb ratings, and Audience reviews, which do not engage with co-operation.

(Moon & Song 2015) uses text mining technology to identify how individual audiences interpret the content of movies and provide a closer insight into the compatibility of film content and the interpretation of audiences.

Recommendations for future research include an increase in the scope of the study, which could include a different sample of visual data to be analyzed, such as the relationship between the productions and the transmission of the message to the audience, during the production of the message, the sender uses verbal cues, signs, etc. More specifically, the rules on language to convey their point (Procter 2004). Analyze how audiences responded to media content, explore the concept of audiences-target and active.

Another recommendation for future research is to examine the interactivity factor of the user's perception of produced visual content.

Lastly, since the storytelling elements chosen for this study do not represent all possible elements. Well, with this option, the study can take shape for further investigation, such as the analysis of the setting element in the story, the role of the Central Characters (Protagonist and Antagonist), and the theme of the story that contains the main idea. Even the study can be extended to include more years of analysis of the top-rated TV shows. The study may also provide a basis for comparison or long-term studies, such as a comparison between productions, actors, and others.

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Publications: -

Working Life:

- **Sales Representative & Freelance Interpreter**
  Tüyap Tüm Fuarcılık Yapım A.Ş. (Tüyap Exhibition Center)
  Ersel Heavy Machinery Industry and Trade/ Mining Exhibition 2017
  Özkayhan Çelik Kapı Company/ Eurasia Door Exhibition 2019
  Gedik Automotive Company /Automechanika Istanbul Exhibition 2019
  Nov 2017 – Mar 2019
  Istanbul – Turkey
    - Rendering all messages accurately and completely, without adding, omitting or substituting
    - Facilitates communication between the customers and the sales team
    - Support the sales team by answering any questions and taking request from the customers
    - Sell the products, Answer customer questions
    - Obtains orders
    - Makes recommendations for the customer
    - Maintains documentation of customer contact updates

- **Freelance Interpreter**

  Maya Foundation

  Feb 2019 – Jun 2019

  Istanbul – Turkey

  - Under the project of (Reading a Story for Traumatic Children) for Syrian children refugees

- **International Sales Support / Back Office Specialist - Internship**

  Kanal D – Demirören Media Center

  May 2018 – Jun 2018

  Istanbul – Turkey

  - Working with the sales manager to build a PowerPoint presentation and/or to customize sales materials
  - Writing a synopsis for the Turkish TV series
  - Translation the content from Turkish or English to Arabic
  - Monitoring the content on the website
  - Researching on media Markets and follow the news
  - Supporting the International sales team

- **Project Support Officer (Um Qaser Cement Plant) Basra – Iraq**

  Northern Cement Company

  Jan 2014 – Jul 2016

  Amman – Jordan

  - A supporting member during the negotiation process
  - Preparing employment contracts and obtaining a work visa for the team
  - Booking travel and accommodation for the team and staff
  - Processing invoices, monitoring the team budget and ensure all expenditure is recorded
  - Maintaining and develop contact lists and team documents
  - Coordinating conference calls, meetings and minutes
  - Retaining all the production of cement and clinker reports
  - Research and follow-up news regarding the cement industry
  - Verifying Progress Reports of the project
  - Helping procurement Manager in the preparation purchase of materials, Maintains the data relevant for procurement and tenders

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    - Verifying Progress Reports of the project
    - Helping procurement Manager in the preparation purchase of materials, Maintains the data relevant for procurement and tenders

- **Patient Accountant (ER)**
  Palestine Hospital
  Jul 2010 – Jan 2011
  Amman – Jordan
    - Monitoring patients' accounts
    - Coordinated with medical insurance companies for taking necessary approvals
    - Completed filing, faxing and copying
    - Helped and guided patients when necessary
    - Ensured the accuracy and relevancy of all data entered into databases
    - Receiving payments from patients when the main treasurer absence

- **Data Entry**
  Metalco Company
  Dec 2009 – Mar 2010
  Amman – Jordan
    - Scheduling employees' salaries
    - Organized and filed corresponding invoices (expenses and revenues)
    - Ensured the accuracy and relevancy of all data entered into databases
    - Responsible for taking phone calls