

ISTANBUL BILGI UNIVERSITY  
INSTITUTE OF GRADUATE PROGRAMS  
CULTURAL STUDIES MASTER'S DEGREE PROGRAM



GAMECHANGERS IN NEW MEDIA: STREAMING CULTURE PRACTICES  
AMONG A GROUP OF NETFLIX TURKEY USERS

Didem TOK

116611033

Assoc. Prof. Erkan SAKA

ISTANBUL

2020

**Gamechangers in new Media: Streaming Culture Practices Among a Group of Netflix Turkey Users**

**Yeni Medyada Ezber Bozanlar: Netflix Türkiye Kullanıcıları Bağlamında Streaming Kültürü Pratikleri**

Didem Tok

116611033

**Tez Danışmanı :** DOÇ. DR. ERKAN SAKA

(İmza) .....

ISTANBUL BILGI ..... Üniversitesi

**Jüri Üyeleri** DR. ÖĞR. ÜYESİ BARIKA GÖNCÜ

(İmza) .....

ISTANBUL BILGI ..... Üniversitesi

**Jüri Üyesi:** DOÇ. DR. SUNCER KOÇER

KADIR HAS ..... Üniversitesi (İmza) .....

Tezin Onaylandığı Tarih : ..... 16.06.2020

Toplam Sayfa Sayısı: ..... 109

**Anahtar Kelimeler (Türkçe)**

- 1) Yeni Medya
- 2) Ağ Toplumu
- 3) Kültür Endüstrisi
- 4) Dijital kültür
- 5) Yöndeşme

**Anahtar Kelimeler (İngilizce)**

- 1) Network Society
- 2) Streaming
- 3) Internet
- 4) New Media
- 5) Convergence

## ÖNSÖZ

Çıktığım bu zorlu yolda destekleriyle her daim arkamda olan sevgili anneme, babama ve canım anneanneme sonsuz teşekkür ederim.

Araştırmam boyunca yanımda olan, bilgisi, tecrübesi ve düşünce biçimiyle her daim ilham kaynağım olmuş sayın hocam Doç. Dr. Erkan Saka'ya saygı ve teşekkürlerimi iletirim.

Tez çalışmam boyunca desteklerini esirgemeyen Bahçeşehir Üniversitesi Sinema ve Televizyon lisans bölümü hocalarıma, Bilgi Üniversitesi'ne geldiğim ilk günden beri hiçbir konuda desteğini esirgemeyen sayın hocam Mesut Varlık'a ve ayrıca zihnimde açtığı sonsuz ufuklarla akademinin derin sularında kulaç atmama vesile olan çok değerli hocam Bülent Somay'a sonsuz teşekkürlerimi sunarım.

**Didem TOK, Mayıs 2020.**

## TABLE OF CONTENTS

ÖNSÖZ .....	iii
TABLE OF CONTENTS .....	iv
LIST OF ABBREVIATIONS .....	vi
TABLE OF FIGURES .....	vii
Abstract .....	viii
Özet .....	x
INTRODUCTION .....	1
CHAPTER ONE.....	5
MEDIA IN CULTURAL STUDIES .....	5
1.1. MEDIA AS A CULTURAL TOOL .....	5
1.1.1. Different Orientations in Mass Communication Theories .....	6
1.2. MASS MEDIA IN COMPREHENSION OF CULTURAL STUDIES .....	7
1.2.1. From Political Economy to David Morley's Decoding.....	9
1.2.2. Text As A Cultural Element .....	15
1.2.3. Cultural Studies As An International Field .....	18
1.2.4. The Future of Mass Culture .....	21
1.3. CINEMA AND TELEVISION IN MASS CULTURE.....	22
1.3.1. Cinema as a Place .....	22
1.3.2. Cinema as a Product .....	25
1.3.3. Television and Reception Studies in Mass Culture .....	27
1.4. AUDIENCE THEORY IN CULTURAL STUDIES .....	30
CHAPTER TWO.....	33
THE MEDIA IN NETWORK SOCIETY .....	33

<b>2.1. TRANSITION FROM MASS SOCIETY TO NETWORK SOCIETY ..</b>	<b>33</b>
2.1.1. Network Society .....	34
2.1.2. Network Neutrality.....	40
2.1.3. Information Society .....	44
<b>2.2. TRANSFORMING THE CONTENT IN NEW MEDIA.....</b>	<b>47</b>
2.2.1. New Media Platforms and Digital Culture .....	49
2.2.2. New Media as a Convergence Culture.....	53
2.2.3. Internet Television: From "Audience" to "User" .....	55
<b>2.3. STREAMING: A SOCIAL PRACTICE .....</b>	<b>58</b>
<b>CHAPTER THREE.....</b>	<b>68</b>
<b>MEDIA CONVERGENCE IN THE BASE OF VIDEO-ON-DEMAND .....</b>	<b>68</b>
<b>3.1. VOD AS A GAMECHANGER .....</b>	<b>68</b>
3.1.1. Video-on-demand turns out “on-demand culture”: Netflix and Chill .....	70
<b>3.2. QUANTITATIVE AND QUALITATIVE RESEARCH TO DETERMINE THE PERSPECTIVE FOR THE NETFLIX PLATFORM AND ITS ORIGINAL CONTENT AMONG ITS USERS IN TURKEY .....</b>	<b>73</b>
3.2.1. The Purpose of the Study .....	73
3.2.2. Research Model .....	74
3.2.3. Population and Sampling.....	75
3.2.4. Limitations of the Study.....	75
<b>3.3. SURVEY TO DETERMINE THE PERSPECTIVE FOR THE NETFLIX PLATFORM AND ITS ORIGINAL CONTENT AMONG ITS USERS IN TURKEY .....</b>	<b>75</b>
<b>3.4. INTERVIEW QUESTIONS FOR EXPERTS AND ACADEMICIANS</b>	<b>82</b>
3.4.1. Results and Discussion .....	90
<b>CONCLUSION.....</b>	<b>91</b>
<b>REFERENCES .....</b>	<b>95</b>

## LIST OF ABBREVIATIONS

AI	Artificial Intelligence
OTT	Over The Top
ARPANET	Advanced Research Projects Agency Network
TCP/IP	Transmission Control Protokol/Internet Protocol
CERN	European Nuclear Research Centre
WWW	Worl Wide Web
HTTP	Hypertext Markup Language
HTML	Hypertext Markup Language
URL	Uniform Resource Locator
IETF	Internet Engineering Task Force
ICTA	Information and Communications Technologies Authority
IT	Information Technology
SVOD	Subscription Business Model
TVOD	Transactional Video-on-Demand
RSS	Real Simple Syndication
VPN	Virtual Private Network
MPAA	Motion Picture Association of America
DVD	Digital Versatile Disc
DCT	Discrete Cosine Transform
ADSL	Asymmetric Digital Subscriber Line
Kbps	Kilobits Per Second
Mbps	Megabits Per Second
VOD	Video On Demand
CDN	Content Delivery Network
RTÜK	Radio and Television Council in Turkey
IPTV	Internet Protocol Television

## TABLE OF FIGURES

<b>Figure 1</b> 2.3 .....	62
<b>Figure 2</b> 2.3 Streaming Model of Benjamin E. Burroughs .....	63
<b>Figure 3</b> 3.1 OTT in VOD .....	69



## Abstract

In our century that we experience unprecedented technological advances, mass society has been replaced by the network society. This society covers a social transformation and its vital practices, which are brought about by new media environments developing with the Internet, as well as pointing to a digital-based form of communication between individuals provided by the network.

Mass society theorists of the 20th century analyzed mass media, such as radio, television, and cinema, as the transporters of the dominant ideology, operating in the name of directing the consumer who is open to influence and passively positioned. On the other hand, together with the development of internet technology and its widespread use at the end of the century, the mass media has also converged with this new technology. With the concept of New Media defined by the development of these new technologies such as the Internet, the fact that the former passive audiences turned into interactive participants has been asserted. These new participants not only watch the content and are not merely exposed to it, but also share and comment on it, provide feedback, transform it, and interact with it. While continuing its interaction with the traditional mass media, New Media has also invented its own mediums thanks to its embodied inclinations such as convergence, hyper-mediating, personification, and intensification. One of these platforms of New Media is *streaming* services.

With video-on-demand technology and a cultural globalization strategy, transnational streaming companies are now able to reach millions of users worldwide. One of these companies, Netflix, with more than one and a half million subscribers, is the video-on-demand streaming service that has the most subscribers in Turkey.

In this thesis, the watching practices and reception patterns that Netflix, the streaming platform with the most subscribers in the country, lead to change in the

audience were analyzed in the context of Netflix Turkey's original content; and how the audiences perceived the platform's localization strategies were examined.

In addition to the questionnaire study, in-depth interviews were conducted with experts and academics from the industry on the subject; and the possibilities and future of streaming platforms that converge with traditional cinema and television content, along with the original content of Netflix Turkey, were discussed. As a result, it was found that the collaborative profile of Netflix was open to cooperating with content creation and transnational storytelling. It was concluded that Netflix was perceived as platforms having more free format and content than traditional mass media broadcasts of transnational and national platforms and seen as a pioneer of a new watching culture, which provides video-on-demand streaming services on the Internet.

**Keywords:** *New Media, Network Society, streaming, culture industry, mass culture, Internet, digital culture, convergence.*

## Özet

İçinde bulunduğumuz yüzyıl itibariyle kitle toplumu yerini ağ toplumuna bırakmıştır.

Bu toplum bireyler arasında ağ ile sağlanan dijital temelli bir iletişim biçimini işaret etmesinin yanı sıra, internet ile birlikte gelişen yeni medya ortamlarının ortaya çıkardıkları sosyal dönüşümü ve onun yaşamsal pratiklerini de kapsar. Yirminci yüzyılın kitle toplumu kuramcıları; radyo, televizyon ve sinema gibi kitle iletişim araçlarını; etkiye açık ve pasif olarak konumlanan tüketiciyi yönlendirmek adına faaliyet gösteren, egemen ideolojinin taşıyıcıları olarak analiz etmişlerdir fakat yüzyılın sonunda gelişen ve yaygınlaşan internet teknolojisiyle beraber, kitle iletişim araçları da bu yeni teknolojiyle yöndeşmişlerdir. İnternet gibi yeni teknolojilerin gelişmesiyle beraber tanımlanan yeni medya kavramı ile eskinin pasif seyircilerinin, etkileşim halindeki interaktif katılımcılara dönüştükleri iddia edilmiştir. Bu yeni katılımcılar, içeriği sadece izlemez, ona sadece maruz kalmaz aynı zamanda katılımında bulunarak yorumlar, geri bildirim verir, dönüştürür ve etkileşime geçerler. Ayrıca yeni medya bünyesinde barındırdığı; yöndeşme, hiperdolayım, kişileştirme, yoğunlaşma gibi eğilimleriyle de kendisinden önceki geleneksel kitle iletişim araçlarıyla etkileşimini devam ettirirken aynı zamanda kendine has ortamlarını da icat etmiştir. Yeni medyanın bu ortamlarından biri de *streaming* servisleridir.

İsteğe bağlı görüntü sağlama (video-on-demand) teknolojisi ve kültürel küreselleşme stratejisiyle yola çıkarak ulusaşırı hizmet veren streaming şirketleri dünyanın dört bir yanında milyonlarca kullanıcıya ulaşmaktadırlar. Bunlardan biri olan Netflix, Türkiye'deki bir buçuk milyondan fazla aboneliyle, ülkede en çok aboneli olan isteğe bağlı görüntü sağlayan streaming servisi.

Bu tez çalışmasında ülkede en çok aboneye sahip streaming platformu olan Netflix'in; izleyicide değiştirdiği seyir pratikleri ve alımlama biçimleri, Netflix

Türkiye Orijinal içerikleri bağlamında analiz edilerek, platformun lokalleşme stratejilerinin izleyiciler tarafından ne şekilde alımlandığı araştırılmıştır.

Anket çalışmasının yanı sıra, konuyla ilgili sektördeki uzmanlar ve akademisyenlerle derinlemesine mülakat yapılarak Netflix Türkiye Orijinal içerikleriyle beraber, geleneksel sinema ve televizyon içeriği ile yakınlaşan streaming platformlarının imkanları ve geleceği tartışılmıştır. İçerik oluşturmaya ve ulusaşırı hikaye anlatmaya yönelik işbirliklerine açık bir katılımcı profili olduğu saptanmış, internet üzerinden talebe bağlı görüntü yayınlayan global ve yerel platformların geleneksel kitle iletişim araçlarından yapılan yayınlara göre daha özgür biçim ve içeriğe sahip platformlar olarak alımlandıkları ve yeni bir seyir kültürünün öncüsü olarak görüldükleri bulgulanmıştır.

**Anahtar Kelimeler:** *yeni medya, ağ toplumu, streaming, kültür endüstrisi, kitle kültürü, internet, dijital kültür, yöndeşme*

## INTRODUCTION

What makes humans so important in the struggle for life is the ability to think about their own existence. Humans, who, as Descartes says, thinks, therefore, they are, have found themselves as the founder and actress/actor of both privileged and complex order. Humans try to know better and make sense of them by examining, or observing nature. Their interaction with the outside world, motivated by their desire to discover themselves, is one of the main factors that make up the culture. Unlike other creatures, only human has culture as an interface in their interaction with nature.

During two and a half million years, humans wandered from place to place, eating plants and animals. In a not so early period, just about 10,000 years ago, their desire to cultivate emerged at many unconnected places, such as Turkey, Western Iran, Mexico, and New Guinea. That is why the word “culture” in its original use in English meant “cultivation of animals and crops,” and religious rituals. Culture is related to human because only human makes sense out of things, conveying and desiring to transform their meanings. Culture, in its most comprehensive definition, is the phenomenon that covers human's traditions and customs, their self and environmental perception, art, casual events, or lifestyles, as well as attitudes. It is a cumulative and "ubiquitous" structure that can be learned and transferred.

Human establishes their own system of values; whose raw material is communication. Culture, in its most general sense, is the phenomenon that covers people's traditions and customs, their self and environmental perception, art, casual events, or lifestyles and attitudes. Communication is a product of human behavior. Communication has a dynamic structure; that is, it changes in parallel with the change in culture. Communication also affects future generations. The nature of communication allows communicating with civilizations that lived a thousand years ago, or to create or dissolve new social organizations in the current order.

Today, the way of perceiving the world and life practices are rapidly changing, thanks to mass media with new communication technologies. "Mass society," which human builds and creates whose dynamics, has been replaced by "network society." In the parts covering the first and second section of the research, a theoretical framework was drawn through literature review, and specific concepts such as "mass society" and "mass culture" were discussed. With the discussion of these schools and prominent authors in the field, it is aimed to provide a basis for digital culture studies in the following sections and to better understand the point reached in media studies.

During the literature review, the school of cultural studies was preferred, and the consumer, who reads, perceives and interprets, or customize cultural texts from different a point of view, or who takes an active role in the production and dissemination of its meanings, is underlined, and finally "traditional passive consumer opinion" has been criticized. Unlike the political economic approach, which positions the consumer in a very weak place and open to any impact, new studies in digital culture suggest that media industries are ideal fields to observe the power of consumers. Products of media can be deemed as forms of information and entertainment that are desired to be experienced, not the ones that have to be consumed. Discussions such as whether the consumer is free to choose, or has other options are encountered in many media researches. To better understand the independent structure of "network society" that we live in, it is crucial to figure it out and how the audiences, transformed from "viewers to users", approach the media texts.

Networks, just like neural networks in the body, change the basic habits of life through their structures that ensure the flow of information and news among people on the earth. New topics are discussed in many areas, such as software culture and communication studies. Separated entirely from the mass society with various features such as its scope, intensity, and scale, the network society with new characteristics has introduced new forms of perception and practices to the

individual. The culture created by the network society begins with the invention of the Internet, evolving to the present day. The digital culture dominated by multimedia platforms, digital codes, and big data has created our cultural atmosphere as long as the gradual increase of the new media environment and the computer. Media practices in convergence with each other in the new media environment have enabled people to access various experiences through different devices. One of the media industries most influenced by the digital world based on bits was the cinema and television that have established industry and audience dynamics. In digital culture, there is no longer a necessity to go to the cinemas to watch movies or to wait for the airing time for any TV program. In return, these media are obliged to elect and adapt the options that are most convenient for them in the digital world.

Traditional media institutions and organizations have inevitably met the digital world, and the new media has invented its own actors in a short time. Being defined as a combination and interaction of digital code and hypertext, new media environments cover today many areas such as mobile media, virtual reality, multimedia, computer games, social media podcasts, and streaming services.

Undoubtedly, new media environments have become one of the essential actors of cultural globalization through their identity-free and fragmented structures. Streaming services are one of the most influential and pioneering agents of cultural globalization. The production, dissemination, and audience reception of the streaming system is a crucial starting point for better understanding of impacts of the network community. One of the major starting points for a better understanding of today's digital world is to examine video streaming services and the culture they create, which are the most critical actors of digital culture, thanks to its structures and policies that appeal to the masses.

It is also helpful to examine the content and effects of Netflix, a video streaming platform that distributes content over Internet in return for a fee, as well as one of

the influential actors of this process. Netflix is rapidly increasing the number of users worldwide with its productions in both the home country, the USA, and more than one hundred and ninety countries. Research shows that Netflix is the most widely used video streaming platform in Turkey, where this thesis is written. Netflix's competitor is then both local streaming platforms and established habits of the audience who are used to the form and content of traditional channels. Bringing new content and watching practice, Netflix cooperates with countries and co-produces “Netflix Original”-labeled productions.

The research used the literature review as the data collection method. Besides, a survey targeting Netflix Turkey users was prepared, and tight-structured interviews were conducted with experts in the field and academics at the same time. The survey collected 211 participants' views and opinions on the platform and its practices. The survey also asked the participants an open-ended question to expand the boundaries of qualitative analysis. A number of keywords were searched: culture, digital culture, culture industry, cultural studies, mass culture, mass communication, mass media, network society, new media, streaming, video-on-demand, Internet, sanctioned, and transnational. The study aimed to examine how Netflix Turkey users perceive this platform and its domestic content produced in Turkey and to analyze how this platform, the market leader in the country, affects other local platforms and watching practices of the audience.

## **CHAPTER ONE**

### **MEDIA IN CULTURAL STUDIES**

#### **1.1. MEDIA AS A CULTURAL TOOL**

Together with the technological tools evolved in the historical period, communication continues to maintain its existence as a living organism, which is continuously shaped in line with the period and society it lives in, considering various technical developments and pioneered by language, word, and meaning. This style of communication, which is actualized by means such as radio, television, cinema, and the internet, also known as mass communication, appeared in the last quarter of the 19th century and quickly kicked in and penetrated the entire world on a global scale. Mass Communication Studies, which are rapidly evolving and taking many social, economic and cultural cycles in the world under their own influence, were noticed and gained momentum, especially during the Second World War; and today, they are split into a separate branch as “new media studies,” enabling us to follow the dynamics of our times and to understand better the world we live in through qualitative and quantitative methods.

In his book “*Sociology of Media and Communication*,” Eric Maigret points out the media as the starting point for the first sociologists to “define modernity” and states: “Since media communication is full of qualities that attract the attention of the first sociologists in their quest to define modernity, -the transition of mass relations of individuals from afar, segregation into social and cultural communities, being confined to the private area, technical development-, it is convenient to think about the fundamental current issues.

Before considering this communication as one of the forms of social relations, it is necessary to abandon the idea of making it under possible domination” (49). Maigret emphasizes the importance of examining the media with sociological research methods, while underlining the need to break away from the purely one-dimensional, classical, and malicious approaches to the media.

### **1.1.1. Different Orientations in Mass Communication Theories**

Research on communication first started at the beginning of the 20th century, and the epistemologies and terminology of other disciplines were used in these nascent communication studies. Some of these are linguistics, Sociology, Social Psychology, Political Science, and economics. Communication, which was started to be examined by thinkers in the 1920s and 1930s, was not yet in the lead role, but rather in the form of studies on the communication among scientists working in different branches of science. The studies were heavily focused on political science, and it was the propaganda made through the press and radio that was on the agenda; the impacts of the public opinion it generated were discussed. While discussing the possible implications of mass media on people, studies have also begun in areas such as psychology and social psychology. Members of the Chicago School, founded in 1892 and got its name from the city in which it was founded, began to generate studies in fields such as culture, social psychology, urban ecology, sociology, and ethnography.

Here, the relevance of anthropologists analyzing the complex structure of the industrial city to communication sciences begins with “seeing social life as a system of interaction” (24), as mentioned by Levent Yaylagül in his book *“Mass Communication Theories.”* Again, as stated in the same source, in this cycle of social life, “collective activities in social life take place in a symbolic and moral world that is passed down from generation to generation with language through culture. He pointed out that social relations occur through communication” (25).

Living together has created a collective experience among people, but after all, communication has still maintained its inherent conflict aspect. Rather than seeing this as a setback, but seeing as an area that reveals the essence of society, has been a relatively accurate point of action for understanding both the past and the present. It was initially approached to communication studies within the framework of the H. Lasswell's famous statement: “Who (says) what (to) whom (in) which channel (with) what effect?” With the “Uses and Satisfaction” approach, a path was

followed that gave power to the audience, not to the message, on the axis of audience-message contrast. Thus, for the first time, the (audience) receptive was placed in a position of having power in part.

“The approach that all the elements in the communication process are active and interact with other parts is now predominant in the studies in the field of communication (...) Communication, however, is a form of social relationship. It is historically determined and cannot be isolated from the dominant power and power struggles in society, depending on the level of development of the means of production. Communication is a condition of being socially existing. It is an activity that holds society together and ensures the accumulation and transfer of culture” (Yaylagül, 43).

Moving from this approach, we can consider communication, the internet that constitutes the new communication technologies and information society, and the various forms of relations and trends (participatory, convergence, hyper mediation, intermediation, customization) in the use of new media created by the internet together with the network society the internet created, as the beginning of a new culture today. The main approaches, which constitute the first theoretical approaches of communication, embraced the understanding of a linear process comprising of the sender, receiver, and message; and examined the participants, whose behavior they observed, under laboratory conditions. Over time, the “strong impact approach,” in which the sender determines the meaning of the receiver's message, has been replaced by the approaches of “the receiver who interprets the messages and discusses their meaning, and even resists these messages.”

## **1.2. MASS MEDIA IN COMPREHENSION OF CULTURAL STUDIES**

According to many theorists, the work “*The Uses of Literacy*,” published by Richard Hoggart in 1957, is regarded as the beginning of the discipline of cultural studies. Michel Bourse mentions in his book “*Les Cultural Studies*” that the discipline of Cultural Studies was created with the establishment of the “Center for Contemporary Cultural Studies (C.C.C.S.)” under the leadership of 3 founders in

1964; and then, especially mass media C.C.C.S. has become one of the leading research topics, and the media's relations with power and ideology has begun to be examined. Those who followed the founding researchers from the Ecoles of literature, rather than sociology, were thinkers such as Barthes, Derrida, Foucault, and Lacan, who came into prominence with their works during the 1960s and 70s. In this period, the centrality of the phenomenon of language is marked, with concepts such as "myth" and "discourse," the analysis of existing texts and the carving of different ways and different perspectives are taken the lead. One of the essential analysis methods developed for this is semiotics. With the indication created by the togetherness of the indicative and indicated (an image, word, etc.), semiotics underlines the process of solving meanings in our collective media and culture.

Bourse emphasizes that the birth of Cultural Studies takes place in a particular political and social context. "The 1960s and 70s bear witness to many cultural and political events being actualized. In the political context, Britain primarily experiences Thatcherism, whose main axis is the retreat and liberalization of the state. The question of power cannot be put forward by itself alone in such a draft of society: There may lead to certain fractures in all the institutions of British society; and especially the wishes of public parties can find answers neither from the opposition, which has increasingly become technocratic nor from the opposition, which has adopted a traditional form of power" (43).

Lemonnier's "Beatles England" or the years of 60s in the Anglo-Saxon world that he describes as "Swinging London" is a more complex but freer place for England, where it was crumpled by two giants of the world after the last World War and already lost its former influence and imperial character. The rebellion against the order constitutes the spirit of the period and theories proceed in this direction. The counterculture movements that emered during this period are based on cultural studies. They examine how cultures such as popular media, clothing, lifestyle, punk, cinema are utilized and transformed by ordinary and marginal social groups. Various social groups have now become generators of new cultural languages, and

they are no longer just consumers of culture. In the same period in the United States, however, the first black and feminist debates began with several movements such as “political correctness” spread in American universities, and concepts and formations such as "Dead White European Males" and "hippies"; and civil disobedience, war, and non-violence started to become a popular topic in society. Growing widespread of publication and dissemination of works based on popular culture, rather than dominant or classical culture, both in Birmingham and in the United States and different parts of the world, has brought with it a new approach and form of interpretation.

According to Bourse, "media reception" constitutes one of the essential axes of early research of cultural studies. He mentions that the members of C.C.C.S benefited from media reception to examine how media communications were perceived: "One of the critical phases is Stuart Hall's work called "*Coding and Decoding in Television Discourse*." (...) Different attitudes may appear in the face of a message, depending on the social position of the television audience and the "ideological discourse" they live in" (56). Regarding Stuart Hall's work mentioned above, Yaylagül underlines that the dominant ideology in media texts is recorded as the preferred reading, but readers do not automatically admit this. He also refers to the different kinds of generated reading types, such as "dominant reading," "oppositional reading," and "negotiated reading" by referring to the fact that the social conditions of readers/listeners/audiences will cause them to admit their different points of stance.

But on the other hand, he criticizes Hall, commenting that "his emphasis on ideology ignores the significance of media ownership and control" (130).

### **1.2.1. From Political Economy to David Morley's Decoding**

As a result of the current experimental-priority empiricist approaches, "culture industries" or other critical theories within this direction (the Ecoles such as the Frankfurt School and the Birmingham Centre for Contemporary Cultural Studies) have at times been criticized as being "unscientific." Nonetheless, with theorists such as Raymond Williams, who supports the Cultural Studies approach, the

definition of culture has no longer considered "the elitist culture definition" but has started to be regarded as a "whole lifestyle." The most obvious and distinctive characteristic of their approach to culture is that they treat culture specifically by rejecting the view that culture is linked to and compatible with the background, and underline the relative autonomy against the economy. In this period, when research began, culture and communication studies were intertwined, and cultural studies started to be examined as communication theory. The stance, away from the pessimism Williams drew on culture, technology, and mass media in "*Culture & Materialisme*," was a response to the approach that regarded the means of communication as "uniformizing." According to Bourse, economic and financial forces use new means of communication to identify and uniformize cultural productions. Still, they cannot be held responsible for the content through which they transmit technologies. In other words, "in another economy and social system, it can be thought that new technologies can facilitate the identification of new and interactional forms of social and cultural relations by enabling direct democracy possible" (56).

Another essential area of critical approaches has been termed "Political Economy." Political economy was born at the end of the 17th century as a science, and with the contributions of various thinkers, such as Adam Smith in the 18th century, qualified as being a science. Political economy was a discipline that focused on the production and exchanges of the means needed to sustain people's survival. Accordingly, each period had its own style of production, which determined the power relations of that period. In this context, social relations were built according to current historical conditions. Political economy is a science to understand capitalist society, founded before the media. It tries to understand social life based on the form of generation of the material life of society. It is known that the media and diverse "cultural industries" are generated on a capitalist basis and in line with these relations of production. Therefore, the political economy's part in this field is to examine the media content produced in this environment (capitalist market economy) and their production/distribution processes in the cultural field. The

cultural contents produced within this structure are commodities; and their production, distribution, and consumption develop depending on the dominant production structure. What makes media products significant here is that, unlike other commodities, they also perform an ideological function.

"The media's approach to political economy asserts that the liberal approach, which regards media as institutions having public responsibility and supervising governments on behalf of the people, is invalid. Because the capitalist state and capitalist economic relations cause the media to be organizations that serve only the economic and political interests of a capitalist group that controls them" (Yaylagül 45, cited by Bagdikian).

Considering the composition of the media in capitalist societies today, he points out that it is subject to conglomeration and concentration. This capitalist understanding is closely concerned with the way of ownership of the media. Apart from the issue of who owns the media, what it primarily underlines is how the capitalist system continues to function through the circulation of cultural and economic resources. It does not make economic interpretations of political events, and by taking a critical stand, it examines the social relations established in the production process, not the production of objects in the production process. It is based on historical materialism. According to historical materialism, on the other hand, not the economy but the production and reproduction of real life is the determinant of history.

Karl Marx, in his work "*Results of the Direct Production Process*," does not limit production to the commodity production and classify as follows: First, commodities as the product of capital; second, capitalist surplus-value; and third, the production and reproduction of total social relations appearing in the form of capitalist relations. "Political economy has revealed that there are four fundamental approaches in the communications industries from the 1990s onwards. These are; globalization, deregulation, consolidation, and digitization" (Hamelink, cited by Yaylagül 147). Yaylagül describes digitization as "digitization is the fact that

computer systems become one of the fundamental parts of every stage of communication and especially of the mass communication process." Furthermore, he states that digitization is "the beginning of the use of the binary language of computer in electronic communication," and that a state of "convergence" has emerged in the field of communication with the introduction of computer technology, which means "the merge of different means of communication with the development of computer technology." He then defines deregulation based on Hamelink's definition:

"It is the introduction of public resources and sectors to the service of global capital through governments since the 1980s, making these areas where capital can profit. Governments, through privatizations, have reduced or withdrawn their support for the Public Media, thereby opening up mass communication to capital in Europe and many parts of the world. With the process of globalization, transnational mass media conglomerates began to control the production, distribution, and consumption processes of communication content throughout the world. This advertiser-supported system has allowed the creation of global consumer culture" (147).

With the market globalized, some of the markets that once had regional power have gone out of their borders, and the globalization of communication has brought with it a more exceptional situation. Now the entire world has become a commercial market area. The Reuters Institute of Oxford University's survey of 233 media producers from 32 countries to determine the trends for the 2020 Trend Report has revealed that there is a lack of confidence in the media sector, the focus on reader income will increase compared to advertising revenue, the podcast will keep its place on the agenda, and the diversity in the news Centre will increase (Newman 2020).

According to the survey, broadcasters state that progress has been made on gender equality, but there are still problems when it comes to "diversity" in other areas. Besides, more than 50% of the broadcasters who participated in the survey indicate

that they will also broadcast podcasts in 2020. The Times and Le Monde are some of the main ones.

In the US, podcast revenue is anticipated to rise by 30% this year. Also in Turkey, increases in the numbers of podcasts are gaining momentum both by mainstream media publishers and by individuals. In the article of Aykut İbrişim on website "digitalage.com.tr," the survey called "Podcast listening habits" conducted by Podiolab with the participation of users over 12 years of age in order to understand more clearly the preferences and habits of podcast listeners in Turkey, indicates that 34.2% of respondents have been listening to podcasts regularly in the last 1 to 3 years. When asked them their podcast listening purposes, 49.1% of the listeners stated they listen to podcasts to learn new information, and 28.7%, for personal training (for example, to learn a new language), and 17.9%, for daily news and developments." As a leading force of globalization, streaming is undoubtedly one of the new media terms that will play a key role both in globalization and in the creation of new values. It is believed that these practices and trends are linked to a particular center; however, the coexistence of space and time has been shaken by the fact that they are accessible from all over the world, and examples of the process on a global basis that we have been in since the internet has started to appear.

Turning back to the political economy, we can assume that they have been criticized by ecollés such as British cultural studies for having a reductive approach. According to them, the production concept also includes the production of consciousness, so it is not enough just to address the economic activities of the media; it should also be pointed out not physical assets but "forms of consciousness" are produced in the production process.

The audience research by David Morley, known shortly as "Nationwide," which is in the tradition of cultural studies, is known for examining the relationship between class positions of audiences and the decoding of media content. "Also in his study titled *Family Television* (1986), he concluded that the practice of watching television does not occur in an isolated manner, that people do not watch these

programs in a sterile environment as if they were created in a laboratory or experimental conditions, and that it is one of the daily cultural practices and routines within family structure and relationships" (Yaylagül, 136). He mentions that we should be aware that the media is conveying a message. Still, in the meantime, we should also position the audience as entities that are actively manipulating that message. In this way, through field research, it may be explicitly demonstrated to what extent the cultural bases of people exposed to certain content affect their reading; and the significance of the theory that places the reader at the center of literary theory, also called the "School of Constance," is emphasized.

Hence, audience ethnographies became one of the most prominent of the studies that gave power to the hands of the audience as a result of these reception studies in the 1980s.

In his work *Cultural Theory*, Philip Smith makes contemporary studies that examine the consumption or reception of culture intensify in three primary lines of theoretical impact: the first one is the American tradition of research, which began with Lazarsfeld. The typical study of this approach, which is positivist, explores whether voting behavior changes with the monitoring of a political arc. Secondly, he defines Birmingham school, and other forms of thought sprouting on its axis as "tending to be more semiotic and hermeneutic than the positivist and fairly socio-psychological approach pioneered by Lazarsfeld (. . .). And It is made some emphasis on how media texts readings have an impact on the class positions of the audience" (233).

According to the Birmingham School Ecole, the media is examined like a text, and the type of reading (self-reading/intended reading) that comes by the audience is reviewed. As a weakness of this tradition, Yaylagül asserts that it relies on literary criticism and places too much emphasis on text-analysis, and cites Garnham by saying that; while this school cares about ideology, it breaks ideology from its historical context and class relations, and argues that it ignores economic and political determinism (138). Moving from the "political economy" approach, Garnham asserts that it is insufficient to look only at the ideological message of the media in understanding the ideological power of the media and that it is necessary

to see media organizations as part of large industrial organizations. The third theoretical effect, according to Smith, is "poststructural and postmodern research depending on the role of the reader". Reviewers engage in the deconstruction of modernist communication research categories such as text and audience" (233). From this point on, it is understood that these constitute the general axis of the work, which is still in progress.

### **1.2.2. Text As A Cultural Element**

The world we live in is like a text waiting to be interpreted. Based on narrative analysis, it is essential to understand the structure of the world and, in particular, the content of media publications as a text, such as a television series or a film. Vladimir Propp, a leading figure in this field, made a story analysis with Strauss' analysis that prioritized the study of myth, and touched upon the commonality between the apparent differences in the stories, and tried to reveal the links between mythology and the way the human mind works.

Propp's research carried out based on folk tales is still considered essential by many disciplines and writers today, one of the most striking examples in literature in this regard is Joseph Campbell's book *"The Hero with a Thousand Faces."* Today, the ideas of these theorists are used mainly in the text analysis of the new forms of storytelling led by the internet and the publishing platforms of the internet. In the later part of the thesis, these thinkers will be given extensive coverage while analyzing the texts within the series-film streaming platforms. Raymond Williams discovers Bakhtine's work *"Le Marxisme et la Philosophie du Language"* (1929) by chance in the Cambridge Library. For Bakhtine, every discourse indeed originates from one "other." Because it is created by considering the others. According to Bourse, cited by Bakhtine, "every discourse responds to something, rejects or validates it, prioritizes strong responses and oppositions, and seeks support. For this reason, the real essence of language is created by the social phenomenon of verbal interaction by the subjects of the enunciations and the enunciations. Verbal interaction constitutes the fundamental reality of language"(58). In order to shed light on the subsequent reception debate, the

discussion of interviewing emphasizes that “the speaking subject” is not the sole source of meaning, but rather a concept shared with the listener more broadly with all linguistic communities.

He mentions that the “implicit” content of a message stands just like the “explicit” content, and thus does not regard communication as merely interchangeable-ready indicators; and states that meaning is a product of the interaction between the sent and received message and that it is a growing and expanding concept in which the sender, as well as the recipient, is involved.

Bakhtin, on the other hand, advocated multilingualism and always considered it as a good thing. Multilingualism is of surprise, rich, and mobile, although it is something that will shake the dominant meanings that are positioned together with monolingualism.

What makes Bakhtin particularly attractive is that he adopts the limiting power of a common language and symbolism over the interpretive process(. . .). On the other hand, this contrasts significantly with his stance relatively cool towards Saussure's structuralism. His style bears quite a similarity in form and essence with poststructural theories of dispersed spaces that emphasize complexity, polyphony, power, and ambiguity” (Smith, 257).

Barthes's essay "the Death of the Author," published in 1968, is undoubtedly an essential bundle of ideas that provide ground-breaking insight into the text/reader relationship. The more time the author takes himself away from it, the more open the text will be to interpretation. Literary critics who attempt to integrate the personal characteristics of the author with the work tarnish the future of writing by supporting the “author.”

The author must keep himself away from amongst the reader and the text. Literary critics must dispel the myth of the "writer" they have created. To that end, they must stop bringing the author's biography and personality forward, because they are only obstacles to "interpretation." In his work *Technopolis*, published in 2019, Mustafa Arslantunali sheds light on how this text can be interpreted today:

“In his essay "From Work to Text," Barthes addresses the differences between traditional literary work and text. The text, with its non-hierarchical, non-centered, and plural structure, which cannot stand on the shelf of a library, bears remarkable similarities to eText (we can also call it iText), as opposed to work. It is not known if Barthes would be happy to see these days when e-Textuality has pushed critics at all levels into the background. After all, is the ideal text he formulated theoretically in 1971 produced anywhere, with every moment, in the world today? Well, yes and no. Except for a few examples, such as *Wikipedia*, eText does not resemble the text that Barthes dreamed of” (51).

We shouldn't think of the text here as just internet blogs, news pages, or forum sites. Instead, we can think of the text here as any audio/visual content that has a structure produced for a specific purpose on the internet and is available for public circulation.

How the internet, one of the most significant technological revolutions in human history, transformed the dynamics of the real world over time will be examined in the second chapter. But at this point, it is better to note here that there are many animated images that do not currently have text features but are broadcast on the internet, such as vlog, video art, music clips, live broadcasts (e.g., twitch live broadcasts), TV series, movies, etc.; and approaching these images with the method of “text analysis” will allow us to carve out some of the meanings hidden under these texts. In this way, they will provide us with a compelling analysis technique on what kind of readers/audiences these studies, of which we do not know the producer/creator of, how the masses received these texts and their effects.

Although it is brought forward by litterateurs who deal with the study of texts, the narrative analysis also tells a lot about cultural content in general. Perceiving what we see on the internet, on TV, and in cinema, and the various content presented to us in this context, as a text, and treating them just as a text, can lead us to reconsider the narrative dimensions of existing discourses in political and social events.

### **1.2.3. Cultural Studies As An International Field**

Cultural studies had undoubtedly undergone a significant change rapidly since the 60s, when they yielded their first essential products. Many diverse practices have been included in the scope of cultural studies so that the area has rapidly grown, differentiated, and developed.

Cultural studies have, of course, a conceptual core. Still, when we look at cultural studies conducted in different countries, we witness that cultural studies tend to embrace the intellectual color of where they develop, as Stuart Hall himself mentioned. With literature, popular literature, media studies, sexual behavior studies, and so on, the research diaspora is expanding rapidly. According to Bourse, "cultural studies have spread all over the world, especially since beginning in the 1980s.

According to Armand Matllehart and Erik Neveu, many factors helped this to have happened: Among these is the academic legitimacy eventually gained, the settlement of some English researchers in the United States, and the fact that the studies were English and so made circulation easier. Due to the trend to place communication at the center of social functioning, the internet has been considerably utilized (64)." Several kinds of research were carried out in India, various regions of Asia, Australia, and Latin America, which made significant contributions to the Ecole.

For example, Ranajit Guha, a child of one of India's elite families, a researcher on historiography thanks to his education in India and later in Europe, suggests a new method of reading history towards India's dominant understanding of history by rehandling the history of India. According to him, historical knowledge relied on the texts written by the British under the principle of colonialism. Guha states that "in current historiography, "it is important to realize a radical break away from the outsider interpretation of the uprisings by realizing the deconstruction of colonial knowledge" rationale and nationalist teleology" (65). Over time,

examinations have shifted from the conditions of colonialism to concepts such as representations and discourses.

Gayatri Chakravorty is one of the prominent researchers of the Spivak period. His textbook, *Les Subalternes peuvent-Elles parler?* (Can Maduns speak?), published in 1988, states that the West created its own historical narrative with its political economy, laws, and ideology.

This view generally corresponds to "Postcolonial Studies" in the United States. When we look at what Postcolonial Studies is concerned with, we see that it relates more to discourses and representations than to empirical data. These works come out as both a social and intellectual movement. The 1970s that the studies in question emerged coincides with the time when the demands of black people, who already wanted respect for their culture and their past, were rising, and gender studies were making its voice heard.

"Postcolonial Studies indicate that colonial rule, through the imposition of a language and culture (and the imposition of a culture through a language), also colonizes thinking systems and imagery, and that the epistemic violence of colonialism creates a hierarchy between subjects and knowledge. This is not a historical class, according to Postcolonial researchers. Not only is it necessary for them to discover the colonial state or freeze postcolonial societies in an untouchable inheritance, but to explore their historical relations and dynamics" (Bourse, 70).

The movement arising from the essays written by researchers from various disciplines such as Frantz Fanon and Edward Said to eliminate the colonial perspective shows its influence in many other countries. South America (Latin America), which has a close relationship with American mass cultural products, has become one of the geographies that centered on intellectual concerns.

Reading the works of thinkers such as Raymond Williams and Richard Hoggart in lands such as Brazil, Peru, Colombia, and Argentina, the concepts of cultural hybridity and being intermixed, such as "mixture versus cultural identity," is highlighted. In his work, *"From the Media to Mediations"* in this field, Jesus Martin

Barbero asserts that it is impossible to think about communication with an approach that focuses on poles, oppositions, and conflicts. On the contrary, he emphasizes that communication only has a meaning in social practices where the recipient is considered to be a meaning-maker. Therefore, it is crucial to think about communication based on culture and to give an anthropological perspective to research (Bourse, 74).

In this context, it is necessary to scrutinize the concept of hybridization by Nestor Garcia Canclini, one of the leading researchers of Cultural Studies in Latin America. The concept of cultural hybrids by Canclini, an anthropologist from Argentina, allows us to examine the process of contact and cultural exchange not only from a historical point of view, but also from contemporary forms of interculturalism. As a result of this critical perspective, it is questioned the dual opposites of modernity such as north/south, traditional/modern. The first of the two phenomena that determine the contemporary period is the rearrangement of cultural products depending on the admiration of each person, not according to established consumption rules.

The second phenomenon is that the process of independence from a geographical zone has taken place. It seems that the natural relationship of culture with the territory in the geographical sense has been over. According to Canclini, although collective identity is still predominantly formed within geographic boundaries, the ties between cultural products and the geography from which they originated have now significantly loosened. We can no longer talk about the one-way model of cultural imperialism. There are new cultural circulations now. They express the need to think more thoroughly and with new perspectives on these issues, such as new cultural circulations and the new forms of relations they bring about, identity, nation, the values of national sovereignty, and the adoption of culture.

As Bourse notes, these authors “question the changes affecting the definition of citizen identity at a time when markets for consumer goods and multi-media services, and markets for the circulation of capital and labor, are structuring international commerce” (80). From this point, the fact that the dynamic structure

of cultural studies treats communication as a functioning part of the culture is underlined, and it is essential to emphasize the deconstructive structure of the postmodern period's interrogations that eliminate dualities by different thinkers around the world.

#### **1.2.4. The Future of Mass Culture**

The term "mass," in everyday language, means pile, crowd. It may refer to an unqualified crowd or a class that has come together for a common purpose, depending on the framework in which it is used. In communication sciences, on the other hand, it appears as the audience of media tools such as the internet, tv, and cinema. A professor of Sociology and Communication Science at the University of Twente in the Netherlands, Jan Van Dijk describes the mass society in his work "*Network Society*," in which he emphasizes that "mass society" is a society that predates network society, as follows: "It is the kind of modern society in which the infrastructure comprising groups, organizations, and communities ("masses") determines the form of organization at all levels of society (individual, group/organizational and social). The basic elements of this society are the relatively large collectivities (masses) that organize individuals" (43).

The concept of mass society, in fact, has also been discussed together with Durkheim and by theorists such as Freud, Nietzsche, and Gasset. However, this concept gained prominence with Raymond Williams' book "*The Sociology of Culture*," which saw "culture" as an area of resistance that could produce new cultures against external influences; and it subsequently became an important nomenclature as a society that could create a culture against elitist culture. Michel Bourse refers to Richard Hoggart, a prominent thinker of the *ecole* of Birmingham School, and draws attention to his essential ideas, which he puts in a similar situation to Michel de Certeau:

"Hoggart, -although he is also critical of this new cultural products-, states that the classes of the people resist to a certain extent to the messages conveyed to

them, that these messages can only have an impact on attitudes in the long term. The author formulates his thinking within the framework of an examination of reception, which takes into account the underlying social conditions in society, observing the new mass media consumption in the British public media. Rather than "conditioning the masses," tactics like "participation with setbacks" or "indirect attention" peculiar to the classes of the populace come to the fore. There is a distinct difference between the representation presented by the dominant production and what the user makes appropriate" (177).

At the core of this approach, which will give an idea to the entire school of Cultural Studies, questions such as "who is doing what, with these cultural products," rather than "who is consuming which culture" began to gain importance. Now "a receptor subject" stands out. Attributing the audience/reader of the text or image as the receptor subject, and seeing it as an active part in the production of meaning, not only stops it from decoding the work, but also underlines that meaning itself is something that is reproduced in the process of reception. The importance of the receptor subject in the transition from mass society to network society is stressed, and Van Dijk cites from McNeills that "mass society" symbolizes the first phase of the global web age (Dijk 68).

### **1.3. CINEMA AND TELEVISION IN MASS CULTURE**

#### **1.3.1. Cinema as a Place**

Since the beginning of cinema as a media tool, thinkers have sought to explore its "essence," distinctive and unique features. The common belief regarding cinema since it first emerged was that it was an "art." Motion and rhythm have been the essence of cinema. The word cinema, anyway, comes from the combination of kinema (motion) and graphein (detecting). The work of detecting the motion began long before the cinema. The fact that the photograph put what was outside on paper with fixed snapshots was the first perfect example of the detection of motion. Together with Lumiere brothers who invented the 'cinematographer' device,

influenced by the Kinetoscop invented by Edison in 1894, cinema has grown every day since 1895 with its “ storytelling”, which is the most important of its distinguishing features and has gone beyond just being an art form and became a news form (documentary), a witness, documentation and manipulation, entertainment and industry tool. Nowadays, the cinema in the meaning of “the place where the movie(film) is displayed” is increasingly losing its earlier popularity. Because the only place to watch films is no longer movie theaters (movie theaters that are independently operating ones as well as industrial chains in shopping malls). Now any technological devices, such as Tv, computer or iPad with internet access, allow you to watch movies as well. Thus, cinema is gradually moving away from its "spatial" context. Especially with the widespread use of the internet and the convergence of tools (convergence culture), while content is easily transitioned from one to the other, audience habits, reception, and the future of the media are rapidly shifting. In order to better understand this transformation, we must first examine carefully how cinema is appraised based on place, its characteristics as a place, and what these features add to the audience-film relationship. In this way, discussing and comparing today's watching models and habits can be performed more healthily. In her work called *Cultural Studies and Cinema*, Serpil Kirel describes cinema as a "city entertainment":

"The city has created the cinema and embodied it, and therefore, deserves to take part in cinema as well. This form of creating each other, on the other hand, is a state of mutual exchange. As the cinema speaks to the crowds in the city, it is as if it teaches them lessons from being urbanized. The existence of the city is indispensable in the development adventure of cinema. It is also evident that in the films produced, the existence of the city has many representational qualities and meanings that need to be interpreted. The city, too, seems to have found a transmission opportunity through cinema to be able to grow a little more in itself and to reveal its diversity. For those far from the city who cannot see the big cities, cinema films are the cultural transfer tools through which these modern and distant places are made somewhat available and visible. (. . .) The fact that watching alternatives are no longer dependent

on movie theaters thanks to advanced technical innovations can also shift the direction of the need for movie theaters. In this context, it should be considered that cinema and the city are no longer as profoundly and directly dependent on each other as they used to be” (68,70).

Cinema, as an entertainment tool of the city, is also considered a public space. At this point, Kirel refers to Tül Akbal Sualp's work on Miriam Hansen's studies regarding public space and claims that the places where movie theaters and movie watching facilities are created constitute alternative public spaces (94). Cinema, referred to by its representation, watching experience and Benjamin's "aura" without art, is a self-resisting space and indeed serves to create an alternative public space. With the spread of digitization now, we must continue to launch the film into homes and follow the process by partially ripping it out of the movie theater. Besides the cinema as a demonstration hall, the process of the cinema produced as performance has also undergone significant changes. In his article titled "New media and the technological process of cinema in the way of becoming new media," Yamak states as follows:

"The fact that motion picture acting is minimized in real places, that actors interact with objects or personalities that often don't exist, just in front of a green or blue screen in private studios, also brings a new approach to the concept of acting. Players' interaction with each other is gradually decreasing. Besides, this interaction comes out of real places and makes the player's job challenging. A Hollywood made film named "AVATAR" can be said to stand out in this sense as all characters except the basic characters are computer graphics, and as a film that does not contain any real places" (Ormanlı, cited by Yamak 7).

The fact that both display and practice of cinema has undergone an intense transformation will lead to new questions to be asked in the network society and new practices and methods to be applied. Then we will have encountered changing modes of expression and reception.

### 1.3.2. Cinema as a Product

As stated on the occasion of the Frankfurt School, culture production studies examine the cultural and institutional factors that influence the creation of cultural products rather than the reception of cultural products. If a profit-making situation is in question, cultural producers aim at making money. "It is relatively rare for artists, or cultural industries, to create products and then wait for the audience to adopt them. (. . .) Even in less commercial areas such as visual arts, exhibiting arts, or public television, there is a hope or expectation that at least some people will show an interest in what is going on". (Smith 238) It can be obviously seen here that one of the focus points of critical theory is the cost and control of the cultural product; in other words, its "political economy."

Big companies that want to monopolize cultural production are an area that the theory has always undermined. In 1933, when Hitler closed the Frankfurt School on charges of defiance of the state, Adorno first stayed in England for a while, then went to America and entered a problematic process that ultimately resulted in his return to West Germany. During this period, in which they emigrated to the United States, Horkheimer and Adorno created substantial works such as *The Dialectic of the Enlightenment* and *Minima Moralia*. Citing from Robert Stam, Serpil Kirel points out that the "Frankfurt School, which uses Marxist concepts such as commodification, materialization, and alienation, preferred the concept of 'culture industry' while describing the industrial device that determines the market conditions underlying this culture, as well as it produces and mediates popular culture. She also adds that in order to refrain from the impression that this culture comes out of the masses spontaneously, they opted for the expression 'industry' instead of 'mass culture' " (364). A small number of companies are responsible for producing a large number of cultural products, so they go after whatever makes the maximum profit. Instead of investing in a short film that no one would click on, they would instead invest in full-length movies, in other words, products that would surely profit more from their display and make it available to many people. Studies

conducted in this field, of course, also explore how the samples and spaces that remain outside are transformed and re-circulated by significant industries. Especially the research of thinkers such as Dick Hebdige on subculture (such as the mainstreaming of the punk image), investigates how marginal ones are converted and transferred to the market.

Drawing attention to the power relations behind culture products, Adorno, in his text named "*Culture and Management*," emphasized the ideological dimension of the product by saying, "Whoever speaks of culture means that he speaks of management, either knowingly or unknowingly" (Karel 366, cited from Adorno). They treated culture as a product constructed in the production line and likened the production of cultural products through sponsors (radio, tv, cinema) to the old-time artist-sponsor relationship. For them, cultural products are just as many commodities as other products of the industry.

When we look at the circumstances in which the text was written, we can easily notice the year of 1944 and the Jewish intellectuals fleeing the Nazi threat. These intellectuals point out that film production or any other kind of production is not very different from each other, that industries that seem to be different from each other are indeed intertwined and become sponsors (electricity, mining, and oil companies can be considered today's sponsors), and thus cultured and globalized the ideology of power. In the text, they often refer to the audience as 'consumers.' The economic background is essential to understanding the relationship, culture, and cultural basis. "The tiny differences between car brands and the companies that produce them, and the film companies and the films they produce, prove that the production rationale of the two separate sectors has similar characteristics. Behind the concern of making a distinctive difference in products lies a formula based solely on the production of products having differences small enough to keep the interest alive" (Karl 375).

When it comes to the present day, we can see that television, radio, and cinema have intertwined, but the competition increasingly continues. When we talk about radio, we now think of a 'podcast,' which is an abstract concept rather than a concrete device (compared to a concrete one). In other words, it means 'radio without radio.'

which we can listen to from our phone, tablet, and computer through just one click. In order to better understand the time, when the devices have lost their tangible effects, they are converging each other, and even they are intertwined, a good understanding of the concept of cultural industries is needed. Cultural studies as a reaction, sets against to both “screen” theory and quantitative mass communication audience studies.

### **1.3.3. Television and Reception Studies in Mass Culture**

The theorists of the Frankfurt School have frequently expressed that the masses are open to being fascinated by despotism and prone to alienation: the development of Science and technique will be accompanied by the growth of wars, inequality, and oppression. What will lead to questioning of social functioning is not in class struggles but criticism of culture. Researchers within British cultural studies also regarded the media as ideological devices that spread the views and opinions of the ruling class into society. Therefore, when we look at television, which started to become widespread as of the 1950s, we see that the expression ‘media’ in articles written within the framework of mainstream and critical theories primarily refers to television. However, with his encoding and decoding work in the 1980s, Stuart Hall, from the British cultural studies, argues that both producers and consumers actively contributed to the production during the media production process. The ideology conveyed by media messages is open to give multiple meanings and can be transformed into autonomous indicators. They resist some of the dominant ideology submitted to them, and make sense of the others in alternative ways. One of the most important aims of the cultural studies tradition is to reveal the meaning of the content of the reception.

As of 1980, researcher David Morley conducted one of the first examples of reception analyses. "With media messages, these messages are encoded or decoded differently by social and cultural groups that have been formed differently, beyond the intentions of the people who wrote them. For this reason, media texts are significant and open to different interpretations" (Yaylagül 134, cited from Morley). Morley's work is a kind of validation of Hall's decoding/encoding model.

"The audience is both the source and the recipient at the same time. The public is not only a community of individuals, but the recipient, himself/herself, is also within a television watching practice, and has been transformed by this practice" (Bourse 233). According to Morley, who is evaluated by Yaylagül under the title 'cultural tradition and reception analysis', and other thinkers of this school, media consumption is a daily, meaningful activity, and the significance of the experience of subcultures and the social context should be underlined. Reception analysis is an integral part of the British School of Cultural Studies and continues to be relevant in today's research. This approach attributing importance to those who read media texts or make decoding constitutes the perspective of this thesis as well. Yaylagül describes some of the essential features of reception activities for the audience within the tradition of cultural studies as follows:

"1.) Media texts are made sense through the receptions of the audiences. The meanings suggested by media texts are never set and predictable.

2.) The process of media consumption is the expression of certain interests in a specific context.

3.) Media consumption is a participatory and interpretive process that typically develops based on situation-specific and social positions. (In this study, this item will be dealt with in 'participatory culture' separately.)

4.) Audiences build diverse communities of interpretation, sharing similar forms and discourse framework for particular types of media.

5.) Audiences are never passive, and not all audiences are equal. Some are more experienced or more active than others.

6.) The technique used is 'qualitative,' in-depth and often ethnographic, and the media content is handled in conjunction with the act and context of reception" (Yaylagül 135, cited from McQuail).

Here, a different perspective from classical-dominated communication research stands out. According to Bourse (183), who cited from Dominique Mehl, television is a new form of participatory culture in which audiences capture content to animate, to give life to verbal exchange, and the dream of commonly forming of the meaning can appear in talk shows as well as in fictions and plays.

Television acts as an “all-purpose medium,” according to researchers such as Edgar Morin, Dominique Wolton, and Denis McQuail. It also serves as a gateway to different forms of communication through its aspects such as news, entertainment, and social debate. As can be seen in mainstream communication media studies, television is not only a tool for manipulating us but also an extension of our contemporary culture and a means of continuing the tradition of the oral culture of the media, which “serves as a traditional bard” (Bourse 183), as a narrator. The best example of this is the TV series. Herbert Schiller, a prominent US researcher of critical media studies, used the political economy method in his research. Working on the international nature of communication, Schiller pointed out that mass communication is a means of spreading capitalist US imperialism. As Yaylagül notes, Schiller, in his work *Mass Communication and American Empire*:

“presented an example of Marxist empirical work, and to his thesis, the TV programs exported by the United States serve the American military-industrial interest that wants to take control of the world. Cultural imperialism in the field of communication and media is an influential part of the imperialist system. ( ... ) With the 1960s, American television experienced a huge boom all over the world. These areas are technical equipment, programs, and advertising. ( ... ) The history and class war that allegedly ended with the 90s is not over" (158-160).

By the 1980s, the numbers and activities of multinational corporations had begun to increase, and in parallel with the development of globalization in the 1990s, anti-globalization movements also emerged. (everything exists through its opposite). With the concept of “transnational corporations” that emerged with globalization, concepts such as the globalization of the market, production, and capital, as well as communication, have started to be examined carefully.

#### **1.4. AUDIENCE THEORY IN CULTURAL STUDIES**

Audience Theory that is also named Reception Theory of Reader's Reception Theory, as mentioned before, has its roots in literature but with the 1970s, Stuart Hall adapted this literature theory to apply to media studies. It is mentioned in previous section that in Hall's reception studies indicates that the ideology conveyed by media messages is open to give multiple meanings and can be transformed into autonomous indicators. Cultural studies field especially gives an attention the process of creating different readings/meanings referring to Hall's views (dominant, negotiating and oppositional). The part of qualitative research of this thesis is going to be focus on bringing into the open the ways of audience receptions on to Netflix platform itself. Audience analyses generally focus on the texts of communication platforms (newspaper, tv, cinema contents as a text). In this thesis rather than a content analysis of Netflix's various series or shows, it is intended that focusing on the reader's reception about the working ways of platform itself in Turkey. Emerging with the 1970s reception theories point out that some factors such as culture, income, social class or status and so on have an impact on how reader (audience) decodes those messages (that is given by the media companies itself, also content producers) in different way. Active audience notion comes over the major theories of communication that mostly implies audience is strongly effected by the message which is depicted as vulnerable and manipulable portrait of audiences. But each audience has their own understandings and each mind perceives in its their own way of process. Every single person may have a mixed reaction of being of all Hall's types of reading such as dominant, oppositional and negotiated reader at the same time while they are going through with the perception of text. Furthermore Robert Stam underlines the importance of reception analysis in his book *Film Theory: An Introduction* indicates that (232-237) each comprehensive audience ethnography analysis should distinguish multiple ways of reception such as audience that is shaped by the text itself or audience that is shaped by technological devices which is evolving day by day. Stam highlights that audience is not only shaped by (and starts to producing different readings) the text itself, they do not just come across with the text itself

but also they confronts with the structure of the medium itself in the wide spectrum. Showing it more clearly he gives an example of Cineplex, IMAX or home VCR's. I prefer other audience platforms such as streaming platforms which is connected via internet. They can be named as home cinema according to context. The ways that the working process of streaming platforms and their "natural" technological structure within their various ways of creating new productions and meanings can be examined by reception theories of Hall and cultural studies ecologie. Everyone has their own pc, tablets, mobile phones or other same typical technological devices but their reception is mostly different from each other and at the same time it's quite obvious that they produce different readings that they can be negotiated or oppositional unlike the coded and preferred way of reading that is produced by producers/companies. In this case it's examined that content producers can not judge for every single easily (but within "big data" , it's not so complicated as before) and conclusion taken by the audience can change as when the time goes by like their social context or cultural aspects. Spectatorship has its own nature as an open-ended and multishaped as well as structural and decisive, and new platforms shape the audience in new ways and the audience shapes new platforms with their experiences and ways of receptions, this duality feeds both sides for producing new meanings. But it should be considered that although viewers do not need to manage self-presentations in the same way as media producers produced at the point of reception, they have their significant role and it starts/ends with the invention of platform itself. Media companies/platforms sets the agenda with the own presence of medium/platform itself. By all means this should be considered in reception studies while approaching the whole new media platforms. In the aspect of cultural studies, backgrounds and contexts of each one's determine their way of seeing and reception rather than receiving all the messages as given like a hypodermic needle of dominant ideology. So this research is going to be following the examine of media streaming platforms in the context of audience reception studies.

In the process of foundation and diffusion era of Birmingham Cultural Studies they tried to find new representatives and appearances of ideological domination. Cultural studies in substance represents changes of interests in shifting process of in which from examining of text only itself to text, audiences, foundations and culture which is surrounding them all together. Contemporary subjectivity is present in media tools intertwinedly according to this way of seeing.

Contemporary film studies reconstructed themselves to explain much more better its nature and existence in many more places like monitors in planes or home studio systems. Blackened movie theater experience and its concentrated type of attention (default conditions of Baudry and Metz's classical analysis) to towards it are different from various small monitors in various places.

To understand and examine the audience requires subjectivity theory for cultural studies and it interests in uses of texts than text itself. Theorists of cultural studies resists to understand and examine of such things as "usual" and stands in "everyday life". In the media field, one ne of the most significant aims of cultural studies tradition is to expose the meaning of the concent of audience reception.

## **CHAPTER TWO**

### **THE MEDIA IN NETWORK SOCIETY**

#### **2.1. TRANSITION FROM MASS SOCIETY TO NETWORK SOCIETY**

The history of media tells us that its tools have been following an evolving path day by day. According to Van Dijk, "Social developments of great importance very rarely have a revolutionary nature, and the technological process is often evolutionary"(16). But there have been several essential communication revolutions in media history, and these are a revolution that can be divided into two categories: Structural and technical. What is meant by structural revolution is fundamental changes happening in the coordinates of space and time. In the network society, Van Dijk states that "our transition from communication fixed in space and time to the way of communication bridging between space and time are two main communication revolutions that took place in the prehistoric times of humankind": By sending signals through drums, fire, and smoke, a bridge has been established between different places (space is exceeded), and time has also been surpassed by the fact that things such as the drawings of bowls and the pictures in caves continued for later generations (17). It can be considered that the invention of writing, which transcends the constraints of both space and time, lies at the heart of these developments. However, with the new media phenomenon that has emerged together with the recent communication revolution, both the traditional environment (e-books, CDs, DVDs) based on a specific time and space, as well as the online environment, which combines the dimension of time and space, came into prominence. When we look at the communication revolution as a 'technique,' the invention of the telegraph and the telephone, and the innovations such as the

radio, cinema, and TV they brought with them, has emerged. "In the years following the Second World War, huge mainframes and satellite telecommunications were invented, serving as intense calculating machines or database processors. Later, from the 1960s onwards, the search for smaller but more powerful computers used as general symbolic machines came into the front. These computers are used for interactive processing and communication of information and have increasingly been linked to each other within networks" (19). At the end of his classification, Dijk questions how this structural and technical revolution enhanced the nature of communication. What makes his ideas unique is, not that he trivializes the coordinates of space and time, or that he states that people all over the world should contact one another within a few seconds, in other words, not the phenomenon of "global village." Because this instead defines the situation that happened in the 1800s. "The essence of the revolution we are currently observing can be summarized in structural terms such as 'integration and interaction' and technical terms such as 'digital code and hypertext' as defining features of new media" (Dijk 19). From that point on, we can characterize new media as a combination of integration, interaction, digital code, and hypertext. There is now a different social structure, both in terms of its nature and audience's expectations and perception types. Looking at the kind of society in which concepts such as the Internet and New Media develop and evolve is significant for a better understanding of the concepts. Our transition from mass society to network society has always been one of the most debated issues in communication science since the turn of the century.

### **2.1.1. Network Society**

Mass society can be defined as several types of collectivity, such as local communities, large family structures, corporations, governments, etc. Its fundamental elements and their structure are homogeneous; all units exhibit extensively the same characteristics, although they contain oppositional structures. They are communities where there is homogeneous, indivisible, and physical closeness. "Scale expansion" is one of the most significant characteristic elements

of mass society. Governments, companies, and all kinds of organizations that have a bureaucratic structure in themselves tend to grow on a scale-by-scale basis. Relations between units have been centralized, and a type of bureaucratic organization put in place. It consists of members who are interlinked with each other. Each community in the mass society (households, institutions, and organizations, etc.) has access to mass media such as local/national newspapers, radio, and TV enterprises. Therefore, the number of mediums in mass media is less in quantity than in network society. On the other hand, face-to-face communication maintains its significance relative to mediated communication. From the 20th century, the traditional structure of mass society gradually turns itself into a new type of community: Network Society.

Above all, the network society is a society in which the relationships between individuals, groups, and organizations are undergoing a transformation.

"Traditional local integrations such as communities, large families, and bureaucracies have begun to break apart (...). On the one hand, the units continue to live and work within their own families, neighborhoods, and institutions; on the other hand, they act within more dispersed, larger-scale social networks than traditional ones. While daily life and workspaces are shrinking and becoming more homogeneous, the division of labor, interpersonal communication, and mass media are gradually spreading. Thus the scale of the network society is both expanding and narrowing relative to mass society. The scope of the network society is both global and local and is sometimes referred to as 'glocal.' The organization of its elements, such as individuals, groups, institutions, is no longer dependent on specific time and place" (Dijk 71).

Glocal, in other words, *glocalization* is a concept that comes out with the discipline of "Think globally and act locally." Although this is considered rather an industrial motto used by the owners of media companies, it seems that this motto is now firmly established in our daily life. It is no longer enough for companies to think

globally and follow global trends. Even the speed is not considered adequate in this regard. Companies now have to combine global trends with local "needs." Information strives to act simultaneously in global and local circumstances. It is undoubtedly OTT (over-the-top) services that make efficient use of this. These include streaming services that can create their own content, such as Netflix, in particular. Netflix places more emphasis on localization than its other competitors (such as Hulu, Amazon, Disney, and Apple), distinguishing itself from other companies. Netflix can broadcast in many countries, both by producing self-produced productions with production companies in other countries based on per content and by fully localization of interface settings by government, thus not only increasing the number of its members but also it is "adopted" due to its "localized" nature.

In order to better comprehend the environment in which Netflix and more flourish, and these actors which change both the global and local, it is necessary to understand the background of the network society. It is also important to think not only about its technical dimension but also the effects of these techniques on society on a sociological basis and the types of reception.

Local values and face-to-face communication are still important in the network society. However, indirect communication increasingly takes precedence over face-to-face communication. There is now an individual, "individualized" society. This is a society in which every individual has to prove himself/herself within each network. The centralization of this society is less likely than mass society. In this society, some networks are horizontal and flexible, but it cannot be spoken of as a completely liberating, decentralized network society. Some thinkers argue that network society is decentralized, its relationships are transparent, and it creates a more democratic environment than the former closed institutions and organizations. In contrast, some thinkers advocate that it contributes to the breakdown of social integrity. It is undoubtedly the computer that started the network society. The increasingly becoming miniaturized structure of the computer, together with the

"internet," is the most accurate concept to describe the structure of the network society within a society, and there seems to be no way back from this process of development. Therefore, for further research, improving the network society, fostering the possibilities of the network society to the benefit of the community, and interpreting it in this direction will be the most appropriate starting point. The free structure of the Internet is of great importance within this free composition of the network society. If the Internet had been born and maintained as a central-based project, rather than as a base serving us today, then indeed, the network society we are now in would not have been able to display its current characteristics. Arslantunali describes the birth of the Internet in his work, namely *Technopolis* as follows:

"From the earliest phase of development endeavors, the design of the Internet was open to the public and could be freely shared. It is still open. The designers were rarely occupied in controlling the network or the users on the network. If they were in dispute over how a certain protocol would work, no vote would be held, until one party managed to persuade members of the other party to do so. If a full consensus were not reached, it would also be deemed sufficient to persuade most of the members of the opposing party ( ... ) There were other mottos and principles as well: Being able to access computers in the network without encountering any limit, available information to all, and distrust against authority and centralization" (113).

Quoting from Jonathan Zittrain's work, *the Future of the Internet: and how to stop it*, Arslantunali points out that internet design is a tool that reflects not only the financial limits but also the motivations of its creators. He states that the creators of the Internet are people who do not go after a commercial project but take care to keep the network operational and functional and that they do not intend to control the network or the behavior of its users (114). In fact, the initial emergence of the Internet was in a militaristic way. But it didn't take much time to evolve into its current form. The Internet was originally a network project, called the Arpanet

(Advanced Research Projects Agency Network), developed by the U.S. Department of Defense in the late 60s to provide secure military communications during a possible nuclear war. The first global connection was made in the early 70s when two European universities were connected to this network. This global linkage owed its success to the TCP/IP protocol. This protocol meant that all kinds of computers could communicate with each other. Internet, the child of two fathers named Vinton Gray Cerf and Robert Elliot Kahn, came up with the idea of creating "a network that can connect to all the networks that exist and will exist." The idea of the TCP/IP protocol, as Vinton Gray Cerf called it, came about as a protocol that "everyone could be able to find time to do something at some point." According to the considerations underlying this protocol, there should be no central control on the network, the network itself should not be optimized for any network, and should remain neutral to applications (end-to-end connection). This understanding formed the basis of the self-renewing structure of today's Internet. The concept of the World Wide Web, however, was developed by Tim Berners Lee, serving as a computer programmer at CERN. The Internet and the Web are often used interchangeably, although they do not have the same meaning. The Web is a service that operates on the Internet and is one of the forms of communication performed via the Internet. Berners wanted to get a patent on the web project of which he was the founder and intended that the Web spread as fast as possible and not remain just as a personal tool. The rapid spread of the Web has been made possible by the fact that it is accessible to everyone as HTTP (Hypertext Markup Language), HTML, and URL. The Internet has become widespread along with the Web. As the most abstract and useful form of the Internet, the Web has linked all kinds of hypertext such as information, images, documents, sounds, and played a key role in creating a society that performs directly with the information. Designed as a platform where users can meet and work together, the Web today performs exactly this function. According to 2018 data, the number of web pages on the Internet was around 40 billion. Since the Internet and the Web were both designed as an end-to-end network, the trust mechanism was at the forefront. Trust and simplicity played a key role. A user name and password were not required to join the Internet, and the Internet still maintains

this general nature. For example, participation in the IETF (Internet Engineering Task Force) is available for everyone. This platform operates compatibly with David Clark's principle of "rough consensus and running code." In the development process of the Web, two fundamental changes have been remarkable: Web 1.0 and Web 2.0. While we are still using Web 2.0 today, we are experiencing, at the same time, the transformation process from Web 2.0 to Web 3.0. One of the main differences between these two is that the user of 2.0 and its manufacturer target content creation, while the user of 3.0 aims to connect to datasets. From the very beginning, the Internet and the Web were designed to be available to all, including network designers, companies, students, engineers, users, and academics, as a formation with no official status that develops and standardizes internet protocols. From the government's perspective, the situation may not seem so promising. To them, the Internet is the one running around in the middle of the hall full of porcelain statues as the naughty and disobedient child of the house. After all, governments have been unable to take a stand against this development and have had to keep up with and support the information age, and ultimately the Internet has grown day by day. Controlling in traditional radio and television broadcasting is strict. The access of senders (channels) is regularly controlled by governments and some regulatory bodies.

The reasons for the control in the past can be explained by the fact that the channels and their programs are limited in number (that is, it is easy to control them), the small number of frequencies, and the pressure of cultural policies. For example, as stated in the part of "cultural industries" in the first chapter, the broadcastings produced for "mass society" were seen as a visual medium with the potential to affect audiences in a bad way, ready to influence them. Making several regulations on television broadcasts in undemocratic communities was, in fact, for censorship. The Internet, due to its nature, bears a resemblance to the press and telecommunications models, not to television and radio, which are regulated according to the streaming model. The Internet has even different features in terms of streaming compared to the press, since it depends on telecommunications and

cable infrastructure systems such as access restrictions and infrastructure controls. There is no universal and established regulation regarding the Internet yet. As a democratic tool, the Internet has features such as "an interactive tool," "an active and creative environment," "a direct tool," and "an equal platform for all." There are, however, views suggesting that its democratic influence depends on its social and political use, as much as those who suggest that the Internet is an instrument of democracy. Some think that the use of the Internet is still mostly passive, and active users may consist of politically motivated elites. Just because the Internet is called Web 2.0, together with its user-generated content, does not mean that everyone's voice is heard equally. On the one hand, there are people in networks who create co-creation, new policies or create public opinion, and on the other hand, some extremist groups that produce hate speech can find a place in these settings. According to Van Dijk, networks have characteristics that both support and cripple democracy. As the number of people exchanging information is rising, a network connection is encouraged, and this promotes democracy. However, "the power of networks and expansion of networks rules" can cause to put power and attention together in the hands of people who already have power. In this respect, both the democratic and undemocratic characteristics of this system need to be well assessed and understood together (158).

### **2.1.2. Network Neutrality**

Network neutrality is also known as internet neutrality. The significance of the concept of network neutrality comes from the fact that the Internet, which is offered in exchange for money, is available to all and is neutral. The networks in question must be open and accessible to all and impartial, regardless of who they are, whether it is a large or small company or person. The essential feature of network neutrality is that network providers do not discriminate against content, applications, and websites. Network neutrality requires the free flow of the various structures and scope of the Internet. According to the article "Network Neutrality" published by ICTA (Information and Communications Technologies Authority), "network neutrality has two fundamental elements: "openness" and "non-

discrimination." The principle of openness means providing end-to-end connectivity, and any end-user can access the other content provider or end-user. The principle of non-discrimination can be explained as providing an example of service at the consumer level or being able to make price segregation based solely on speed and capacity. Non-discrimination at the network level focuses on establishing interconnection policies with pricing based on the quality of service" (ICTA 8). The Internet is based on the end-to-end principle, and with the widespread use of the Internet in recent years, networks are increasingly equipped to be able to segregate. The proponents of Internet neutrality oppose the policies of those service providers who provide services to their users to limit certain internet services or provide some benefits for a specified fee. The network neutrality debate focuses on issues such as abuse of the dominant position, the obligation to provide access, segregation, quality of service, and consumer interests. In Turkey, however, the access blocking is only performed by the Presidency of Telecommunication and Communication with the decision of the court, and operators have no authority in this regard. It is essential to prevent abuse of dominant situations, to follow the principle of non-discrimination, and to raise consumer awareness. During the debate to be held both on new media and on communication, the libertarian nature of the Internet, which it has always had from the very beginning, must be ensured and supported.

Along with the possibilities and practical use of the Internet, its use around the world has increased rapidly. According to the report submitted by the Information and Communication Technologies Authority (ICTA), total internet subscriptions in Turkey increased by about 0.3% in the first quarter of 2019 compared to the previous quarter, and the overall upward trend in internet subscribers continued with the rise in the number of fiber, xDSL and cable internet subscribers. The annual growth rate of the total number of internet subscribers was 6.7%. Broadband internet subscribers, which were around 6 million in 2008, reached 74.7 million by the end of the first quarter of 2019. In this quarter, the fixed broadband penetration rate by population was 16.6%, while the mobile broadband penetration rate was

74.5%" (13). Turkey's first internet connection was made in 1995, and since then, the numbers have continued to increase exponentially every year. The number of internet users recorded as 250,000 in 1997 has reached 70 million in 2020. It is witnessed a rapid increase in both the number of broadband subscribers and the number of mobile internet users. In such a country where Internet use is intensively increasing, we see both the technical perspective of this business (expanding internet infrastructure companies and related technologies), the production of devices, and the production of various applications and platforms together with these devices.

The rapid expansion of the Internet, of course, started with the fact that the web pages were available to everyone and that they were as simple as anyone could understand. This communication network created a universal understanding and enabled standardization in every country, in every machine and every language. This system, which we can consider to have a decentralized structure, can be performed actively without getting permission from any higher authority. Maigret, on the other hand, refers to the structure of the Internet, which does not transmit compatible things but adapts to contradictory social demands. In this context, the first records prepared on the applications of internet users indicate that although search engines are frequently used, encyclopedic purposes and ingrained surfing are not very common. In this system, computational discourse is not in place. In other words, while the Internet is an exceptional tool for public use and storage of data, it lacks the intelligence to create a new universal idea and does not give any clues to be able to understand the data it contains, and uses the statement "no source of information can give up interpretation and conceptual framework" (332). The author leaves a footnote to the direct quote in this last sentence. In this footnote, he refers to studies on the impact of informatics tools on education, noting that informatics tools do not improve the process of knowledge acquisition, but sometimes have an effect that facilitates the information exchange between educators. But here, it would be useful to point out an issue that the author did not consider. For example, assuming a pandemic such as COVID-19, which is suddenly

developing and spreading rapidly in our time, there are masses who must continue their education, training, and personal development by distance learning and who must reach IT tools and have infrastructure as well as superstructure (educators, video makers). Television and the Internet have been more integrated ever in this period. In line with the worldwide measures taken because of the outbreak, the activities in crowded places have been restricted. Movie theaters are also considered to be among these overcrowded places. Due to the common virus outbreak, movie theaters around the world and in Turkey have temporarily suspended their activities. Since it was observed an increase in the use of subscription video-on-demand (SVOD) services during this period, streaming services pursued various incentive policies. During these pandemic days, when social distance has been maintained, bars, restaurants, gyms, and theatres have been closed, and people have begun to look for new opportunities to entertain themselves. It is stated that streaming services are the first of these alternatives. Streaming services have also organized various campaigns in this regard. In this way, these services have played an important role in entertaining people who are not able to have fun outside; in other words, "bringing the outside inside." Netflix offered a 30-day trial period in the beginning. Hulu and Disney+ have released their own made series and films earlier than expected, as well as a 7-day trial period. Besides, streaming services such as Apple tv+, amazon prime video have also offered trials and accelerated content streaming. Serving in 190 countries, Netflix, in particular, has announced that due to its intensive use in March 2020, it has reduced its streaming quality by 25%, in order to avoid the overloading of its systems. There are no doubt movie theaters will continue to maintain their importance and unique positions once the pandemic is ended. But in the light of the observations and experiences acquired during this epidemic period, the fact that movies are increasingly going beyond movie theaters and become more integrated into digital devices (PC, tablet, phone, tv) and that "convergence" is inevitable should be examined. In addition, how these developments will affect the industry and audience reception has become one of the issues to be discussed.

### **2.1.3. Information Society**

The information society thesis came out as an essential consequence of postmodernism in media studies. It would be useful to examine postmodernism, which is the basis for a better understanding of the information society. The diversification of media platforms occurred in the process referred to as postmodernism. Postmodernism, as it is commonly known, does not encompass "postmodern" or "beyond modern." This concept is interpreted differently by various thinkers. Some thinkers, for example, bring to the fore the "artistic" dimension of modernism. Others, however, renounce the modernist principles that come with poststructuralism. In other words, there is an entirely different structure in which enlightened modernity is left behind, and elementary ideas emerge from among a new set of sociology, culture, and economic structures. Its discourse is the discourse of order, identities, communities, and historical purpose, and teleology (Maigret 295). There are some fundamental framework ideas that thinkers agree on what postmodernism is. Together with postmodernism, mass media and cultural studies have become more significant. Hybridity has begun to replace classes and restrictions. Concepts such as image and space have replaced narrative and history as regulatory principles of cultural production. With the consumption-based urban area dominating the rural form, issues such as entertainment, leisure, living space, and styles were started to be examined. Being intimate and fragmentary in art, interpreting pastiche and irrationality without having expert knowledge, has been glorified. Postmodernism denies the fact that the distinction between subculture and upper culture is useful. It removes the boundaries between these two cultures and examines them by attributing their importance to the subculture. Intertextuality becomes a starting method quite often used, especially by literature and cinema, and thus various artistic texts exhibit a function of passing into each other. The omnipotent "strong writer," creating an astounding quotation, is no longer exists. The French philosophers Jean François Lyotard and Jean Baudrillard are two

prominent figures who discuss this concept in social theory. Lyotard has come up with the concept of the "collapse of great narratives." According to him, "the social bond is linguistic, but not woven by a single thread...No one speaks all of these languages, they have no universal meta-language...The purpose of salvation has nothing to do with science (...) No one can rule all of this" (Smith 296, quoted from Lyotard). According to Baudrillard, on the other hand, there is no "real" in the consumerist society we live in, and the events that develop in what we call the "real world" are material expressions of cultural models and mythologies. Using the concepts of simulation and simulacrum means that we will only know each other as players in the field of signs and witness the demise of the one who is social. Because the social one is already lost in the black hole, and we live in hyperstimulation. Now reality has been replaced by neo-reality, and this neo-reality is made up of codes used to replace reality. This is the ground to be looked at while discussing the information society. The "society" concerned today is a society that has evolved through the influence of information and communication technologies. Compared to the old industrial society, not only has the economic organization of the community we are in changed but how the lifestyle of the society is lived and perceived has changed and even disintegrated.

When it is called the information society, the changing essence of these changing activities and processes in the structure of society is emphasized. Van Dijk deals with information society as a social organization, while he interprets the concept of network society as an element of this form of organization.

The mass society created by the global network through the influence of "mass media networks" was discussed in the first chapter. This society, which has evolved into a "network society" together with social developments such as technology and globalization, constitutes a social organization based on science, rationality, and reflexivity in a postmodern globalized world. It is, from time to time, also called the knowledge society, because the values produced in this environment, including agricultural sectors, are processed and gained importance through information.

Most network society functions rely on processing data. Various opinions have been put forward on this issue. However, the classifications, distinctions, and definitions made in the postmodern world are the things that need to be studied thoroughly. For example, Manuel Castell, one of the thinkers who marked our time, rejected the concept of the information society, claiming that all communities in the past were already based on information, and instead proposed the concept of "the information society." He described society as "a special form of social organization in which the production, processing, and transmission of information becomes the main source of productivity and power" (Dijk, 43, quoted from Castell). The authors, such as Frank Webster, have distinguished the concept of knowledge society from the concept of the information society and have argued that information refers to the quantity of information-based works and products, communication tools, and so on. They emphasized that information society was incapable of defining society as a qualitative aspect and a system, and they opposed the proponents of the information society. According to him, what is outnumbered in society is not enough to define the entire community. However, we can clearly state that networks such as the Internet have transformed the culture and structure of society in postmodern society. Whether we call it a network society or an information society, we do not speak of the concepts that have emerged as a result of the instant development experienced. These concepts have been formed gradually by various developments in the long-term transformation of people's social lives and have shaped their own societies. In this sense, we cannot speak of a specific historical beginning and end. Is the first telegraph line laid by Samuel Morse in 1844 the beginning of the network society, or the invention of the Internet or the submission of the Internet to the public? If it is the information society that followed the industrial revolution that emerged with the invention of steam engines, how do the countries that have entered the industrial age figure into this business now? But in general, we can state that with the end of the 20th century, the social structure of mass society, its communication infrastructures, and its organizational style have transformed it step by step into a network society. In developing communities, there can still speak of a "mass society" concept that exists. But there

is no doubt that this, too, will rapidly evolve into a network society. Therefore, the products and experiences offered to us by the personalized network society versus the "inborn mass society" will continue to change and transform the social structure rapidly. In his work called *Convergence Culture*, Henry Jenkins, one of the leading new media theorists of our time, points out that "the computer has come not to change mass culture but to destroy it," quoting from digital revolutionary George Gilder (23).

## **2.2. TRANSFORMING THE CONTENT IN NEW MEDIA**

The concept of new media defines environments that transform existing mass media into digital data and reproduce and distribute them interactively with new technological developments. With the common language "0" and "1", communication tools have been digitized, and a common language has been introduced. With its most general definition, the concept of new media is media applications where computers and digital technologies are applied. This has enabled new media to be used globally and reach more people. With the new media definition, it is now possible to add decisive and different functions to the "producing and publishing content" function, which is the first role of the media as a tool. There are intertwined markets such as production, marketing, and consumption. Together with New Media, mass communication and data processing have complemented each other. New media should be interpreted from perspectives such as multi-media formality, hypertextuality, and interactivity. New media allows the reader/viewer, in other words, the "user" to interact. The use of the term New Media dates back to the 1960s. Alvin Toffler, the futurist theorist, in his work *The Third Wave*, examined under the name of third wave society that, contrary to what Adorno said about the industrialization of cultural product in mass society, thoughts on almost everything in every area, ranging from the pop style in music to politics, were gradually moving away from an exemplary. In his book, he described the first wave and the second wave of agriculture as industrial areas for Western countries. He stated that after the 1950s, the third wave, which was an "information society", started. Contrary to the mass media production that dominates the second wave, the

third wave focuses on localized production in small parts that are compatible with consumer movements, resulting in developments such as increased competition and options in the media sector. In his work called *The Rise of the Network Society*, Manuel Castell, unlike Toffler, underlines that the information economy of the network society penetrates economies such as agriculture and industry, that is, it does not operate independently and alone, the flow of information is irregular, and that information does not reach all parts of the world globally. On the other hand, the concept that Castell describes as "space of flows" emphasizes timeless time. What he means by this concept is that in a place where there are no new technologies, societies are either dependent on clock time or biological time, and this, for example, allows wars to last for many years. However, in the new timeless time, the circulation of people, thoughts, and goods become more accessible with structures such as large financial markets and various global media organizations. Global cities such as New York, London, and Istanbul constitute the spaces of the space of flows due to their structure surrounded by production, management, and information. Non-networked societies continue to be space-based, falling behind in this respect, and cannot follow the space of global flows. The most influential factor that makes the space of global flows so widespread is the new media.

The work developed by Lev Manovich has helped to define the power, spheres of influence, and nature of new media in an academic sense. "Manovich (2001) considers new media to be classical psychic, translated into a digital format, first and foremost. In a world where everything solid evaporates, digitization is not just a technical language or a stack of codes. The principle of digital representation makes media programmable and makes new media the subject of algorithmic manipulation. Thus, thanks to the digital representation, new media can operate all kinds of content, make new ones and copies, and distribute them without any loss. Building new media on a common digital language enables access to all data formats with a single media and allows new media to reach beyond the media" (Yanık 901). According to the principle of digitalization, which is one of the things that make new media different, each content is divided into small pieces in bits.

There is also a mechanism by which human intervention is partially out of the process, with the new media having the principle of automation. The user obligation to control over the interface has been eliminated.

All of the new media content has been formed by numerical coding. In this case, it defines the contents, that is, all kinds of objects, as "mathematics," bringing with it algorithmic manipulation. In this way, the media becomes programmable. New media, which finds its root within significant technological developments such as the Internet and www, has become one of the most influential actors in areas such as information gathering, production/making, and distribution/streaming.

### **2.2.1. New Media Platforms and Digital Culture**

Internet-based shopping, communications by e-mail, social media services, online or offline games, Internet television, thousands of mobile phone applications (mobile media) developed for smartphones using Internet, podcasts, streaming platforms, and many more. All and the more are the agenda-setting actors of the new digital culture that encompasses us and can be cited as examples of novel media platforms. As the screens/monitors started to be seen in almost every area of life, a new concept called digital culture has emerged. We have stated that culture, in its lexical meaning, is a set of consistent values, expectations, expressions and human-made works/creations shared by a group of people. That is to say, culture is both a result in the form of products or works and a creative process that is constantly under construction. Digital Culture, in this sense, means a range of products created both through this creative process itself and digital media (Dijk 293).

According to the Binark's "New media studies" article, "the reason we describe 'new media platforms' as 'new' today is that they have certain components that eliminate institutionalization, professionalization, and passivity & consumerism of audience in the production and consumption process of traditional media texts. These components, which give "new media platforms" a "new" feature, range from interactivity to user-based content

production, and from hypertextuality to sense of presence and network-based expansion." (10).

Van Dijk underlines that the definition of Digital Culture should not be confused with technology. According to him, it is essential to highlight the results of the digital cultural process and the use of media enabled by digital media features in the network society. By referring to Charli Gere, Dijk underlines that digital culture is not as new as it is deemed, and its development is not determined only by technological advances, while "technology shapes thinking and conduct options." (293)

In examining new media platforms, let us state that texts are first encountered in new media from the historical point of view. As an example of this, web-logs, which are composed of a combination of web and log words, and which means blog-diary/journal, started to be created in 1991, becoming widespread as of 1997. In 1999, the site provided its users with a free blog on the Internet under the name of "Blogger" and became the first blog service provider on the Internet, making the use of blogs common. The site, which gives users free domain names like name.blogspot.com, has millions of users worldwide. It has become the pioneer of new media platforms in the "text" field with its structure based on comments and feedback, as well as its nature, which creates a new communication platform, partly independent of traditional Internet content, thereby allowing its users to write whatever they desire in the way they choose without requiring any technical [informatics] knowledge. Following the texts, platforms based, respectively, on "image" and "video" became widespread in the new media. When talking an image-based platform in historical context, the social network of "Facebook", founded by Harvard University undergraduate Mark Zuckerberg in 2004, is referred. YouTube, a video hosting website founded in 2005 by three former Paypal employees, has opened the way for video-based platforms. Soon after that, with the introduction of Twitter in 2006, the concept of both social networking and real-time text became widespread. This was followed by the real-time images era. Real-time images have expanded with platforms like Snapchat and Instagram, the sector leader (2010). The

concept of “real-time video” and “live stream” platforms, which are today's most frequently used concepts and platforms, occupies an essential place in daily life. Users have thus had the opportunity to make their own live broadcasts on the new media platforms. Various platforms such as YouKnow, Youtube, Periscope, Twitch, and Instagram have allowed users to make their own posts, thus enabling them to distinguish themselves while boosting their participatory feelings. New media platforms are, however, far from sufficient control because of their multiple nature. Therefore, those who publish in an uncontrolled way on such platforms on issues such as news reporting that adversely affect the majority of the society may cause information pollution. On the other hand, in the case of news, for example, they may also broadcast instant news from the scene, releasing any event live to the public. In such a way, they may have the opportunity to be the processor of the most accurate information. Although new media environments cover a range of areas such as mobile media, virtual reality, multimedia, computer games, social media podcasts and streaming services, there is no known decisive criterion about what the new media is and what is not. Still, should there is something known for certain, it is that the emergence and spread of these platforms affect and change many other areas. The media file, which is distributed for downloading via Real Simple Syndication (RSS), forms the structure of the podcast. It gives users the opportunity to record and broadcast their own vocal feed. The Podcast has become popular in a short time as it is used easily and without any cost other than Internet. It soon became radio stations and began to replace them. Unlike traditional radio broadcasting, podcasts do not require major technical infrastructure, so they have the chance to access any geography that has access to the Internet, not limited geography. Undoubtedly, besides the radio, there are two other mass media that are most affected by new media platforms and are closely related to each other historically and ontologically: cinema and television. As a result of the interaction of these two mass media with new media platforms, both thematic and genetic transformation has taken place, and "TV/Cinema-specific" content, which began to be produced and broadcasted via new media, has now created their own culture (such as Netflix and Chill). Thus, the series and movies we watched on our

computer, tablet, and mobile phones are now positioned as separate content, starting to change the usual flow of traditional television and cinema.

The fact that new media platforms have become one of the essential actors of cultural globalization is beyond doubt. One of the pioneering new media platforms that leads the way in cultural globalization is streaming services. The production, expansion and audience reception of the streaming system is a fundamental starting point for a better understanding of the global cultural impact of new media and the network society that encompasses us. Examining the video streaming services, one of the pivotal actors in digital culture with their structures and policies that appeal to the masses, and the culture they have created is the fundamental outlets for comprehending today's digital world. It would not be wrong to say that the streaming platforms used by many viewers/users around the world have created a new culture on a global basis, affecting local cultures and creating a new way of watching. The viewers started to watch big stories they used to watch on television or in the cinema, especially through video streaming platforms, by using their own small screens, which affects both the movie theater experience and the ways of watching television. Global video streaming platforms such as Netflix, Amazon, Disney-plus have begun to introduce "user-dedicated" content by using various algorithms.

However, this flares up new discussions about the autonomous position of the audience. Unlike traditional television and cinema, the production and distribution strategies of these companies are based on increasing the number of monthly subscribers at a low price. Services of these companies are much cheaper than the cinema (they provide one-month unlimited content in exchange for only two cinema tickets). These global companies have also started to produce content by collaborating with production companies in the countries they provide their services (i.e., some series such as *Dark* in Germany, *Ragnarok* in Norway, and *The Protector* in Turkey). This has led to the establishment of country-specific Internet

televisions, especially in Turkey example. This section of the thesis will examine video streaming, which is one of the crucial actors that form the network society, and its effects.

### **2.2.2. New Media as a Convergence Culture**

According to the article titled “Convergence: its Effects on the Regulations in Terms of Telecommunication and Media Sectors” published on the website of the Information and Communication Technologies Authority (ICTA), convergence is defined as follows: "technological, legal, market-related or regulatory capacity that brings together (integrates) industry structures defined by separate technology, markets or policies in the past." And the article highlights that convergence also includes an international structure, thanks to its nature that allows it to offer many sources of services and information that can be traditionally controlled across the country (9).

Convergence is actually happening at many different levels, such as the convergence in technology and networks, the convergence between industry mergers and acquisitions, and the convergence in services and markets, i.e., in policies and regulations.

Henry Jenkins, one of today's most influential communication thinkers who have made deep contributions to media studies with his mind-blowing work, expressed his purpose in writing his book titled *Convergence Culture: Where Old and New Media are Collide* as to emphasize the "convergence"s reshaping of American popular culture and to identify how it influences the relationship between media viewers, producers, and content. According to Jenkins, the old media will never die; those who die would be only devices such as 8-track tape and Beta cassette that we use to access media content (delivery technologies). As such technologies keep changing, the media will continue to exist in layers with its complex nature; just as cinema did not kill theater or television did not kill radio. According to him, old broadcasting means to continue to coexist with the new ones. “That's why

convergence seems more plausible as a way of understanding the past several decades of media change than the old digital revolution paradigm had. Old media are not being displaced. Rather, their functions and status are shifted by the introduction of new technologies” (11-14). The concept that Jenkins calls Black Box Fallacy is basically related to the fact that media content will flow through a single black box (TV or mobile) sooner or later. It is still unclear whether it is a television or mobile phone or anything else. Jenkins believes that the reason why this black box is a fallacy is that it reduces the media change to a technological change and does not take into account cultural levers. Yet, Jenkins says that he sees more black boxes (e.g., recorder, DVD player, sounds system) each time he enters his living room. So we can see the spread of black boxes as a sign of “moment of convergence.” Jenkins says that they are a lot of devices we have acquired because we are not sure how to combine or integrate them yet, asserting that “Media convergence is more than simply a technological shift” (15). According to him, convergence is a phenomenon that changes not only current technologies and markets, but also the relationships between audiences. Now the way the media sectors do the business and the way the media consumers process or perceive what is offered to them has dramatically changed. According to Jenkins, the most important thing to bear in mind is that convergence refers to a process, not an endpoint. We are stepping into a new era where the media will be omnipresent, not only in a black box. This is not something to be solved with sufficient bandwidth or properly configured device. It is also not something that covers products and services offered for commercial purposes. This is because entertainment is not the only thing that flows through media platforms. Our lives and emotions also flow through media channels. New media is built on lowering the production and distribution costs of technologies. This made it possible for consumers to use this new media as they desire.

This implies that convergence is both a top-down “corporate” and bottom-up “consumer” focused process and predicts that corporate convergence may coexist with base convergence. Media companies have to be audience-oriented to increase

their profits while expanding their market shares. Consumers are in a learning process and want to take the media flow under their own control while interacting with other consumers. According to Jenkins, these new media lead an expectation of a freer flow of ideas and content. The active consumer who replaces the former passive consumer is nomadic, less loyal to communication networks or the media. However, media companies have different attitudes. Some immediately create a space in their current business and open a new department, pursuing different strategies, while others see doing as such as a risky initiative. Jenkins asserts that each time they direct a consumer from the television to the Internet, there is a risk that the consumer will not return to the television. However, in this example, we can see that the risk rate is declining. Relations with the consumer are being reconstructed, and the producers who cannot compromise with the new participatory culture are fading from the scene, while the Internet creates its own productions and stars.

### **2.2.3. Internet Television: From "Audience" to "User"**

Internet offers quite different experiences as a broadcast medium compared to traditional broadcast channels. The most significant experiences are choosing audience/user, stopping the broadcast/stream, forwarding and rewinding the motion picture, and giving feedback. The audience has the right to choose and, unlike television, reject the content, watching their own preference. Traditional television is based on the working principle that the content should be broadcast at certain times of the day (as a schedule) and the audience has to accept what is offered. From this technical point of view, the fact that the audience watches the broadcast on the Internet and has various control options on the player (e.g., stop / rewind / start over / replay / pause) allows them to leave the passive position against the old fashion television broadcasting, adopting a new active role.

"Internet television means many things or a combination of many things. The basic combination is that Internet television is the maintenance of conventional television on the Internet. Television channels are accessed via Internet

with video streaming technology and are watched in real time. Not only conventional television but also cartoons and short videos are broadcast through video streaming on the Internet. All these videos can be watched on personal computers" (Demirkıran 75, quoted from Noll).

Matt Jenkins gives an example of production styles that change with the Internet in her article titled "Old and New Teaching Skills in the Digital Age: A Layperson's Guide." There are changes in production such as compression, film-making production values, aspect ratio, lighting, camera movement, and editing. The productions previously created for television or cinema are being started to be shot by taking into account their screening on computers, tablets, and mobile phones.

Undoubtedly changing production and distribution styles shape relevant academic studies as well. Then, Jenkins asks readers a question: "Should departments that teach traditional broadcasting expand into the Internet realm?" (30). I think the answer is yes; "analog" will continue to exist in our lives for a while, but the data we have shown us that the "digital" broadcast is growing rapidly. There are basically two forms of Internet video distribution (or routing):

“(1) a download-and-watch video and (2) streaming video. The download-and-watch video consists of a file the Internet user copies or completely downloads and watches the video at any time. The file can be stored in a variety of formats, including MPEG, AVI, or standard QuickTime video. Basically, these formats are standards for storing and viewing video on the Internet. Internet users can download media players for each type of file. Streaming video lets the Internet user watch the video as it is played from the host computer. While there is nothing to download, the picture quality is poor because of the higher compression rate” (31).

There are many technical differences between the downloading method and the streaming method: most importantly, the latter requires Internet access, as opposed to the former. If the streaming does not have Internet access, the content cannot be displayed. However, in the downloading method, the data is stored on your personal computer. Although both methods continue to progress and develop

technologically, streaming stands out with its solution to piracy. Forbes.com's author McIntyre wrote an article in 2017, touching on the contribution of streaming to the growth of the music industry. According to him, the problem of piracy created by downloads started to be resolved with streaming: "On average, consumers who pay a monthly subscription fee for their listening privileges are more valuable than those who do not seem to mind ads being inserted into their playlists and album run-throughs. There is currently a big push to convert free users into paid ones, and the more subscribers there are, the more money the companies running those platforms, and the industry on the whole, will earn". Especially with the rise of new copyright laws and accompanying technological developments, streaming affects both market forecasts and the way entrepreneurs do business. In this system, the user encounters such conveniences as one-time bandwidth cost, playback in other devices any time, spreading of files and transfer to other devices easily, best quality, and generally no firewall.

Traditional broadcasting channels in Turkey began to transfer their data to their websites, albeit on a limited scale, during Web 1.0. At that time, the limited capacity of Internet infrastructure did not allow video-based TV content. During Web 2.0 (2000-2010), with the increase in Internet speed, interactive and content-satisfactory websites started to be developed. "When the usage rates of computer and Internet technology were examined between 2004 and 2016, it was seen that the Internet usage rates of individuals between the ages of 16 and 74 in Turkey increased from 13.3% to 58%. When its distribution between rural and urban areas was examined between 2004 and 2013, it was observed that Internet usage in cities increased from 18.1% to 51.8% while in rural areas from 5.0% to 23.7%" (Dikmen 429, quoted from TUIK).

The relationship between Internet and television is cyclical. Traditional broadcasters use Internet platforms (e.g., social media channels) to promote their broadcasts. Television companies offer a constantly renewed big data repository on their corporate web pages, specific to the programs they broadcast, consisting of audio, video and textual data sources for those who use social media channels such

as Instagram, Facebook and Youtube. These companies started actively using social media platforms and supporting Social TV broadcasting to promote traditional media content, especially after 2010. Social TV broadcasting has contributed to watching the same content on different platforms and higher advertising revenue by large media groups over the same content.

Moreover, when we look at the technical synonyms of Internet TV terminology, we see that specific terminology such as Online TV, TV streaming is used. The fact that online videos and web TVs distance themselves from cable and satellite broadcasts and find separate media for themselves, rapidly increasing the number of their users/subscribers reminds us of the following: Streaming is the present and future of Internet television.

### **2.3. STREAMING: A SOCIAL PRACTICE**

The word meaning of streaming is continuous and flowing. Informatics Association of Turkey denominates "uninterrupted" as a Turkish synonym of this word. Within the scope of the thesis, "streaming" is a multimedia content sent by the media provider and received by the end-user (a person who uses or is intended to use a product). As a technological process, streaming finds its place in daily use as multimedia distributed to the user. "Stream" refers to the process of sending and distributing the current medium. The word emphasizes the way of multimedia distribution rather than the medium's own structure. Streaming indicates an alternative to the downloading system, that is, the process that the user obtains without watching or listening to the content. The end-user starts playing digital video or audio on its own media player while the entire file has not yet been downloaded. Although streaming first emerged from the corporate use of cloud systems in the 1990s, it was generally adopted by people with the expansion of the Internet band in the early 2000s. Streaming is both a technological innovation by nature and a cultural practice that restructures the audience and industry together.

TV streaming is positioned opposite broadcast television system, cable system and satellite TV. It is in an "anti" and new position both technologically and as a new watching practice.

Although the rapid rise of streaming as Internet television and online video by the audience has been pioneered by Youtube and Netflix, we can say that it has gone through a historical process until it reaches its current widespread use.

Before moving to the effects of streaming services to the industry and the audience, it is crucial to examine the two main technological developments that make it available. The first development is the Discrete Cosine Transform (DCT), a system that provides video compression. Video encoding standards, such as H.26x have been developed together with DCT. The second is Asymmetric Digital Subscriber Line (ADSL). ADSL made data transmission easier. Telephone-line bandwidth, which was previously 100 Kbps, was increased up to 2 Mbps. The cooperation of DCT and ADSL technologies has been the major technological developments that enable streaming services.

There are two types of streaming: Live streaming and Video-on-Demand (VOD) streaming. Live streaming is coinciding live content over the Internet, involves some equipment such as camera, for shooting the media, an encoder to digitize the content, and a (CDN/ media server) to distribute the content. It makes it possible to real-time broadcasting with audio, video or both anywhere anytime, accessing it over the Internet. It is widely used, such as in sports/eports events, video games or social media in the multimedia world (Twitch, Facebook/Instagram live). Streaming media is simultaneously being recorded and broadcasting opposite of other non-live media streaming way which is called video-on-demand streaming. It provides the watching of "desired" content by using television systems, set-top-box boxes, digital video recorders, portable media players or remote devices such as Pcs and mobile phones. The majority of cable television content providers offer "pay-per-view" (by which the audience buys a film or can choose a television show). Today, one of the essential tools of the video-on-demand system is Internet TV.

Internet-based video-on-demand systems supply users with access to bunch of video content rather than individual movies and series or programs. The most common of these systems (Disney+, Hulu, Netflix, etc.) use a subscription model that needs users to pay a monthly fee for access to a selection of series, movies, television shows, and original content.

Although VOD specifically targets “digital natives” (i.e., individuals born in 2000 and thereafter), users from the “digital immigrants” (individuals born before the millennium, who met the Internet in their post-adolescence period) are also increasing day by day. Within the technology of video-on-demand, people are able to watch the movies in the comfort of their own home for much less than the cost of many cinemas (and without the chance of noisy distraction from rowdy teens or children). Many older cinema-goers are happy to pay for such an offer.

VOD also has the advantage, especially for art house films, of expanding their reach geographically, beyond the cities and towns large enough to support a thriving selection of independent cinemas and into smaller towns and the countryside.

Towards the mid-2000s, TV programs began to contact the Internet. YouTube was founded in 2005 when Jawed Karim tried to find some videos, which he wanted to reach but to no avail while browsing the Internet. This is where Karim came up with the idea of building a website on video-sharing. In the same year, Apple launched its iTunes service that allows downloading selected series and TV programs through direct payment. A few years later, various TV networks and some other independent companies started streaming their shows and programs online. Amazon video service, which was established in the USA under the name of Amazon Unbox in 2006, started streaming worldwide only in 2016. Besides, Youtube launched Youtube TV in 2017. Youtube TV has offered the opportunity to watch many popular cable or network broadcasts such as ABC, CBS, Fox, and NBC. However, this service can only be available within the US borders as of the first quarter of 2020.

The emergence of streaming services also brought about innovations in device technology. In 2000, Apple launched Apple TV. In 2008, Roku introduced its first streaming device. Smart TVs began to dominate the television market in 2010. The video watching experience began to expand from television and computer screens to mobile phones and tablets. After 2010, we witnessed that the services that previously broadcast via cable and satellite have activated their own streaming services and are seeking to convergence with the Internet. In UK, Sky launched Now TV.

In Turkey, Doğan Holding, which dominates traditional TV broadcasting, introduced Blu TV, a streaming service based on video-on-demand, while Doğu Holding launched Puhu TV. However, Netflix is the tent pole in this field. The company, which dates back to 1997, initially ran a business model on offering DVD sales and rental services.

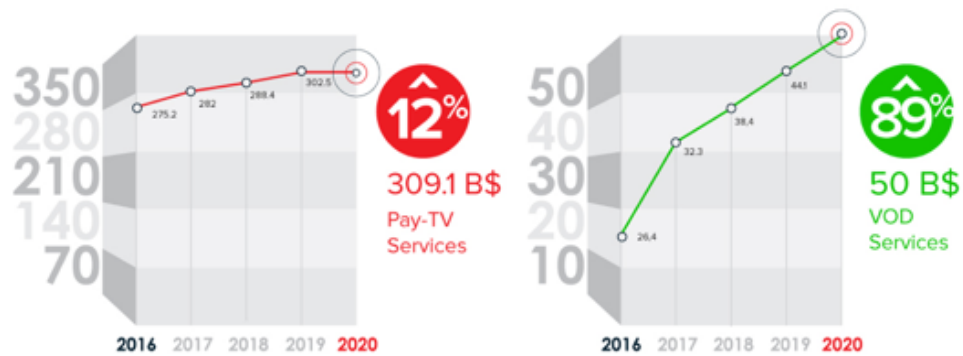
The popularity of YouTube marked a transition to a new period. Noting this phenomenon, Netflix started to make deals with numerous broadcasting companies in 2007 and offered the opportunity to watch TV series and movies through its subscription system on its own website. The company made its first international expansion in 2010 by opening to Canada.

Netflix has created and is still developing a personalized video recommendation system based on customers' ratings and reviews.

On October 1, 2006, the company proposed a prize worth \$ 1,000,000 to the first person to develop a video recommendation algorithm that could predict customer ratings. “The cultural as well as technical ramifications of the ‘Netflix Prize’ lend to Hallin and Striphas’s (2014) conception of ‘algorithmic culture.’ (Burroughs 110). In February 2007, the company switched completely to the video-on-demand system. OTT (over the top) is used to identify video content providers that distribute their media independently directly over the Internet (through video-on-demand system).

OTT is a sub-set of the overall video-on-demand category and it is transmitted to the audience via the Internet without being needed users to subscribe to a traditional cable or satellite pay TV services such as Comcast in Usa and Digiturk in Turkey. The number of customers using OTT service enjoys a rapid increase compared to that of using pay TV. According to Gartner's report in 2017, the market shares of Pay TV and OTT service providers between 2016-2020 is shown in the figure.

**Figure 1 2.3**



Source: Gartner (May 2017)

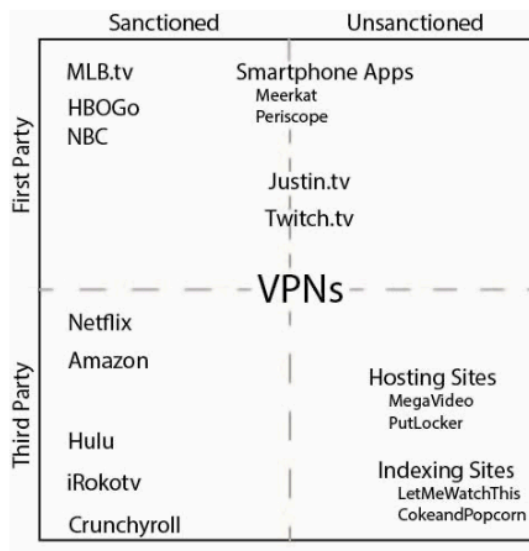
According to the survey on Usage and Satisfaction in Media Distribution Services published by Twentify, a research company, in 2018, Turkey's media service subscription rate is 41.53%. When the consumers' active subscriptions to satellite and IPTV (Audio and visual transmission via Internet protocol) or OTT services are analyzed, the rate is determined as such. OTT services such as Netflix, Puhu TV, TV + are far ahead of their competitors in terms of customer satisfaction. On the customer satisfaction scale, OTT services are rated 4 points out of 5, while other brands such as Tivibu, Cable TV, Digitürk, D-Smart have rates below 4 points. While Netflix has the highest customer satisfaction rate with 4.59, it is followed by Puhu TV with 4.50 points, TV+ with 4.36 points and Blu TV with 4.24 points. These ratios show us that Turkey's domestic brands Puhu TV, TV+

and Blu TV are able to compete with Netflix in terms of customer satisfaction (Bozkurt 2018).

This makes it clear that Turkey's media service subscription rate is very high. Data reflecting consumer behavior shows us that the people in Turkey are extensively using OTT services and are satisfied with the way these services operate and the content variety. Based on this data, it can easily be projected that the migration from conventional services to new generation OTT and IPTV services will cover a larger group of consumers in the industry by 2020. In later periods, it is asserted that a consolidation phase would be initiated. The Twentify's report assumes that the highest potential subscriber growth rate is expected at Netflix with 24.20%. Blu TV, which is one of the local rivals of Netflix, is behind Netflix with 13.43%.

Benjamin Edward Burroughs examines streaming conceptually in 5 different frameworks in his doctoral dissertation titled “Streaming media: audience and industry shifts in a networked society” (5-11).

**Figure 2 2.3 Streaming Model of Benjamin E. Burroughs**



The first of them classifies streaming, divided into two branches as hardware and software, as an existing technological innovation. The software branch includes

browsers, various algorithms, formats, and web pages. This software, compressed in codec format, facilitate the production of content that harmonizes between hardware and software. In the hardware branch, as a product of rapidly developing technology, certain products such as desktop computers, laptops, I-pads, mobile phones and set-top boxes that operate with the Internet (comcast, amazonfire TV, sling box in US market in general; current Roku in Turkey market) offer its users an interface where traditional hardware (ie., the TV monitor) is mixed with the software. For example, streaming has started to be used more in daily life, thanks to Smart TV technology with wireless Internet.

Burroughs defines the second conceptual framework over the sanctioned-unsanctioned duality. For example, the author classifies Netflix, together with Amazon and Hulu, as sanctioned streaming. However, Netflix is more sanctioned than Amazon and Hulu with its craving for the original content and its programming. Content can be transferred or transmitted from one region to another, even if prohibited by the state. Virtual Private Network (VPN), in the simplest terms, is a structure that allows you to connect to the Internet through another IP address. A geographically controlled content can be reached by a user in the restricted/prohibited area, thanks to VPNs. Live streaming apps and websites like Periscope and Twitch.TV are positioned somewhere between sanctioned and unsanctioned. The first group of sanctioned streaming consists of those who have direct streaming rights. There are no other intermediaries between the audience and the content. An example of this is HboGo or other websites of channels.

The other sanctioned streaming group consists of content providers such as Netflix, Hulu, who run their broadcasts through licensing agreements. Netflix and Hulu are new challenges to the status quo of media industry practices. Here, Netflix differs from other platforms in terms of its method; while the first group got on well with streamers (HboGo, NBC, etc.), Netflix maintains its symbiotic relationship with Hollywood.

Burroughs refers to the use of VPN in the unsanctioned streaming category. The VPN may experience various regulations or even be set aside in the near future. However, even if it is set aside, "user tactics" and "corporate strategies" appear in return, which will vary in the same proportion.

Burroughs draws the third conceptual framework as follows: "Streaming is an emergent industry." Streaming is not only technological innovation but also a digital media industry. It is more than audience practice; it's the growing part of the media and entertainment industry. Companies like Netflix represent the growth and ripening of Internet media companies. TV series and movie watching companies like Netflix are positioned against broadcast TV companies and Hollywood's old guards as well as cable companies. The entry of Netflix (Netflix Original) into the original show business indicates that streaming companies are not only broadcast platforms, but will also play an active role in the sector, as future content producers.

Burroughs defines the fourth conceptual framework as "Streaming as a discursive force." He refers to what Netflix did in its original show titled House of Cards. According to him, "They discursively promoted and branded the algorithmic production of the show" (11). Netflix has started associating cultural capital with algorithms. Its first original content, House of Cards, brought millions of new members to the company. It has been nominated more than 200 times at prestigious award ceremonies like the Emmy and Golden Globes, winning more than 20 awards. Behind the success of the series, a team of data engineers as well as directors, screenwriters, and actors play a significant role. Netflix analyzed the data it collected from the audience for six years and designed the entire production from script to cast accordingly. The article titled "How Netflix Uses AI and Data to conquer the World" published by Gavira on LinkedIn hints that "Back in 2013, Netflix claimed "There are 33 million different versions of Netflix." At that time, the company had 33 million subscribers. Or as Ted Sarandos, Netflix's chief content officer, puts it: "There is no such thing as a 'Netflix show. Our brand is personalization". Thus, they placed the audience in a certain position, and streaming emerged as a new type of information.

However, as is known to all, streaming does not only mean the production and distribution of licensed and legal content. The ubiquitous Hosting websites, in particular, are streaming television and film content.

There forms a segmented structure together with indexing sites that provide links to Hosting sites. “MarkMonitor, an Internet research and security firm, estimates that the top three websites engaged in ‘digital piracy’ receive ‘more than 21 billion visits per year’ and “traffic to illegal download sites has more than sextupled since 2009” (Burroughs 9). At that point, countries are seeking to establish their own regulations. We come across VPN again, making it possible to reach any site, which is forbidden to be accessed by the country of residence by changing the geography thanks to VPN. However, technical difficulties may arise, such as the slowdown of the broadcast and poor image quality.

Streaming technology has become a competitor to the meanings we refer to television, such as “Television as a technology” or “Television as a set of social practices.” Newman also regards BitTorrent and file-sharing as things that are in convergence with the place of television in our popular imagination (Burroughs 12, quoted from Boddy). The convergence of the television with the Internet has increased with streaming since streaming does not require as much technical knowledge as a download.

Netflix is the only member of the Motion Picture Association of America as a video streaming service. “The MPAA is well aware of the ubiquity of streaming as a larger cultural practice, and the organization is trying to fasten theft to streaming as we move towards further policy decisions on the legality of streaming:

Streaming refers to a form of online content theft that allows users to view unauthorized copyrighted motion pictures and television content on demand without downloading the illegal file. Users generally visit illegal websites that either host the streamed content or provide links to content hosted on other websites. Both hosting unauthorized content and linking to unauthorized content hosted on other websites are illegal” (Burroughs 4).

And also, according to Burroughs in 2011, “Rogue streaming technology was seen as a threat to control and corporate bottom-lines. Today, with re-articulated streaming through the industry in the form of Netflix, Hulu, Amazon Prime, and a myriad of planned and competing streaming services, there is less of a perceived threat of audiences going content hunting as major streaming companies gain more and more subscribers” (100). Being a starting point, in order to make it clear, to make it separate legal streaming types from others, he uses the concept of “sanctioned and unsanctioned streaming attempts to destabilize, if only momentarily, streaming from its piratical associations”(6).

It is worth mentioning the main concepts of streaming technology open to discussion in the academic field. These are such concepts as “placelessness,” “remediation,” “manipulable,” “automated,” and “databased.”

“Place” is essential for the traditional media industries; here, what is meant by “place” is that a place is both a concrete and an abstract space. However, streaming has a nature that refers to “placelessness” and “being in multiple places at the same time”. It tends to expand globally and entails a discussion of concepts such as nation-state and copyright from a new perspective. The concept of “remediation” emphasizes the continuous sharing of the same content through different channels by means of “reproduction.”

"Bolter and Grusin (2000) pointed out that this argument was first claimed by Marshall McLuhan, but this process became much robust in the new media era. According to McLuhan, the content of a medium always comes from another medium [...] New media is not entirely new; the discourse of the Internet “reinvents everything” and introducing the new media as a technological revolution are also part of the remediation process" (Dikmen 430).

The concept of "manipulable" leads to a discussion on the structure of digital information about infinite interchangeability and adaptability. Unlike analog information, digital information is a mixture of sound and text, as we witness on

multimedia sites. However, these multimedia experiences many platforms and formats, having a flexible and manipulated nature. Here, streaming is positioned somewhere between the verbal and nominal and refers directly to the distribution model itself, not to a tool.

There are two reasons that streaming can find such an easy ground in digital media, according to Burroughs, who quotes from Vincent Miller. First, unlike analog media, digital media “can be automated.”

“Automation in digital media means that templates and algorithms manipulate the numerical composition of digital data without human intervention. The Netflix recommendation system, for example, automatically filters user inputs and generates recommendations that reinforce flow within streaming” (Burroughs 14). The second reason is that digital media “can be databased.” Databases filter and store data, and this making the process extraordinary from analog. Streaming media makes this process of retrieval appear much flawless.

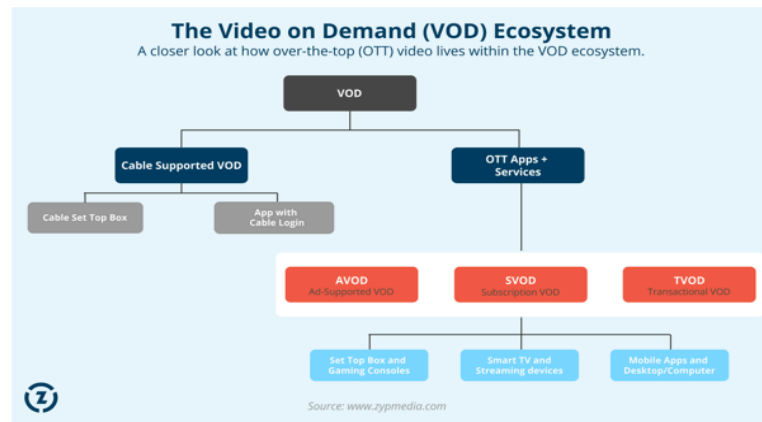
## **CHAPTER THREE**

### **MEDIA CONVERGENCE IN THE BASE OF VIDEO-ON-DEMAND**

#### **3.1. VOD AS A GAMECHANGER**

It has been with the spread of video-on-demand services, which allow streaming to be used almost synonymous with Internet TV. VOD services, which provide services to its users with a subscription model for a monthly fee, are used all over the US. There are two types of VOD: The first is Transactional Video-on-Demand (TVOD). In this type, all users pay for each content. There is a specific day to reach the content; e.g., Apple Itunes. The other type is the system that uses the Subscription Business Model (SVOD). Paid members can access all content they prefer, for a monthly fee. Some platforms use these two models at the same time.

**Figure 3 3.1** OTT in VOD



One of the successful examples of this is Mubi, a VOD platform founded by Turkish entrepreneur Efe Çakarel in 2007. It has been localized in 11 countries apart from Turkey and broadcasts In English in more than 200 countries. In the working principle of Mubi’s VOD model, instead of a large content library, it shows a permanently rotating lineup of 30 films at once. The platform has over 4500 licensed movies as content and has around 7 million registered users worldwide. Çakarel is thinking of expanding gradually through art films and a quality selection on its platform. According to the news published by Charmaine Li on tech.eu, Çakal says the following: “What we do at Mubi is much closer to that of a local cinema or a festival programmer; we search the globe for great cinema and, we bring it to you – the streaming or online aspect is just the delivery method. We also have a tool for discovery and an opportunity for a little known or older films to rise to the top”.

Li claims that it can be difficult to ignore Hunger Games 2 when it is out in the cinemas, but he asks: “what about Battle Royale? That deserves a platform, too” (2014). Seemingly, VOD platforms are developing around the world in different forms and principles and will continue to evolve. Countries in general, not just USA or UK, will create their own streaming services and video-on-demand cultures and even introduce them to international platforms.

In this context, Netflix is inarguably the most significant platforms evolving into new industry practice and watching culture. Company policies based on gaining more subscribers made Netflix be watched in more than 190 countries by 2020. The news of BBC Turkish dated April 22, 2020, announced that the number of Netflix subscribers increased to 183 million as of Tuesday, April 21. According to Reuters, Netflix gained nearly 16 million new subscribers in the first quarter of 2020 [...] Most of the Netflix's 7 million new subscribers are from European, Middle Eastern and African countries. The number of subscribers in the USA and Canada also increased by 2.3 million. That figure was 550,000 last year for the same period." (BBC Türkçe)

According to the news of Adile Topçu, "Istanbul Economic Research has conducted a survey of 2,262 people from online platforms. Survey results reveal that in Turkey, 49.9 percent of those who use these platforms (VOD platforms) watch foreign content more than 8 hours a week [...] Netflix has become the most preferred digital streaming platform in the world and Turkey" (gzt.com). Netflix Turkey is also the most widely used streaming platform in Turkey. "Hakan: The protector" (2018), released in December 2018, was Netflix's first original production in Turkey. While Netflix continues to increase the number of original productions in Turkey, it is also worth examining how the culture it creates is perceived by the audience.

### **3.1.1. Video-on-demand turns out “on-demand culture”: Netflix and Chill**

The company, which is known not only for communication technology but also for its cultural practice, has become one of the rule-makers of the “streaming logic” both locally and internationally. According to 2019 data, Netflix Turkey has more than 1,5 M paid subscribers in Turkey where this thesis is written. As of September 2019, Netflix has more than 2,300 watchable movies and 1,200 series in Turkey. Netflix Turkey has 65 licensed content in Turkey, four of whose (The protector, Rise of Empires: Ottoman, The Gift, Love 101) are original content thereof. “However, with Netflix’s original programming, the service continues to grow its

subscriber base while remaining profitable. This consistent cycle of doubt about Netflix is part of a larger doubt in-digital media and digital distribution” (Burroughs 112).

Netflix continues to produce local, with its own words, “original” content in Turkey and other countries. This is currently being discussed on the basis of movie theaters and traditional television broadcasting in general. The first original movie of Netflix that is the online platform for movie and series watching was "Beasts of no Nation", which was released in 2015. Netflix produced 60 movies in English in 2019, outpacing many major studios. "Netflix's other success, according to Bloomberg, is that the industry's most ambitious directors, such as Alfonso Cuaron (Rome), Martin Scorsese (the Irishman) and Noah Baumbach (Marriage Story), no longer see Netflix as an outside player." (BBC Türkçe) Netflix was nominated for 15 Oscars in 2019.

According to Burroughs, Netflix has four streaming logic worth examining closely. "These categories are (1) Netflix as 'quality' streams, (2) the algorithmic audience, (3) cord-cutters and cord-nevers, and, finally, (4) marathoning/binging" (99). These are the unchanging features that Netflix pursues. By specifying “quality” streams, the author underlines that Netflix is trying to replicate HBO as a digital streaming distribution model. Netflix algorithms are one of the catchiest topics since the success of *House of Cards*. At this point, we meet “Big Data” as a concept that describes the audience: when the audience stopped the content, how long they watched, and how many times they watched.

“A strand of cinema studies literature focuses on the change in digital distribution of movies through Netflix and streaming technology (quoted by Silver & Cunningham 2012). Chuck Tryon (2013) calls this “on demand culture.” Not only have media scholars turned towards Netflix, but the industry itself has attempted to mimic the success of video-on-demand (VOD) companies (wherein Netflix is the category leader)” (Burroughs 110).

According to the author, not only those who do business in the media, but the industry itself tends to mimic Netflix, the pioneer of VOD companies. Discussions on the globalization of culture, raised by academics, are handled at local, regional, and international levels. For example, the article "Localize or Die: Intermediaries in a Small East-Central European On-Demand Market" by Peter Szczepanik, an associate professor from Charles University in the Czech Republic, examines the "small-nation market's perspective on the current and expected changes of digital distribution and its intermediaries" in the Czech Republic. According to Szczepanik, "Netflix, which launched its Czech service in 2016, currently offers just over 130 titles with Czech subtitles and 10 with Czech dubbing, 21 and is widely considered a disappointment" (39). Szczepanik also notes that Czech Netflix has been rapidly growing since it penetrated the local market in 2016. Netflix first targeted another closest region, Latin America, following Canada. According to the statements of the company, the reason they chose this region was the tremendous growth potential they envisaged in the long run. However, that potential didn't develop so easily because both technology and logistics and local and settled projects resisted Netflix for a while.

Another country where Netflix is growing rapidly is Mexico. Elia Margarita Cornelio-Mari writes in her article "Digital Delivery in Mexico" in *Age of Netflix* that "during its first four years of expansion, Netflix has become a popular option for films and television series catered to the tastes of the local audiences that have access to broadband, to the point that in June 2015 it holds 55.7 percent (out of four million users) of the over-the-top (OTT) market." What we conclude here is that Netflix is not giving up on the resistance it faces; instead, it seeks new ways to "adapt." The essential quality of what makes Netflix transnational streaming service is that it adopts an opaque and global approach. When we compare Netflix to local streaming services in Turkey, such as Blu TV (with English subtitle option only) and Puhu TV, we realize that these services, rivals of Netflix, target only those living in Turkey.

My Netflix Turkey-specific hypotheses are as follows:

1. Countries that realize the success of Netflix will continue to create and expand their streaming platforms;
2. Netflix will continue to develop formulas for maintaining and increasing its success in countries such as Turkey, and this will make Netflix increasingly “transnational”;
3. Whether the “original” content produced by Netflix in the countries where it has started to serve is "original" and its contributions to the local cultural heritage will be discussed.

### **3.2. QUANTITATIVE AND QUALITATIVE RESEARCH TO DETERMINE THE PERSPECTIVE FOR THE NETFLIX PLATFORM AND ITS ORIGINAL CONTENT AMONG ITS USERS IN TURKEY**

Studies since 2018 indicate that Netflix is the country's dominant video-on-demand platform. At the same time, Netflix's local competitors like Blu Tv and Puhu Tv are getting stronger and stronger, but Netflix is still the dominant VOD streaming platform in Turkey. This study aims to show how Turkish users respond to the convenience of using Netflix and the original content created in Turkey. This was done by selecting academics from Netflix users who are experts in the media industry and by conducting research on Netflix's content policy in Turkey. The data was then transferred to this article.

#### **3.2.1. The Purpose of the Study**

This study highlighted VOD services, which have become a major player in the digital world, and the growing convergence with cinema and television content.

With this qualitative research, Netflix Turkey, the VOD platform with the most users in Turkey, was studied and compared with other traditional TV shows, cinemas and domestic streaming media in the country. The aim was to find out how VOD users in Turkey perceive Netflix and its "original" (local) content.

The aim is to determine how Turkish viewers respond to Netflix's convenience in streaming and the original content created in Turkey. This was done by selecting academics from Netflix users who are experts in the media industry and by conducting research on Netflix's content policy in Turkey. The data was then transferred to this article.

In addition, a wide range of literature research was conducted during the study, including theoreticians of the cultural industry and communication scientists. And prior to the analysis of video-on-demand systems, general theories of mass communication including audience practices for cinema and television were analysed. The idea of Jan Van Dijk, one of the most important thinkers of today's digital world, that "we have moved from mass society to network society" was supported. To better understand this transition, it is also important to understand the mass cultural discussions of the 20th century. Intersection points of media studies with cultural studies sprouting through critical theory were tried to be analyzed. The revolutionary nature of the Internet in the world of mass media has been studied. The theoretical and technological foundations of various platforms such as multimedia and streaming have been mentioned. It is one of the arguments of the study that video streaming platforms will bring a new dimension to mass communication and create a more mass-free and interactive audience profile. In addition, one of the further arguments of the study is that the international mobilisation of VOD platforms will diversify and this will also change local industries.

### **3.2.2. Research Model**

In the study, both the questionnaire data collection method and the qualitative research method, the tightly structured interview technique, were used together. The same questions were asked to the participants.

The questionnaire was carried out in order to contribute to the qualitative analysis which, together with the literature review, constitutes the basic methodology of the

research. For this purpose, the last question of the questionnaire was prepared as an open-ended question and no word limit was set for the participants. The target audience of the questionnaire, which was made accessible via Google forms, is the users of Netflix Turkey. The questionnaire accessed by Netflix Turkey users via social media platforms and websites over the Internet.

### **3.2.3. Population and Sampling**

The study population is Netflix users in Turkey. When selecting participants, it was stated that the questionnaire was designed for participation by "Netflix users only" using the "targeted sampling" method. An important aspect of the study is to determine how this video-on-demand platform is received and what new perspectives and practices the audience develops. The total number of Netflix subscribers in Turkey is over 1,5 million. Therefore it was not possible to reach all users. For this reason, the technique of "random sampling" is used.

### **3.2.4. Limitations of the Study**

Previous research questionnaires on the video-on-demand platform in Turkey and current debates are utilized in the preparation of the questionnaire. At the time the questionnaire was conducted in May, the participants were only reached via digital media. The survey data was analysed on the basis of the responses of 211 participants.

## **3.3.SURVEY TO DETERMINE THE PERSPECTIVE FOR THE NETFLIX PLATFORM AND ITS ORIGINAL CONTENT AMONG ITS USERS IN TURKEY**

Based on the demographic information gathered in the survey, 60% of the participants were men and 40% were women. The age groups that responded to the survey are mainly between 21-34 years old. 52 percent of the participants have an education at Bachelor level. Participants with an income of 50001 TL and more

account for 35.1%. 57.8% of participants stated that they spend 5 hours or more on the Internet.

According to the survey, %36 of respondents stated that they spent most of their time on the Internet by watching TV series/movies. This was followed by the use of social media with a rate of 28%. In response to the multiple-choice question " what method do you normally use to watch TV series", 66.8% of the participants answered that they "use platforms for paid TV series". Thereafter, " use free TV series" is marked with 19%, "watching after downloading" with 10% and "buying DVD/CD" with 0.5%.

Participants were asked how many paid series or film distribution platforms they use, and 62.6% selected "only 1". Since the questionnaire is targeted at Netflix users only, this means that 62% of respondents do not use any other local or foreign content provider platforms other than Netflix.

The questions, which were prepared using the Five-Likert scale, were intended to determine the participants' attitudes to various statements.

The statements of the questionnaire created with the Likert scale were prepared with the intention of analysing the questions of the study, namely "what are the reasons that Netflix has become the dominant streaming platform in Turkey", "how are the new streaming practices and content of Netflix anticipated" and "where should the transnational policy be located, which is in the cultural degenerative axis".

92 participants out of 211 strongly agreed with the statement "Netflix Tr is the first content provider platform I have chosen".

Participants agreed with the next statement that "viewing content on Netflix Tr is cost-effective and useful. More than half of the participants agreed that they got used to watching content on Netflix and found the interface more successful than other streaming platforms.

59 participants strongly disagreed with the statement "I choose Netflix over other foreign streaming platforms because it produces content in Tr," and participants who agreed were limited to 35 people. From these results we can conclude that the main reason for using Netflix is not to create content in Turkey.

Most participants neither agreed nor disagreed with the statement that "I find local streaming platforms like Blu Tv and Puhu Tv more successful than Netflix". The majority marked the "neither agree nor disagree" option. Afterwards, the options "disagree" and "strongly disagree" were selected. 11 out of 211 participants stated that they find these domestic platforms more successful. This low number shows that local platforms are not as attractive as Netflix in the eyes of the participants.

The number of participants who agreed or disagreed with the statement "I am watching local productions created for Netflix" is equal. From these results we can conclude that only half of the users of the platform watch domestic productions.

The participants neither agreed nor disagreed with the statement "I think that the Turkish produced content is getting better day by day". This was followed by the "I agree" option.

Although participants do not find the Turkish content of Netflix very successful, half of all participants are still watching original content.

66 participants neither agreed nor disagreed with the statement: "I think the Turkish content filmed for Netflix reflects my culture", while 62 participants strongly disagreed and 42 participants disagree. From this we can conclude that the Turkish audience perceives the original content of Netflix Turkey as productions that do not reflect their culture. In the next statement, comparing Netflix Turkey content to Netflix Germany and Netflix Spain, 60 participants stated that they did not consider Netflix Turkey's productions to be successful compared to productions in these countries.

96 participants agreed with the statement "I find content shot for Netflix Tr more successful than content shot for domestic TV stations". In second place are 47 participants who are strongly agree. From this we concluded that the Netflix productions in Turkey do not match the original content of other countries, but are much more successful than domestic, traditional Turkish TV productions.

Participants also agreed with the statement that the representation of their country in films shot for Netflix Turkey was unrealistic.

75 participants agree, and 65 people strongly agreed with the statement "I would like to further increase the number of Netflix productions shot for TR". 18 participants strongly disagreed with the statement. But 75 participants strongly agreed with the next statement, "I find the scenario with Turkish content shot for Netflix TR unsuccessful". The conclusion is that Netflix Tr users want to see more turkish shots, but they don't like the scenario of the available content.

82 participants strongly disagreed with the statement that "the co-production of Netflix with countries is detrimental to culture". 17 participants strongly agreed with this statement.

The participants agreed with the statement "I find the cooperation between Netflix and Turkey libertarian in both content and form".

88 participants agreed and 83 strongly agreed with the statement "I think the number of Netflix Tr subscribers will gradually increase". From this we can conclude that the transnational policy of Netflix's marketing strategies works and the audience is positive about this trend.

73 participants agreed with the statement that "I think national streaming platforms should take Netflix as an example".

61 participants neither agreed nor disagreed with the statement: "I think Netflix Tr should take content on domestic streaming platforms as a model". The number of

those who agreed and disagreed with the statement is almost equal. Participants who consider Netflix Tr's content scenarios to be unsuccessful argue that Netflix should not copy domestic VOD content to make progress in this direction.

From this it can be concluded that viewers do not like the content scenarios on both international and national streaming platforms. Another result could be that participants do not want the original and western-inspired nature of Netflix to be spoiled by the national and conservative approach. For this, the answers to the open-ended question should be examined.

Another factor that made Netflix special was that TV and movie content was not subject to supervision because streaming was done over the Internet. But since August 2019, Internet streaming content has been under the control of the Supreme Radio and Television Council (RTÜK). Under Law No 6112, RTÜK has been entitled to exclude broadcasting services and content from the programme catalogue which it considers unsuitable for broadcasting on the Internet. According to Çalışkan from Habertürk.com, Netflix's statement on this issue was: "We are closely following the arrangements that have been made for Internet broadcasting. Turkey is a very important market for us. That is why we want to invest in the sector of films and TV series with Turkish talent and give our members the opportunity to reach this content with pleasure".

In relation to that, the participants were asked: "I think it is proper to supervise Netflix in Turkey", and 140 of the participants, with a record turnout, strongly disagreed with this statement. This suggests that users in Turkey view Netflix differently from traditional institutions and authorities and want to continue to view it that way.

Most of the participants agreed with the statement that "Netflix should give more space to Turkish series and films while expanding its content".

Most participants agreed with the statement: "Netflix should work with Turkish people in the content creation for Turkey".

The participants disagreed with the statement "I continue to watch Netflix even though I don't like Netflix Turkey content". From this we can conclude that the use of Netflix is a habit and routine for the Netflix audience in Turkey, but the original Turkish productions are viewed not only with nationalistic feelings, the behavior is objective.

89 participants believe that "Netflix has created a local culture".

98 participants strongly agreed with the statement "I believe Netflix has changed our reception and viewing style of local television". The final question of the survey is open-ended. Participants were asked: "What do you think Netflix should pay the most attention to the local content it produces under the name 'Original'?" . About 100 participants answered this open-ended question. Most participants answered as: 'authenticity'. Then came answers such as 'scenario' and 'quality'. The other answers, which are different from these three, are listed below.

**P1:** If the content they make under the original name is pleasing, Netflix develops the same scenario, transforms it into different forms, and shoots it again. There are thousands of students waiting to deliver their scripts to such platforms. Netflix should evaluate these scripts.

**P2:** The content that Netflix and Turkish TV viewers enjoy is very different. Netflix TR should not sacrifice their style to attract TV viewers in Turkey.

**P3:** Should avoid excessive sensation. It sells sexuality, it's almost the style of Netflix.

**P4:** Instead of fictional content; It must be given the mission to raise people's awareness to protect society and the world.

**P5:** Netflix must not imitate our traditional television.

**P6:** In my opinion, there is too much homosexual content that does not fit our culture.

**P7:** Almost all of the content produced so far has unrealistic dialogs.

**P8:** Netflix should create qualitative productions, not quantitative ones.

**P9:** It doesn't work the way we do. I have seen some episodes of The Protector. It was as if the Turkish dubbing was performed in a foreign series.

**P10:** It should break down the local prejudices of the country.

**P11:** Stories and dialogues should be written that should not contradict the culture, history and language of the country.

**P12:** Netflix shouldn't worry about " we should reflect the culture".

**P13:** Netflix should oppose state intervention. It shouldn't be compromising.

**P14:** Netflix should not be concerned about Rtük control.

**P15:** He should stay away from Orientalism.

**P16:** Cinema ticket prices are very expensive. One can watch unlimited movies on Netflix for a ticket fee for 1 month. The price should not be increased.

**P17:** It has more flexible moral values than our local content. It should be continued.

One of the main conclusions to be drawn here is that Netflix Tr users perceive the platform as unsuccessful in producing content suitable for Turkish culture, and the other is that they expect an increase in quality, not number of productions. While participants want original, innovative, "flexible Western culture" content, they also value the use of cultural elements and local-natural dialogues.

Bored with local television content, viewers see Netflix as a new culture. Not only being a VOD platform, but also being part of a new culture plays an important role in becoming a dominant platform. Minority rights, homosexuality, immigration,

and leftist movements, which have been denied by the traditional mass media, find their place in Netflix in a number of ways. Almost every Netflix show has a gay character in the script, helping minority groups around the world claim their rights. They often argue that they are the voice of minorities. Turkey is a country with predominantly conservative people and conservative culture. So far were not gay characters in the productions of Netflix Tr. Given the answers to the open-ended question, Netflix should not stop developing scenario-based innovations. Netflix differs from others by its liberal character. However, as a result, one can predict that Netflix will face a contradictory and conservative view.

Considering that the vast majority of participants said that the platform should not be controlled by traditional institutions and organizations, the coming days seem promising for us to encounter a freer platform.

#### **3.4. INTERVIEW QUESTIONS FOR EXPERTS AND ACADEMICIANS**

This part of the study covers questions and answers to the in-depth interview with academicians and experts in the "media, cinema, and television" sector. The tight-structured interview method was adopted, and the same questions were posed to the participants. The interview took place in May. As per the social isolation due to the Coronavirus, the interview was conducted online by sending a questionnaire to the interviewers. A brief summary of the Q&A's of the questionnaire are presented below:

**1.) Do you think that Netflix Turkey's original content (such as Hakan Muhafız, Atiye, Ottoman, Aşk 101) is different from the content released on traditional Turkish television channels? If this would be the case, could you tell us about which aspects you find them different?**

*Prof. Dr. Nilay Ulusoy:* The genres that are not found in mainstream TV channels are called VOD platforms. These are fantastic and noir genres that don't go down well with mainstream TVs. Ottoman was a mini-series that was far from the most

favorable heroism in history writing, and that paid attention to the conquest of Istanbul by reflecting the views of both sides.

*Academician director Ayşegül Selenga Taşkent:* I didn't watch it. However, according to the information I got from what I read, they try to avoid stereotypes. They differ from traditional TV in this respect.

*İsmail Pişer (Academician):* Series on Netflix are much shorter than our local productions. I think this is the most significant difference: the duration and pace. Moreover, Netflix series may contain slang and cuss words. The Supreme Board of Radio and Television (RTÜK) approaches them a little more flexible since this is, eventually, a special service received in return for money.

*Doğu Yücel (Author, Media Critic):* There is a differentiation in many categories. Our traditional TV series are almost a movie long. Due to the platos where we worked without breaks and with overtime hours, many plato laborers started to have health problems. No measures were taken against these inhuman working conditions of platos, and accordingly, accidents occurred. Episode duration ranges from 30 to 60 minutes on Netflix, BluTv, and other platforms. And I hope the RTÜK censorship does not increase.

*Bihter Oy (Academician):* Digital platforms produce in a freer environment than those of traditional televisions. So they can be more original in content. The productions between 40 and 60 minutes have the chance to be much higher quality compared to long content on traditional TVs.

*Orçun Onat Demiröz (Content Creator):* Netflix is a platform that drives cultural change. As Netflix adopts a "fast food" approach, Turkish-made contents, like much other content in its catalog, are based on "fast consumption." The series on the mainstream TVs are produced in a long-termed understanding to close the prime time entirely; however, Netflix makes a difference with its content suitable for the "watch and forget" format, which is favorable for the way the new generations think.

*Ozan Sarıgül (Content Creator, Film Critic)* : TV series of Hakan Muhafız and Atiye were dealing with fantastic issues that we did not get used to seeing in Turkish TV series. I think there are also differences in terms of production quality other than subject choices. In storytelling, I see an effort to create more universal arts beyond the Turkish audience.

*Zelal Buldan (Content Creator, Documentary Director)*: The content of the series aired in traditional TVs in Turkey are similar, with a few exceptions. The producers prefer stories that already have buyers. The majority of the target audience are unemployed people and whose education level is below average. The Netflix audience here is different; younger than those of TVs. That's why the producers are not afraid to take risks in Netflix productions.

*Furkan Erkan (Film Critic)*: The domestic series broadcast on Netflix differ primarily from the ones on national channels in terms of their duration. While the average episodes of the series on Netflix lasts 40 minutes, this period usually exceeds two and a half hours on our traditional televisions. We also have a chronic self-censorship. Netflix productions are more challenging, but both regions are still weak in terms of dramatic structure.

*Tutku Ertit (Academician, Sound Engineer)*: There is a matter of differentiation. Scenarios are more original, productions less censored, and shooting angles and color more cinematic.

**2.) Do you think Netflix, which has been operating in Turkey since 2016, interacts with other Turkish streaming sites/platforms (BluTv/PuhuTv-2015)?**

*Prof. Dr. Nilay Ulusoy*: I think Netflix's popularity in Turkey has led to the establishment of these channels. Turkish VOD platforms work in a similar way as well. Besides, I think the qualities of these two sites can match those of Netflix, and competition has positively affected this.

*Academician Director Ayşegül Selenga Taşkent:* Netflix has not produced independent and abstract productions in Turkey. Their sole purpose is rating and money. So, other channels will not be able to show their productions even if they desire so. However, even though they are "somewhat original," they cannot get rid of being local. In my opinion, there is a situation that the cat is biting its tail.

*İsmail Pişer (Academician):* Netflix is now the leader of the industry. So, it has decreased the market share of domestic streaming sites. As a consumer, I cannot understand the logic of watching BluTV, our local platform, instead of Netflix. Netflix offers me everything I need (except for a few TV shows/movies that are not on Netflix but are of interest to me, which I watch them on pirated websites.)

*Doğu Yücel (Author, Media Critic):* Netflix is the renowned world giant in this sector. When it penetrated into the sector, other platforms accelerated their work, which was then in the project phase. Netflix has also been taken as an example in terms of project production processes and the distribution method of its series. For example, Netflix introduced a series format, all of whose episodes were released in a lump, and then we saw similar formats on other platforms. As far as I know, apart from their distribution in a lump, many series are shot in a single big or long episode. Many sectoral trade secrets like this have been learned thanks to Netflix.

*Bihter Oy (Academician):* BluTv and PuhuTv platforms seem to be modeling Netflix on various issues. I don't think Netflix is influenced by Turkish-made platforms; Netflix is making headway in its unique style. I also find the way very successful that our domestic streaming platforms, such as BluTv are developing.

*Orçun Onat Demiröz (Content Creator):* Netflix has been monopolized online platforms for a long time, designing the watching habits alone. This potential of Netflix led to the birth of local content platforms and made them innovative. Our content on local streaming platforms is the result of this innovative perspective. Especially, Blutv wants to distinguish itself from a global platform like Netflix by creating its own special style. I find its localization efforts very valuable.

*Ozan Sarıgül (Content Creator, Film Critic)* : Of course, there is competition, but I don't think there is a matter of interaction since they're not institutions of the same scale.

*Zelal Buldan (Content Creator, Documentary Director)*: Those who meet the streaming world with Netflix then prefer the platforms like Blu Tv and Puhu Tv. This is cyclical interaction. It feeds both sides, then revives the new market.

*Furkan Erkan (Film Critic)*: I don't think this is the case. In the Netflix world, you can come across content from different countries and production companies. Netflix also has its own movies, like series. However, our local platforms are keeping the content a bit more limited.

*Tutku Ertit (Academician, Sound Engineer)*: Inevitably, there forms a competitive environment, but competition makes platforms better. Netflix produces more of its original content than others. For example, Netflix produces ten times more content than BluTv. If a monthly fee should be paid at the end of the day, I personally prefer Netflix, where I'll access more content.

**3.) How do you think about the fact that Netflix collects information from you using various algorithms and offers, or produces content accordingly?**

*Prof. Dr. Nilay Ulusoy*: I think it proceeds in accordance with the requirements of the age we live in. Of course, it will broadcast and produce program content suitable for its target audience. How else would it survive? The cinema industry also hasn't worked differently for a century; it makes its preferences over the genres that the audience loves.

*Academician Director Ayşegül Selenga Taşkent*: Every country plays it by ear, but the USA is always acting as such; it is not new. I don't think it's “their fault” that we're prisoners of their prime time. It is because of the inadequacy and ignorance of the rest of the world. No one's sorry. Education is a must.

*İsmail Pişer (Academician):* This is prevalent in all areas. You know Mark Zuckerberg is already on trial for this reason. I am not worried because I am a conscious consumer. On the contrary, if Netflix offers the series I can love, it pleases me.

*Doğu Yücel (Author, Media Critic):* Algorithms are now the reality of life, but I can't see enough content diversity in any genre on any platform. For example, I watch Tales from the Loop on Amazon Prime, and I like it very much, although I find it insufficient that the platform suggests to me. For example, this works much better on Spotify, Apple Music, YouTube Music since almost all groups from all the record labels in the world are available on these platforms. All platforms may stream to a single channel in the future; then these algorithms would make more accurate choices.

*Bihter Oy (Academician):* I approach it positively. I usually like Netflix bringing up content I like, or reminding me of a "to the point" movie I'd like with an email.

*Orçun Onat Demiröz (Content Creator):* The development of machine learning, the rise of artificial intelligence and the effectiveness of neuro-marketing, etc. There is a matter of situation beyond the algorithms. It's impossible to be invisible at a time like this. It is enough to have any social media account to transfer profile information to any database. Everything is now shaped by "big data" and is measured.

*Ozan Sarıgül (Content Creator, Film Critic) :* This is the natural functioning of the world. If you can saturate this painful truth, you can use the Netflix algorithm to your advantage.

*Zelal Buldan (Content Creator, Documentary Director):* Such algorithms have a negative effect when they force a person to buy something. However, if you are already a member of a site, it, on the contrary, creates a positive effect, causing you to enter this world more in a short time. I always look at such suggestions before I start a new series or film.

*Furkan Erkan (Film Critic):* IMDB is also doing this. It produces movies and series based on the movies you watch and according to your style. But Netflix needs to do this a little more accurately. It is not nice to suggest similar content on my homepage since I looked at any content only for 5-10 minutes. It is also wrong to glorify a series that is only "rated high." Productions that are easily consumed but have a poor screenplay are started to be produced more.

**4.) What do you think about some of the movies that have been released on Netflix not being distributed to movie theaters?**

*Prof. Dr. Nilay Ulusoy:* Netflix is a broadcast channel that adopts the Quality TV approach that emerged as a result of the audience's need in the late 1990s. Quality TV is the concept of series production that started with the HBO channel. It envisages creating rigorous productions with big-budget, much-ballyhooded, and famous stars. Of course, not every series will fit these features, but to comply with a certain standard is a feature that VOD platforms care about. The dynamics of the cinema sector are very complex and contradictory. The producer cannot agree with the cinema chain and does not want it to show in the independent hall with a few copies. He/she makes a more profitable deal with these platforms. Nowadays, during the pandemic, the producers found it profitable to release some movies on these platforms so that they minimize their loss.

*Academician Director Ayşegül Selenga Taşkent:* Each "capital" establishes its own little fascism. This didn't emerge with Netflix. It won't eliminate with Netflix either. Independent productions are a sine qua non. Staging independent productions is the duty of the cinemas. Unfortunately, cinemas are as capitalist as Netflix.

*Doğru Yücel (Author, Media Critic):* We experienced this with Irishman; the biggest reason was that the movie lasts 3.5 hours. According to Netflix statistics, the vast majority watched this movie in three sessions. So if this movie was released in the cinema, it would most likely bore the audiences. Instead, they watched the movie in home comfort. I think there will be a lot of "experiments" on this subject in the

future, like a movie being released at the same time both in theaters and in the digital world.

*Bihter Oy (Academician):* I think this is not a very bad thing. More platforms mean more space to show our films to audiences. I think filmmakers are no longer under the monopoly of movie theater distributors as they used to be. Of course, movies should be watched in cinemas, but perhaps it is no longer necessary to call them movie theaters. Cinema will never die; we just need to know this fact.

*Orçun Onat Demiröz (Content Creator):* We have recently experienced this in our country in *The Irishman* by Martin Scorsese. There was only a press preview, and the movie was not released in Turkey. We should consider that this practice may become widespread in the long term. If we consider that platforms like Netflix are making viewers more conformist, the “watch and pay” option may become more attractive, and many movies can only be made available on the platform.

*Ozan Sarigül (Content Creator, Film Critic) :* A movie doesn't appear the same on the cinema screen and TV screen. Directors who know and care about it adjust the shots accordingly. For example, very close-ups to faces may seem strange on a giant screen while it appears normal on a TV screen. I think that directors like Michael Mann, J.J. Abrams, who is a TV-rooted guy transferring to the cinema, will make these two different shooting techniques blended and that our eyes will get used to the details that look too big on cinema screens. Later on, only the directors of those movies will worry about whether they will be watched in cinemas or on Netflix.

*Zelal Buldan (Content Creator, Documentary Director):* Yes, this adversely affects cinemas, but unreasonable increases in distribution fee in cinemas has a big share on the issue. Rising ticket prices likewise confined the audience home. The popularity of movie theaters has decreased for both audiences and producers.

*Tutku Ertit (Academician, Sound Engineer):* A cinema experience, sound quality, big screen, etc. Yes, it is always better to watch something in cinema, but because of the money and time I just mentioned, we have given up cinemas. Besides, those

who speak in the cinema and tamper with their phone are so disturbing. Watching movies at home saves us from all these.

*Furkan Erkan (Film Critic):* As our social interaction on the internet increases, I think we watch movies just to finish them. This, after a certain point, turns into a task, not pleasure. Home theater will become increasingly attractive. Technologies dedicated for this is going to improve, that's for sure. These points should be taken into account when the new cinema act is legislated. More fair arrangements should be introduced, which take into account the benefits of audiences as well as those of producers.

In the research section of this thesis, survey questions were prepared using the qualitative research method, and the same questions were asked to all participants, applying the "tight-structured interview technique." Questions were posed to the participants who are academics and experts in the media sector.

### **3.4.1. Results and Discussion**

One can say that the working principle of film industry in Turkey is beneficial in terms of the audience. What makes Netflix the leader in Turkey is its reasonable price and the pioneering role among the domestic platforms. According to experts, domestic streaming platforms are also trying to emulate Netflix. Netflix is regarded as a rule-setter. Features such as binge watching are called "innovation" and are cited as a positive viewing experience for the audience. It is important to ask why Netflix became a rule-setter. Streaming platforms existed before Netflix came to Turkey, but their content was not sufficient for the viewers. Although there are many foreign series and films on these local platforms, one can say that the biggest feature that helps Netflix to dominate is the way it produces, distributes and presents media that is considered "innovative".

The fact that Netflix is more liberal not only in comparison to traditional TV stations and movie theaters, but also to local traditional institutions and organizations, makes it distinctive.

## CONCLUSION

The digital culture we live in has transformed the former audiences into the participants and users of the present day. According to some of today's thinkers, we have already begun to navigate in the waters of the web 3.0 era, which is known for its artificial intelligence technologies and the Internet of objects. There is no doubt that the digital immigrants of this new world will, over time, begin to relinquish their place to the digital natives born to the world of Web 3.0. Mass society theorists defined the industrial society that developed in the 20th century as mass society shaped by cultural industries and described it as passive crowds open to influence. As one of the emerging image technologies, cinema and television functioned as ideal tools for controlling the habits and ideologies of the masses. Mass society theorists dealt with culture as well, as a product produced in a production band. In this respect, they regarded radio, cinema, and television as products of the culture industry.

With the Centre for Contemporary Cultural Studies founded in 1964 by Richard Hoggart at the University of Birmingham, England, the school of cultural studies emerged. In the 1980s, with his coding/decoding model, Stuart Hall from the school of Cultural Studies stated that both producers and consumers actively contributed to production in the media production process. It was suggested that the ideology conveyed by media messages was open to multi-interpretation and could be turned into autonomous indicators by the audience. According to them, audiences resist some of the dominant ideology offered to them and even could make sense of these signs in alternative ways. One of the essential purposes of the tradition of cultural studies was to reveal the changing meanings of the content being received.

By the end of the 20th century, Mass Society began to dissolve, and the structures of mass society gradually left themselves to the structures of a new kind of society. This society, which Jan Van Dijk called the network society, finds its basis in Internet technology and standards developed accordingly, such as Web and Http,

HTML, and Url. Then we started talking about the Information Society, which takes its context from the media studies of postmodernism. It can be stated that the liberal structure and expansion of the Internet is transforming cultures and the structure of society. Thoughts such as the fact that the computer has come not to change mass culture but to destroy it forms a pivotal point in the discourse of contemporary media thinkers such as Henry Jenkins. The dominance of the network society has also brought about significant transformations in the structure and technique of the mass media. With the digitization of the media, which is called New Media, the global effects of the media have enhanced, and an emphasis has been placed on the technological and social possibilities that enable it to reach more people, and on the nature of its diversified functions.

According to Robert Stam, a leading professor of comparative literature and film theory today, a new phase of post-cinema can be mentioned, in which instruments such as cinema or television become involved with the platforms of new media and seem to lose their established position. Visual culture is not a part of everyday life but of daily life itself. In this post-cinema period, where cinema and television are seen to be in continuity rather than being an antithesis to each other in terms of personnel, financing, and aesthetics, audiences, like content, also transform. According to thinkers like Jenkins, cinema and the theory of cinema will be irrevocably changed by new media. In this respect, it is thought that it would become increasingly difficult to divide content into devices as a motion picture or television content. As digital media potentially encompasses the tools before it, it becomes meaningless to think relative to the media tool. The development of digital culture is not solely determined by technological advances. The screens now function as an activity center and become what the audience decides on time, sequence, path, and time and space are transformed into. New media platforms that are ubiquitous and have multi-media have also revealed new cyclical relationships that concern societies, such as cultural globalization. In this respect, streaming platforms can be considered as one of the most widely used New Media settings. Thanks to streaming platforms, it is possible to transfer the file from the sender to

the receiver without downloading it. One of the things that makes streaming unique is its practices that reduce illegal acts such as piracy. The user who got the television and cinema content of new media on the Internet before streaming had to go through several ethical challenges. Users were downloading content from non-legal sites or movie download sites that often had copyright problems. With video-on-demand (VOD) streaming services providing access to legally licensed content for a fee per month, the culture of streaming has become virtually the bright side of digital media. In this respect, VOD services have started to pursue marketing strategies in the way of being transformed into transnational impersonations by leveraging various technological infrastructures and developments. Netflix, a leading company in this regard and serving in more than one hundred and ninety countries around the world, has become a cornerstone of the cultural globalization strategy in providing content and has reached more than one and a half million users in Turkey.

The reason why Netflix is dominant in the country relative to other VOD services has been associated with its various collaborations, co-productions with the countries it serves, compatible with its policy of cultural globalization. A survey was conducted with over two hundred participants, and in-depth interviews were carried out with subject matter experts and academics to examine how Netflix's original content was perceived. The findings concluded the issue that makes Netflix the dominant VOD service in the country does not stem from its produced contents originated in Turkey. Half of the participants stated that they did not watch their original content. Besides, participants regard the scenarios of Turkey's original content as inadequate. They have shown that they stopped watching the contents of Turkey, which they did not like, and that they did not take a nationalist, emotional approach. The concept of "act locally and think globally," the discourse referred to with Netflix, was found positive by the participants. Participants did not see Netflix as a tool that distorts and corrupts cultural elements but instead demanded that more and more Turkey original content be produced. At this point, the fact that the platform is being used on the "internet" and that it is seen out of the control of traditional institutions and organizations is one of the most significant factors that make it distinctive. Netflix, which has been inspected by the Turkish Radio and

Television Supreme Council since 2019, is not subject to intense censorship since broadcasts on the Internet are not subject to as strict controls as traditional broadcasts. It is therefore perceived as a liberal platform. Netflix is seen as the beginning of a new culture and is viewed as a pioneer of a culture that is more free and open to collaborations. In this regard, it is debatable whether monopolization will increase or whether local streaming services operating on-demand, which have been increasingly popular over the past two years, can also emerge as a strong alternative with original content to this new Hollywood.

As a result, at a time when the local or global one loses its significance like all dualities, the global nature of content-producing services is expected to affect local services as well, and this interaction is anticipated to continue by transforming both sides. To examine texts (films, series, shows, videos and so on) better focusing on the audience's reception is one of the most important corner stones. Reception theory in media and its contributions to field begun with significant cultural theorist Stuart Hall's work in 1973 named "Encoding and Decoding in the Television Discourse" and its impacts are still ongoing. In this period, researchers who studies in media theory and audience studies can benefit the theory with underlining the importance of audience and its way of reception models.

As collaborations on content creation and transnational storytelling continue to increase, it can be argued that the audience will accordingly undergo new watching and reception practices. While the content referred to along with traditional media tools continues to be free, consumers will become participants and have a say and take a role in bringing the Digital Culture to the next stage.

## REFERENCES

- Arslantunali, Mustafa. *Teknopolis*. İstanbul: İletişim, 2019.
- Binark, Mutlu. «Yeni Medya Çalışmaları Özel Sayısı Hakkında: Neden? (About the Special Issue of New Media Studies: Why?) » *Cyprus International University Folklor/Edebiyat* (2015): 9-18.
- Bourse, Michel. *Kültürel Çalışmaları Anlamak (Understanding Cultural Studies)*. İstanbul: İletişim, 2017.
- Bozkurt, Çağlar. <https://www.twentify.com/tr/blog/turkiye-ottye-isindi-medya-dagitim-servisleri-pazarinda-teknolojik-donusum-hizlaniyor>. 7/30/2018. 12/22/2019 (Last accessed).
- BTK. «Türkiye Elektronik Haberleşme Sektörü (Electronic Communication Sector of Turkey)». 1/1/2019. *bt.gov.tr*. 2/10/2020 (Last accessed). <https://www.btk.gov.tr/uploads/pages/pazar-verileri/2019-1-ceyrekraporu-kurumdisi-5d3579a08c809.pdf>
- BTK. «Yakınsama: Telekomünikasyon ve Medya Sektörleri Açısından Düzenlemelere Etkileri (Convergence: Its Effects on Regulations in terms of Telecommunications and Media Sectors)» 9/1/2009. *bt.gov.tr*. 1/15/2020 (Last accessed). <https://www.btk.gov.tr/uploads/pages/slug/yakinsama-telekomunikasyon-ve-medya-sektorleri-acisindan-duzenlemelere-etkiler.pdf>
- Burroughs, Benjamin Edward. «Streaming media: audience and industry shifts in a networked society.» 2015. *University of Iowa, Iowa Research Online*. Aralık 2019. <<https://ir.uiowa.edu/etd/1833/>>.

Cornelio-Mari, Elia Margarita. «Digital Delivery in Mexico A Global Newcomer Stirs the Local Giants.» Cory Baker, Chris Ryan and Myc Wiatrowski. *The Age Of Netflix*. Box 611, Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2017.

Çalışkan, Necdet. <https://www.haberturk.com/netflix-rtuk-ayari-2509644-teknoloji>

8/1/2019. 5/12/2020 (Last accessed).

—. *İnternet üzerinden yayın yapan platformlara lisans şartı!* (License Requirement for Platforms Broadcasting on the Internet!) 01 08 2019. 01 2020. <https://www.haberturk.com/netflix-rtuk-ayari-2509644-teknoloji>

Demirkıran, Cenk. «Geleneksel Televizyonun Sanal Modeli Olarak Web TV ve Livestream Portalında TV Yönetimi (Web TV as a Virtual Model of Traditional Television and TV Management on the Livestream Portal)» *Akdeniz Üniversitesi İletişim Fakültesi Dergisi* (2010): 73-87.

Dijk, Jan Van. *Ağ Toplumu (Network Society)*. İstanbul: Epsilon, 2018.

Dikmen, Ergin Şafak. «Türkiye'de Televizyon Yayıncılığının Dönüşümü: Sosyal Tv Yayıncılığı. (The Transformation of Television Broadcasting in Turkey: Social Tv Broadcasting).» *Gumushane University E-Journal of Faculty of Communication* 5 (2017): 426-448.

Güngör, Müberra, ve diğerleri. *Şebeke Tarafsızlığı (Network Neutrality)*. 11 2011. 01 01 2020. <https://www.btk.gov.tr/uploads/pages/slug/sebeke-tarafsizligi.pdf>

Gavira, Mario. *Linkedin*. <https://www.linkedin.com/pulse/how-netflix-uses-ai-data-conquer-world-mario-gavira/>. 7/2/2018. 2/18/2020 (Last accessed).

İbrişim, Aykut. *Türkiye'de podcast sektörünün geleceği*. (The future of the Podcast Industry in Turkey). <https://digitalage.com.tr/turkiyede-podcast-sektorunun-gelecegi/>. 6/6/2019. 6/2/2020 (Last accessed).

Jenkins, Henry. *Convergence Culture*. New York and London: New York University, 2006.

Jenkins, Matt. «Old and New Teaching Skills in the Digital Age: A Layperson's Guide.» Blaney, Edited by Gerard Donnely and Joseph R. *Technological Issues in Broadcast Education*. London: Praeger Publishers, 2003. 21.

Kırel, Serpil. *Kültürel Çalışmalar ve Sinema* (Cultural Studies and Cinema). İstanbul: İthaki, 2018.

Li, Charmaine. *tech.eu*. <https://tech.eu/features/915/mubi/>. 4/2/2014. 3/5/2020 (Last accessed).

Maigret, Eric. *Medya Ve İletişim Sosyolojisi* ( Sociology of Media And Communication). İstanbul: İletişim, 2019.

Marx, Karl. *Dolaysız Üretim Sürecinin Sonuçları* (Results of Direct Production Process). İstanbul: Ceylan, 1999

McIntyre, Hugh.  
<https://www.forbes.com/sites/hughmcintyre/2017/09/21/streaming-continues-to-power-the-music-industrys-growth-at-2017s-halfway-point/#7dbd09f8404e>. 7/21/2017. 10/29/2019 (Last accessed).

Newman, Nic. "Journalism, Media, and Technology Trends and Predictions 2020." january 2020. *reutersinstitute.politics.ox.ac.uk*.  
[https://reutersinstitute.politics.ox.ac.uk/sites/default/files/2020-01/Newman\\_Journalism\\_and\\_Media\\_Predictions\\_2020\\_Final.pdf](https://reutersinstitute.politics.ox.ac.uk/sites/default/files/2020-01/Newman_Journalism_and_Media_Predictions_2020_Final.pdf).  
2/2/2020 (Last accessed).

Smith, Philip. *Kültürel Kuram* (Cultural Theory). İstanbul: Babil, 2007

Szczepanik, Peter. «Localize or Die: Intermediaries in a Small East-Central European On-Demand Market.» 11 11 2017. *researchgate*.  
[https://www.researchgate.net/publication/333918925\\_Localize\\_or\\_Die\\_In\\_intermediaries\\_in\\_a\\_Small\\_East-Central\\_European\\_On-Demand\\_Market](https://www.researchgate.net/publication/333918925_Localize_or_Die_In_intermediaries_in_a_Small_East-Central_European_On-Demand_Market).  
3/1/2020 (Last accessed).