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Different Perspectives

Edited by
Burak Turten



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Edited by *Burak Turten*

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Cinema Studies: Different Perspectives

Editor *Burak Turten*

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FOREWORDS

A new book titled: *Cinema studies: Different Perspectives* edited by Assistant Professor Burak Turten, a Visiting Assistant Professor in the W.A. Franke College of Business at Northern Arizona University is an essential book that provides themes with individual chapters between cinema studies and other disciplines such as advertising, new media, journalism, philosophy, technology, politics, and tourism, in ways that mutually illuminate all fields. I think that this edited book will open new and interdisciplinary perspectives in cinema studies.

It will go beyond the usual cinema studies boundaries and demonstrate new innovative impact in this field. Dr. Burak Turten has edited and written a new book that has excelled at the three "I's" of successful writing: It is Interesting; Informative; and Impactful in making a significant contribution to the field of Cinema studies and application to advance this discipline.

Frederick DeMicco, Ph.D.
Executive Director & Professor
Northern Arizona University, USA

Cinema is a significant artistic branch, a mass communication tool, and a cultural form, shaped as a magnificent technological synthesis of visual, verbal, written, and literary elements. It is natural for such a multifaceted device to serve multiple social and cultural functions. Because of this multi structural and functional nature, it is critical that scientific studies and academic research on cinema be conducted from an interdisciplinary perspective.

In terms of its historical development, cinema first appears as a technological device. It was defined as a period miracle when the image was copied and transferred to the fictional environment. The point at which the image meets reality is when it moves. With the addition of sound to the moving image, the cinema reflects the sections it takes from reality to the big screen with the synthesis of words, images, and actions, presenting people with a mirror of the reality they are in, but which they frequently cannot understand or analyze adequately. Digital technological advancements, on the other hand, enable cinema to retain its magical world while making it much more impressive. Today, cinema is no longer limited to the white screen, but has made incredible advances by utilizing all the virtual environment's capabilities.

Scientific studies have shown that cinema, which combines the visual, verbal, written, and literary with technological possibilities, has a wide range of effects on people and society. Cinema has a multifaceted influence that extends from the individual to the social and mass levels. On the other hand, cinema has a significant social, cultural, and psychological impact. Cinema is such an intriguing communication device that humanity has created that it has a personality that can serve whatever purpose it is used for. The cinema apparatus can be used for social and cultural development, but it can also be manipulated by the masses. It is the responsibility of scientists and academics to direct this powerful device to a conscious and well-intentioned functional process by subjecting it to academic research. This study, which was conducted from an interdisciplinary standpoint, should be regarded as a significant scientific contribution to the field of cinema. I want to thank the book's authors and editor for taking on this important task. This book makes an important contribution not only to the literature of cinema, but also to the field of Social Sciences in general.

Nazife Gungor, Ph.D.
Dean & Professor
Uskudar University, Turkey

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Consists of works that subordinate film, the art of imagination, to the holistic comprehension of social theory by transforming the visible and perceptible reality of the social world into a magical atlas of "sealed moments." In this sense, the book in your palm promises a multi- layered reading that corresponds to life's diverse sensations. Given the analytical framework of the texts in the book and the ethical/aesthetic themes it addresses, this collaborative effort has a close relationship with the conditions that produce cinema, which is not alien to anything related to human and social life. It is a very important work because of its complementary content, which is interlock to each other. It informs not only the technical, form/style features, and semantic/iconographic elements of the cinema field, but also the transformation that it has been exposed to and may be exposed to in the near future on an industrial scale. Whatever the nature of the significant events it has observed since the first historical moment and the utopian universes it presents, the cinema was and is a documentation of historical reality. When it comes to the aforementioned testimony of the analysis and critique it provides, the theoretical power of arbitration; it continues to remind us today not only of how we see and feel, but also of how we think and interpret what we perceive and what meanings we give to what we feel.

Huseyin Kose, Ph.D.
Professor
Ataturk University, Turkey

PREFACE

Cinema Studies: Different Perspectives is essential reading for anyone interested in cinema discipline. The singular aim of this edited book of scholarly text is to stimulate and engage readers in the fast-changing, complex, and increasingly interdisciplinary nature of cinema studies, and to serve as a catalyst for future intellectual, academic, and professional-driven research agendas. It is believed that the integration of cinema studies with other disciplines will undoubtedly contribute to the development of the cinema field both in practice and in theory.

Therefore, each chapter of this book, which consists of 9 chapters, focuses on a sub-discipline such as advertising, new media, journalism, philosophy, technology, politics, and tourism. Each chapter concentrates on specific facets of cinema studies with different sub-disciplines by offering valuable insights for industry professionals, academicians, and students who want to excel in important aspects of cinema in the movie industry. A summary of the chapters included in this timely book is discussed below.

Chapter 1, by Semire Ruken Öztürk and Ali Karadoğan, provides a comprehensive literature analysis of cinema censorship evaluations in Turkey between 1985 and 1987. The films made in this period were analyzed under ten themes. These are sexuality; distorted image; reasons related to security forces; bad language; reasons for the title of the film; political reasons, other states, nations, or Atatürk; the Turkish flag; father, family, traditions, customs; drugs, suicide; and newspapers.

Chapter 2, by Doğa Çöl, explores the possibility of Plato's diegesis through the moving image. This chapter mainly aims to question the possibility of a purely diegetic film and determines the significance of inquiring about such a work. For this, the author stresses understanding what Plato thinks of poetry in general, especially the difference between diegetic and mimetic poetry. Then the author stresses defining the film and comparing it with Plato's diegesis and see if they are compatible. Consequently, the author questions whether the naming of a concept or, in this case, an artwork is valuable.

Chapter 3, by Burak Turten, determines audience acceptance of virtual reality (VR) films by analyzing the perceived benefits and risks based on the technology acceptance model (TAM) with thematic analysis. More specifically, it first provides the definition of virtual reality and then discusses its benefits and risks based on TAM for cinema audiences by providing examples from virtual reality in the cinema industry.

Chapter 4, by Gülsüm Çalışır and Armağan Bayrak, focuses on streaming platforms as a new generation of broadcasting. It mainly examines to answer why audiences prefer new generation streaming platforms and how ad-free content affects the popularity of these platforms. The authors stress the fact that these platforms offer more variety than traditional broadcast platforms, including local and global content, and direct the consumption habits of the audiences.

Chapter 5, by Kürşad Gölgeli, concentrates on the evolution of advertising in interactive movies and video games. It mainly examines current and potential changes in the relationship between advertising, movies, and video games. In this context, it evaluates the role of new media, interaction in movies and video games, marketing innovations, and advertising in the digital world.

Chapter 6, by Ersin Diker and Şeyma Kara, explores cinema advertisement and assesses the significance and evaluations of cinema advertisement. More specifically, the chapter examines how movie-going practices of cinema audiences in Turkey and how audience attitudes towards cinema advertisements differ in terms of some socio-demographic variables.

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Chapter 7, by Ayşegül Çilingir and Nilay Akgün Akan, finds out the advertisement reflections of animated movies. It mainly aims to explore to what extent the surfaces and contents in the animated films are reflected in the ads within a specified period and to determine how the features that co-exist in the animation film and ad are created with the coding scale used.

Chapter 8, by Ahmet Biçer and Kadir Macit, mainly focuses on how journalism is represented in cinema. More specifically, this chapter analyzes the discourses produced about journalism in the context of criticism-evaluation-themed "Journalism in Cinema" in the November 2021 issue of Altyazı. In line with its subject and objective, the study briefly covers the literature and discussions on Journalism in Cinema and Cinema Magazines under different headings.

Chapter 9, by Aysegül Acar, examines the topic of film-induced tourism, the benefits, and disadvantages of film-induced tourism for the destination, and film-induced tourism products, together with the future directions of film-induced tourism in the field. The chapter offers suggestions to local governments and the film and tourism industry on how filmmaking can create new attractions for a destination.

I would like to thank Karabük University and Northern Arizona University for giving me the opportunity to contribute to the development of the cinema discipline. I especially thank Dr. *Frederick DeMicco,* who has created conducive and stimulating scholarly environments.

I am grateful to Dr. *Muhittin Cavusoglu* who compiled the index, for assistance. I also wish to record his enormous gratitude to Dr. *Ayşegül Acar* who has worked tirelessly on this project, for her generous support, patience, and assistance throughout the process.

In conclusion, I would also like to thank all authors who contributed to the production of this essential and timely book. I believe the chapters included in this book offer useful and important information for researchers, students, and practitioners in the context of cinema and related disciplines.

Burak Turten

CONTRIBUTORS

Semire Ruken Öztürk is a Professor at the Faculty of Communication, Ankara University, Turkey. She completed her doctorate in 1998 at Ankara University. She became an associate professor in 2004 and a professor in 2010. She has many books and articles on cinema. She is one of the founders of Turkey's first refereed and academic cinema journal, *Sinecine: Journal of Film Studies.* Her last book, consisting of three volumes, is on censorship in Turkey and she wrote it together with Ali Karadoğan. Her some published books in *Turkish are Postmodernizm ve Sinema (Postmodernism and Cinema, 1997, with S. Büyükdüvenci)*, which she co-translated and co-edited; *Sinemada Kadın Olmak (Being a Woman in Cinema, 2000); Sinemanın Dişil Yüzü: Türkiye'de Kadın Yönetmenler (Female Side of Cinema: Women Filmmakers in Turkey, 2004).* She also wrote *Çok Tuhaf Çok Tanıdık: Vesikalı Yarim Üzerine (Strangely Familiar, Familiarly Strange: On Vesikalı Yarim, 2005)* with five colleagues. She has many book chapters, for example, *"Hard to Bear: Women's Burdens in the Cinema of Yesim Ustaoğlu" (Visions of Struggle in Women's Filmmaking in the Mediterranean, ed. F. Laviosa, Palgrave MacMillan, 2010)* and *"Uzak/Distant" (The Cinema of North Africa and the Middle East, ed. G. D. Colin, Wallflower Press, 2007).*

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from multiple countries such as France and Iran. His films were screened in different countries, including Turkey, United States, China, and Portugal. After giving lectures at Erciyes University, he started to work as a lecturer at the Gümüşhane University in 2014. As the Founding Director of Gümüşhane University - Gümüşhane Film Atölyesi (FilmLab), Türten's film projects were deemed worthy of over 50 national and international awards. In 2018, he received his doctoral degree (Ph.D.) at the Atatürk University, Turkey. His doctoral dissertation focus was on Documentary Cinema and Ideology. Dr. Türten's filmography interests include documentary, fictional, and promotional films. He also conducts projects with various government institutions, including the national public broadcaster of Turkey, TRT TV channels. He is continuing post-doctoral research at Northern Arizona University.

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TABLE OF CONTENTS

CHAPTER 1 ..... **1**

The Evaluation of Cinema Censorship in Turkey: Between 1985 and 1987 ..... **2**
Semire Ruken Öztürk[1] and Ali Karadoğan[2] *2*

CHAPTER 2 ..... **15**

Possibility of Plato's Diegesis Through the Moving Image **16**
Doğa Çöl *16*

CHAPTER 3 ..... **28**

Audiences' Acceptance of Virtual Reality (VR) Films Based on the Technology Acceptance Model (TAM) **29**
Burak Türten *29*

CHAPTER 4 ..... **47**

New Generation Broadcasting: A Study on Streaming Platforms **48**
Gülsüm Çalışır[1] and Armağan Bayrak[2] *48*

CHAPTER 5 ..... **64**

The Evolution of Advertising in Interactive Movies and Video Games **65**
Kürşad Gölgeli *65*

CHAPTER 6 ..... **75**

Cinema Advertising: A Study on Cinema Audiences in Turkey **76**
Ersin Diker[1] and Şeyma Kara[2] *76*

https://digitalcommons.usf.edu/m3publishing/vol19/iss9781955833059/1
DOI: 10.5038/9781955833059

CHAPTER 7 ..... **88**

Advertisement Reflections of Animated Movies Released in Turkey Between 2012-2021 ..... **89**
Ayşegül Çilingir[1] and Nilay Akgün Akan[2] *89*

CHAPTER 8 ..... **100**

A New Glance at Journalism Films: A Study of the "Journalism in Cinema" Issue of *Altyazı* **101**
Ahmet Biçer[1] and Kadir Macit[2] *101*

CHAPTER 9 ..... **119**

Film-Induced Tourism: From Film to Travel **120**
Aysegül Acar *120*

CHAPTER 1

https://digitalcommons.usf.edu/m3publishing/vol19/iss9781955833059/1
DOI: 10.5038/9781955833059

The Evaluation of Cinema Censorship in Turkey: Between 1985 and 1987

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Abstract

Cinema, which is one of the products of social reality, has been affected by the societies it has been in since its existence and affects these societies. And also, cinema, which is a powerful tool in reaching the masses, has continued to exist under the control of various institutions and individuals because of this feature. Due to its power of influence, cinema films have been exposed to restrictions and obstructions by both individuals and institutions in specific periods. These acts of restriction are generally called censorship. In the context of the relationship between cinema and censorship, which has lasted and will continue for years, the study aims to examine the Turkish films that were rejected or conditionally accepted in 1985-86 and 87 within the scope of the Censorship Decision Books in the archive of the Ministry of Culture and Tourism General Directorate of Copyrights. The films made in this period were analysed under ten themes sexuality; distorted image; reasons related to security forces; bad language; reasons for the title of the film; political reasons, other states, nations, or Atatürk; the Turkish flag; father, family, traditions, customs; drugs, suicide; and newspapers. Some of the study results are that the conservative Turkish family structure is tried to be preserved, efforts are made to protect gender roles, and films containing nudity and lovemaking scenarios are not tolerated. It is believed that this study will fill an important gap regarding censorship in cinema in cinema studies in Turkey by presenting documents on censorship in 1985-86 and 87 with their justifications.

Keywords: cinema, censorship, cinema in Turkey

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Introduction

The history of countries' film censors says a lot about those countries' political history or culture. As Elkin's points out "Censorship need not be an evaluative term; it may be viewed merely as one device of social control, one process by which a society or sub-group within the society seeks to limit the expression of information and opinion which run counter to its standards or wishes. In its more limited usage, censorship refers to such control of magazines, books, film, and other mass

media in advance publication, release, or sale" (Elkin, 1962, p. 71). According to Pearson and Simpson (2001, p. 69), censorship has two broad meanings: "First, the control by state institutions of the expression of political or 'immoral' ideas by film and television; and, second, formations of self-regulation operated by cinema and television industries to police the moral, social and ideological content of texts". This clause examines state control over films in Turkey for a few years in the 1980s.

The history of censorship in Turkey goes back to 1919 when the occupation forces in Istanbul banned the screening of a movie called *Governess* (*Mürebbiye)* because they thought that the French governess in the movie insulted the French (Özön, 1960, p. 48). Censorship records in Turkey started in 1932, although most of the early records are missing (Karadoğan & Öztürk, (2022a, 2022b, 2022c). Today, only 96 censorship decision records survive. These records in the archive of the Ministry of Culture and Tourism, General Directorate of Copyrights, contain the decisions about scenarios and films from 1947 to 1988. The first regulation regarding censorship in Turkey was the *Directive on the Control of Motion Picture Films* published in 1932 (Official Gazette [OG], 19 July 1932, p. 2153). Various legal regulations were added in the following years. It is important to know why Turkish films were censored between 1980 and 1984. The most common reasons for censorship then were obscenity, nudity, dancing, lovemaking, and pornography. Unless such scenarios were removed, the films were banned. Other reasons included bad language and swearing; drinking alcoholic beverages; crime or violence; security-related issues (military, gendarmerie, police, constabulary, etc.); ethnic identities, national feelings, public order issues, or other nations; economic issues like wealth and poverty; religious issues; film script and structure; age and screening limitations (Karadoğan & Öztürk, 2022c). The most frequently censored director at this time was Şerif Gören, who faced problems with the censorship committee for many of his films.

This study focuses on Turkish films that were rejected or conditionally accepted between 1985 and 1987. Most films were examined under the 1983 regulation while the 1986 regulation applied to a few. The regulation considered the following ten themes: sexuality; distorted image; reasons related to security forces; bad language; reasons for the title of the film; political reasons, other states, nations, or Atatürk; the Turkish flag; father, family, traditions, customs; drugs, suicide; and newspapers. It is also noted that, during this time, many more foreign than Turkish films were censored, rejected, or conditionally accepted. Of the 96 censorship records in the archive, called *Decision Records of the Supervisory Committee (Film)*, just six concern 1985- 1987. This study contributes to research into the history of Turkish cinema by discussing the justifications used in censorship documents from 1985 to 1987. It is important to examine censorship in the history of communication in Turkey because only a few studies have previously considered this subject. The study will thus fill an important gap regarding censorship in cinema in communication studies in Turkey.

Conceptual Framework

To understand the period studied, it is useful to first look at key clauses in the "Regulation on the Supervision of Films and Film Scripts" (OG, December 2, 1983, p. 18239). The regulation was signed by Kenan Evren, who led the military coup on September 12, 1980, in the capacity of President and Chairman of the National Security Council. The regulation aimed to "prevent the shooting and screening of films that would adversely affect the internal and external security and

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politics of the state, hurt national feelings, or violate morals", and applied to both foreign and domestic films (OG, December 2, 1983, p. 18239). In addition to the representative of the Minister of Interior, who was the Chairman of the Film Supervision Committee, which would carry out this audit, there were members from the General Directorate of Security, the Chief of General Staff, the Ministry of Culture and Tourism, and the General Directorate of Press and Broadcasting. The Film Supervision Supreme Committee, which was formed to appeal the decisions of the first committee, had representatives from the Ministry of Justice and the Ministry of National Education. Notably, both committees only included bureaucrats and excluded members from the cinema industry (such as producers, directors, or actors). Clause 19 of the Regulation on the Supervision of Films and Film Scripts, lists the following reasons for banning films:

- Endangering the existence of the State and the Republic, the indivisible integrity of the State with its territory and nation,
- Endangering the principle of national sovereignty, fundamental rights, and freedoms, democratic, secular and social rule of law,
- Propagating the administration of the state by a person or group or to ensure the dominance of a social class over other social classes, praising a state, a party, a legal entity, a community, or individuals for this purpose,
- Making propaganda for the purpose of basing the social, political, legal, and economic fundamental order of the state, even partially, on religious feelings, and exploiting religion, religious feelings, or things considered sacred by religion,
- Aiming to disrupt the national unity and integrity by creating language, race, religion, and sectarian discrimination,
- Propagating against Atatürk's principles and revolutions,
- Using sexual matters in a manner contrary to morals and ethics,
- Encouraging alcohol, gambling, and drug addiction habits,
- Presenting violence and brutality in a way that negatively affects the mental health of the society,
- Any act that provokes and encourages committing a crime,
- Insulting the honor of military service, making propaganda against it, damaging the dignity of the Turkish Armed Forces, and having a detrimental effect on the defense of the Homeland,
- Harming the dignity of the security forces, making propaganda against them, affecting the peace and security of the country in a harmful way,
- Those that make propaganda of foreign states in a way that may be against our homeland and national interests.
- Having a damaging effect on the international relations of the state,
- Scenarios that may be propaganda tools against Turkey.

The subsequent "Regulation on the Supervision of Cinema, Video and Music Works" (OG, September 4, 1986, p. 19211) established the Supervisory Committee and Sub-Commissions. The Sub-Commission had three members from the Ministry of Culture and Tourism, members from the Ministry of Interior, and the General Staff. The Supervisory Committee included members of the Ministry of Culture and Tourism, one of whom was the Chairman, the Ministry of Internal Affairs, the Ministry of Foreign Affairs, the Ministry of National Education, the Ministry of Youth and Sports, the General Staff, the General Secretariat of the National Security Council, and the General Directorate of Security. For the first time, the committee included a

producer, a film importer, and an artist. According to Clause 9, which stipulates the basis for censorship, "Containing the indivisible integrity of the state with its territory and nation, national sovereignty, republic, national security, public order, general security, public interest, general morality, general health, and incitement to crime. It is not allowed to show and perform films, videos, and music works that are against foreign policy and do not comply with our national culture, customs, and traditions" (OG, September 4, 1986, p. 19211). Thus, this clause corresponds to Clause 19 from the 1983 regulation, although it is narrower. In discussing Turkish films censored during this period, the following section first considers the most frequently censored film director, Şerif Gören, who faced problems with the censorship committee for many of his films between 1985 and 1987. It then discusses Bülent Ersoy, an important Turkish artist. Both are considered in terms of the ten censorship themes listed earlier.

Films of Şerif Gören

Two Gören films were banned: *Revenge of the Snakes* (*Yılanların Öcü,* 1985) and *Blood* (*Kan,* 1986). *Revenge of the Snakes* had been made before by Metin Erksan, and his censorship struggle became a particularly well-known story (Scognamillo, 1988, p. 67). Gören claimed that his film was different as he approached it from a different perspective: "It was a film in which human values are described as blacker and whiter than the book. For example, Haceli in there is a bad guy, but Haceli in my movie is almost a victim. He has rheumatism; he is going to build a house and so on. But this book suits me better. The fact that there is someone known as the 'bad' man like Erol Taş in Metin Abi's film is also something that increases the white and blackness" (Karadoğan, 2005, p. 22).

Despite being made later, *Blood (Kan)* the censorship committee considered it first. In Decision 1985/143, the committee banned the film based on the three clauses of Clause 19: "Since the video cassette does not comply with the script of the audited script, and it is considered contrary to clauses b, c and i of the 19th clause of the Regulation on the Supervision of Films and Film Scripts, it is in appropriate to show the film cassette to the public" (DRSC-F, D.1985/143). Regarding clause b, the decision noted "the effects of the *Blood* (*Kan*) feud on the psychology of the individual rather than its social consequences" (Karadoğan, 2005, p. 23) under "Effects that endanger the principle of national sovereignty, fundamental rights and freedoms, democratic, secular and social rule of law". Clause c "Makes propaganda for the administration of the state by a person or group or the dominance of a social class over other social classes, and for this purpose praising a state, a party, a legal entity, a community or individuals"; Clause i, on the other hand, is the anecdote used to ban films that "provoke and encourage crime" (DRSC-F, D.1985/143).

In Decision 1986/51, the committee's objections to the *Revenge of the Snakes (Yılanların Öcü)*, the committee referred to almost all clauses in Clause 19, specifically c, g (regarding sexuality), ı (violence), i, k (the security forces), and l. Regarding clause l, the decision stated that the film "makes propaganda for foreign states to the detriment of our country and our national interests" while it "contains scenarios that could be a propaganda tool against Turkey" regarding clause (DRSC-F, D.1986/51). Although it was not included in the records, we examined the film script (Scenario, 1983-84-85-86). This enables the Decision Minute of the Film Supervisory Committee No. 1 to be analyzed in terms of the committee's decisions regarding the film. In decision 1985/69, the committee conditionally accepted the scenario for *Revenge of the Snakes (Yılanların Öcü)*. Although a majority of the committee voted to allow the script to be filmed, they required the

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director to exclude any scenarios hurting national feelings, inciting crimes, or words and images contrary to public morals. However, the representative of the General Directorate of Security voted against filming based on clauses a, g, i, k, and l of Clause 19. In Decision 1986/6, the Film Supervision Supreme Committee accepted the film while imposing very harsh conditions against decision 1986/51 above. The committee demanded the removal of many scenarios, which the film's producer approved. The approval was then put recorded. The cuts included:

- the close-up shot when Hacıali dreams of holding Bayram's wife's hands and his own wife's hands
- the scenario where the headman says, "Otherwise, I'll be bored" while preparing a meal at the headman's house, and the guard replies, "Don't worry" until the scenario where Irazca appears with a cat on her lap.
- from the lovemaking scenario in the barn from where Irazca says "Ah, black Salih ah" to the scenario where Hacıali is lying in bed with his wife in the garden.
- from the scenario where Irazca drags her son from the headman's house and enters the house until the end of the scenario showing the village midwife's interference
- from the scenario where Irazca's son Bayram says, "Well mother, let's go in the morning" after saying to Irazca, "Don't be afraid Bayram. Demand your rights, don't be afraid") until the scenario shows people walking out of the village (DRSC-F, D.1986/6)

Some committee members opposed this decision and supported banning the film. The representative of the General Directorate of Security stated that is the film contravened clauses c, g, ı, i, k, l of the Regulation on the Supervision of Films and Film Scripts, and clause n if is shown abroad. The representative of the Ministry of Culture and Tourism cast separate votes.

Homosexuality and the Case of Bülent Ersoy

Before discussing the case of Bülent Ersoy, it is important to note that the censorship committee (Decision 1985/128) had previously demanded the removal of a scenario from Orhan Elmas' movie *The Damned Youth* (*Kahreden Gençlik*) for showing a *man kissing a man in the hotel room*. Similarly, Decision 1985/3 rejected Samim Utku's film *Don't Make Me Laugh* (*Güldürme Beni*) because "As per clause g of Clause 19 of the Regulation, homosexual relations will adversely affect the mental health of the society and operates in a way contrary to public morals and ethics. Outdated films, whose appearance is so tiring on the eyes, and whose sound is distorted, are not allowed to be shown" (DRSC-F, D.1986/2). The decision also referred to Clause 27, which stated, "The display of those which were permitted is prohibited" (DRSC-F, D.1986/2). After the film's producer objected to the decision, the Film Supervisory Committee (Decision 1986/2) reviewed the decision under Clause 19 of the Regulation on the Supervision of Films and Film Scripts. The committee confirmed the decision according to Clause 22 of the Regulation, so the producer's objection was rejected.

Decisions 1986/4 and 1986/7 regarding the 1984 movie *Bitter Bread* (*Acı Ekmek)*, starring Bülent Ersoy and directed by Yılmaz Duru, showed how the censorship committee was firmly committed to traditional gender roles. The censorship committee's decision, which followed a debate as to whether Bülent Ersoy's *sex* was *female* or *male* led to a long litigation process. Film Supervisory Committee Decision No.2 (DRSC-F, 1985/142) stated, "Whether there is a legal obstacle for Bülent Ersoy, who plays the lead actress in the aforementioned film, to appear on the stage as a

woman, and whether there is any action to be taken about the film due to this role, it has been decided to take the opinion of the Ministry's Legal Counsel, as a basis, and to take the necessary action after this opinion" (DRSC-F, D.1985/142). About three months later, the committee clearly rejected the film. Accordingly, in accordance with the clause written in the Police, the Governor of Istanbul's question regarding Bülent Ersoy's gender was resolved: his gender was male, based on his population record.

After Bülent Ersoy filed a lawsuit at the Council of State against the 1981 decision, in 1983, he was denied a work permit based on Istanbul's provincial law: The claimant's application to practice his art as a woman was not accepted in accordance with the Clause 12 of the aforementioned law. Since there was no situation contrary to the legislation, it was said that the case, which has no legal basis, was dismissed. In February 1986, the censorship committee reached its final decision: "In the light of the above-mentioned issues, Bülent Ersoy, who was assigned as a male in the annotated population registry sample of the Istanbul Beyoğlu Population Directorate, was prevented from appearing on the stage as a female, by the authorities, in the full sense of the lead actress in the movie *Bitter Bread* (*Acı Ekmek)*. It was unanimously decided that it would be objectionable to show the aforementioned film to the public until the role situation is fully clarified" (DRSC-F, D. 1986/4) .

In Decision 1986/4, the Supreme Committee of Film Supervision claimed that the previous decision was faulty for ignoring Clause 19: "The decision of the Sub-Committee No. (2) dated 10.2.1986 and numbered (26) did not mention any of the clauses specified in the Clause 19 of the Regulation on the Supervision of Films and Film Scripts about the film called *Bitter Bread* (*Acı Ekmek)"* (DRSC-F, D.1986/4). It has been seen that Bulent Ersoy took a decision prohibiting the showing of this film, giving reasons for the measures. After the sub-committee reached its decision, the file was re-examined and a decision was made in accordance with the clauses in the by-law. The committee then unanimously decided to return the file to the General Directorate of Security to send it to the Supreme Council if necessary. In Decision 1986/7, the Supreme Committee of Film Supervision rejected the movie.

> Regarding the movie *Bitter Bread* (*Acı Ekmek)*, the Film Supervisory Committee No. 2 violated clause (g) of Clause 19 of the Regulation on the Supervision of Films and Film Scripts, and Bülent Ersoy plays the lead female role in the film even though he is legally a man, and there is a family in the film. By exhibiting Bulent Ersoy's life with all her features, being a wet nurse and being raped by a man, it contradicts the basic structure of the family, therefore the society, moral values, manners and discipline, and the understanding of family life, for this reason, it will have an encouraging negative effect on young people. It was unanimously decided that there would be objections to showing the said film to the public, considering that it had acted in an unlawful manner (DRSC-F, D.1986/7).

Decision 1986/128 declared, "until the role of Bülent Ersoy, the leading actor of the movie, is fully clarified, it would be objectionable to show the movie to the public" (DRSC-F, D.1986/128). More specifically, by acting as a woman in the film and displaying a family life with all its features, being a wet nurse, and being raped by a man, Ersoy contradicted the moral values of the family, hence the basic structure of the society, its moral values and upbringing, and the understanding of family life. This would have a negative effect on young people because its sexual matters were contrary to morality. Therefore, the film was rejected.

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In 1986, two female and one male academic produced an expert report on the film. They first stated the task: "The movie called *Bitter Bread* (*Acı Ekmek)*, which was watched together on the day determined by your court, was found objectionable by the Supervisory Committee to be imported and shown; therefore, we asked our committee whether this film deals with sexual issues in an unethical and moral manner pursuant to subclause (g) of Clause 19 of the 'Regulation on the Supervision of Films and Film Scripts', if the film has the described qualifications, whether these drawbacks can be eliminated by removing some parts of the film, if so which ones? The task of evaluating whether parts should be removed from the film was given the task of evaluating". of the experts reported that, due to an extremely liberal decision, "the film did not deal with sexual matters in a way contrary to morals and ethics, and therefore there was no harm in showing them (Karadoğan & Öztürk, 2022c)".

When Ersoy took the stage at the Izmir Fair in 1980, he willingly showed his newly constructed breasts on stage at the audience's request. He was then briefly imprisoned after insulting a judge in a court case because of this incident. In 1980, there was a violent military coup in Turkey while in 1981 Ersoy had a gender reassignment surgery abroad (Tez, 2014) and was then banned from performing in 1981 (The Story of Bülent Ersoy Becoming a Diva, 2020). However, the ban was lifted in 1988 after Turgut Özal's liberal government allowed Ersoy to get a female ID. As Ece Güvendik notes, "she had become a showpiece for the Özal government" (2018, p. 44) while "In the strict political atmosphere of Turkey in the 1980s, Ersoy was the only person who had the power to have her voice heard as a transgendered woman" (2018, p. 45). Thus, during the three years examined here, three films were evaluated in terms of homosexuality, with two being rejected several times while one received conditional acceptance.

Sexuality as a Reason for Censorship

In the mid-1980s, the most common reason for film censorship in Turkey and elsewhere was related to sexuality or gender. These decisions most frequently referred to clause g of Clause 19. In Decision 1985/42 regarding Ülkü Erakalın's film *Speeders Get Tired* (*Hızlı Giden Yorulur*), the names of the actors were directly referred to as in the censorship books: "It has been determined that the making love scenario with Necla Fide and Bülent Kayabaş was added to the (50) minute movie. It was unanimously decided that this added scenario is an obscenario and that it is objectionable to show the film as it is to the public in accordance with clause (g) of clause 19 of the Regulation on the Supervision of Films and Film Scripts" (DRSC-F, D.1985/42). Similarly, Decision 1985/182 regarding Engin Temizer's 1979 movie *Honeycomb (Bal Peteği*) notes that a videotape of the movie was sent to the committee *for investigation* at the request of Havran Public Prosecutor's Office: "The (60) minute video cassette has obscenario and indecent ... pictures, descriptions, photographs, movie strips, stipulated in Clause 19, clause (g) of the Regulation on the Supervision of Films and Film Scripts, Clause 426 of the Turkish Penal Code, to the opinion and conviction that the crime of showing them in cinemas has been committed and that it is one of the films contrary to Clause 426" (DRSC-F, D.1985/182). The committee unanimously agreed. Decision 1986/27 regarding Nazmi Özer's movie *Don't say Ah, Say Oh* (*Ah Deme Oh De*) stated, "This report was prepared by our committee, as it is understood that it is inappropriate to be shown to the public in its current form, as it is seen that it is a completely pornographic film, in accordance with clause (g) of the clause unanimously signed (DRSC-F, D.1986/27)".

In Decision 1986/47 regarding Sırrı Gültekin's movie *The Bath Attendant Şevket / The Crazy Gangster* (*Hamamcı Şevket / Çılgın Ganster*), the committee noted that the movie had been accepted under Decision 1976/55 on condition that some scenarios were released separately under the name *Cute Gangster*. "However, when watching the videotape, it was stated that the words and scenarios mentioned in the decision numbered 1976/55 were not removed from the film, and moreover, all of them were videotaped for pornography" (DRSC-F, D.1986/47). The committee unanimously decided that "Clause 19 of the Regulation on the Supervision of Films and Film Scripts is in violation of clause g (that deals with sexual matters in a way that violates morals and ethics)" DRSC-F, D.1986/47). Decision 1985/200 concerned the film *Arzu (Desire),* whose director is not known. The committee decided that it was "conditionally allowed to be shown to the public after being inspected by the Central Film Control Commission" DRSC-F, D.1985/200). However, after the Committee inspected it, "It was understood from the examination of the file of the film inspected by the Central Film Control Commission on 6.5.1976 that the film inspected was not *Arzu (Desire)*" DRSC-F, D.1985/200). That is, "While it was shown to the public under the name of *Arzu (Desire)*, Konya police headquarters realized that there was an obscenario rape scenario, and the image and sound of the film was so distorted that the eyes were tiring" DRSC-F, D.1985/200). It was unanimously decided that the film should not be shown publicly in its current form pursuant to clause (g) of Clause 19 of the Regulation on the Supervision of Films and Film Scripts and Clause 27 of the same Regulation. Clause 27 applied when a film is of poor quality and believed to tire the eyes. Decision 1986/62 considered Aykut Düz's 1979 film *Crazy Beautiful* (*Çılgın Dilber)*. The film came before the committee as a videotape. It was said that "the attached Film Screening Permit belongs to this film" DRSC-F, D.1986/62), and that the film was first audited on 27.12.1979. The committee reached the following unanimous decision:

> It is 55 minutes, and there is no connection between the subjects in the flow of the film, so it was brought up that it would be added to the film later, and it was decided that it would be beneficial to watch it when it started to be shown in cinemas. The piece of the 5-minute-long movie belonging to the same movie was audited on 1.9.1982 and when compared to the video tape of the movie *Crazy Beautiful* (*Çılgın Dilber)* in the archive of the Press Publication Department. It was determined that this piece was added to the movie later, and that the cassette of the movie was inspected for the final inspection. It was unanimously decided that it is objectionable to show the public that the examination, which was increased to 90 minutes by making additions, although the original was 55 minutes (DRSC-F, D.1986/62).

A number of decisions for conditional acceptance were made on sexual grounds. Oksal Pekmezoğlu's film *Slander (İftira*) was allowed to be screened (Decision 1985/3) on the condition that "the opening scenarios showing the woman taking a bath and the scenario where Vahdet and the woman make love at the end of the film are omitted" (DRSC-F, D.1985/3). The movie *Tight* (*Kıskıvrak)* by Halit Refiğ, a master director in Turkish cinema, was conditionally accepted under Decision 1986/50, provided certain scenarios were omitted. These included "the scenario that women and men are there to shot a porn film and where the man and woman are having sexual relations" and the scenario when "the porn film was caught and showing sexual relations in the police station while watching the video" (DRSC-F, D.1986/50). Decision 1986/88 accepted that Ümit Efekan's movie *Crazy Beautiful* (*Çılgın Dilber*) did not contradict Clause19. However, some scenarios were cut. It is possible to add the parts that were cut during the release as porn, therefore no additions should be made. The committee unanimously decided that there was no objection to showing it to the public provided. This last decision is interesting because the committee required vigilance about the possibility of adding pornographic scenarios to the movie, even though they were not in the movie shown to the committee.

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Distorted Image

Clause 27 is the most frequently used justification for censoring the films of the internationally renowned director Yılmaz Güney while in the records those were excluded from the review in previous years. Clause 27 was also referred to regarding scenarios of homosexuality and lovemaking (e.g., *Don't Make me Laugh / Güldürme Beni*, Decision Number: 1985/3, and *Arzu / Desire*, Decision Number: 1985/200). During the three years analyzed here, several other films were considered in relation to Clause 27. In Decision 1985/11, Mehmet Alemdar's movie *Don't Break my Heart (Kalbinden Atma Beni*,), the committee unanimously decided that "Since the image of the audited movie is distorted, it should be re-audited after correcting the defective parts" DRSC-F, D.1985/3). After being confiscated by the Adana Governor's Office, Naki Yurter's 1979 film *Love me Sip by Sip* (*Yudum Yudum Sev*) was censored by the Film Supervision Committee No. 2 under Decision 1985/100 according to clause 27 of the Regulations.

Security Forces

Clause k of Clause 19 concerned the security forces. In the 1980s, a famous child singer named Küçük Emrah became popular by singing arabesque songs. He then acted in Ümit Efekan's film *The Child of Pain (Acıların Çocuğu)*, which was under Decision 1986/13. This decision was based on clause k, on the grounds that it damaged the dignity of the security forces, made propaganda against them, and adversely affected the peace and security of the country. After the producers used their right to object, the film was conditionally accepted by a majority vote under Decision 1986/3: "When the whole film is taken into account, there is no situation that damages the prestige of the State Security Forces and makes propaganda against them (DRSC-F, D.1986/3)". However, representatives of the General Directorate of Security, Ministry of National Education, and Youth and Sports objected: "The person who appears in the role of a policeman in the movie is recruited as the son of a woman (this image is given at the beginning of the movie). This is giving the image that anyone can be taken at random without a good investigation. We oppose the screening of the film to the public, as it is believed that it harms the dignity of the said security forces" (DRSC-F, D.1986/3). Halit Refiğ's movie *Tight* (*Kıskıvrak*) was discussed earlier regarding its sexuality and lovemaking scenarios. In Decision 1986/50, the committee objected to "the scenarios that give the image of the police being tortured during the interrogation (the eyes of Selçuk and the boss are bruised)", "the scenarios where the police officer can be appointed by implication to his superior", and "the scenarios where Selçuk was forced to sign his statement under police pressure" (DRSC-F, D.1986/50). The film was therefore accepted conditionally if these were removed.

Slang / Bad Language

In Decision 1985/30, Şahin Gök's film *My Love is My Sin* (*Aşkım Günahımdır*), the committee unanimously objected to Murat Soydan saying the word fuck you and demanded that Renan Fosforoğlu's words to the girl, I'm pissed off, be removed. The censorship records mentioned the names of the actors directly rather than the character names. In Decision 1975/227, the Central Film Control Commission conditionally passed Temel Gürsu's film *Cafer the Beast (Canavar Cafer*). The words *bitch* in the film were not removed from the sentence "Public opinion, a few intellectuals and a few ripped asses" stated in the Control Commission decision. "This report has been unanimously signed by our committee (DRSC-F, D.1975/227)".

Movie Title

Decision 1986/8 for Halit Refiğ's film Coup de Grace (Son Darbe) found no violation of clause 19 and ruled there was no harm in releasing it to the public. However, as stated in the script of the aforementioned film, it was suggested that it be shown to the public with the name *Coup de Grace/Son Darbe* and that the name *Coup de Grace/Son Darbe* should be used in posters and lobbies. It was unanimously decided to release it on this condition.

Political Reasons, Other States/Nations, Turkish Flag, or Atatürk

Decision 1985/143 for Kartal Tibet's movie *Expatriate Shaban (Gurbetçi Şaban*), starring the famous comedian Kemal Sunal, required deletion of several scenarios for violating political provisions: "Scenarios with photos of Atatürk and Hitler hanging on the wall", "scenarios during the fight at the kindergarten when the Greek infidels say you have settled the Aegean Sea and now you cannot share the aunt", "phrases like dirty Turkish, pig German, Greek infidel, and the scenario where it says his name is Turgut and inappropriate and he will bring expenses" (DRSC-F, D.1985/43). Decision 1985/1 regarding Çetin İnanç's movie *Hungry Eagles (Aç Kartallar,*) was reversed conditionally after the producer objected. In addition to a clause about drugs, the filmmaker had to remove "scenarios in which the Turkish flag is attached to the end of a bad stick, which is in the same part as the scenarios in which the coffin is wrapped with the Turkish flag at the funeral ceremony" (DRSC-F, D.1981/51). However, the representative from the Ministry of Interior (also the President of the Committee) and the representatives of the Ministry of Justice wrote a dissent approving the Supervisory Committee's original decision to reject the film:

> The film does not have a useful message to society, it is aimed to create the image that the feeling of revenge is legitimate and to show that the security forces are in a powerless and passive situation in the face of events, and because it is believed that violence and the mental health of the youth will be negatively affected, the Film Supervisory Committee No. 1. We agree with the decision that it is unsuitable to be shown to the public in accordance with clauses (ı) and (i) of the Regulation, and therefore, we vote to reject the objection of the film producer.

Father, Family, Traditions, and Customs

The only female director to be censored in this period was Bilge Olgaç while a famous actress and producer, Hülya Koçyiğit was censored in Decision 1985/20 for her film *My Children (Yavrularım*). To protect "our understanding of family", "our customs", and "our traditions", "all the scenarios of the children living with other families in the film in order to protect the role of the father in our family order, the part that the mother was chosen as the mother of the year" should be omitted (DRSC-F, D.1985/20). The screening was approved on condition that the dialogue is removed and the image of the father who was generally married to the next-door widow was omitted, and also the final cemetery scenario suggesting that the children would stay with their father while the father was going to marry the widow should be erased. Thus, the committee's decision demonstrated the importance of the patriarchal family structure for Turkish society.

Drugs and Suicide

The committee demanded the removal of drugs and suicide scenarios from two of Orhan Elmas films. Decision 1985/127 for *Guilty Youth* (*Suçlu Gençlik*), required the removal of the "scenario where the names of drugs are counted", "the scenarios of taking pills, marijuana, injecting drugs

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and consuming cocaine", and "the scenario in which the razor appears after the young girl commits suicide in the toilet" (DRSC-F, D.1985/127). Similarly, Decision 1985/128 allowed the movie *The Damned Youth (Kahreden Gençlik*) "provided that all the scenarios of taking pills, smoking marijuana, shooting, injecting drugs from the arm with a syringe, and smoking cocaine scenarios are removed" (DRSC-F, D.1985/127). For the Çetin İnanç movie *Hungry Eagles (Aç Kartallar*), Decision 1985/1 gave approval on the condition that all the scenarios in the movie where marijuana and heroin are smoked were excluded.

Newspapers

Of the various decisions written without referring to any clause or anecdote, the most interesting one, Decision 1985/4, related to a newspaper, concerned Atıf Yılmaz' movie *Idiot* (*Salako*). The previous decision was appealed, so the movie was re-watched. However, the committee decided that there would be no harm in showing the film to the public.

Two Decisions Based on Clause 9 (1986)

In 1987, the number of films censored decreased. The two rejected films were evaluated according to the Regulation on the Inspection of Cinema, Video, and Music Works (1986), and the decision was made with reference to Clause 9. Regarding Şerif Gören's movie *The Alley of Hope (Umut Sokağı*) Decision 1986/F-2,) found the film not appropriate to be distributed on a majority vote because it threatened public order, general morality, general security, crime, and incitement to crime. Similarly, in Decision 1987/F-1, the committee found Başar Sabuncu's movie *The Woman to be Hanged (Asılacak Kadın*) inappropriate by a majority vote: As it is determined that it is not suitable for our national culture, our general morals, customs and traditions specified in Clause 9 of the Regulation on the Supervision of Cinema, Video and Music Works. Finally, regarding Halit Refiğ's film *My Aunt (Teyzem*), Decision 1987/F-3), which was wanted to be rereleased, the committee ruled that the film could be shown on condition that the images in the petty officer clothes (except for the photographs on the wall) are removed.

Conclusion

To sum up, the following 16 Turkish films were rejected between 1985 and 1987: *Blood* (*Kan*, Şerif Gören, Clause 19/b, c, i), *Revenge of the Snakes* (*Yılanların Öcü,* Şerif Gören, Clause 19/ c, g, ı, i, k, l, n), *The Child of Pain* (*Acıların Çocuğu,* Ümit Efekan, Clause 19/k), *Honeycomb* (*Bal Peteği,* Engin Temizer, Clause 19/g), *Desire (Arzu,* Şahin Gök, Clause 19/g and Clause 27), *Don't Say Ah, Say Oh (Ah Deme Oh De,* Nazmi Özer, Clause 19/g), *Bath Attendant Şevket* (*Hamamcı Şevket,* Sırrı Gültekin, Clause 19/g), *Crazy Beautiful (Çılgın Dilber,* Aykut Düz, porno supplement), *Fast Going Gets Tired (Hızlı Giden Yorulur,* Ülkü Erakalın, Clause 19/g), *Don't Make Me Laugh* (*Güldürme Beni,* Samim Utku, 1- Clause 19/g and Clause 27, 2- Clause 19/g, 2 times rejection) , *Bitter Bread (Acı Ekmek,* Yılmaz Duru, 1- Clause 19/g, 2- long justification, 2 refusals), *Love me Sipping* (*Yudum Yudum Sev,* Naki Yurter, Clause 27), *The Alley of Hope* (*Umut Sokağı,* Şerif Gören, Clause 9), and *The Woman to be Hanged* (*Asılacak Kadın*, Başar Sabuncu, Clause 9).

The committee request to view or re-examine another three films: *Don't Break my Heart* (*Kalbinden Atma Beni,* Mehmet Alemdar), *Bitter Bread (Acı Ekmek,* Yılmaz Duru), and *My Aunt* (*Teyzem,* Halit Refiğ). of the following 13 films were accepted conditionally: *Coup de Grace (Son*

Darbe, Halit Refiğ, the title of the movie), *Tight* (*Kıskıvrak,* Halit Refiğ, security/torture/pornography), *Crazy Desires (Çılgın Arzular,* Ümit Efekan, no pornographic addition), *Cafer the Beast (Canavar Cafer,* Temel Gürsu, slang), *My Love is My Sin* (*Aşkım Günahımdır,* Şahin Gök, slang), *Expatriate Shaban (Gurbetçi Şaban,* Kartal Tibet, political reasons, other states/nations, related to Atatürk), *My Children (Yavrularım,* Bilge Olgaç, customs/family/father), *Guilty Youth* (*Suçlu Gençlik*, Orhan Elmas, drugs/suicide), *The Damned Youth* (*Kahreden Gençlik,* Orhan Elmas, drugs/ homosexuality), *Revenge of the Snakes* (*Yılanların Öcü,* Şerif Gören, multiple scenarios being released), *Hungry Eagles (Aç Kartallar,* Çetin İnanç, Turkish flag/drugs), *Slander (İftira,* Oksal Pekmezoğlu, explicit scenarios, making love), and *Idiot* (*Salako,* Atıf Yılmaz, newspaper). The findings indicate that the committee was trying to preserve the conservative Turkish family structure and protect gender roles In addition, films containing nudity or sex scenarios were banned while harsh decisions were made against pornographic images, LGBTI, and drugs. Finally, that the censors frequently warned film makers regarding issues related to the security forces or national sentiment.

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CHAPTER 2

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Possibility of Plato's Diegesis Through the Moving Image

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Abstract

When we think of *diegesis* and *diegetic* in film studies, we know what the words refer to within the confines of the traditional scholarly definition of film in the 20th and 21st centuries. This understanding comes from a certain ontological common sense that narratologically film has a dual nature that consists of *mimesis* and *diegesis*. Thinking about narration through images and sound, as opposed to the live-acted or read *drama* or *epos* in the times of Plato and Aristotle, has given birth to a synthetic view of the poet's voice and the characters. In fiction films, *mimesis* and *diegesis* are so symbiotic that it is often difficult to distinguish between them. However, is it possible to think of films that are non-*mimetic*? In other words: is it possible for a film to be completely diegetic in the sense of Plato's understanding of the word *diegesis*? Plato was against *mimetic* arts because they were so far removed from the *eidos* of what they were that there was no explicable use in presenting them. On the other hand, he very much approved or at least perhaps tolerated and recognized the importance of non-mimetic art forms such as music with specific modes of harmony or poetry that only contained the poet's words where no characters were represented. With this view in mind, two steps will be taken in this paper: the first is questioning the possibility of a purely diegetic film, and the second is the significance of inquiring about such a work.

Keywords: moving image, diegesis, mimesis, narration, Plato, experimental film

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Introduction

The study of Plato in the fine arts, especially film studies, is doubtlessly notable; however, it is essential to turn back to the foundations to lose a step in the philosophy of film studies. Many concepts and terms come to us through the industry or academia; we take these for granted, forget the basics, and do not question what this would mean for both the production and the study of film as art. The aim of this paper is not to claim films as philosophical tools (Diehl, 2016) or to analyze a work of film from the perspective of Plato (Biderman & Weinman, 2019, p. 9), but to investigate Plato's philosophy of art and his critique on the *mimetic* nature of artworks. Whether it is possible to think of a film, even if the possibility is theoretical, that corresponds to his limitations and is outside the critique of *mimesis*, with help from Noël Carroll's definition of the moving image, which is, if not perfect, the most complete of its kind; in other words, the aim is to try to find an

answer to the question: is a Platonic [a film that is harmonious with Plato's understanding of *diegetic poetry*] film possible? If possible, how would such a film be produced, and what would it consist of? It is vital that we first try to understand what Plato thinks of poetry in general, especially the difference between *diegetic* and *mimetic* poetry. The second step is to try to define the film and compare it with Plato's diegesis and see if they are compatible. Finally, if compatibility is found, then the question that shall be asked is, what is the importance of such an inquiry? Before beginning the inquiry, it must be noted that such a task will lead us to question the nature of an artwork, namely a film, and open new discussions to the study of the nature of artworks; consequently, we shall also question whether the naming of a concept or, in this case, an artwork is valuable.

Plato's Theory of Ideas, Mimesis, and Diegesis

Plato is one of the earliest philosophers who explicitly wrote and discussed art that we know of. He is also one of the earliest philosophers to criticize the value of art in line with his theory of Ideas. To grasp why Plato criticizes the value of art and why the common belief is that he *bans* artists and their artworks from his ideal city, we must first lay out his theory of ideas about *images* and *poetry*. Though Plato has never claimed that any of the written theories and concepts are his own in the works themselves, and neither did the main character in his dialogues Socrates, it can be assumed that the doctrine of Socrates and Plato comes from an oral tradition (Karamanolis, 2021) of philosophy that can be traced back to the pre-Socratics, especially Pythagoras and the Heraclitus ["μετὰ δὲ τὰς εἰρημένας φιλοσοφίας ἡ Πλάτωνος ἐπεγένετο πραγματεία, τὰ μὲν πολλὰ τούτοις ἀκολουθοῦσα, τὰ δὲ καὶ ἴδια παρὰ τὴν τῶν Ἰταλικῶν ἔχουσα φιλοσοφίαν. ἐκ νέου τε γὰρ συνήθης γενόμενος πρῶτον Κρατύλῳ καὶ ταῖς Ἡρακλειτείοις δόξαις, ὡς ἀπάντων τῶν αἰσθητῶν ἀεὶ ῥεόντων καὶ ἐπιστήμης περὶ αὐτῶν οὐκ οὔσης…" (Aristotle, Aristotle's Metaphysics, 987a29 1924)] (Aristotle, 1989, 987a), and the Ancient Greek literature that consists of Hesiod and Homer.

However, this debate is not a concern because we shall focus on what is said within the works, and whatever within the results is more valuable than how they came to be, certainly in this case. Plato's works that can be cited that contain thoughts and criticism on beauty, *mimesis* [μίμησις], and art, in general, can be listed as *Ion*, *Sophist*, *Phaedrus*, *Hippias Major*, *Laws*, and the infamous *Republic*. Only one of these dialogues has art, artist, and art performance or interpretation as their primary concern, which is *Ion*. In *Ion*, Socrates and Ion discuss whether the poet and the rhapsode may ever capture the knowledge of the characters in their poem or if the practice is merely a type of imitation that has no value; this is a direct criticism of *mimesis* which we will come back to later on. The dialogue of *Phaedrus* bears discussions on the soul, divine inspiration, and art (Plato, 1997, p. 506). The *Sophist* compares *sophism* to *mimetic art* (216a-236d), *Hippias Major* discusses the concept of beauty [kalos] in artworks (290a-b, 297e-298a), *Laws* talks about *mimesis* and poetry (Plato, 1997, p. 1318). Finally, the third and tenth books of the *Republic* contain critiques, limitations, and comparisons of *mimetic* and *diegetic* art and why *mimetic* art and some *diegetic* art would never be accepted in the ideal city (Plato, 1997, p. 971). Before discussing and trying to understand, *mimesis,* one must first have a good grasp of what Plato means by *idea* [eidos (εἶδος) in Greek or sometimes referred to as Form in English].

Let us begin with Plato's *Theory of Ideas* and move on to the definition and dangers of poetry through *mimesis* afterward. The Greek word *eidos* means idea, form, image, shape, appearance, sight, or kind (Liddell, et al. & McKenzie, 1940). Most of Plato's dialogues discuss a kind of

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whatness, i.e., *what is beauty?* in The *Hippias Major*, so the idea of a thing could be thought of as the whatness of the definition that can only refer to the specific idea itself. For example, in the *Laches*, after different types of courage have been given as examples, Socrates asks, *what is it that, being in all these things, is the same?* which means that courage may *appear* to be in many ways that can be distinguished there *is* something that is the same that binds them together (Ross, 1963, p. 11). In the *Republic,* Socrates defines an idea as: "And beauty itself and good itself and all the things that we thereby set down as many, reversing ourselves, we set down according to a single form of each, believing that there is but one, and call it 'the being' of each" (Plato, 1997, 507b, p. 1128). The aim of such a search for knowledge is that Plato, through Socrates, believes that one must have the "knowledge of what virtue is" to truly be virtuous (Ross, 1963, p. 12). The search for knowledge is what drives Socrates, and therefore Plato and this love for the search for knowledge comes from the tradition that is written on the wall of the Temple of Apollo at Delphi: "Know thyself" ["γνῶθι σαυτὸν"] (Plato, 1997, 48c, p. 398). This maxim is the ultimate philosophical endeavor of Socrates and Plato that comes from an earlier tradition as mentioned before [another example is Aeschylus, who also refers to *know thyself* in *Prometheus Bound* (Griffith, 1983)]. So everything that is written in the dialogues in some way or another relate to the journey for the search of the self and the *idea* of self "is the most important thing to learn about and that it's by their relation to it that just things and the others become useful and beneficial" (Plato, 1997, 505a, p. 1125).

With that in mind, it is essential to learn the *Good* itself first and then later try to grasp the *good* of something else, all of which is to gain self-knowledge, which would bring us closer to the *Good* itself as divine. So then, Plato's argument spoken through Socrates begins with the claim above that without the knowledge of good, the ability of anything else is useless (Plato, 1997, 505a, p. 1125), this means that even if we reach the knowledge of something we would not benefit from it in any way possible (Santas, 1977, p. 2). Though a definition of the Good is undoubtedly mysterious and baffling (Santas, 1977, p. 3), Socrates concludes that the Good is not "knowledge or pleasure" (505bcd). Except the Good every idea is an attribute of the idea of Good, this means that every thought is the "best of its kind," and everything that appears to us is *a kind* of the idea itself that is the "best of its kind" (Santas, 1977, p. 8). Therefore, Plato believes that the only perfect is the Good itself and everything that is a copy and everything that is only an imperfect copy of an attribute of Good, of which all ideas come from, is less perfect, therefore not as valuable as the idea itself of whatever that thing may be. For example, a circle that is drawn on a piece of paper is only a copy of the perfect idea of a circle which itself is an *idea* because it must be connected to the concept of the Good to be a perfect circle that can only exist as an *idea* and not as a physical copy. Everything that appears to us, all the *phenomena*, are imperfect copies of *ideas* that only God can reach. This is the main reason for the argument of Plato against the imperfectness of artworks and the inability and incapability of artists.

Furthermore, the criticism is also based on the definition and the acquirement of knowledge [ἐπιστήμη: knowledge, acquaintance with a matter, understanding (Liddell et al., 1940)] compared to *art* or *skill* [τέχνη: art, skill, craft, an art (Liddell et al., 1940)]. While *tekhne* means a certain knowledge of a skill that might be useful in a craft, i.e., a carpenter has the *tekhne* of carpentry, *episteme* refers to philosophical knowledge or to know something "as it is" (Plato, 1997, 477b, p. 1104). Then, on the one hand, we have *tekhne,* which is the knowledge of a skill in the practical sense, and on the other hand, *episteme* is the knowledge of the idea of a thing. In the *Republic*, Plato criticizes poetry as well as painting, sculpture, and music, through their use of *mimesis*

[imitation or simulation (Liddell et al., 1940)] based styles and rejects to accept any artist and any kind of artwork that use such a style of *poiesis* [ποίησις: a fabrication, creation, production, poetic composition (Liddell et al., 1940), also means to bring forth, create, give birth in the *Symposium*], especially those works that imitate the *evil* and the *unvirtuous*. This is because Plato, and Socrates for that matter, are not convinced that an artist could have the same *tekhne* and *episteme* of the character that is imitated in a poem. In the *Ion*, another plane is reached as Socrates talks about the rhapsode [someone who recites, interprets, and claims to have *tekhne* of poetry] and the impossibility of the rhapsode to reach the *tekhne* and *episteme* of Homer, for example, let alone Homer being capable of having the *tekhne* and *episteme* of Achilles in the *Iliad* (Plato, 1997, Ion, 537d-e-538a, p. 944-945).

Then, if the artist only has the *tekhne* to create the artwork itself and not the *tekhne* of what a character or an object is depicted in the work, Plato concludes that the artist is nothing but an *imitator*. Imitative or *mimetic* art then may be defined as portraying some kind of living or nonliving being as it appears in the world, which means that the portrayed object is itself a copy of an idea that is in itself perfect, making the object of art the third degree of copying, a copy of a copy (Plato, 1997, 603ab, p. 1207). The copy of the *idea* itself is already less valuable than the *idea*; therefore, the copy of a copy is the least valuable of the three, which also means that it has no use or benefit. This is true for almost all the Ancient Greek works of art that either imitate an object or a person, such as in a painting or imitate a person or a God in poetry. Suppose we remember that tekhne not only refers to the artwork but also to a craft or knowledge of a certain practical skill. In that case, it is easier to see why it is important for Plato to consider the danger of the artwork imitating people and objects. Plato's main concern here is the person's imitation and what the person says and does, written by the poet. Plato's concern is with knowledge and the depiction of knowledge. It does not seem possible for the artist to have true knowledge of ideas as a philosopher or the *tekhne* of carpentry as a carpenter. For Plato, a *mimetic* artwork in no way represents a person as true as in nature.

Thus, it must be considered damaging to the youth or the people that do not possess the ability to differentiate between the copy and the real thing (Plato, 1997, 608a, p. 1212). For example, when depicting gods, Homeros writes that he knows the *tekhne* better than the masters and puts gods in *un-Godlike* situations. According to Plato, one may only be a master of one thing and not many things; if the person is involved in many things, we may not call that person a master of anything (Plato, 1997, 397e, p. 1035). For instance, someone who is a master charioteer has the *tekhne* of charioteering. However, Homer is nothing but an imitator who talks about the charioteer and makes the charioteer speak. Without a doubt, Plato does not believe that Homer could know charioteering better than a charioteer and only imitates it (Plato, 1997, Ion, 537bcd, p. 943-944). It is the same with a painter imitating the idea of a table by painting a table that a carpenter has made, which comes from the mind of God as an idea itself. The table in the painting is a kind of table, but it is an imitation of a copy of a table. Since the painter cannot know the craft of making a table and a carpenter, the painter is nothing but an imitator (Plato, 1997, 597d, p. 1202). However, this is not where Plato ends this thought; he gives a possibility of an artwork that is not *mimesis* if it is done with *diegesis*, or narration, which is based on the knowledge of the poet alone and not someone else; the *diegetic* artwork, then, is certainly more valuable than the *mimetic* artwork (Plato, 1997, 393d, p. 1031). In other words, an artwork that is based on imitating but more importantly this imitation is only valueless when the *imitated* is either "gods, heroes, daemons, and things in Hades" (Plato, 1997, 392a, p. 1030), which is a line by Socrates that is perhaps

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overlooked when discussing Plato's distrust for art and artists. Plato's concern is surely not all art and artists but a *certain* kind of practice of art that tries to imitate what is in part divine and beyond the human capability of understanding. After this remark, Socrates says what is left to discuss is only the stories about "human beings" (Plato, 1997, 392a, p. 1030).

However, there is another problem here to keep in mind that Socrates reminds us which is that poets are mostly preoccupied with the *bad* things that concern human beings, and this is not something that they could allow and must "order the poets to compose the opposite kind of poetry and tell the opposite kind of tales" (Plato, 1997, 392b, p. 1030), which is again only possible once they have established what *justice* is to evaluate such artworks as being worthy of acceptance in the ideal city. Socrates categorizes all narratives, which is divided into narratives about past, present, or future, divided into three styles: narrative alone, narrative through imitation, or both (Plato, 1997, 392d, p. 1030). According to Plato, then, if the poet only narrates with words that belong to them and does not try to imitate the speech of a divine being, hero, or spirit, we can consider this poem to be a narrative without imitation (Plato, 1997, 393d, p. 1031). So far, the *what* and the *how* are established: the poet should only narrate virtuously without imitation. However, at this point, we realize through two remarks that Socrates makes that he is not *condemning* any type of poetry because it is not valuable in itself. Still, it is not valuable to the *citizens* of the city specifically, the first and second of which are the following: "Then, if we're to preserve our first argument, that our guardians must be kept away from all other crafts to be the craftsmen of the city's freedom, and be exclusive that, and do nothing at all except what contributes to it…" (Plato, 1997, 395bc, p. 1033) and "…if a man, who through clever training can become anything and imitate anything, should arrive in our city, wanting to perform his poems, we should bow down before him as someone holy, wonderful, and pleasing, but we should tell him that there is no one like him in our city and that it isn't lawful for there to be" (Plato, 1997, 397e-398ab, p. 1035). Thus, it should not be forgotten that Plato's laws for the ideal city aim to bring harmony even if that means letting go of certain pleasures that may be deemed valuable; it should not be understood as if Plato is completely *against* the concept of art, artist, and artwork. Correspondingly, this paper aims to explore if we would be able to achieve the style of artwork that Socrates describes as virtuous and without imitation.

With the hope of having determined the *what* and the *how* of poetry and *mimesis* that we should be wary of, we have yet to define what Plato meant by narration without imitation and what that would entail; what, then, is *diegesis* without *mimesis*? The *imitator* is the one who imitates the copy of the idea only in its appearance to the *imitator* (Plato, 1997, 601b, p. 1205). The craftsman crafts the object as a copy of the idea that comes from God [or what Plato means here is the craftsman God which is *demiourgos* (δημιουργός)], and we can perceive this object as it appears from all points of view in the world. However, the imitator only imitates what seems at a certain angle, distance, space, et cetera, making the image far more removed than the truth. However, this point is only relevant when talking about painters or sculptures and not so about poets. If poets narrate what appears to them, they are not imitating but only talking about what they have perceived themselves and not about someone who has created [poiesis]. Thus the narration itself is a sort of creating [poiesis] a different creation than that of God's, which is also why Plato allows such a form of poetry insofar as the narration is about something virtuous and just, something *good*. We can determine a pure narration in the poetic language. However, we are still struggling to escape Plato's limitations when it comes to the *image* because an image is always an *image of something,* meaning that it is always a sort of imitation. Is it possible for an image to be a narration

that belongs to the artist, then? In Socrates' speech in the tenth book of the *Republic,* it is apparent that there is a door left ajar for pleasurable mimetic poetry only if the proponents of such an artform can defend its pleasantness and benefit (Plato, 1997, 607, p. 1211-1212).

In conclusion, a purely *diegetic* poem that shows justice and virtue, in other words, anything that comes from the idea of good, is certainly allowed and revered in the ideal city of Plato's *Republic*, the problem is with *mimetic* poetry or artworks that are aimed to please and consist of things that are bad in the human nature or depiction of divine things and beings as having mortal qualities. If we get back to the most crucial question to us in this paper, whether a *diegetic image* is possible or is it oxymoronic? There is certainly a reason that Socrates talks about paintings in addition to mimetic poetry when emphasizing the dangers and uselessness of imitation, and uses the word *εἴδωλον* [*eidolon*, meaning phantom, image, likeness, idea, coming from the word *eidos*], claiming that the imitator knows nothing of the being [*ὄντος*] but only the appearance [*φαινόμενο*] of things as they are (Plato, 1997, 601b, p. 1205). The word *eidolon* is often translated as *image itself*, which comes from the Latin *imago*, which leads us to think of the image. What is an image? Insofar as Plato handles the concept of the image, it comes to mean nothing but an appearance of a thing in another space than where that thing existed initially, the thing itself already being an image of the *idea* from the *idea* of Good, which is from God. Thus, an item in nature is already an image of its *idea*, then the image of that thing means that it is an *image* of an image, as mentioned before: a copy of a copy. This vicious cycle was avoided when the poet narrates the appearance in their own words in a poem, so how can a painter or an image-maker set themselves free from the bondage of imitation if the word image itself would mean imitation or likeness? This seems only possible if the poet creates something that is not created by someone else or God, so the same thing would be possible for the image-maker: if the image is only a copy of the idea onefold, and not twofold as a copy of a copy, or the narration of the said idea. Could an image show or narrate an idea?

We would immediately think of abstract images that could be considered free of the bondage of imitation, but what about the benefits that Plato emphasizes? Do abstract images serve a purpose, or would they be able to convey virtuousness, justice, or the good itself? This way of thinking feels forced as it could go anywhere until the postmodernists, which is entirely outside the scope of the inquiry of this paper. If we eliminate the abstract images, then what are we left with? The images themselves could represent something other than what they imitate, which seems to be a way of going around the issue of copying a copy for pleasure or copying. If the image represents something other than what the image consists of, this would mean that the image could be a hieroglyphic language. On the other hand, the language argument for images and art is nothing new: for example, Ferdinand de Saussure, Roland Barthes, Jacques Lacan, Jacques Derrida, Louis Althusser, the Formalists. Without reaching far, we must keep within the scope of Plato and not get ahead of the argument to try to show a point. Seeing as Plato never claimed that images could be used representationally in the form of a language, it would be dangerous to suggest so without any basis.

If we come back to the regulations of purely narrative poetry that are laid out in the *Republic* and think of what is expected of the artist, perhaps we would be able to reach a point about an image-based art form that Plato could accept: the poem must show something related to the *idea* of Good, virtuousness and justice, must be spoken by words of the poet, and must not imitate any other person or God. Indeed, whenever a painter paints something, it would either be useless or imitate nature, a person, or something God has created. This is as far as we can come through the *Republic*

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and *Ion* regarding imitation and the problem of knowledge about artworks; the only sure thing we can take out of it is that purely narrative poetry is *acceptable*. On the other hand, the somewhat contradictory remarks when considered at first but perhaps shed some light on how Plato understands imitation. The dialogue itself is aimed to talk about *sophists* as *imitators* or rather artists who try to *deceive*; however, we get a clearer idea of the styles of imitation, which may be acceptable when compared to the way sophists and some lowly artists use imitation (Plato, 1997, p. 256). There are two types of imitation which are likeness-making and appearance-making; At the same time, both of them are not worthy; the appearance-making style of artists and sophists is the most worthless of the two as it goes beyond reality and tries to sell a type of reality that is an illusion, which is a very unvirtuous practice for Plato (Plato, 1997, p. 257). In this sense, appearance-making is image-making that represents a specific appearance only, just like the painter painting a table from a certain perspective that makes it look the painter intends. Still, the table itself is never seen from one perspective. Plato considers sculptures that resemble the original are more acceptable than paintings and *sophistic* arguments that deal with appearance-making. Furthermore, thinking of images that represent something other than what they depict as if they are sort of a language seems too close to what Plato talks about when he says *appearance-making* because the images *appear* to be something other than what they hold. Yet, what if we consider photography rather than painting and compare this to likeness-making? Let us now then inquire into what a photographic and a moving image means and see if there is any way that we can provide a sufficient response to Plato in regards to image-making that is not necessarily imitation, however oxymoronic that may sound.

Definition of the Moving Image

To define the moving image, we must first define what a photographic image is, having discussed the meanings of the word image itself. The word photography comes from two Greek words meaning *light,* and *I write* φωτός [photos] and γράφω [grapho]. Photography, then, means writing with light, since the celluloid film is burned with light that reflects on it through the lens, the lens is a sort of control mechanism that can be used to determine how much and how long the light that shines from the objects that the camera is directed at will pass and in what way, which is also the reason why realists argue that photography and hence cinematography are more realistic than painting, which we will certainly come back to later on. Correspondingly, photography, indeed, is something entirely different than painting and sculpture or any other visual art form when it comes to imitation, as André Bazin discusses extensively in his well-known article *The Ontology of the Photographic Image* (Bazin & Gray, 1960). Without much detail about how photography is different from painting and sculpture, we can assume that a narrative is quite limited. Arguing that photography can be a type of poetry seems far-fetched compared to the moving image or *film*. If we suppose that our aim is to tell a story, time is of the essence; the poet begins, develops, and ends their narrative in time. Even if it is read, there is a sense of flow. While photography and painting are static, even if it is arguable that statues are capable of showing *movement*, this type of movement is quite different than the type of movement that we see in the moving image. The film seems much closer to poetry than photography, but we must first define the moving image to inquire further.

Subsequently, we are asking here *what film is?* Or perhaps as André Bazin put it: *what is cinema?* (Bazin, 1967). While having touched on the fact that film seems closer to poetry because of the sense of the flow of time and the depiction of movement, one must also ask oneself why film but

not pure narrative poetry just as Plato has already accepted? Let us, then, try to answer the first question and clarify the use of different words such as film, moving image, and cinema. The word cinema comes from the French, a device called *le cinématograph*, an invention by Léon Bouly which the Lumières had bought the patent of, of which the skill *cinématographie* itself is linked to both of which are made up of, again, two Greek words that mean *movement* and *I write*: κίνημα [kinema] and γράφω [grapho] (Abel, 2004). Since the machine, *le cinématograph*, works by producing rapid photographs in sequence, it is related to photography because one *writes with the light on moving papers*. So, the word cinema comes from the machine itself and the use of the said machine, which is one of the crafts involved in filmmaking.

On the other hand, we have the word *film,* which is often used for the singular work of art, which comes from the word for the paper coated with a photosensitive chemical (Photography, 2005). The name film, thus, refers instead to one of the media that could be used to create a cinematographic work of art that may also be called film, which means we have a word that points to two different things, which are two of the problems of keeping this term for specific works of art. This is why the term *moving image* is used when referring to the art form that we have gotten used to knowing as a cinematic film.

In defining the *moving image,* Noël Carrol suggests five necessary conditions for a work of art to be called a moving image and begins by rejecting medium-essentialism, which he believes to be the most popular and most problematic way of categorizing different forms of art (Carroll, 1996). Medium-essentialism, according to Carroll, is "the doctrine that each art form has its distinctive medium, a medium that distinguishes it from other forms" (Carroll, 1996, p. 114). This means that the medium of an artform is the defining characteristic of work, including the content and the style of said artwork. For example, if the medium for painting is considered a canvas painted by a brush, the artist is confined within the limits of the brush, the paint, and the canvas. Medium-essentialism also provides a way to evaluate artwork with the way the medium's limitations are used, so if a work of art is successful, it is because it was made perfectly for the medium, or if it fails, then it was because of the limitations of the medium were not considered. However, Carroll thinks this way of theorizing and categorizing artforms is significantly flawed because of a few reasons: first of all is the fact that a painting, for example, could be painted with a brush, with a pallet, or with fingers, as well as the said painting, could be painted on different surfaces with different kinds of paints which points to multiple media being used for the same form of art. This argument is clearer in literature where a medium is difficult to define, especially if one were to say the word is the medium. Then, considering words or depiction of events, actions, and feelings as part of the medium would not distinguish literature from opera, theatre, songs, painting, and sculpture (Carroll, 1996, p. 114-115).

Thus, medium-essentialism suggests that the medium of each artform is also the essence of the art form, which then limits the art form's style and content. What then if we consider film? Carroll believes the medium of film is made up of light and shadows, but that makes it hard to distinguish from painting, photography, or magic lantern shows. Here, we see the concepts cinematography or film fail if they are used to refer to the art form. Defining the artform becomes more complex as new media are developed to be practiced; for example, we still refer to them as films, even with the coming of video, but they could also be made of magnetic tapes or digital data, which would mean that they share the same medium as musical tapes or types of digital art. Carroll also points out that this way of thinking comes with the idea that the essence of an artwork is based on its

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medium; it also suggests a telos of the form as if everything is dependent on the medium-essence. Nowadays, it is quite common to see moving images made without photography or even without cameras (so without cinematography) in a completely digital form, for example, 2D/3D rendered animations and abstract works (Carroll, 1996, p. 114-116). Therefore, Carroll suggests that artforms are alterable, and the structure of media is determined by style and not the other way around as some medium-essentialist theorists would presume. That is why a definition of the moving image should not contain a specific medium.

So, the first necessary condition that Noël Carroll introduces is the *detached-display*. To understand why Carroll puts this as the first necessary condition, we should remember André Bazin and Bazinians that took his thoughts further to answer the question what is cinema? Bazin suggests photography as a basis for the art form. He believed that photography and film, unlike paintings, presented the image rather than representing it. While the painter intentionally means what they see or imagine, a photographer or a cinematographer can only see and record what is in front of the camera where the intention is limited by how the camera is positioned, the lens framed; everything else within the image except the actors could be unintentional, such as a bird or a plane passing by. In this sense, Bazinians believe that the photographic image presents a certain realism that cannot be disputed and is distinct from paintings. While the photographic image is automatic and produced by a machine, a painting is intentional and made by human hands. To counter this idea, Carroll gives an example of Picasso noticing an outline of a squirrel in the negative space of one of Braque's paintings which he was unaware of when painting which suggests that sometimes even paintings could be unintentional or *automatic* in a way. The claim of photographic realists also fails when we consider films made with representational animated drawings or computer-generated effects or characters where the aspect of photography in film diminishes and sometimes disappears entirely or at least physically if not ideally (Carroll, 1996, p. 118).

Consequently, to understand what Carroll means by *detached-display* is that unlike aids of vision like telescopes, binoculars, or microscopes, the moving image is viewed in a place different than where my body would be if I were to be looking towards the same view of the camera through binoculars or a telescope or the visor that is on the camera at the time of the shoot. This makes the display in front of us on the screen detached from where it was recorded, which isn't the case with aids of vision. This is a necessary condition for all photographic and cinematic images. Of course, this condition does not help us distinguish the moving image from paintings because paintings can also be detached-displays. For this, Carroll introduces a second condition: the *movement* of the images. He quickly counters his suggestion with films that have no activity within the images themselves, such as films made of photographs like *La Jetee; still*, he suggests that a work of film always has the potentiality of movement even if this potential is not actualized. On the other hand, paintings do not have the potentiality of movement because if they do, they are not paintings but another form of art. We could add that the images themselves are always moving even if every frame has the same image as before. The images themselves are moving either when projected in the photographic film format, or one could argue that the data are moving sequentially when launched in the digital format because every separate frame is shown one by one, thus having the potentiality of movement even if the illusion of movement is not portrayed within the images themselves. Therefore, the ability to show movement is another necessary condition for the moving image which distinguishes it from painting (Carroll, 1996, p. 125).

The third necessary condition for the moving image, which distinguishes it from theatre, is the performance token or the way the artwork is performed. Theatre fits with the first two conditions because the stage is not the *space* of the spectator; it represents a different space than the one we are in and looking at, and theatre is also able to show movement if the work calls for it. As Carroll put it, what differentiates theatre from the film is not performance but performance tokens. Both theatre actors and film actors perform, but one performs in front of the spectator in the theatre at that moment, and the other performs in front of the lens, which is then recorded and put together in a certain way. Carroll suggests that both performances can be tokens (an individual example). Still, the theatrical performance token is generated by interpretation, but the performance token in the film is generated by templates. At the same time, theatre shows a performance that is considered an artwork on its own, while a screening of a film is a performance that could not be an art form. This is another way of saying that films have multiple copies that could be shown at any time while theatre plays have two different types of tokens the play as a literary work and the play as an interpreted performance. The film consists of the interpretation and the recipe, the script, in one form while they could be viewed separately in the case of theatre. Thus, the moving image is different than theatre because the "(3) performance tokens of the moving image are generated by a template that is a token and (4) the performance tokens of the moving image are not artworks in their own right (because they are only screenings of the work)" (Carroll, 1996, p. 130).

Finally, as the fifth necessary condition of the moving image, Carroll suggests two-dimensionality to differentiate the moving image from the oddly specific dancing ballerina music boxes where the ballerina dances in a space that is not our own at the touch of a button which is not a performance that could be considered an art form (Carroll, 1996, p. 130-131). All of which come together as: "the moving image is a detached display, that has the technical possibility of showing the impression of movement, the performance tokens of which are generated by a template that is a token, and the performance tokens of which are not artworks in their own right" (Carroll, 1996, p. 131). In conclusion, Noël Carroll's definition of the *moving image* is a good contrasting example of what we have hoped for when discussing Plato's definition of acceptable narrative poetry that avoids imitation. However, there are still a few issues that we can go around, such as what kind of performance tokens the moving image might consist of. If the moving image consists of performance tokens that are themselves imitations of characters through acting or narration , then we have not moved an inch from where we were before defining the moving image. Nevertheless, if we suppose that somehow we can consider the moving image-maker a poet and assume that the artist avoids imitation through acting and narration. In that case, there must be some way the artist can also purely narrate virtuously.

Plato's Moving Image

Having discussed Plato's theory of Ideas, view of poetry and art in general in regards to *mimesis* and *diegesis* as well as the definition of the *moving image* by Noël Carroll, it is possible for us to, hopefully, compare the two to see if there is any correlation or a middle ground and consider what that might possibly mean to us in the 21st century. Plato's ideal moving image, combined with Carroll's definition, would be something like this if we leave it as is: the ideal moving image is a detached display that has the technical possibility of showing the impression of movement, the performance tokens of which are generated by a template that is a token, and the performance tokens of which are not artworks in their own right, that aims to virtuously narrate, without imitation, an *idea*, itself which comes from the *idea* of Good, in relation to the goodness in the

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human nature. As we read this definition, we can see many flashing lights go against Plato, or things that, if we take out, Carroll might not consider a moving image. If we begin with the *impression of movement*, we see that it is a remark that screams the possibility of *appearance-making* that Plato condemns in the *Sophist,* which is something to consider. However, the impression of movement that Carroll has included here refers to how the moving images are captured and projected since the images show the subjects moving at an earlier time but not necessarily showing the movement in real-time. Hence, it is only an impression; on the other hand, this does not mean that the movement here is *deceiving*. If we were to stand beside the camera, we would not have been able to distinguish the movement if we were recording in, say, twenty-four frames and up. The other issue is the performance token, which Carroll needed to include to differentiate the moving image from theatre and literature; the performance of the moving image is not projecting it nor is the physical or digital copy of the film an artwork on its own.

This performance could mean anything from actors to *things* that move or are made to move or are intended to be shown by the moving image-maker. It seems impossible to think of anything outside of abstract images in experimental filmmaking that would be considered useless by Plato, which corresponds to a pure narrative through images because images themselves are thought to be copies of copies. There is only one way that we can get out of this, and, as mentioned before, which is using images as representing something other than what they contain, in a way, akin to language. However, it is not clear whether or not this would be appearance-making. If we assume the artist has good intentions of showing images in a way language would be used to narrate something and not imitate, then we have something as close to a Platonic film as possible. Good examples of such a film would be Stan Brakhage's works *Cat's Cradle* (1959) and *Window Water Baby Moving* (1959). We see the possibility of the moving image with *deceiving* movement and a representation of persons and objects that are creations of someone other than the artist. What if we consider a moving image work with only color on the screen and voice-over narration, for example, *Blue* (Jarman, 1993) by Derek Jarman? This is a work that contains the words of the artist Derek Jarman himself and only a certain shade of blue representing his failing eyesight before his death in the same year (Peake, 1999).

The first argument against this work of moving image being in line with Plato's regulations is the fact that the color does not move but is static, which still does not change the fact that the color that is projected on the screen is on each frame of the filmstock making it moving but staying more or less the same shade of blue, since, if the frames themselves move, then, it still is a moving image just as Carroll suggests, which is as mentioned before why he includes the *technical possibility of the impression of movement.* The second opposing argument to this work being in line with Plato's views is the content of the narration, which is arguably not depicting the Good in human nature only but is rather grim since it is about what the artist is experiencing before his death. More works like these can be given as examples. Still, hopefully, these will suffice, for now, simply to show the possibility of such a film even theoretically or even perhaps interpreting the meaning of the image, though even Plato left some room to ponder in his writings, he even expected a poet to come and convince him as mentioned before.

Conclusion

In conclusion, we have seen that Plato is not a philosopher who is entirely against the arts or artists as some could even argue that he is an artist when his works are considered and that he merely

tries to find the ideal art form that would both be beneficial and be pleasurable to the extent that does not imitate bad things concerning God or human nature and virtuously tries to narrate the idea of Good or ideas that relate to the idea of Good. So, then, what does this mean for film studies and moving image in general? Why would it be necessary for Plato's views to be inquired in terms of the moving image? It is important to come to terms with Plato's criticism and consider his philosophy even in the 21st century not because his way of filmmaking would be superior to anything that is produced today but because this scrutiny would teach us to question the works that *are* being produced, and if nothing it teaches us that without knowing what good is, we cannot evaluate a *good anything*. Without knowing what *good* is, how can we say what a good film is? This is an important reminder to not overstep the bounds of our human minds as doing so only creates conflict and useless arguments that lead to nowhere but misery. Without knowing what a moving image is, how can one know what a good work of a moving image is even if one were to reach the knowledge of the idea of *good* as a philosopher? The aim of this paper was merely to inquire into these questions to see where we can get to and certainly not to claim to have knowledge the idea of good as Plato suggests or to claim that this way of artmaking is superior. With such an inquiry, one is able to see the limits of both the artist and the philosopher, and hopefully, this leads to ethical responsibility.

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CHAPTER 3

Audiences' Acceptance of Virtual Reality (VR) Films Based on the Technology Acceptance Model (TAM)

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Abstract

VR technology has been quickly in the film industry and is already considered very important for the future. Accordingly, many film studios have started to produce VR films, with new dedicated film studios established to create VR film content while film festivals have introduced separate screening areas for VR films. There are also special competitions for VR films, which also have their own Oscar category. In turn, VR technology will require cinema audiences to accept the technology and change their viewing practices. This study investigated audience acceptance of virtual reality (VR) films by analyzing the perceived benefits and risks based on the technology acceptance model (TAM) from 36 in-depth interviews with participants from various sociodemographic backgrounds. Thematic analysis was then used to examine the data gathered from the interviews. The findings showed that the phrase *VR films* recalled positive emotions. However, while the participants believed that VR films might provide benefits for audiences, they also believed that they might cause difficulties while watching. They also suggested that VR films enable audiences to become a virtual presence in a fictitious place, thereby experiencing the sensation of having another body, which can change their attitudes and behaviors.

Keywords: virtual reality, technology adoption, technology acceptance model, films, cinema

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Introduction

Recent digitalization and the rapid growth of streaming broadcasting have stimulated important discussions about the future of cinema (Wayne & Ana, 2021; Kavas, 2021). According to some filmmakers, the dramatic increase in digital platform users and platform-specific film production threatens current understandings of traditional cinema. These discussions among directors and filmmakers have also entered the academic literature (Stolz et al., 2021; Mutlu, 2020; Akser, 2020; Burroughs, 2018). However, given the speed of change, it seems more appropriate to move the discussion beyond these debates. In particular, future changes will be significantly influenced by the increasing use of digital platforms during the Covid-19 pandemic and, from a sociological perspective, growing individualization. It is, therefore, appropriate to explore such changes in cinema, especially in an environment influenced by Generation Z. Such a discussion should focus

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on the interaction between Generation Z individuals and technology, particularly virtual reality (VR) technology, which allows users to enter a simulated 3D environment by using special headsets (Rauschnabel, 2018). Although this seems a little different from the current individualized setup on digitalized platforms of screen and user, VR offers novel viewing experiences. By providing an unconventional 3D viewing experience isolated from the real environment, VR can affect the audience's emotions, just as the Lumiere brothers did in 1895 with their movie Train Entrance to the Station. Although it is controversial (Blümlinger, 2006; Loiperdinger & Elzer, 2004), VR users today react in the same way to games and applications as the Lumiere brothers' first audiences, who jumped from their seats thinking that the moving train projected on the large screen was coming right at them.

VR technology, in which regular content is produced for marketing, games, and various applications, will gain a new dimension with the META/METAVERSE project announced by Facebook CEO Mark Zuckerberg in October 2021. Various companies quickly announced that they would support this integration and technology field (Sparkes, 2021). Inevitably, the rapid corporate adoption and development of this technology will affect cinema. Already, film studios are making films for VR technology, with studios designed only for VR filming. These developments have already attracted academic research. For example, it is necessary to consider audience acceptance of movies produced for VR technology, given that it is a new viewing practice. This study, therefore, investigates consumer acceptance of VR films, using the technology acceptance model (TAM). VR technology has been quickly in the film industry and is already considered very important for the future. Accordingly, many film studios have started to produce VR films, with new dedicated film studios established to create VR film content while film festivals have introduced separate screening areas for VR films. There are also special competitions for VR films, which also have their own Oscar category.

In turn, VR technology will require cinema audiences to accept the technology and change their viewing practices. The present study, therefore, investigates audience acceptance of VR films be determined the perceived benefits and risks, based on the TAM model. TAM was developed to describe and predict technology adoption and use behaviors. Technology acceptance theories tend to emphasize the positive aspects of technologies (such as their usefulness) while ignoring risks to users (e.g., Davis, 1986; King & He, 2006). However, today's consumers have become more suspicious about whether the benefits of new technologies outweigh the risks to their privacy, physical and psychological well-being, and other considerations. Given these findings, a decision-making framework for VR films should consider both benefits and risks. However, because previous research has not discussed this problem, very little is known about how users react to the implications of VR regarding games, videos, headsets, etc. Research in other fields, such as marketing (Barnes, 2016), tourism (Gibson & O'Rawe, 2018), and medicine (Hayhurst, 2018), has benefitted from the development of comprehensive theoretical frameworks. In contrast, a new conceptual model was needed for the present study of VR technology acceptance. Specifically, the model added the risks of using the technology to TAM. Thus, this study is original and contributes to future research in TAM by filling a gap in the literature.

Literature Review

What Is Virtual Reality (VR)?

VR technology has rapidly developed and expanded into different working areas. Research and development studies of this technology, which have taken about 30 years to mature, continue. Jaron Lanier, CEO of VPL Corporation, coined the phrase in 1986. Lanier's combination of two contradictory words has caused controversy ever since. The term "virtual" is used by engineers to describe situations in which computers and peripheral devices serve as substitutes for human senses.In this context, virtual reality (VR) might be thought of as an electronic recreation of real-world experiences (Yoh, 2001).According to this engineering definition, VR enables sensory experiences to be obtained in a similar way as in the physical world yet created with a computer interface. Since such experiences are artificial and replace the natural reality felt in the real world, most scientists call virtual reality *the sense of artificial reality* (Yoh, 2001).

Beyond conceptual discussions, VR has become a very accessible technology ecosystem for today's users. VR environments provide a 3D environment effect with various screens and interface devices created by computer graphics systems and interactive computers (Pan et al., 2006). VR differs from traditional desktop systems by placing users within a computer-generated data environment. Real-time spatial interaction, a felt presence, and total immersion are all features of such systems, in addition to the ability to represent and perceive the world in three dimensions (Blach, 2008). VR thereby emerges as wearable and mobile technology overlapping its message rather than a simple abstract concept. Accordingly, VR has taken its place in social life, as software and hardware, and as an experience, depending on technological development. While VR is already frequently used in education, gaming, marketing, and tourism, Craig et al. (2009) predict that it will expand to all areas of life in the future. As wearable technology, VR glasses capture information regardless of time and place (Sultan, 2015). Leisure behavior is now being influenced by the link between VR headsets and the entertainment industry. Although VR technology can be considered an art, it can also find a place for itself in cinema as part of the entertainment industry due to its economic size. For the entertainment sector and allied industries to reap the rewards of virtual reality headset applications, Han et al. (2019) argue that a thorough understanding of how this novel form of information intake is embraced is crucial. The following section examines developments in VR technology in the film industry.

Virtual Reality in the Cinema Industry

The term industry, which encompasses all areas of work in a line of business, is an economic concept to describe the system that includes all elements involved in producing particular products. Accordingly, the cinema industry refers to all aspects of film production. It also must be considered within the cultural economy as a production and distribution channel for cultural products (Hedetoft, 2000). Cinema undoubtedly started in 1895 with the Cinematographe, the machine invented by the Lumiere Brothers. Edison's Kinetoscope was inspired by a movie display machine that people watched through a viewing hole. Thus, the cinematograph was the first step toward today's cinema technology. Realizing the potential of this unique invention, stage magician George Melies started film production in 1896 by founding the Star Film Company. Blending the Lumiere Brothers' technology with art, given the history of cinema a new direction by shooting films with stories. Melies, who started the second period of cinema, kept interested in cinema alive

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by using the developing cinema technology and many new techniques. One of his most important contributions was the development of editing by cutting the film and resuming filming following camera malfunctions. Another turning point in the history of cinema was feature films, which started the third era. The first feature film was The Birth of Nation by D. W. Griffith. Thus, having emerged with the Lumiere Brothers, cinema gained meaning with the techniques of Melies before evolving into an independent art language with the cinema rules created by Griffith. It also gained technological momentum with innovations that continue to develop.

The most significant technological innovation emerged in the fourth period. In 1927, America began sound cinema with the film Jazz Singer. The transition to sound was followed by color. In the fifth period, Hollywood experienced its golden age, along with a change from the analog to digital era with technological innovations. Today, cinema continues to develop with technologies that increase the sense of reality, along with new Industry 4.0 technological developments. With each new product, the audience is brought closer to being a part of the stage. With virtual reality technologies, directors, viewers, and producers have entered a new era in search of greater reality. many producers, distributors, and directors now incorporate VR in cinema during production, distribution, and screening.

The cinema industry has introduced VR through short VR content to promote big-budget Hollywood productions, such as The Jungle Book-Through Mowgli's Eyes (2016), Dunkirk-VR Experience (2017), and Interactive Paranormal Activity Seance (2015) (Dönmez & Erkılıç, 2018). In addition, Robert Rodriguez's 180-degree film experiment, The Limit VR (2018), has attracted the interest of leading producers in VR (Astle, 23019), along with the movie Ready Player One (2018), directed by Steven Spielberg (Krupa, 2018). Produced with the support of one of the most influential companies in the global cinema industry, Universal, Trinity VR (2018) is a mainstream, big-budget example of VR cinema, marketed on the Steam platform. It is thought that Trinity will lead the new interactive television era. In short, Hollywood has gradually begun to recognize the potential of VR, with major studios from Fox to Paramount producing such films (Venkatasawmy, 2010). Oculus Rift is an effective virtual reality (VR) headset for theatergoers (OR). In 2012, OR was initially developed for use in 3D video games. As evidenced by the $2 billion acquisition transaction with Facebook in March 2014 and the $10 million raised through a crowdfunding campaign, the firm behind OR has gained global success (Roger, 2022).Apart from the OR game, it started producing and showing VR films to gain popularity as a new film medium. This was demonstrated at the 2012 Sundance Film Festival, which staged the Oculus-produced film, Dear Angelica (Hardavar, 2021). Despite starting in a small way, OR movies have quickly received much attention. A significant development was establishing a new Oculus company, Story Studio as an original animated VR movie studio division of Oculus VR. Oculus VR has founded a studio to pioneer animated VR filmmaking and educate, inspire, and encourage the community of filmmakers interested in VR (Feltham, 2018).

As VR evolves, new organizations emerge to honor the creative work produced each year. For example, the Academy of International Extended Reality (AIXR) presents the VR Awards for many categories, from hardware to games, education, and especially filmmaking. It supports individuals and companies in the immersive industry to make inspired VR films by removing barriers to entry and connecting a diversity of trades. The following are examples of VR films that won the AIXR prize: Wolves in the Walls from Fable Studio - 2019, CARNE y ARENA from ILMxLAB - 2018, and Allumette from Penrose Studios, which won the VR Media/Film of the

Year in 2017 (Wainwright, 2020; Antunes, 2020). Distribution, one of the significant parts of the cinema industry, has also benefited from VR applications as movie theaters move towards VR. By improving the cinema audience's experience, VR provides a different and exciting experience by upgrading movie theaters to VR. For example, the social VR platform Bigscreen, launched in 2016, has gained over a million users by presenting different VR films to movie theaters every week in cooperation with Paramount (Carlton, 2019). Supported by Oculus Go, Oculus Rift, and Oculus Quest, Bigscreen is also endorsed by Samsung GearVR, Valve Index, HP Reverb, and HTC Vive.

The world's first VR cinema opened in Amsterdam in 2016. Unlike regular cinemas, the audience sits in 360-degree swivel seats while each person is given a Samsung Gear VR and a large headset to make them feel as though they are physically inside the event (Banks, 2016). Thus, the audience can turn in the direction they want to see the action wherever they are looking. Films like In Your Face, which is about Europe's ongoing immigration crisis, were primarily produced for VR cinemas (Sönmez, 2016). IMAX also opened a VR cinema in Los Angles, where the audience use HTC Vive and StarVR's Starbreeze headsets and Dbox cinema seats, vibrating Subpac vests, and various physical control tools (Sönmez, 2017). A number of VR film festivals and competitions have emerged within existing film festivals. These include Virtual Reality Festival (Las Vegas/USA), Boulder International Film Festival (BIFF), Virtual Reality Pavilion (Colorado/USA), The Cinequest Film Festival (San Jose, California), Atlanta Film Festival (Atlanta/USA), Tribeca Film Festival (Manhattan), Nashville Film Festival (Tennessee, USA), Cannes Film Festival (France), Vancouver Virtual Reality Film Festival (Western Canada), and Australia Virtual Reality Film Festival (Lee, 2019; Herriman, 2021; Graver, 2021). Most filmmakers consider VR movies to be very different from traditional cinema, which they find exciting.

Virtual Reality and Cinema Studies

The intense interest in VR in the cinema industry has also attracted attention from the academic community, with various studies on VR and cinema. For example, Chang (2016) and Dooley (2017), have researched 360-degree storytelling definitions, formats, and cinematic VR content. While addressing the challenges presented by a 360-degree visual field, Mateer (2017) looked into the history of 360-degree storytelling to determine how Hollywood films manage to keep viewers' attention. While acknowledging the compelling immersive quality of cinematic VR content, he director, he argues, must also consider the viewer's proprioceptive features, which are in turn characterized by the viewer's body, posture, and motion. That is, VR storytelling has limitations because a person's physical position may make it harder for them to take in the story despite the immersive experience.

Strategies for telling and analyzing immersive interactive stories in VR are described in other recent research such as those by Bala et al. (2016), Bala et al. (2017), and Reyes (2018). The degree to which a player has control over the story and influences its progression can be considered an indicator of interactivity, as can the player's ability to make meaningful choices and impact the fictitious world around them (Roth & Koenitz, 2016). Using cinematic storytelling, spatial signals like sound effects, and cognitive and biological consequences like a sense of presence, attention, or even physical pain, cinematic VR experiences are defined by Reyes (2018). The ability of a sudden noise or bright light to direct one's attention in a virtual world is often used as a measure

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of the immersive qualities and attention control of extended reality materials (Cummings & Bailenson, 2016).

Syrett et al. (2016) and Van Damme et al. (2019) reported empirical data addressing the narrative and watching qualities of 360-degree and VR entertainment. They examined viewers' sense of participation while watching a narrow film with a Virtual reality headset and a 360º news item, accordingly. These two experiments indicated that when participants were exposed to moving-image stimuli (a VR film and a 360-degree news report), they developed strong emotional attachments to the story's protagonists. The experiment by Syrett et al. (2016) only shows that, on average, their audience members comprehended the story and had an authentic experience despite the distracting novelty because there was no control group (that would allow comparisons to other types of screening technology or material). The experiment by Syrett et al. (2016) only shows that, on average, their audience members comprehended the story and had an authentic experience despite the distracting novelty because there was no control group (that would allow comparisons to other types of screening technology or material). Participants reported a higher a sense of faithfulness and presence while seeing the film through the cardboard viewer or OR. In a study by Fonseca and Kraus, the subjective perceptions and emotional responses of participants using a headset for virtual reality or a tablets were compared (2016). They found that viewers experiencing VR had a more profound emotional response and a more tangible sense of presence than those using tablets.

Bang and Yıldırım (2018) found no difference in empathy or preference between watching a documentary on VR equipment and watching it on a computer screen. This study, which is essential in investigating the effect of the content because of the change in the viewing style or tool, poses a problem at the point of its central argument. It is necessary to take care not to deviate from the basic principles and definitions of the concept of VR. At the same time, it is foreseen to make sense of the VR narrative and conduct research on empathy. Thus, comparing the effect of watching a 360-degree video with the limited image quality available on YouTube and watching the same video via HMDs5 with a VR experience does not seem to be the correct approach. This is because 360-degree videos are not accurate VR content. One of the essential features of VR content is the feeling of bodily presence in the virtual space by freely experiencing the area stereoscopically in 3D space. Therefore, as mentioned before, researchers may draw inappropriate conclusions from comparing 360-degree videos with accurate VR content. Finally, Erkılıç and Dönmez (2018) analyzed the style of two VR films, Trinity VR (Hamilton, 2018) and Selyatağı VR (Tortum, 2018), by focusing on the similarities and differences between VR technology and cinema.

Theoretical Framework: Technology Acceptance Model (TAM)

When technology first becomes part of people’s daily lives, it creates a lot of interest as to why it is embraced or rejected. The first theories clarifying and predicting these decisions were based on research in psychology, such as the Theory of Reasoned Action (TRA) (Ajzen & Fishbein, 1980), which led to the Theory of Planned Behavior (TPB) (Ajzen, 1985) and the Technology Acceptance Model (TAM) (Davis, 1986), which the aimed to predict the acceptance of any technology. Because the basic service is essentially a behavior, Davis believed that the TAM could explain and predict it. TAM explains user motivation by three variables: perceived ease of use, perceived utility, and attitude toward utilizing. Davis argued that a user’s attitude toward the system was a

key predictor of whether the system would be used or rejected. He defined perceived usefulness as the degree to which the user claims to believe that using a specific technique will improve work productivity. The confidence with which a user approaches the prospect of using a system is a measure of its perceived ease of use (Davis, 1986). The model was further developed by subsequent studies that altered the basic associations and included new factors. The fundamental model variables are profoundly impacted by these novel features. The Technology Acceptance Model (TAM) has matured into a pivotal framework for elucidating why people accept or reject new forms of technology. Several studies have shown that the model can be applied to a wide range of technologies and settings, including: internet acceptance (Lee et al., 2012); digital libraries (Hong et al., 2002); emails (Serenko, 2008); online education (Farahat, 2012); e-commerce (Pavlou, 2003); online banking (Nasri & Charfeddine, 2012); wireless connectivity (Lu et al., 2003); and hed (Van der Heijden, 2004). Research that extends or modifies the TAM by adding new elements is sometimes referred to as TAM++ (Benbasat & Barki, 2007). Both Lee et al. (2003) and Maranguni & Granito (2007), to name just two, have performed extensive literature assessments on TAM (2005). TAM and TAM++ have also been the subject of numerous literature reviews and meta-analyses, covering topics as diverse as the acceptance of e-shopping by consumers (Ingham et al., 2015), the acceptance of e-health applications by patients (Chauhan & Mahadeo, 2017), the factors that influence the adoption of e-business by companies (Sumak et al., 2017), and the acceptance of technology in social media (Wirtz & Goettel, 2016).

Methods

A qualitative research approach was adopted for this study, specifically thematic analysis, which is used to arrange to interpret the data to identify, analyze, and present themes (Braun & Clarke, 2006). Thematic analysis of materials like interview transcripts has become common in social science studies (Walters, 2016) because it is an excellent way to investigate the opinions of different participants, identify differences and similarities, and develop new theories. Thematic analysis can also help summarize large datasets. The researcher has to apply a well-structured framework for data analysis, which helps create a concise and well-organized report. Accordingly, thematic analysis was used in this study to investigate the views of 36 participants and reveal similarities and differences in their views.

Sampling Method

The study employed non-probability purposive sampling, whereby participants are selected based on their subject knowledge. The self-study sample was selected from people living in the USA from various socio-demographic backgrounds, such as age, gender, education, and occupation. To generate a non-fragmented viewpoint of the participants' opinions and behavior toward VR films, all respondents are included, whether or not they know about or watch VR films. Therefore, a brief description with three photographs of VR films is included to guarantee that the participants had at least a basic understanding of the subject. Thus, we used established research procedures in which the participants lacked real usage expertise with technological innovations. Although sampling current VR users could improve the measurement of the gained advantages and increase internal validity, this reveals nothing about the vast majority of consumers who are not yet technology users. Table 1 presents the demographic characteristics of the respondents.

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Table 1. Respondents' Demographic Characteristics

Respondent Code	Gender	Age	Education	Occupation
P1	Male	25	Bachelor's Degree	Engineer
P2	Male	32	Ph.D.	Academic
P3	Male	32	Bachelor's Degree	Content editor
P4	Female	31	Master's Degree	Academic
P5	Female	29	Bachelor's Degree	Financial analyst
P6	Male	32	Ph.D.	Academic
P7	Male	25	Bachelor's Degree	Student
P8	Female	23	Bachelor's Degree	Student
P9	Female	21	Bachelor's Degree	Student
P10	Female	22	Bachelor's Degree	Student
P11	Male	21	Bachelor's Degree	Student
P12	Female	38	Ph.D.	Academic
P13	Female	25	Bachelor's Degree	Student
P14	Male	20	Bachelor's Degree	Server
P15	Female	25	Bachelor's Degree	Business analyst
P16	Female	25	Bachelor's Degree	Lawyer
P17	Female	27	Bachelor's Degree	Engineer
P18	Female	25	Master's Degree	Computer engineer
P19	Male	25	Master's Degree	Data scientist
P20	Male	34	Ph.D.	Academic
P21	Female	61	Bachelor's Degree	Retired
P22	Male	61	Primary School Graduate	Retired
P23	Male	32	Ph.D.	Academic
P24	Male	29	Bachelor's Degree	Environmental engineer
P25	Male	32	Bachelor's Degree	Engineer
P26	Female	31	Master's Degree	Architect
P27	Female	35	Bachelor's Degree	Engineer
P28	Male	28	Bachelor's Degree	Teacher
P29	Female	40	Bachelor's Degree	Lawyer
P30	Male	26	Bachelor's Degree	Civil engineer
P31	Female	36	Master's Degree	Teacher
P32	Male	25	Bachelor's Degree	Product manager
P33	Female	32	Master's Degree	Engineer
P34	Female	50	Bachelor's Degree	Engineer
P35	Male	34	Ph.D.	Academic
P36	Male	23	Bachelor's Degree	Student

The sample had nearly equal numbers of males and females while 40% were aged 20-29 and 40% were aged 30-40. Sixty-two percent of the population held a bachelor's degree or higher. The two most prevalent professions were engineers (25 %) and academics (25 %) (22 %).

Data Collection Technique

As part of the qualitative approach, semi-structured interviews were used to obtain data from the participants regarding their life experiences, opinions, emotions, and ideas relevant to the research subject (De Jonckheere & Vaughn, 2019). This type of interview uses open-ended questions prepared in advance in relation to the purpose of the study. Instead of limiting the participants with precise questions, semi-structured interviews encourage them to express themselves by using their imagination (Yıldırım & Şimşek, 2018) to provide detailed information about their reactions to VR movies in this study. The interview questions were based on a review of the relevant literature and finalized by consulting three academics who study VR technology. Face-to-face interviews

were conducted with five semi-structured and four demographic questions between November 14, 2021, and January 20, 2022. According to Denzin and Lincoln (2017), interviews should continue until data saturation is reached. After interviewing 36 respondents, which is the range of acceptable participants (Vagle, 2014), the transcribed data started to repeat itself, indicating that additional interviews would not reveal significant new findings. The average duration of the interviews was 19 minutes. The researchers took notes about nonverbal cues during the interviews and included them in the transcriptions. Nine pages of transcriptions were created from the interviews.

Data Analysis

The thematic analysis process followed precisely the six phases described in Braun and Clarke (2006). First, the transcribed material was read several times to become familiar with the data and record initial thoughts. In the second phase, initial codes were produced by methodically coding intriguing features and collecting relevant data across the whole data set. Third, the rules were gathered and organized into potential topics after collecting all data related to each possible topic. The blended codes have also altered the fourth phase of the evaluation process. The fifth phase involved the identification and clarification of underlying concepts. The final step involved writing a scientific report that detailed the study's findings, discussed how they related to the study's overarching theme, and provided illustrative data. To make sure the analysis was done properly, we employed a checklist of 15 criteria for functional thematic analysis (Braun & Clarke, 2006). The coding was done independently by two teachers. The instructors then compared the topics they had been assigned to ensure cohesion. Data encoded in a variety of formats were ultimately discussed to arrive at a standard.

Findings

The thematic analysis results are presented below, with the main themes summarized in tables. As shown in Table 2, two themes emerged regarding attitudes toward VR films in response to the question, *What do you feel/think when you hear the phrase VR films?*

Table 2. Attitudes Towards VR Films

Category	Theme	Subtheme	Code	*n*
Attitudes Towards VR Films	Emotions About VR Films	Positive Emotions Towards VR Films	Amusement	18
			Joy	15
			Interest	14
			Excitement	16
			Curiosity	13
		Negative Emotions Towards VR films	Loneliness	8
			Melancholy	5
			Fear	3
			Uneasiness	2
			Apathy	4
	Perceptions of VR Films		Another body feeling	9
			The sensation of being at several areas	7
			The opportunity to isolate people from the natural world	8

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Under the first theme, emotions towards VR films, there were two subthemes: positive and negative emotions towards VR films, with the positive codes of amusement, interest, joy, excitement, and curiosity, and the negative codes of loneliness, melancholy, fear, and apathy. The second theme was the perception of the phrase VR films, with codes of the feeling of having another body, being in different locations, and the opportunity to isolate people from the real world. The respondents most commonly perceived the world of the VR film as the feeling of an alternative world that can be perceived as real life and a chance for people to forget themselves and become a different person or actor. This sub-theme can be seen in the following examples:

> P3: It makes me feel like I'm in another world, causing me not to have a different experience. Sometimes it makes me feel like I'm playing myself in that movie scene, and I feel like an actor, making me happy. I won't see it, but it allows me to wander freely in places I'm curious about. It is a great application in that it allows us to experience things that do not exist in this world, but what we think would be if they existed.

> P8: If you feel too tired and want to change your atmosphere but do not have a chance to go outside or travel at that time, you can somehow experience it through VR films. You can relax and have a part of the film.

> P16: I think that it provides a chance to forget ourselves, and be in a different personality. The feeling of being another person could make people happy. While watching movies is a passive state for people, it can be an active state.

> P32: I believe that it provides people the power to be in the movie, to live that character, and to have the power of all the heroes in the movie. Thanks to VR films, instead of watching movies with sudden reflexes, you live them.

As shown in Table 3, two themes emerged in the category of perceived ease of use of watching VR films from responses to the question, *What would you think of VR films' ease of use?*

Table 3. Perceived Ease of Use of VR Films

Category	Theme	Subtheme	*n*
Perceived Ease of Use	Utilitarian Benefits	It is convenient	8
		It is comfortable	11
		It is useful	8
		Watching films is easy	12
		Watching films everywhere	9
	Difficulties	It is tiresome	10
		It is expensive	8
		It is complicated	18
		It is not user friendly	9

The first theme, utilitarian benefits of VR films, had five sub-themes: convenience, comfort, utility, and ability to watch VR films quickly, and everywhere. The second theme, difficulties with VR films, had four sub-themes: tiresome, expensive, too complicated, and not user-friendly. The respondents most commonly viewed VR films as complicated to use, as seen from the following examples.

> P8: It's convenient for people to enjoy some places/rides/scenes by just putting the VR glasses on, and people can enjoy these without going outside their home.

P17: Watching VR films may be so stunning that it could prevent us from concentrating and could be distracting. Using VR glasses is only complicated when you move a lot, and a cable restricts you. Maybe using VR glasses could be more complicated in some scenes due to focusing on the theme. VR glasses are a bit heavy, and they can be distracting for watching a film.

P28: I think VR films might be more engaging and could also be easy to do on your own. You could sit on an airplane and watch a VR film without disturbing anyone around you.

P29: Wearing VR glasses is not user friendly. Wearing VR glasses disturbs the experience because it hurts the eyes after 2-3 hours of view time. I also find it complicated whether to choose to watch without glasses with the same impact from the screen.

P34: It is costly to have the equipment, such as VR glasses. Plus, it is not convenient and comfortable. Quality is another issue. For example, I own a VR headset, but the image was not that good as it is a cheap one, so VR needs more time to make it functionally convenient and affordable. Until that time, it is all about the utilitarian benefit and unique experience, rather than functionality.

P36: It depends on the individual's profile. If someone tried it once and learned the directions, it could be easier and more joyful for the second try. But for the elderly or people away from technological knowledge, then this experience may become tiresome.

As shown in Table 4, three themes emerged in the category of perceived usefulness of watching VR films, in response to the question, *What would you think of VR film's perceived usefulness?*

Table 4. Perceived Usefulness of VR Films

Category	Theme	Subtheme	*n*
Perceived Usefulness	Hedonic Benefits	It is fun	28
		It feels good	17
		It offers entertainment	26
		It is immersive and engaging	8
		It releases adrenaline	9
		It is fascinating	10
		It provides happiness and pleasure	8
		It creates a pleasant sensation	7
	Virtual Presence	It makes people feel like they are in another world	21
		It makes people feel like they are playing in that movie scene	18
		It allows people to disconnect from reality	13
		It makes people feel like they are in the film	21
	Virtual Embodiment	It makes people feel like they are actors	14
		It makes people feel like they are the main character	11
		It enables people to forget themselves and become a different person	19
		It gives the feeling of having another body	25

The first theme, the hedonic benefits of VR films, had six sub-themes: it is fun, feels good, offers entertainment, releases adrenaline, is fascinating, and creates a pleasant sensation. The second theme, virtual presence, had four sub-themes: feeling like you are in another world, feeling like you are acting in that movie scene, disconnecting from reality, and feeling like you are in the film. The third theme, virtual embodiment, had four sub-themes: making people feel like they are actors, making people feel like they are the main character, providing a chance for people to forget themselves and be a different person, and having the feeling of having another body. The

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respondents most frequently considered VR films as useful because they are fun, as in the following examples.

> P1: Watching VR films can provide an experience which we would like to live without any effort. If you want to be in a different country on winter days, you could be in five minutes without feeling that cold, or if you want to be in a spaceship and have a space trip, you can have this experience without preparing yourself for space conditions. For example, I would prefer watching quidditch (harry potter) as a spectator in the stadium/stands with VR glasses.
>
> P2: I think that watching VR films can be fun. By allowing yourself the opportunity to isolate yourself from the real world, you may find yourself experiencing someone else's life in a fictional life. Wearing VR equipment and watching VR movies offers the opportunity to get away from the stress and noise of daily life.
>
> P12: Watching VR could be fun. Watching VR could offer richer sensual benefits because it allows a 360-degree view, and the viewer feels like they are inside the movie. Being in the movie and making decisions can be exciting. VR films could also provide a way to transcend people into the film scene that makes it even more fun.
>
> P17: I think these films create pleasant sensations. If the audience wants something unusual, it might be nice to choose VR films rather than casual movies or cinema films.
>
> P28: I think it is all about hedonic consumption. VR films create the feeling of another alternative world that I would perceive as real life. It may also help to feel extreme feelings such as extreme fear and extreme happiness. If it is supported with some physical components (such as temperature, humidity, etc.), it would be the same as reality.
>
> P34: VR films provide high happiness and pleasure because they disconnect people from reality.

As shown in Table 5, four themes emerged in the category of risks from watching VR films in response to the question, *What possible problems could watch VR films cause?*

Table 5. Risks of Watching VR Films

Category	Theme	Subtheme	*n*
Risks of Watching VR Films	Health Risks	Headaches	13
		Dizziness	12
		Nausea	10
		Damage to brain activity	5
	Physical Risks	Damage to eyes and eyesight	18
		Damage to hearing	10
		Injuries	8
	Psychological Risks	Psychological problems	7
		Dangerous for human psychology and human nature	5
		Making people antisocial	3
		Triggering stress and fear	6
	Risks to Social Life	Disconnection from the real world	9
		Forgetting responsibilities	7
		Bad eating habits	3
		Difficulty focusing on real-life	2

The first theme, health risks of VR films, had four sub-themes: headaches, dizziness, nausea, and damage to brain activity. The second theme, physical risks, had three sub-themes: damage to eyes

and eyesight, damage to hearing, and cause of injury. The third theme, psychological risks, had four sub-themes: mental problems, dangers for human psychology and human nature, antisocial behaviors, and stress and fear. The fourth theme, risks to social life, also had four sub-themes: disconnection from the real world, the risk of forgetting about responsibilities, bad diet habits, and difficulty focusing on real life. The following comments illustrate the sub-theme of physical risks.

> P3: Perhaps people could become addicted to VR (films and other media) and might become disconnected from the real world – this is already happening with social media and is leaving more people feeling alone and depressed.
>
> P5: People may feel dizzy after playing VR for a long time. And I believe it could hurt my eyesight to some extent. Both eye health and headache can cause nausea. It may be difficult to focus on real life. Maybe dangerous for small children.
>
> P11: It could cause injury while wearing a VR headset because I cannot see my surrounding; it could be dangerous.
>
> P17: The person's mood after the movie may have been affected because the film was heavily involved in the film. The person may be under the influence of the film, and mental problems may arise.
>
> P19: I think overusing virtual reality could damage my eyesight and my health by sitting on the couch inside all day, and add the risk of forgetting about my responsibilities. It can easily become an addition to escape problems instead of facing them.
>
> P21: I think VR can cause damage, because of some emotional feelings like stress, fear, etc.
>
> P22: It could be dangerous for human psychology because coming back to normal life might get more and more difficult at every turn, and this could cause depression.
>
> P24: Watching VR films could drive us away from reality and make us antisocial.
>
> P29: It could damage eyesight. I could injure myself because I could not see my surroundings. I cannot eat/drink stuff while watching movies. I cannot react fast enough to outside distractions, such as a strange voice coming from my surroundings. It might be too late by the time I take my VR glasses off.

Conclusion

Drawing on the technology acceptance model, this study investigated consumer acceptance of VR films as a new cinema technology. The findings show how audiences respond to this new visual medium in terms of several important advantages and risks, and the factors influencing VR consumer behavior. First, the term VR films evoked positive feelings, with consumers stating that VR films are entertaining, enjoyable, and exciting. Second, regarding utilitarian benefits, consumers believe that watching VR films gives them functional value because these films are easy and fast to watch. On the other hand, consumers think that watching VR films poses some difficulties. First, consumers may feel lonely. Secondly, some consumers said that watching VR films is tiresome, using the device is complicated, and VR movies are expensive.

Consumers have reported feeling that they are actually present in a fictional setting when watching a VR film. They reported feeling as though they were actually present in the location being portrayed by the VR equipment. In accordance with other studies, these findings (Bowman & McMahan, 2007; Riva et al., 2007).

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DOI: 10.5038/9781955833059

This research also demonstrates that viewers of virtual reality films are able to temporarily inhabit another body, which may influence their subsequent actions (Yee & Bailenson, 2007; Maister et al., 2015). Virtual embodiment –, that is, the opportunity to experience being in a virtual body other than one's own – may thus be a powerful motivator for using VR films and make people more positive about watching VR films. On the other hand, consumers of VR films fear health risks like headache and nausea, physical risks like eyesight damage, and psychological risks like mental problems. Indeed, eye specialists have warned that "vision problems are set to rise as VR headsets become mainstream" (Chester, 2017, para. 1). Finally, VR film consumers are worried about hitting furniture or walking into walls, damaging their belongings, or even injuring themselves by gesturing with their hands while some suggest that VR films could cause hallucinations.

Theoretical Contribution

This study's first critical intellectual contribution concerns the entire field of cinema. Most previous research has focused on VR applications, VR glasses, and VR games (Jung et al., 2016). Thus, the present study is the first of its kind to analyze consumer views about VR films and their diffusion into the film industry. The findings provide new knowledge about why people may or may not embrace VR films. This study also extends TAM by considering consumers' critical evaluation of potential hazards rather than just the benefits (e.g., Davis, 1989; King & He, 2006). Consumers nowadays are understandably wary as to whether the benefits of technology exceed the risks it poses to their personal safety, health, and mental well-being. Thus, a VR film decision-making framework needs to consider both advantages and disadvantages. Because previous studies did not address this topic, relatively little is known about consumer reactions to VR regarding games, videos, headsets, etc. In response, this study created a new conceptual model based on TAM by adding perceived risks of VR technology. In this way, it provides a more comprehensive analytical framework similar to those in other areas, such as marketing (Barnes, 2016), tourism (Gibson & O'Rawe, 2018), and medicine (Hayhurst, 2018. In this respect, this study is original and contributes to future studies based on TAM by filling a gap in the literature.

Managerial Contributions

Based on the findings, several recommendations can be made for VR film producers and companies. First, wearable technologies like glasses are needed for watching VR films. When individuals evaluate the functionality of such devices, they consider several aspects. Two critical ones are design (what it looks like) and comfort (what it feels like) (Knight & Baber, 2005). Thus, manufacturers must create products that both look and feel beautiful. Given that movies can last about two hours, the VR device must be comfortable, with features like easy portability and a good fit (Kuru & Erbag, 2013). Consumers will develop more positive attitudes about using such devices if they are comfortable to wear. Watching films with VR glasses that provide a high level of comfort will make people feel good and enjoy using them more. Finally, long use of VR headsets can have physical risks, such as headaches and nausea, and psychological risks, such as hallucinations. Therefore, VR films should be shorter than normal films.

Second, the findings suggest that, for consumers, the possibility of becoming another person in another location is the most compelling reason for using VR glasses. While each of these factors may have an impact on viewers' opinions of VR films on its own, combining them may have an

even greater impact. This confirms previous findings that becoming a different person in another place can be the primary motivator for watching VR films (Biocca et al., 2003; Bulu, 2012). Thus, virtual reality films should mimic an avatar in that it allows the user to feel a strong sense of identification with the represented character, grants them the power to do spectacular things in the virtual worlds, and promotes social and psychological ties with others (You et al., 2017).

Therefore, it is imperative that filmmakers and studios give VR films' subjects as much attention to the viewer's virtual presence and embodiment as to the subject itself.. Similarly, architects can support VR film production by creating design models. Currently, mediation teams are already developing virtual mediation areas that enable people to feel as if they are the characters in the film, game, etc. At the same time, however, film directors and film studios should keep consumers' mental health in mind while developing VR films to minimize the perceived risks of VR movies.

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CHAPTER 4

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New Generation Broadcasting: A Study on Streaming Platforms

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Abstract

Due to the developments in internet technologies, internet space audiences have started to have a greater say on the content. These developments paved the way for the formation of new generation broadcasting platforms. As mentioned above, the basis of the broadcasting approach, which is also referred to as video streaming platforms, is the *instant* and *immediate* viewing behavior. While viewers can choose between the content offered to them in the traditional broadcasting approach, on platforms with a new generation broadcasting approach, viewers have the opportunity to access the content they want whenever they want. This allows the audience to use the concept of *time* as they wish. This study investigated the audience's experiences with the new generation broadcasting platforms. The answers to why the viewers turn to the relevant platforms were analyzed in this context. Thus, the research examined why users prefer next-generation streaming platforms and how ad-free content affects the popularity of these platforms. In addition, it is reached information on how the platforms mentioned above offer more variety than traditional broadcast platforms, including local and global content, broadcast the contents in their language, offer dubbing and subtitle options, and how they direct the consumption habits of the audience. So, the qualitative research method was adopted, and the data were collected by semi-structured interview technique. The research sample with an easy sampling method had been eight people, including an audience over 18 and using the relevant platforms. The findings obtained in this study cover all streaming platforms accessible to the audience.

Keywords: video streaming platforms, consumer preferences, new generation broadcasting platforms, Netflix, Blu TV

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Introduction

Developments in internet technologies have brought together many changes in the daily life activities of individuals. Today, individuals can make many operations like banking transactions, shopping, medical appointments, tax payments, etc., with the help of a phone, tablet, or computer

via the internet without alternating their locations. In this context, a period in which, due to the rapid internet development, transactions that were carried out in traditional ways became possible with the help of keys rarely moving from the seat. In the said process, internet technologies have evolved towards the new generation of broadcasting, effective in individuals' daily audio-visual content consumption. It is possible to interpret this situation as the emergence of a broadcasting understanding that rivals traditional television broadcasting. The ease of access provided by technology has been a remarkable feature in offering freedom of choice to individuals. This convenience, which is presented as an opportunity to eliminate daily tasks, paved the way for the emergence of new platforms, especially for the audience. In this sense, individuals who do not want to be content with what is presented to them have started to show a tendency to shift to alternative areas. With the existence of the platforms broadcasting with the subscription method, individuals can easily access the content they want, whenever they want, in the places they want.

This study is aimed to conduct research on platforms such as Netflix, Amazon Prime, Exxen, Blu TV, Gain, and Mubi, which are shown among the popular streaming platforms of recent times and accepted as an extension of the new generation broadcasting approach. For this purpose, the platforms mentioned in the study are described as *new generation broadcasting*. In the semi-structured interview questions carried out in the method section of the study, instead of giving the names of each one separately, the relevant description was emphasized. The study seeks to reach information about why today's popular alternative new generation broadcasting approach is preferred by individuals and the future of this broadcasting concept. To achieve these goals, the participants were asked questions to determine their status of subscribing to the platforms in question, how the subscription was decided, which features of the relevant platforms were taken into account in the subscription, whether the campaign or advantages were influential in the subscription, and what their thoughts were on traditional broadcasting and the new generation broadcasting approach. And each of the related answers is presented under separate headings.

Literature Review

The 1980s have been years since borders disappeared worldwide and intensely felt global effects. With the increase in globalization and technology, digitalization and changes in daily lifestyles have been observed. Now, it has become easier to connect with any part of the world with a computer click. With digitalization, which became widespread in the 1990s, the stage now belongs to digital communication networks. Today, the situation has gained momentum, and many daily tasks have been easily solved thanks to smartphones, tablets, or similar technological devices. Thus, the circulation of information has accelerated thanks to the relevant tools. The forms of communication adopted in the fields that entered our lives and characterized as new media also contributed to the accessibility of information. Compared to traditional media tools, it is possible to talk about a horizontal communication course in new media tools. The mentioned speed in digitalization also allowed a two-way interaction in communication. In other words, input and output in communication began to be realized together, and digitalization transformation brought about the change in communication content (Pavlik & Bridges, 2013, p. 5; Aydın, 2019, p. 1168). In this context, the speed in the development of the internet has started to offer individuals new freedom areas in their habits to watch and follow the broadcasts. These advances in digitalization have led to the emergence of many new media products and forms in communication, in other words, media. Platforms such as Google, Apple, and Amazon, which Scrinek (2016) also draws attention to, have become platforms that offer new products to the viewing mass simultaneously

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and rapidly. Odabaşı (2019, p. 23) evaluates these platforms, which he interprets from an economic point of view, as a channel where products are diversified to meet a need.

The understanding of broadcasting, which adapts to digitalization, has evolved into new areas over time. Thus, the existence of the concept of *flow*, which is one of the famous work titles of recent times, has begun to draw attention. Accordingly, TDK –the Turkish Language Association- (2022, para. 1) defines the flow concept as "passing by, continuing; realization in a determined manner, by its rules and nature." The idea, which was used to describe the online process in the 1990s, meant the instantaneous broadcasting of the media from the internet without needing another tool such as a hard disk, CD/DVD ROM drive, or memory card used before. Although the concept mentioned above shows an alternative usage feature to meet the service created as a result of demand, it is mainly used to indicate the benefits of the media sector, such as music, clips, and movies. The subscription method is applied to receive the related services. This means access to an extensive media catalog through internet protocols (Gümüş, 2021, p. 152). In this context, when the concept is adapted to the media field, a preparation process for what will be published and when is meant. With the said planning, the viewing habits of the viewing mass are determined. Viewers can watch the program, not watch it, or change the channel (McKelvey & Hunt, 2019, p. 2). By broadcasting according to a plan, it is meant a form of communication that radically changes production, distribution, and reception in traditional broadcasting and transforms it into a format (Snason & Streier, 2019).

With the increase in the use of the Internet and, therefore, the computer, there has been a change in the television watching habits of the audience and the relationship between the broadcasters. As a result of this change, networks and content related to internet and computer use have emerged. Thus, difficulties arose between the new media and the traditional media. This has led to the recent press gaining weight as an alternative to traditional media (Özel, 2020, p. 118). This situation has brought the process of experiencing transformations in content distributions. Because there have been changes in the distribution of television content according to video streams. Accordingly, users of subscription-based platforms such as Netflix, Amazon Prime, Exxen, Blu TV, and Mubi, among the new generation broadcasting platforms, have also experienced new viewing behaviors. According to the mentioned change, it is possible to say that the power of video streams is increasing day by day.

Gilbert (2019, p. 687) emphasizes the development of online television content through the video streams that exist on the internet. These streams allow the audience to watch the programs they want to watch, whenever they want, in any place they like. Thus, the audience has the opportunity to take more control in the context of audience viewing habits. This means taking more demand. These transformations in online platforms have naturally changed television viewing behaviors. Because while televisions, which were in the center of the living rooms of the houses, were watched with the family yesterday, today they can be watched without time and place restrictions with state-of-the-art devices such as computers, tablets, and smartphones. (Özel, 2020, p. 119) This situation interprets the rapid transformation of the consumption behavior patterns of the known media and new media by streaming platforms in a cultural sense.

Looking at the studies on streaming platforms, which have been over-studied recently, it is seen that the studies are mainly carried out on the Netflix special (Wayne, 2017; Kumar, Gupta & Dixit, 2020; Özel, 2020; Kwak et al., 2021; Wayne & Castro, 2021; Lotz, 2021; Mazıcı & Can, 2021;

Özel & Özay, 2021; Torun, 2021; Aslan & Yiğiter, 2021; Birincioğlu & Baloğlu, 2021; Gümüş, 2021; Can et al., 2021; Shin & Park, 2021; Yılmaz & Erdem, 2022). In addition, studies that include all of the streaming mentioned above platforms without classifying them are also noteworthy (Kim et al., 2016; Nagaraj et al., 2021; Menon, 2022). Considering the related studies, it is understood that the subject is a title that is regarded as worthy of study regardless of whether it covers a single platform or all of them. It is possible to explain this situation by considering technology's ease of use for individuals. In this context, it is possible to state that the global audience's interest in newly formed viewing practices and streaming platforms increases daily. There are multiple components in this.

Methods

In qualitative research, the researcher tries to understand the facts or events of individuals' experiences, perspectives, and the meanings they attribute to events and facts. For this reason, this study is handled within the framework of the qualitative paradigm. A semi-structured interview technique was used to reveal individuals' consumer experiences, attitudes, and behaviors on new-generation broadcast platforms. Büyüköztürk (2020, p. 158) defines the interview technique as "the process of collecting data from the relevant people within the framework of the questions to be answered in a research." Semi-structured interview, on the other hand, is described as a data collection technique that "combines both fixed choice answering and being able to go deep in the relevant field" (Büyüköztürk, 2020, p. 159). In this sense, it is possible to discuss the semi-structured interview technique as a research technique. The researcher has the opportunity to reach detailed information about the subject he is researching. While it is impossible to disseminate the data obtained with the semi-structured interview technique, which indicates the negative side of the technique mentioned above, the depth of the information received, which is also its positive side, is seen as valuable in providing the opportunity to reach comprehensive details.

The study sample consists of people over 18 who use at least one of the platforms Netflix, Amazon Prime, Exxen, Blu TV, Mubi, and Gain. To reach the research universe, purposeful sampling was used in the study. The sample mentioned above type is defined as "people who meet certain criteria or have certain characteristics and are consulted when they want to work in one or more special situations" (Büyüköztürk, 2020, p. 92-93). This research was carried out between February 1 and February 15, 2022, to evaluate the audience experiences, attitudes, and behaviors of the new generation broadcasting approach. Eight semi-structured, non-directive basic questions were asked to 8 participants in the interviews done. Interviews with the participants lasted between 15-and 20 minutes and were recorded. The researchers deciphered and evaluated the records obtained as a result of the interviews. Participants are shown in Table 1 by coding with the initials of their names and surnames. However, the participants were named *P1,...P8* in the study throughout the study. In this sense, the study also attaches importance to ethical values.

Purpose and Importance of the Research

This research investigated the reasons behind purchasing paid subscriptions to new generation broadcasting platforms. In addition, it also explored the factors that affect consumers' cross-platform preferences. Another aim of the study was to determine how individuals affect their consumption in traditional broadcasting platforms, together with the new generation broadcasting platforms, and to determine the opinions of individuals about these two platforms today and their

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ideas for the future of these fields. In the process that came with digitalization, the presence of more than one platform for the audience to watch leads them to various channels. Some of these media are paid or encrypted channels that adopt the concept of new generation broadcasting. Since this field contains a critical understanding of recent periods, it has only recently been studied. It is thought that this study will make new contributions to the area. It is believed that the information obtained will enrich the field in terms of providing in-depth information about the preference of the said platforms by the audience. This situation is remarkable in that it emphasizes the importance of the study. Within the framework of the research, answers to the following questions were sought:

(1) What factors cause users to prefer new generation broadcasting platforms?
(2) What are the factors that affect users' cross-platform preferences?
(3) Is there a change in the consumption practices of users with the new generation broadcasting platforms?

Findings

In this part of the study, the data obtained were analyzed, and the findings that emerged as a result of the analysis were interpreted. Demographic information of the interview participants is given in Table 1.

Table 1. Demographic Information of Participant

Participant's Code of Name and Surname	Gender / Age	Occupation
P1 – N.Ş.	Female (29)	Research Assistant
P2 – E.G.	Male (30)	Veterinary
P3 – İ.K.	Male (25)	Clerk
P4 – K.U.	Male (30)	Social Worker
P5 – E.S.P.K.	Female (27)	Copywriter
P6 – İ.A.	Female (28)	Dentist
P7 – M.U.	Male (30)	Laborant
P8 – Ö.F.P.	Male (23)	Student

As shown in Table 1, while the ages of the participants are close to each other, there are differences between their professions. In addition, 5 of the participants are male, while 3 are female.

Subscription Status of New Generation Broadcasting Platforms

Within the scope of the study, firstly, it was desired to obtain information from the participants about which of the new generation broadcasting platforms they have memberships. These answers are directly quoted below.

P1: I have memberships to Netflix, Exxen, and Blu TV platforms.
P2: I use Netflix and Exxen platforms.
P3: I have memberships to Netflix, Exxen, and Mubi.
P4: I just use Netflix.
P5: I have memberships to Netflix, Exxen, and Amazon Prime.
P6: I just have a membership to Netflix.
P7: I have memberships to Netflix and Exxen.
P8: Netflix, Exxen, Amazon Prime and Mubi.

Looking at the answers of the participants given above, it is seen that each of them is a member of at least one platform. Accordingly, it has been determined that 8 of the 8 participants have Netflix subscriptions, 6 have subscriptions to multiple platforms, 6 have Exxen subscriptions, 2 of them Mubi, 2 of them Amazon Prime, and 1 of them have Blu TV subscription. It is possible to explain this situation with the average age of the participants. It is possible to state that the participants, whose average is calculated to be 28 years old, are closely related to digital media. It is possible to explain the status of being a member of the platforms mentioned above with their profession. Likewise, since these platforms are paid, it may not be possible for everyone to become a member here. However, the fact that the participants have a profession gives an idea that they have purchasing power. In this case, it can be considered normal for the participants to be members of at least one of the relevant platforms. In addition, it is possible to interpret this situation due to making a purposive sampling selection in the study.

How It Was Decided to Subscribe to New Generation Broadcasting Platforms

During the study, a question was asked in this direction. It was desired to reach information about why the participants became members of the areas where the new generation broadcasting approach was exhibited or why they wanted to buy that service but needed it. Participants answered the related question as follows:

> P1: I've been a long-time subscriber to Netflix. I had heard about Netflix from advertisements and social media, and it had a 15-day trial period, so I bought it. I am a subscriber to this day. Exxen and Blu TV are already frequently advertised on domestic platforms. I also subscribed because my favorite TV series are broadcasted here.
>
> P2: It's impossible not to hear about Netflix. It was already appearing before me in advertisements and social networks. But every time we sat down with my wife and friends. It was like I had to buy it because it was a constant topic on Netflix in my circle of friends. I bought Exxen last year; we already frequently see its advertisements on TV. I wanted to buy it to watch Europa League matches. Then I bought the regular series and movie package because the content I liked that used to be broadcasted on TV was broadcast there.
>
> P5: I was constantly exposed to Netflix from my friends, advertisements, and social media. If you have the culture of watching a series or a movie, you are exposed to the question of whether you watched the following broadcast on Netflix. I can say that the people around me were influential in my decision to buy. But it is good for me to have bought it. I can open it whenever I want and watch something, and new content is constantly being published. The reason why I bought Exxen is that two of my favorite series are broadcasted on this platform. Similarly, I bought Amazon Prime because of the broadcast of content I liked there.
>
> P6: I constantly heard about Netflix from my friends and social media, so I bought it. When I want to watch something, I open it and watch it, and I can say that the constant release of new content has led me to purchase.
>
> P7: You hear Netflix from everyone and everywhere. They exist on social media; they are constantly mentioned in friend circles. I used it using my friends' accounts before, but then I bought it because I wanted to have my account. I bought Exxen out of necessity to be able to watch football matches.

It has been understood that the social environment of 1, 2, 5, 6, and 7 of the participants is effective in becoming a member of the mentioned platforms. As it can be understood from the answers they gave, the participants made statements that they purchased membership because they were exposed

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to the advertisements of the relevant platforms both in their social circles and especially in the social media areas. In this sense, they signed up for the appropriate platforms to not become alienated in the conversations held during the socialization process in the social field and to watch the TV series, movies, or sports matches they want whenever they like. Especially in the preference for foreign TV series and films, the opportunity to reach the film that breaks the watch record on a global scale with other viewers in the world at the same time accelerates the need to become a member or the attempt to purchase the relevant service, considering the convenience offered by the appropriate platforms to the audience. Only the social environment or advertisements on social media do not make the mentioned platforms attractive. It is understood that some memberships are made as a direct business requirement. Accordingly, the words of Participant 8 are remarkable.

> P8: Since I studied in the Department of Radio, and Cinema, I closely followed the series and movies. I found these platforms by researching in line with my field of interest. Netflix and Exxen are already everywhere. I talked to my friends, browsed social media, watching something on YouTube. I can say that Mubi is a platform for those directly interested in cinema. I can say that it is the best among these platforms. If not technically, at least in terms of content, it's very high quality. Most of my friends don't know Mubi. You don't hear much about it from social media or your friends. But I often recommend it to my friends, especially from the department. Amazon Prime is a different platform; I bought it because I heard about its advantages in the games I play. It offers you opportunities while playing games, watching movies, and shopping.

While Participant 3 emphasizes that these platforms have different contests, Participant 4 also underlined that he made such a membership, especially not to become alienated from the environment he lived in.

> P3: I spend a lot of time watching movies and TV series. You cannot access the content you like in the cinema or on television, so you need such platforms. You can download movies and series from pirated sites and torrents, but it takes a lot of your time, and you may not always be able to access the content you want. I have subscribed to all of these platforms since they came out. We see their ads and stuff; they're already on social media, but I search and find myself more. For example, I purchased a subscription to the Mubi platform when it was first released. They feature different content than the general audience, and the quality of the content they publish led me to purchase. My subscription to Exxen is entire because Europa League matches are broadcasted there. So subscribing to Exxen is more like a necessity than a choice.

> P4: I can say that the conversations around me caused the purchase of a subscription to Netflix. I can find any content I like on the internet somehow. Whether it's Netflix or other platforms, it takes a day or two to release the content on pirated platforms. But while you wait a day or two, your friends are watching and finishing them. Therefore, you both fall behind the conversation and eat spoilers. Even if you do not eat spoilers in a friend's environment, they share episodes from the series or movie on social media. This creates a negative experience. That's why I wanted to get Netflix at least.

When the answers given above are examined, it is understood that the participants' desire to benefit from the blessings of digitalization, which has emerged as a result of globalization, lies behind the fact that they are members of the relevant platform. Because while the participants say that they want to have the opportunity to reach the broadcasts at the global level whenever they like, they also want to dominate the contents of the TV series that are the subject of conversation on social media. This situation leads them to become members of the relevant platforms and not move away from their social circles. As can be seen, it is understood that they have become a member in terms of meeting the socialization needs of human beings who are social beings. In this sense, it is possible to evaluate the desire to become a member of the platforms mentioned as the return of the

age, together with a few components. Judging by the statements of the participants, who do not want to stay local at the global level, it is seen that the *effect of advertisements* made in social media tools, *social media* and not alienating from the topic of conversation of social media have priority in the membership decision to the relevant platforms. However, there are opinions suggesting that it is almost impossible not to hear the name of the streaming platforms with the new generation broadcasting understanding and not to come across their advertisements.

Prominent Features of Platforms in the Decision to Purchase Subscriptions to New Generation Broadcasting Platforms

Except for the 8th Participant, all participants gave similar answers regarding this question. The relevant solutions are as presented below.

> P1: In terms of user experience, Netflix is perhaps the best among the platforms I subscribed to. For example, you can watch whenever you want, wherever you want. When I go somewhere by plane, I download the content to my phone and watch it offline. No ads; I think this is the best feature of Netflix. Apart from that, they are constantly releasing new content. I mostly prefer the content I watch to be in their original language, but they also offer subtitles and dubbing options for almost every content. I also like the section to continue where you left off and provide unique content for you. Exxen is not very good technically. If my favorite TV series weren't broadcast there, I wouldn't have bought it; I don't like its interface. There are freezes and hangs. Blu TV is slightly better than Exxen, but it lags far behind compared to Netflix.
>
> P2: I think the best features of these platforms are that there are no ads on Netflix, the content is constantly renewed, it has a subtitle option, it has excellent translations, and there is no advertisement. Although I like to watch with subtitles, my wife prefers to watch it dubbed. This is a feature that appeals to both of us. For example, there is also a child profile, which is very good. Since we are constantly watching something, the child sees us and wants to watch. It's nice to have an option with content that suits it. And we can watch multiple. I throw it while my daughter is watching with a tablet; for example, we can watch something else simultaneously with my wife. Exxen, as I said, a bit of necessity cannot compare to Netflix, but it's nice even to try to emulate it.
>
> P3: For example, there are always advertisements on television, but not on Netflix, Mubi, and partly Exxen. Exxen is slightly different as there are package options with and without ads, but still, while watching a TV series, you don't watch thirty commercials even on Exxen, maybe two or three commercials. This is the best part of the platforms; in my opinion, there are no or very few advertisements. Apart from that, it is a nice feature to watch it wherever you like. And now, it comes as a direct application on smart TVs. For example, Netflix is an outstanding feature. Apart from that, I can say that features such as offering subtitles and dubbing options, offering personalized content, and being able to watch old and new content whenever you want, led me to buy it.
>
> P4: Netflix has many features that make it interesting; but as I said in the second question, I subscribe to this platform because of my social environment. However, after using it, I can say that the features such as the platform being ad-free, offering subtitles and dubbing options, the option to continue where you left off, and offering me content similar to the content I watched before, were effective in continuing my subscription.
>
> P5: It is perfect that the content is given on the platforms without advertisements, there is no censorship, you can watch it on any device, it has a constantly renewed content range, and you can access both local and global content. Exxen doesn't have an exciting feature, but I bought it because its content appealed to me. Likewise, I bought Amazon Prime to watch American Gods, and then frankly, I didn't cancel it. Even though I don't watch it much, I keep it in my hands if something good is released, so I don't have to repurchase it. The price is also very affordable.

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> P6: The interesting thing for me is that Netflix is not like television; I watch whatever is offered to me on television. Lately, there is also no good content on television. There is nothing else than marriage programs, missing person programs, and competitions. Netflix is not like that, it offers all kinds of content you want, and there are so many TV shows and movies that sometimes I can't decide what to watch for hours. I think the variety of content makes the platform attractive.

> P7: I can say that Netflix's important features for me are that it is ad-free, it has many categories, I can watch the movies and series that I watched and then watch from where I left off, and the dubbing option is offered in every movie and series. Exxen is also nice, but there is not much variety anyway; all of the content is probably local. I have already bought it to watch football matches. This is the most important feature of it for me. If the broadcasting rights are transferred to another platform tomorrow, I will turn to that platform.

Considering the answers given, comparing the mentioned platforms draws attention. Although they have similar features, the participants follow platforms with minor nuanced differences between them. These platforms, which are mainly preferred for watching TV series, movies, and matches, attract the attention of their members with their various features. For example, as emphasized by Participant 2, it is an essential point that it offers the opportunity to access more than one content simultaneously. Participant 8, who expressed a more in-depth view, tried to clarify the subject by giving more technical information to extend his training.

> P8: To start with Mubi, it is not as good as Netflix as an interface; but the content is excellent. You can watch all movies with Turkish subtitles. The genre's title is very diverse, and there is no censorship. There is no advertisement either. They also occasionally include retro-perspectives of directors. It is beneficial for me. They make all the works of a director meet with the audience simultaneously. This platform may not be for everyone. This platform may not be so for everyone. If you are not a good movie watcher, you may get bored if you are not looking for the meaning behind the image in movies. Users can also create lists and share them with others. Netflix is a platform that appeals to a more general audience; I think it should be evaluated. I think its design and user experience are at a very high level. You can watch it on any device, and I think its suggestions according to the movies you watch are very successful. Subtitles and dubbing options are quite extensive. The interface is satisfactory. The more successful I find Mubi in content, the more successful I find Netflix in interface design and innovation. For example, Netflix's 'Bir Başkadır' production in the Turkish market was excellent. I think it is also successful in terms of local content. I didn't buy Amazon Prime just to watch movies and TV shows. I bought it for various reasons. But I think it is better than Exxen.

Although the participants' answers are similar to each other, the main thing is that these new generation broadcasting platforms bond the audience to themselves with the technical features and rich content they offer. The viewer, who wants to access the content they like whenever they want, regardless of time and place limits, becomes a member of the relevant platforms irrespective of the price. The technological conveniences provided by digitalization are also effective in this process. It is possible to summarize the factors that affect the participants' preference for new generation broadcasting platforms as follows:

- Delivering content to viewers without advertisement,
- Being to be watched offline,
- Variety of subtitle and dubbing options,
- Including original and renewed content,
- Having no censorship,
- Ability to be watched on any desired device,
- Including local and global content,

- Including content suitable for children,
- Variety of content.

Cancellation of Subscriptions to New Generation Broadcasting Platforms and Factors Influencing This Decision

It has been determined that the answers given under this heading are similar. While Participants 3, 5, and 6 stated that they had not purchased a subscription before, Participants 1, 2, 4, 7, and 8 indicated that they had previously subscribed to Blu TV and Gain TV and that they had unsubscribed due to the increase in their options by time. Accordingly,

> P1: Yes, it did. I bought it to watch a series that aired on Gain. I kept my subscription for a while, but their content was not very appealing to me, and I canceled because I had three more subscriptions to platforms other than Gain.
>
> P7: Yes, it did. Both Blu TV and Gain were offering trial versions when they first came out. So I bought it to see what platform they are, but I didn't subscribe again when the trial version ended. Netflix is enough. I can watch the rest as pirates on the internet anyway.
>
> P8: Yes, it did. I bought Gain TV. Because there is too much content in the short film category; But then I canceled my subscription when I consumed the content.

When the answers given by the participants to the related question were examined, it was determined that 3 of the 8 participants had not canceled their subscription before, while 5 of them had canceled. It was determined that the participants who decided to cancel their subscription exhibited cancellation behavior after watching the content they wanted to watch. It has been observed that the platforms provide a free trial version and that users watch the content they want to watch during this trial period and then cancel their subscription. In addition, it was determined that they canceled their subscriptions because they found the content offered to them to see the content provided on the platform, to test the platform, and then found the content supplied to them insufficient. As can be understood from the answers given, factors such as the correspondence of a single platform to the contents of others and the termination of the previously requested status are shown as the reason for terminating the subscription. In this context, the relevant platforms should constantly update their content and produce content that arouses interest. Thus, there will be no decrease in the number of subscribers.

Impact Status of Campaigns and Advantages Offered by Platforms on the Decision to Purchase Subscriptions to New Generation Broadcasting Platforms

Regarding this question, it was seen that Participants 1 and 8 gave detailed information. Accordingly,

> P1: My subscription continues to this day. And because Netflix sets prices according to regions, we buy subscriptions at very reasonable prices compared to other parts of the World.
>
> P8: It is very positive for the audience to allow me to try it as a trial version. I subscribe; when the trial period ends, if I like it, I continue; if not, I cancel it. The advantages of Amazon Prime are very effective in keeping my subscription. Because when you become an Amazon Prime subscriber, you can watch TV series, offer many advantages in shopping, and they give you gifts for the games you play.

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Here, especially in the answer of Participant 1, a locality on a global scale draws attention. Because Netflix's application of pricing policy according to regions is seen as an application that the audience considers essential. On the other hand, it was determined that the other participants answered *no* to this question. Based on what was said, the campaign and advantages did not attract much attention in the subscription decision of the participants. Only two participants stated that their decision was due to the price of the content presented.

Local and Global Status of Content Watched on New Generation Broadcasting Platforms

All but one of the participants answered this question that they prefer global content. Such an answer is closely related to the fact that the relevant platforms broadcast worldwide. On the other hand, Participant 5 emphasized that he followed the publications globally.

> P5: Exxen always has local content. It's like Turkish internet television. But on other platforms, I mostly watch global content.

In this sense, the emphasis on the global in the context of the content features of the relevant platforms is remarkable. In addition, the participants stated that most global content is included in streaming platforms, and local productions are not given much space. On the other hand, they said local presentations were given more space on domestic platforms.

Reflections on the Future of Traditional Broadcasting and New Generation Broadcasting Platforms

The answers given to this question are seen as the participants gave almost the same answers. However, it has been deemed appropriate to include each participant's responses here to better understand the subject in terms of explanations and areas of emphasis. The developing technology without slowing down, especially after globalization, has led to significant changes in the audience's viewing habits. Because it would be appropriate to look at what the participants said to reach information about the changes and expectations in question, accordingly, it is possible to get the answers of the participants below:

> P1: I think television's broadcasting approach and new platforms are very different. It seems as if there is a situation on television as if you are there for the television, not the television for you. But I don't feel new generation broadcasting platforms be like that. It feels more like everything is for you. There is too much advertising, censorship, and restricted content on television. Lately, it feels like television is there just to hear the bad news. Honestly seems suffocating to me. Whenever I open it, there is always a disaster, always a state of confusion. I don't know if we have more control over the content on the new generation broadcasting platforms, but I find them more relaxing.

> P2: I see television and new generation broadcasting platforms as different fields. More precisely and only watching series and movies are similar, and at this point, I think the new generation broadcasting platforms are far beyond television. Todays only exhibit innovations in terms of the technology they contain. Therefore, it would not be wrong to say that television is finished in terms of content. They do not go beyond just giving information and advertising. However, the new generation broadcasting platforms show a continuous development effort in content and technology.

> P3: I think that traditional television broadcasting has reached its milestone. They can't go beyond repeating the same things over and over. I hardly watch even an hour or two a week. Because there is nothing on TV, except the news. If I'm curious about the news, I go to news sites, Twitter, etc. Using the television to follow the plan is very costly in terms of time. A story takes two or three minutes. It

doesn't even take me thirty seconds to read that news on the internet. The same is true for watching TV shows and movies. If you watch a series, there are forty commercials. It opens the series; I watch it ad-free on Youtube or wherever it is broadcasted. I will watch the movie on whichever platform it is broadcasted on. I think television is more appealing to the elderly.

P4: Frankly, I do not consider television and new generation broadcasting platforms as if they are doing the same job. Television is more of a news platform for me. But Netflix is a place I go to have a little more fun. I think that television will continue its current mission in the future. But I think the new generation platforms will be in much better places. Because at least it's a place where you have total control.

P5: Frankly, new generation broadcasting platforms make me feel freer. I can watch whenever I want, wherever I want, and there are so many options. For example, I am a member of three different platforms that offer different content. If there is nothing that I like that day, I can access content that I can watch on another platform. There are many channels on the television as well, and it similarly offers a lot of choices, but television is not like a cinema and entertainment platform. Television seems like a more serious platform in my eyes. That's why I think that new generation platforms provide a better audience experience.

P6: Honestly, I don't think television will end. The productions published on the internet are at much better levels. Television is the last destination of movies and serials, so it lags behind new generation broadcasting platforms in terms of having fun for me.

P7: I think the number of new generation platforms will increase. Because I think it is more personalized and controlled compared to television. I don't think I'm in control of the TV. But I still think that television will continue to claim to be a part of our lives.

P8: I think traditional broadcasting has accomplished its mission. The era is now the era of platforms mediated by internet technologies. You cannot find everything you are looking for on television. It doesn't promise you that anyway. It promises to keep you informed within the framework of its broadcasting policies. And still entertain within the framework of their policies. But new generation digital broadcasting platforms are not like that. They are audience-oriented. They want to make them happy and feel special by acting according to the audience's wishes. Of course, they are promoting different ideas in their sub-messages; but they keep it at a level that cannot compete with the propaganda on television. While most of the content on television includes content that appeals to the general audience, new generation broadcasting platforms also include content that appeals to special interests. Frankly, I think the future will be the era of new generation broadcasting platforms. They will push the television out of the race after a while.

If it is needed to summarize the answers given, some participants explained that the mission of streaming platforms and the mission of television which represents traditional broadcasting, are different. In addition, some of the participants also emphasized that television is out of date in their answers. In terms of content, the majority of the participants stated that the content on traditional broadcasting platforms is repeats of each other, appeals to the general audience, and the control of the audience over the content is less than on the streaming platforms. However, the participants also stated that they prefer streaming platforms because of the advertisements and censorship on traditional broadcasting platforms.

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The Situation of Heading From Traditional Broadcasting to New Generation Broadcasting Platforms

This question-answer can be seen in the following examples:

> P1: Of course, I think. So it seems like television isn't something that appeals to me much anymore. As I am exposed to television, I tend toward the next generation broadcasting platforms. My orientation is that there is more content; better things are mostly on these platforms.
>
> P2: I think. I have a very low tolerance for television—repeated commercials, censors, low-budget productions, etc. If you want to use it for information purposes, you will see that it is nothing but a propaganda tool. I think there is nothing to watch with my child on TV. If my child is with me during a newsletter, it will negatively affect the development process. It's not just newsletters, either. There is such endless violence in Turkish TV series and movies. And you can hardly control it. You'll find that censorship is only applied to sex, alcohol, and smoking scenes. You won't even see it; they are forbidden, I guess, not allowed at all. In this sense, new generation broadcasting platforms are better. There are also negative behaviors that will affect my child's development, possibly overtly or covertly, but I think it's less when compared to TV. In general, I like the user-centered structure of the new generation platforms. Broadcasting is nothing like that. Although I do not think that it will replace the television in the future, I think it will detach a huge part of the daily consumption of the audience from television.
>
> P3: I don't think so; it is already like that. I've had almost nothing to do with television for two or three years. I follow the news on the internet; I watch TV series and movies on new generation platforms. Many factors lead me to the new generation platforms instead of television. Firstly, there are no ads. You can watch from wherever you want. You can watch it whenever you want. You can watch whatever you want. There is no worry about where I was; it offers the option to continue watching for you. There are subtitle and dubbing options. What else does anyone want?
>
> P4: Well, obviously, I don't have such an orientation. Because for me is in one place, new generation broadcasting platforms are in another. But there is something like, instead of watching the TV series I watch; I prefer to watch the replays broadcast on the internet. There are no ads, and I can watch whenever I want.
>
> P5: Yes, I have such an orientation. This may be because I spend too much time on the internet. I do my job online; frankly, it seems possible to come across something that I might like. So, I think that the reason behind my orientation to the next generation broadcasting platforms is our screen preference.
>
> P6: Of course, I have such an orientation; I am aware of it. It's partly about the time we spend on the internet and partly about accessing these platforms anywhere. In other words, you can open the television and watch it online, wherever you want; but it is not. I think you need a place for the television. My orientation is partly due to the broadcasting policies of television channels. Censorship, long commercials, similar stories. You can find more original content and different stories on new generation broadcasting platforms.
>
> P7: Yes, I indeed have an orientation. But not just as a viewer; we do everything online now. I think this is a result of the developments in internet technologies. New generation broadcasting platforms are freer. For one thing, this is a significant factor for me. No censorship, no advertising. I think I got my money's worth. In television broadcasting, I think they do nothing to improve themselves and compete with these new generation platforms.
>
> P8: For me has reached its milestone. As a result, I turned to the new generation of broadcasting platforms, and I am quite happy with this situation. These platforms must be partially free from advertisements and censorship. And also original content. If there is a section that admires Polish

> snails, you can find content about it. In my opinion, this is the most important feature of the new generation broadcasting platform.

When the answers given related to this question are evaluated, it is seen that the participants tend to choose new generation broadcasting platforms over traditional television broadcasting. According to the responses from the participants, the main reasons for this situation are as follows:

- Streaming platforms providing consumers with more content and options,
- No or less advertising and censorship compared to traditional broadcasting platforms,
- İnternet's occupying great space in customers' lives,
- Streaming platforms' including more original content,
- The Notion that television is not consumer-oriented,
- Easy Access to streaming platforms.

Conclusion

Advances at a technological level that have developed in parallel with globalization have also paved the way for new formations in the media sector. The increase in internet access speed, which led to a rapid transformation in our lives in the 1990s, has led to this situation. The use of technology, which has spread to almost every area of daily life, has caused changes in the audience's viewing habits in this sense. Before the dates above, the audience was more passive in viewing practices, but later on, it became more active. It is possible to interpret this situation as the viewer taking the steering wheel himself. Because when the television is watched intensely, the audience has remained passive in the control of the broadcast flow. However, with the frequent use of the internet in social life, the audience has started to find alternative viewing areas. This means that the audience is not just addicted to television. Thus, the audience has begun to discover that their viewing habits have changed and that there are different platforms other than traditional mass media. In the discovery above, the audience started to see the relevant platforms as the manifestation of their liberation, and the interest in these areas continued to increase day by day. These platforms, which are accepted as a new generation of broadcasting understanding, have produced programs suitable for the structure of the audience by emphasizing the local while affecting the whole world at the global level. Streaming platforms, which spread rapidly in a short time, increased the number of subscribers by producing program content that would attract the attention of viewers from all sections of life. As seen both in the literature review and in the answers given by the participants, the audience becomes a member of the mentioned platforms for the main reasons such as making good use of the freedom offered to them and not being independent of the conversations in the social environment. Likewise, these factors are the essential components of the intense interest in streaming platforms.

When the information obtained in this study is evaluated, it is determined that the findings obtained are similar to the information in national and international studies. It is possible to say that streaming platforms are a topic that attracts attention, especially since it has been a subject that has been overworked in the last few years. Although the photography that emerges in almost every study differs under the roof of streaming platforms, it is possible to say that the information obtained meets a common denominator. Based on what the participants said in this study, it is possible to state that almost all are members of at least one platform. Apart from this, the most apparent findings include the fact that streaming platforms offer freedom to viewers, and as a

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result, the number of subscriptions of the mentioned platforms is increasing day by day. Because one of the points that the participants emphasized the most was the idea of accessing the content they wanted whenever they wanted. While some of the participants explain that they prefer these platforms to enjoy watching TV series without ads and nonstop (ongoing), some mention that they are members of these platforms, especially not to miss football matches. In addition, it is possible to state that certain expectations and needs play a decisive role in the subscription. Although the viewers' viewing habits vary, it is noteworthy that the primary goal of achieving uninterrupted broadcast content is.

Another feature emphasized within the scope of the study is that the new generation broadcasting approach will be widespread in the next period. Because, in a period where almost all work is carried out over the internet, it is stated that the forms of monitoring will be over the internet within the possibilities. There has been an impression that viewers will tend to the streaming above platforms, regardless of global or local. The findings obtained in this study cover all streaming platforms accessible to the audience. Rather than reviewing through a single streaming platform, it was desired to get information on all accessible platforms. However, in future studies on this subject in the field, information on different aspects of the issue can be obtained by using other research methods.

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CHAPTER 5

The Evolution of Advertising in Interactive Movies and Video Games

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Abstract

In recent years, media producers have developed products that blur the lines between various media forms, especially video games and movies. Besides game-like movies and cinematic games, several hybrids have come out, including some forms that do not fit into either category. Due to the symbiotic business relationship between these products and advertising, these changes have also affected advertisements. Innovative strategies have been developed to attract the target audience's attention, which tends to ignore advertisements in traditional media while the communication process has changed. This study examines current and potential changes in the relationship between advertising, movies, and video games.

Keywords: interactivity, movies, games, advertising, marketing

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Introduction

In recent years developments in information and communication technologies have been revolutionizing the production, storage, processing, transfer, presentation, and use of information. Thanks to these changes, individuals or institutions have become able to quickly receive all kinds of information and transfer it to other individuals or institutions. As well as taking up more space in our lives, technological advances have also changed communication styles. The number and diversity of communication channels have increased with new media. Technological developments have changed the media. This new media, the core of which is the internet, has completely changed the field, including the traditional structure of movies and video games. More specifically, it has blurred their boundaries by eliminating time and place boundaries and allowing interaction. One of today's economy's most profoundly affected aspects is marketing, mainly exercised through new communication technologies. Marketing, including advertising, which has a symbiotic relationship with movies and video games, has evolved by adapting to the changing conditions. Advances in information communication technology and the effects of globalization increase competition in the market environment and facilitate the entry of new products into the market every day. Businesses trying to attain a competitive advantage in the market by promoting new products to large audiences use unique marketing techniques and internet advertisements to convey their messages to large masses. Internet user profiles are evaluated by the target audience of the product or service to be advertised. Businesses with a target audience suitable for this profile

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convey their advertising messages to their consumers and potential consumers via the internet. In this sense, internet advertising is also becoming a medium where more investments are made in marketing. Accordingly, this study investigates changes in the understanding of advertising through these interrelated issues.

New Media – New Communication Environment

In the last quarter of the twentieth century, the digital world emerged as computers became cheaper, faster, more capable, and more interconnected by integrating separate communication and representation technologies in a single environment. The modern, networked computer is a telephone for one-to-one real-time communication, a television for viewing moving images, an auditorium for bringing groups together for conferences and discussions, and a library offering large amounts of textual information. The major representations from five thousand years of human history have now been translated into digital form, with nothing created by humanity that cannot be represented in this new environment (Murray, 2016, p. 35). The central arena of the new media is the internet (Thompson & Bordwell, 2019, p. 720). According to the International Telecommunication Union, 4.9 billion people, or roughly 63 percent of the world's population, used the internet in 2021, increasing almost 17 percent or around 800 million more people compared to 2019 (https://www.itu.int). With the widespread use of the internet, new platforms have emerged to replace the now obsolete traditional media.

The essential motivation for the internet was to connect geographically distant computers to allow them to exchange information. The United States Department of Defense realized this concept for the first time in 1969 with the commissioning and launch of the Advanced Research Projects Association Net, or ARPANET. ARPANET was created to relay sensitive military and scientific information. Those who had access, however, immediately realized that it could also be used as a means of communication (Miller, 2020, p. 31). Web 1.0, Web 2.0, and Web 3.0 represent these successive phases in the evolution of the internet. Web 1.0 refers to the information about connections and the shared read-write hypertext space; Web 2.0 is also called the participatory web because it enables users to access with far less control and much more engagement through the use of social networking; Web 3.0 is also called the semantic web and it means connecting intelligence and defining internet data to create searches more efficient (Isaias et al., 2015). Third-generation online services and technologies that stress a simpler computer comprehension of the web's content are at the heart of the Web 3.0 paradigm shift, which streamlines the information gathering process, improves the user experience, and increases productivity. Semantic technology and the computer - mediated ecosystem are the two most prominent foundations of Web 3.0. Web-applicable open standards are used by semantic technologies, and the social computing environment promotes human-machine cooperation and the growth of numerous online social networks (Aghaei et al., 2012, p. 3).The interactive feature of the new media is critical as it enables users to interact with web content, contribute to it, and share it with the masses. Thus, the rate of communication and interaction has increased dramatically. The next stage, Web 4.0, will be achieved through computers as powerful as the human brain, further development of telecommunications, and advances in nanotechnology. If computers and software equivalent to the human brain and a vast network of brilliant interactions are formed, then revolutionary developments will continue (Choudhury, 2014, p. 8100). Although we are currently far from developing technology as powerful as the human brain, essential studies continue to be made in this direction.

Interaction in Movies and Video Games

These changes in the media have significantly affected movies and video games in terms of the ability to interact. Interaction is a two-part word. Inter means between in this context, so the word itself suggests communication in two directions. The term "active" refers to a state of doing, involvement, or activity. In its entirety, the word denotes a connection between two entities that serves a certain purpose. To interact with narrative content implies that both the reader and the story are responsive to one another. The viewer can then manipulate, discover, or influence the content in various ways, while the content can respond to the user or demand something to which the viewer can respond (Miller, 2020, p. 74). The development of digital multimedia has had a profound impact on our leisure time, our access to knowledge, and our interactions with others. People are no longer captives to their television shows because to the proliferation of digital devices. An industry expert has declared that scheduled TV viewing is no longer viable. We no longer have to compete with just the two major screens of television and motion pictures for our amusement. This third screen consists of multiple screen types: a mix of game consoles, computer screens, mobile phones, and tablets (Miller, 2020, p. 53-55). A movie can be projected onto a movie screen or viewed on a mobile phone and PC monitors

A video game or Virtual Reality (VR) headset, on the other hand, can feature a characters from such an animated movie. On the same display, a user can access the internet, play music from their collection, and watch movies. The world of a movie can be revisited in a comic book, a video game, or a television series—the web functions as a showcase, selling point, material museum, and workshop for film culture. For instance, in 2005, the world's largest site for sharing films for free, YouTube, was launched. Independent filmmakers who aren't professionals can utilize this and other online tools to increase exposure and ultimately, sales. It wasn't until 2008 that YouTube launched a screening room specifically for showing off indie movies (Thompson & Bordwell, 2019, p. 720-723).While television viewers have long been accused of being less active than readers or theatergoers, research on fan culture provides compelling evidence that viewers actively own the stories of their favorite series. Fan culture has fueled this growth over the past decades by providing an environment where conventions, underground magazines, home video merchandising, and internet fans can engage in written conversations with each other and often with the producers, writers, and stars of ongoing series (Murray, 2016, p. 45).

In some cases, the events or outcomes of a cinema story can be controlled by users on social media sites (Miller, 2020, p. 489). This shows that the internet can create interaction in any traditional film through social media. This may involve direct interaction with the movie or exchange in liking movies, commenting on them, and responding to comments. The perception of a shift in time and space is a distinctive feature of films that interact directly with the audience. Interactive films emerged as a new genre produced by integrating recent trends in films, communication, and video games. Therefore, they have an important place in new media (Nakatsu et al., 2001, p. 141). The first interactive movie was screened at the Kinoautomat cinema in Czechoslovakia in 1960. The story was stopped at certain intervals, and the audience was asked what they wanted to do from several options. However, regardless of the options, the story progressed so that the movie had only one ending (trends.cmffmc.ca). In contrast, Netflix, broadcasting on a digital platform over the internet, released a 2019 episode of the Black Mirror series *Bandersnatch,* one of its home productions, in interactive movie format (https://www.netflix.com).

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In an interactive movie, the data space's data comprise audio-visual videos. The viewer navigates through the data via a pre-prepared interface program or web page and watches what they want. After watching a part of the movie, viewers choose what happens next according to their wishes in the time, action, or event space, connected using logic. Thus, the movie relies on a nonlinear narrative setup instead of the time-dependent linear narrative of traditional film editing. In the traditional film, the director or editor performs the linear editing while the audience passively watches the pre-made linear narrative. In contrast, the audiences of an interactive movie interact with the scene selections, thereby also becoming editors. As a result, viewers create a unique movie for themselves by ordering their preferred videos in the audio-visual space (Hinton & Hjorth, 2013, p. 2). Whenever an author expands the story to include more than one possibility, the audience assumes a more active role (Murray, 2016, p. 43). As their involvement increases, they are no longer just followers but agents with control in their hands. Meanwhile, the internet has promoted online video games by becoming a venue for gameplay and marketing. Video games are among the most lucrative forms of movies. While most video games are not related to specific movies, the gaming industry has become a desirable partner for US studios with billions of dollars in revenue. Video games can be seen as an extension of the movie, a type of computer animation with an interactive dimension (Thompson & Bordwell, 2019, p. 720). In video games, the goal is to allow players to experience active roles as the game's protagonist. By participating in the story, players experience positive immersive experiences (Nakatsu et al., 2001, p. 144). However, in producing these games, more effort is generally spent developing more detailed visual environments and faster response time than storytelling.

Consequently, their narrative content is often weak, imported from other media, or reliant on shallow, stereotypical characters. On the other hand, some game designers make good use of film techniques to increase the dramatic power of their games (Murray, 2016, p. 53). While differences remain between interactive movies and interactive video games, they are becoming increasingly similar. The development of video games has paved the way for VR technology as the increasing power of mobile phone technology has made high-resolution displays, motion sensors, and processing power possible (Thompson & Bordwell, 2019, p. 722). This new virtual world is experienced as an immersive VR like a holodeck rather than a flat-screen. Users can wear clothing with the same imprint and texture as real objects or attach a special glove to distant objects to feel the weight of a moonstone lifted from the ground. Similarly, game makers strive to make more amusing joysticks (Murray, 2016, p. 59). By 2015, VR systems had become more practical while in 2016, the AR (Augmented Reality) app, Pokemon GO, was downloaded more than 500 million times (Thompson & Bordwell, 2019, p. 722). A Pokemon could be found and caught in its bathroom, local library, or gym in this game. Thanks to the proliferation of the digital world, banal and familiar environments could be revived into important playgrounds (Hinton & Hjorth, 2013, p. 162). Perhaps more than any other type of digital storytelling, ARGs (Alternate Reality Games) seamlessly combine narrative and gameplay. The storyline in these games is robust and intricate, yet it is told in pieces across a number of different media assets and modes of communication. Players must complete riddles in order to progress through the story. Players in these games frequently venture outside the virtual world to complete story-related tasks or search for hidden information (Miller, 2020, p. 41).

Marketing Innovations

Rapid and widespread developments in information technologies have enabled a trade structure to emerge that relies extensively on computers. This, in turn has significantly affected business activities. The transition and adaptation of businesses to the digital world are still going on. However, the COVID-19 pandemic has accelerated the digitization of businesses. In particular, the implementation of curfews and physical distancing policies forced markets to adapt to contactless and digital realities (Kotler et al., 2021, p. 2). Marketing has developed through a number of stages. Marketing 1.0 developed with the industrial revolution to develop and sell products. Marketing 2.0 was developed to satisfy customers and establish one-to-one relationships as information technologies improved. Marketing 3.0 is value-driven and aims to make the world better. Marketing 4.0, triggered by the cybernetic revolution, aims to produce according to the customer-focused on virtual marketing. Its purpose is to create the future from today (Tarabasz, 2013, p. 132). Marketing in the digital world depends on digital media and channels and requires a multi-faceted (online and offline) approach. Although technologies are quite simple to use in Marketing 4.0, new marketing methods provide hybrid (physical and digital) services to customers throughout their journey. Marketing 5.0 applies human-imitating technologies to create, transmit and enhance value. Realization of the next technology that seeks to mimic the capabilities of human marketer is a central theme in Marketing 5.0. Combinations of technology such as artificial intelligence (AI), natural language processing (NLP), robotics, augmented and virtual reality (AR/VR), the internet of things (IoT), and blockchain make possible Marketing 5.0. So, Marketing 5.0 incorporates the focus on customers from Marketing 3.0 and the technology mastery of Marketing 4.0. To improve the entire customer journey, Marketing 5.0 employs human-like technology to develop, communicate, deliver, and create benefits (Kotler et al., 2021, p. 2-13).

Unlike the radio and television, the internet is the first mass media that was not invented to please marketers. This development in communication has also affected the definition of marketing. That is, marketing is no longer war or competition; instead, it is a generous act of helping someone solve a problem. The internet has now become a wide, free media playground where all ideas deserve to be seen by almost everyone (Godin, 2018, p. 2-3). Marketing professionals have taken advantage of this by using viral marketing to spread marketing messages directly to consumers. Here, marketers can offer coupons or special offers to past customers and additional incentives to consumers to spread messages with viral marketing, a special type of marketing. This practice, also called e-word of mouth marketing, increases brand awareness and motivates direct purchases. While marketers hope that consumers will share their positive experiences with others, it is unrealistic to assume that everyone is a satisfied customer every time. However, unsatisfactory experiences are more likely to be shared than positive ones, so marketers try to create word-of-mouth through advertisements with positive depictions of the product used and free product samples. They also use opinion leaders such as celebrities to convey the product's benefits (Eaton, 2022). Thus, the importance of one-to-one communication has increased while the focus and control power of marketing now concentrates on the consumer. Marketers collect the personal information voluntarily provided by consumers to conduct marketing activities.

Attracting attention is key for permission marketing as it's a critical marketing asset. Once people stop paying attention, it can't be regained. Permission marketing is fueled, in large part, by the nearly zero marginal cost of communicating with an audience who wants to hear from you.. Actual permission is different from default or a legal permission. For example, obtaining an e-mail

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address does not indicate permission to use; neither does the lack of a complaint. While permission need not be official, it should be explicit. While its legitimate for the creditor to call the debtor, a trade show visitor has no obligation to provide their entire resume, even if they paid to get in. However, the internet allows different people to behave differently (Godin, 2018, p. 131-132). For example, it is possible to obtain data on people's distinguishing features to use for marketing purposes. Data-driven marketing involves collecting and analyzing big data from various internal and external sources to create a data ecosystem that guides and optimizes marketing decisions. This is the primary requirement of Marketing 5.0 : each decision must be made with sufficient data (Kotler et al., 2021, p. 10). Marketers use this data to deliver expected, personal, relevant messages that people really want to receive. Rather than using consumers to solve their company's problems, marketers now use marketing to solve the consumers' problems. They use the data they have legally obtained with permission to empathize (Godin, 2018, p. 8). Consumers have now become part of the company, with marketers taking their requests and positive or negative feedback into consideration and develop their approaches accordingly.

Advertising in the Digital World

Advertising has been directly affected by changes in media and marketing. Internet banner ads first appeared in 1995 and advertorial ads in 1996. These ads rely on Java, developed in 1995, which is used for web browser programming. This allows users to enter their internet address and information in internet advertisements and display basic animations. After Flash Player, which is still the most widely used internet software, was developed in 2001, rich media appeared, which is widely used in internet advertising. In 2004, search engine advertising surpassed movie advertising in terms of volume and market share (Donaldson, 2022).

The advertising industry has also been fundamentally changed by the digital media boom In the past, commercials were the go-to method of product promotion, and businesses would shell out massive sums of money to do so. Yet, in 2017, ad spending on digital media surpassed that on television for the first time (Miller, 2020, p. 57). Today, the digital advertising market continues to grow. According to MAGNA's December 6, 2021 report, the global advertising market has reached new levels and exceeded pre-covid levels. Globally, media owners' ad revenue increased 22% in 2021 to an all-time high of $710 billion, after falling 2.5% in 2020. Advertisers spent an additional $126 billion in 2020. The global market is currently 19% larger than pre-COVID levels while advertising revenues from traditional advertising formats increased 9% from $21 billion to $268 billion in 2020, following a 17% decline in 2020. Digital advertising sales increased 31% from $105 billion to $442 billion. Digital formats now represent 62% of total worldwide advertising sales (https://magnaglobal.com). According to Insider Intelligence forecasts, total worldwide advertising spend will continue to grow in 2022 due to unprecedented expansion in digital advertising (https://www.emarketer.com).

Advertising is the business of selling ideas to make people think or behave differently about a particular product, service, or organization (Kelley & Sheehan, 2022, p. 10). The promotion of products, services, and concepts to the general public through commercial means is known as advertising. The main purpose of advertising is to reach relevant people based on a particular purpose of market and then persuade them with advertisements. An advertising campaign has two goals: brand awareness and direct response. The goal of traditional advertising, known as brand awareness advertising, is to simultaneously reach many users through the media to promote brand

image and increase medium and long-term conversion rate and profit margin. Some advertisers expect their ads to generate a large number of purchases or other conversion behaviors as quickly as possible. This type of advertising is called direct response advertising. Traditional media are not good at delivering and optimizing direct response advertising as they lack effective technical means to deliver ads precisely to target users to achieve short-term impact. Online advertising, however, offers significant benefits for direct response advertising rather than brand awareness. Digital media has enabled the unprecedentedly powerful development of direct response advertising (Peng & Wang, 2020, p. 8-9).

The biggest change in this space is the new way that consumers communicate with brands and companies. Before digital communication, advertising was one-way because advertisers produced a message for consumers to see or hear, with the aim of changing attitudes or behaviors. Now, however, consumers can quickly respond to brands or messages. Consumers can provide feedback and use major digital social media platforms to reinforce their message. With new media come new processes. It transmits traditional ads and then monitors the results whereas digital advertising is continuous and dynamic; feedback is immediate and changes are made instantly. This requires much more of a make, watch, and change process than traditional advertising (Kelley & Sheehan, 2022, p. 15-16). Brands can no longer force their messages on their consumers because their attention can no longer be bought in large enough quantities (Yakob, 2022, p. 65). Unlike traditional advertising, online advertising has created a technology-based and product-oriented ad serving model that targets specific user segments (Peng & Wang, 2020, p. 3). Brands often claim that they want to build relationships with their customers. These relationships are mutually reinforcing, provide value for both parties, and are dynamic and mutually responsive to needs through two-way interaction. Brands aim to break the distinction between their consumers and themselves to make consumers feel like the owners and producers of the brand (Yakob, 2022, p. 66-69). Interaction is established between advertisers and customers via the internet and related advertising methods, such as social advertising, video advertising, playable ads or advergames, and mobile applications.

Social advertising aims to create more impact through dissemination and communication among users (Peng & Wang, 2020, p. 13) because endorsements from friends or acquaintances may be considered much more reliable than those from impersonal sources like television commercials or magazines advertisements (Eaton, 2022). One of the most important trends in online advertising is video advertising. In addition to click-through rate, other indicators that better reflect user time and user impression are used to measure the effect of video advertising (Peng & Wang, 2020, p. 11). Various aspects of digital storytelling are used to promote and advertise via interactive digital media. Being both linear and interactive, short films are effective tools for promotional work on the internet. In 2001, BMW began using a series of eight short films about a recurring character and a mysterious hired driver to promote its high-end vehicles online. These films were called The Hire. While the purpose of the films may be to promote the brand, the brand can also be included in the film, which is called product placement. In contrast to the dynamic nature of digital storytelling, product placement is typically a static kind of advertising. However, it can evolve into a more dynamic promotional tool by occasionally incorporating narrative aspects like characters and short stories. If active product placement continues, creators can contribute by creating small scenarios to integrate products into compelling narratives. Many promotional efforts using digital storytelling techniques are spread by viral marketing. Both movies and music videos are promoted

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on the internet. One of the first music videos broadcast on YouTube was the Tea Party in 2006 (Miller, 2020, p. 302-317).

Advergaming or playable name type can create a better promotional effect by including more creative information in advertisements within the game or the game itself. This has enabled advertisers to explore interactive solutions in which users participate directly in the creative process and experience the promoted products (Peng & Wang, 2020, p. 14). Advergames are a form of online advertising that combines elements of gaming. Since the games' primary goals are to be both entertaining and habit-forming, they tend to start out very simple but ramp up in difficulty rapidly. They don't have a high skill ceiling, so regular players and newcomers can enjoy them just as much. Advergames have various advantages: being interactive, under the player's control, motivating, increasing brand awareness, spreading to an ever-expanding player group through viral marketing, and emphasizing different features of a brand. Advergames often contain an indirect message that reinforces the positive aspects of the product. They are more effective when they align well with the target audience's tastes and sensitivities. Having started on the web, advergames or promotional games have become extremely common and effective on mobile devices (Miller, 2020, p. 310-311).

Advertisements are no longer limited to web pages but are added to applications (Peng and Wang, 2020, p. 14). Mobile applications are used in various ways to promote products and organizations, such as an app developed by Charmin, a toilet paper brand, that helps users find the nearest and cleanest public restrooms. The ability for users to interact with a brand in AR and VR is attracting the attention of advertisers and marketers. Visualizing 3D content, which is not apparent to the naked eye, requires the usage of a digital device such as a smartphone. The two main purposes of ARGs (alternate reality games) are entertainment and advertising. When used as promotional tools, they are highly effective since players typically become emotionally immersed in the game and the advertised company for weeks.. In addition, these games are especially loved by the 18-34-year-old age group, which gives advertisers access to a very important audience (Miller, 2020, p. 312-322).

Conclusions

The world is rapidly digitizing, with computers united within a single environment to form a new media tool centered on the internet. This media tool has become cheaper, faster, and more capable and interactive. Its interactive feature is key by allowing people to interact with the content, contribute to it, and disseminate it by sharing it with many others. This has increased the level of mutual communication and interaction. As this new media changes, it affects the video games and movies broadcast on it. This has enabled producers to interact with the audience, so movies and video games have had to adapt. In particular, control has largely passed to the user in this interaction. The growing interaction has made movies and video games more similar, with technologies like VR and AR being used in movies and video games. These technologies make choosing, controlling, experiencing, and manipulating reality possible.

These technological developments have also led to the digitalization of business, particularly marketing, which has changed in parallel with all these developments. Marketing has become human-centered and built on technological skills, which has made the job of marketers more difficult as control has passed to the consumer. Consumers can communicate with each other on a

massive scale and share their experiences and ideas. Marketers now have to gather information about consumers with their permission and contact them with their permission to solve their problems. The importance of establishing a relationship with the consumer has increased and the definition of marketing has changed.

Within marketing, advertising has inevitably been affected by these changes, and now has a large budget for new media and a symbiotic relationship with movies and video games. Consumers' communication with brands and companies has transformed advertising from one-way to two-way communication. Advertising has become continuous and dynamic. Since feedback is instantaneous, changes have to be made immediately. As soon as an advertisement meets the user, measurement is made and a reaction is required. This interaction, established through advertising, is one of the important elements characterizing the brand-consumer relationship. As movies and video games increasingly resemble each other, advertisements will also become more personalized to include more interaction with the brand's consumers. As movies and video games become interactive, interactive advertisements become more common. VR and AR technologies have created new experiences and new advertising spaces have emerged in this new reality. As technology advances, changes will continue in movies and video games, in advertising, their major source of finance.

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CHAPTER 6

https://digitalcommons.usf.edu/m3publishing/vol19/iss9781955833059/1
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Cinema Advertising: A Study on Cinema Audiences in Turkey

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Abstract

This study is undertaken to make definitions and evaluations of cinema advertising in the literature as a type of advertisement. Cinema, which people go to for various purposes such as having a pleasant time and resting, is one of the mediums preferred by advertisers to promote their products or services. Cinema advertising, which succeeds in appealing to the many senses of the audience with its power of influence and attraction, has many opportunities, such as reaching more than one person in a limited time and is used to showcase a product or a brand. As a result, the attitude of the cinema audience towards the advertisements presented in this environment remains to be discovered. In this study, research data were collected with an online survey to determine the attitudes towards cinema advertising. A total of 409 cinema audiences with an average age of 31 in Turkey participated in the study. According to the research results, cinema audiences go to the cinema a few times a year or less. In addition, while the participants find cinema advertisements easy to perceive and prestigious, they generally marked the other items as *I am undecided.* On the other hand, female participants find cinema advertisements more entertaining than males and think that cinema advertisements are perceived easily.

Keywords: cinema advertising, cinema audience, Turkey

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Introduction

In this rapidly changing era, manufacturers opt to use various mediums for advertisements or try different practices in existing advertising mediums to reach target audiences who will buy their products or services. It is known that cinema advertising, which is a type of advertisement, has gained momentum due to the intense interest shown by the audience in the cinema. With its attractiveness, the cinema medium, where the cinema audience is seen as consumers who have a pleasant time, reinforces the effect of the messages that advertisers try to instill. In addition to this, cinema advertisements, which are shown to the audience before the movie's start or during intermissions, aim to establish a long-lasting relationship and intimacy between brands and the

movie audience. Similarly, it is thought that this type of advertisement, which appeals to many sensory organs, strengthens consumers' relations with the brand. Temptations to consume that people are exposed to at regular intervals at any time of the day through advertisements can be exhausting and tedious. From this point of view, hours when the person is in a good mood at the cinema can cause people to perceive advertisement messages more moderately. In other words, the fact that the audience feels more potent about time management and decision making in the cinema environment evokes the feeling in the individual that s/he has control. After all, individuals go to the cinema voluntarily and participate in this process with their own decisions. According to Çavuşoğlu et al. (2011), cinema is a force that can create powerful influences when movies are presented to the audience. Although it was initially referred to only to make propaganda, the impact it had on large masses was soon noticed by advertisers. In this context, the current study seeks to determine what the audience thinks about cinema advertising, which continues to exist as a kind of advertisement. The study aims to present a snapshot of the current situation and future by finding the answers to this question. An online survey revealed the audience's attitudes towards cinema advertising in this study. A purposeful data collection technique and quantitative research methods were preferred to present a descriptive analysis.

Literature Review

Advertisers frequently prefer cinema to convey advertising messages to the target audiences since cinema is a tool for mass communication besides being a branch of art. Cinema advertising, commonly mentioned in the literature as a medium of advertising, can include product placement in the movie content and show commercial films in the cinema hall. The utilization of cinemas as an advertising medium is widely preferred in countries where the cinema and advertising industry is developed, especially in the United States of America (Arslan, 2010, p. 6). When the emergence of ads is examined in its historical process, it is seen that advertisements have found a place for themselves in every period and almost in every medium. This situation is still valid today, and it is thought that thanks to their creativity, advertisers are constantly seeking new areas for advertisement. With the developments experienced, advertisers try different practices in the so-called traditional environments and show efforts to discover new advertising environments. Their relentless efforts to use communication strategies creatively and effectively achieve permanency and brand loyalty with a positive brand image and get a share of the product or the service in a highly competitive market (Er, 2013, p. 146).

Based on this information, it is understood that cinema had a key role in mass communication before the introduction and spread of television. The main reason cinema assumed this role is that it can shape the scenario, décor, and space for various purposes. The fact that the target audience can be determined based on the type of movie and that the audience who comes to watch the film is open to receiving any message presented on a widescreen in a completely dark environment is the main reason why advertisers prefer cinema advertising. In other words, carefully crafted advertisements convey the intended message directly to the audience, thanks to the cinema environment (Özerbaş, 2013, p. 45). According to Kayaalp (2017, p. 87), advertisements presented in the cinema before the movie's start or during intermissions are seen as non-institutionalized but widely preferred advertising spaces. According to Aydın and Orta (2009), the use of cinema as an advertising medium occurs in three ways: advertising before the movie, using cinema halls as an advertising area, and placing a product or brand in the content of the film.

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Cinema advertising draws attention with its dynamic environment, allowing advertisers to reach their target audience without distraction in a compulsive climate. The fact that brands or products are exhibited in such an entertainment environment also gives the cinema the power of a star that attracts the consumer group (Karim, 2019, p. 2). In other words, cinema advertising has various features that distinguish it from similar advertising mediums. The most prominent feature is that audience can apply several ways to avoid advertisements in traditional media such as radio, and print media. On the other hand, cinema advertising has added value as it prevents avoiding the message due to the viewing context (Phillips & Noble, 2007, p. 82). Another remarkable feature of cinema advertising is that it is isolated from a complex and dispersed competitive environment of advertisements and presented to a focused audience with a fixed seating arrangement (Prendergast & Wah, 2005, p. 79). For example, it is known that in addition to brands such as Samsung and Nike, many different brands such as Red Bull, Kraft's, Anchor dairy products, and Friskies cat food prefer cinema advertising. These advertisements, also known as wagons, are presented to the audience before the movie starts, only after the lights are turned off. It is known that cinema advertisements, which maintain their rising momentum, have become an industry worth millions of dollars in the United States. Advertisements are sold in 80% of the cinema halls in the country (Owczarskıp, 2014, p. 148). Lwin and Morrin (2012) also emphasize that while significant brands and institutions worldwide and in the United Statesinue to invest in the media, cinema advertising has also developed in parallel and has maintained its success. Ese (2006) lists the aspects that make cinema advertising more advantageous than similar types of advertising as follows:

- Cinema advertisements are more advantageous in terms of integration with advanced technology. In addition, high-resolution images and impressive sound systems add value to this type of advertising.
- If the advertiser only wants to reach a specific audience or geographical region, cinema advertising is the most appropriate means to serve the purpose.
- People often prefer to go to the cinema with someone else. This allows the message to reach more people and draws attention as a factor that positively influences purchasing decisions.
- One of the main advantages of cinema advertisements is that the characteristics of the targeted audience can be quickly revealed.
- The audience that cinema advertisements address mainly coincides with the audience that the advertisers want to reach.
- Since going to the cinema is considered a social activity, cinema advertisements are more memorable than the messages presented in other advertising media.
- The most remarkable advantage of cinema advertising is that the audience does not have the opportunity to escape from this advertising message. Therefore, the audience is captivated and can be easily captured visually and audibly.
- Cinema advertising is considered the type of advertisement that is the least affected by environmental effects, in other words, by the chaos factor.
- One of the most important advantages is the high chance of choosing the right target audience. In addition to who and how many people the presented advertisement message reaches.

As a result of the constant increase in the number of spectators coming to the cinema, it is seen that the advertisers often use cinema environments to reach their target audiences. It is challenging

to attract consumers' attention in many similar advertising mediums. However, this disadvantage can be eliminated since the individual comes to the cinema voluntarily. The fact that the audience, also called the consumer, is away from environmental factors and is more focused in the cinema or during the movie makes the message in the advertisement more memorable. For example, the 2009 movie Avatar is considered one of the most-watched movies. In addition, the effect it can create is evaluated by the advertisers based on the movie's box office earnings. Similarly, it is thought that the movie Titanic, which is at the top in terms of box office earnings, can have a high impact on convincing the audience (Yolcu, 2020, p. 69). According to the study conducted by American RoperAsw, covering the years between 1996 and 2000, audiences' acceptance of advertisement content presented in popular movies was higher. Based on this result, businesses' desire to promote their products or services with the opportunity to reach the target audience and to place advertising messages in movies, theaters, and applications is shown as the reason why cinema advertisements are preferred more than other options (Türk, 2017, p. 31).

Cinema audiences are engaged with fewer tasks and exposed to fewer distractions than those in other advertising mediums. This situation accelerates the persuasion process by increasing the audience's overall motivation, thereby increasing the chance to focus on the advertising messages presented on the screen (Shaw & Howell, 2014, p. 769). Even if it is thought that several advantages of the cinema advertisements explain the interest in cinema advertising, some elements such as the ubiquity of smartphones, rising ticket prices, popcorn or drinks in cinemas, and rude audience manners can cause some people to view going to the cinema as a negative experience. It remains unknown to what extent these factors may affect cinema advertising (Rotfeld, 2006, p. 480). Television and cinema advertisements, which are often compared as types of advertising, are similar in many aspects, such as visual and auditory components. For example, in ads presented in these two mediums, music reinforces the words used and emphasizes the visuals. When cinema advertising is considered, cinema's more effective visual and auditory components bring the cinematic tradition to the fore. They may nullify the consumer-centered expectations of other advertising mediums (Oakes, 2007, p. 46). While cinema advertising continues to maintain its rising momentum, the inadequacy of studies on this issue in the field draws attention. Studies carried out on the subject also focus on how effective cinema advertisements are on the attitude towards and remembrance of the brand. While these and similar studies answer some questions about whether advertisers should opt for this type of advertising, they still leave some questions about what to do to increase efficiency unanswered (Yuan, 2018, p. 592). According to Ewing, du Plessis, and Foster (2001), some basic features should be understood to examine cinema as one of the advertising mediums and to understand cinema advertising better. These are:

- *High Rate of Influence*: It is emphasized that the influence level increases at a similar ratio when it is considered that many visual stimuli are integrated with the sound element in the cinema environment and that the audience is captive and careful. In addition, the lack of environmental distraction potential in the cinema (for example, inter-channel zapping), unlike similar advertising mediums, gives viewers no other option but to stare at the screen.
- *Use of Mixed Media*: The fact that all activities are carried out within the framework of cinema advertising and many media (promotions, advertisements, sponsorships, etc.) have complementary features allows advertising messages to be memorable.
- *Identification of Audience Demographics*: When it is considered that young people, who make up the majority of the consumer group, watch less television and are exposed to

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messages from similar advertising mediums less than other generations, cinema advertising is considered very important to reach this audience in particular.

- *Frequency and Slow Access Phenomenon:* It is known that access to cinema advertisements is slower than in similar media environments. In media strategies created in this context, advertisers rarely have more than one opportunity per week to expose audiences to advertising messages. This slow progress and access are sometimes considered a disadvantage of cinema advertising.
- *Cost:* When cinema advertising is considered in terms of cost, it is known that it is more expensive than other advertising mediums. However, this type of advertising is costlier than print advertising media or radio is considered understandable because it contains visual and audio components just like television.
- *Cinema Advertisement as a Maintenance Tool*: Many advertisers view movie advertisements as a tool. In other words, any campaign advertisement is first started on television, and then cinema advertising is preferred to maintain awareness.
- *Measurability:* There are differences in measuring the audience of cinema audiences and other media environments in terms of determining how many people viewed the advertisement. In media surveys conducted worldwide, data on cinema ads are collected mainly by asking interviewees, *Have you been to the cinema or which movie have you seen over the last week?* According to Arslan (2010), the cinema can provide transparent information about how many people reach the advertisement messages presented based on the number of cinema-goers. As a result of this advantage, advertisers can have information about the transportation costs related to the campaign processes.

Benefiting from the cinema as an advertising medium has many advantages and disadvantages. Among the disadvantages is the idea that a small number of people are reached through cinema advertising. At this point advertising is compared with cinema advertising. While television advertising has the opportunity to reach large masses, cinema advertising comes with a limited number of people who go to watch the movie. Another disadvantage is that the advertisements presented to the audience in the cinema are either considered the same as the television advertisements or a similar version with some changes. In addition, these advertisements are repeated for a long time in cinema halls. For this reason, cinema advertisements cannot be kept up-to-date, and the commercials cannot be updated easily (Elden, 2018, p. 272). However, as a result of digitalization, significant advancements are experienced in cinema production from the stage of idea generation to screening. It is seen that advertising and cinema industries have to update themselves in line with the digital age requirements; in other words, they are to comply with the sub-idea of keeping up to date (Aytekin & Yıldızviran, 2021, p. 218).

Types of Cinema Advertising

Arslan (2010, p. 11), who underlines that cinema is used in many different ways by advertisers as an advertising medium, categorizes cinema advertising as screen advertisements, foyer advertising, special events or special applications, film festivals, and cinema sponsorship.

- *Screen Advertisements:* Screen advertisements refer to advertisements presented to the audience before the movie's start or in intermissions. The brands or institutions that prefer this implementation area rent the contracted cinemas for a while and pay the rent for the screen. The rental process is mainly carried out by paying an annual fee to chain

cinema halls. On the other hand, screen rental prices are determined by many factors, such as the cinema's location, the quality of the hall, or the audience capacity.

- *Foyer Advertising*: This advertisement includes activities such as promoting products, sometimes with a stand and sometimes without a frame, at the cinema entrance. Depending on the type of the company and the product, the ad can include free test products and brochures of the product. It is generally preferred to increase the awareness about the product or brand presented in screen advertisements and ensure its permanence.
- *Special Events and Special Ad Implementations:* Special event advertisements include ads in movie premieres, pre-screenings, and special screenings, and agencies generally organize ads for these events. On the other hand, particular ad implementations include dressing cinema seats, placing advertising messages in popcorn boxes, advertisements on the back of tickets, and dressing up walls or stairs.
- *Film Festivals:* Film festivals are frequently held because they are essential in developing cinema in a country, besides promoting movies.
- *Cinema Sponsorship:* This advertisement includes sponsoring any hall or buffet in the cinema and activities such as naming the halls or organizing special nights.

Product placement, which is often preferred in cinema advertisements, can also be regarded as a type of cinema advertising classified by Arslan. According to Uludağ (2009, p. 47), it has another advantage for advertisers. It provides the opportunity to examine the cinema audience's characteristics or receive feedback on their psychological state more quickly than in similar advertising environments. In addition, the fact that the audience has a high potential to believe in the movie or the actors and that they compare themselves with the actors increases the effect of product placements, which is one of the types of cinema advertising. Another reason for the success of product placement practices in movies is the cinema industry's an advertising and marketing activities. In addition, technological capabilities facilitate the promotion of the product or service and ensure that it is memorable. In this way, advertisers seek to control all communicative acts and efforts of the audience in the cinema with the help of the content displayed. In other words, various mechanisms (decision-makers) that have taken power into their hands are constantly shaping the cinema, which inevitably involves interaction. To better understand this situation, it is necessary to examine what kind of fiction is created in which environments and how people adapt to this fiction (Bilsel & Türk, 2018, p. 143).

Studies on Cinema Advertising in Turkey

There is a lack of research on cinema advertising in Turkey. Most studies on cinema advertising focus on the influence of cinema advertisements on brand image, the effects of cinema as an advertising medium on memorability, and product placement efforts in cinema advertising. For example, Türk (2017) emphasizes that cinema is a medium of experience that conveys the world in which people live to themselves. This experience, fed by many different sources, starts in the foyer areas. Along with these considerations, the researcher focuses on how much movie audiences remember advertisements. As a result of the questionnaire study carried out with this aim, it has been determined that the atmosphere of the cinema, the experience it gives, and the influence of the white screen are essential elements of cinema as an advertising medium.

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On the other hand, Arslan (2010) underlines that, especially after the 2000s, cinema advertising has lived its golden age with the increase in the number of movies and viewers in Turkey. This remarkable rise in cinema advertising is the inspiration for the current study. In line with this primary aim, interviews with experts in cinema advertising are conducted to obtain factual data about the problems encountered in the process and some implementation techniques. Uludağ (2006) states that cinema is also included in this process since the advertisement industry is in contact with every sector. The study underscores product placement as a frequently preferred type of cinema advertising, and product placement practices in a selected set of movies are evaluated within the research framework. As in the studies by Bak and Eşdır (2018), Er (2013), Çakır (2011), Çavuşoğlu et al. (2011), product placement practices, which is a type of cinema advertising, are examined. Within the scope of the reviews, Bak and Eşdır focused on product placement practices in the movie selected, Anadolu Kartalları (Anatolian Eagles). They concluded that the product placements are integrated with the cinema content, and it is determined that the flow of the cinema is not disrupted. The product is placed smoothly, giving the impression that it is a part of the movie content.

On the other hand, Er thinks this phenomenon should be examined from a historical perspective given the increasing momentum of product placement, a type of cinema advertising practice. In the light of the data obtained, it is thought that product placement in movies provides higher impact and awareness than in similar advertising mediums. Product placement will inevitably maintain its importance as long as films continue to be watched. Çakır, who carried out another research on a comparable subject, focuses on the effect of product placement on brand awareness and memorability. The data obtained from the experimental study on a sample of 60 people revealed that correct and successful product placement practices positively affected the brand. Moreover, Çavuşoğlu et al. (2011) focused on the Turkish movie Asmalı Konak to analyze the product placement practices used in the film quantitatively and qualitatively. The findings obtained as a result of the research show that the cinema Asmalı Konak did not achieve sufficient success in product placement. This failure is associated with the fact that the products or brands could not smoothly be placed in the movie. Previous studies by Bak and Eşıdır (2018) and by Çavuşoğlu et al. (2011) can be used to compare successful and unsuccessful product placement practices, revealing the prominent features of this advertising practice.

Methods

A quantitative research method was used to determine cinema audiences' moving-going practices and attitudes towards cinema advertisements in Turkey using an online questionnaire for data collection. The study also examines how movie-going practices of cinema audiences in Turkey and how their attitudes towards cinema advertisements differ in terms of some socio-demographic variables. In this context, the researchers collected data online from 409 moviegoers, who were included in the study with a purposeful sampling method, to investigate the attitudes of the moviegoers over the age of 18 towards cinema advertisements and their moving-going practices. The online questionnaire was piloted with 50 participants to determine whether the questions to be used in the research were clear and understandable and thus eliminate or replace incomprehensible and unclear questions from the questionnaire. After piloting the data collection tool, necessary corrections were made, and the questionnaire was given its final form. The study addresses the following research questions:

(1) How are the participants categorized in their movie attendance?

(2) What are the attitudes of the participants towards cinema advertisements?
(3) Is there a significant difference in the participants' attitudes towards the cinema advertisements regarding demographic variables?

Data Collection

The online questionnaire developed by the researchers consists of two parts. In the first part, besides the socio-demographic variables (gender, age, education level, profession), there are questions about cinema attendance frequency. In the second part of the questionnaire, there are 14 statements based on the study by Türk (2017), which aims to determine the participants' attitudes towards movie advertisements. The 14 statements in the second part of the questionnaire are presented with a five-point Likert-type (1- Strongly Disagree; 2- Disagree; 3- Undecided; 4-Agree, and 5- Strongly Agree). The Cronbach Alpha reliability coefficient of this questionnaire was .886. According to this, it can be said that the research is highly reliable (Akgül & Çevik, 2005, p. 436). Statistical analysis software was used for the analysis of the data. Due to time, cost, and participant access difficulties, the research data was collected online using purposive sampling. The data for the research was collected between February 21 and 27, 2022, by sharing the electronic link (URL) of the online survey, which was created using *Google Forms* via social media tools such as Facebook, Twitter, WhatsApp, and Instagram. It can be said that the results obtained in this study, which is a cross-sectional study in terms of time, will have limited generalizability and external validity. The research participants were movie audiences over the age of 18. In this respect, not including minors is a limitation of the study.

Findings

As seen in Table 1, 58.2% of the participants were female, and 41.8% were male. When the ages of the participants are examined, it is seen that 28.6% are aged between 18 and 24, 28.4% are 37 years old, and over, 26.2% are between 25 and30 years old, and 16.9% are 31 to 36 years old. The age means of the participants in the research is 31.29. When the educational level of the participants is examined, it is seen that 69.5% of the participants hold undergraduate and graduate degrees. In addition, when the occupational information of the participants is reviewed, it is seen that 29.3% of them are students, 21.8% are civil servants, 11% are workers, 9.5% are academicians, and 9.5% are unemployed.

Table 2 shows the frequency distribution of the participants' cinema attendance. Accordingly, 62.1% of the participants stated that they went to the cinema several times a year or less, while 22% of them indicated that they went to the cinema every two or three months, and 8.8% of them said they went to the cinema once a month. On the other hand, 5.4% of the participants go to the cinema a few times a month, while 1.7% go to the cinema once a week or more often.

When Table 3 is examined, the means of the participants' responses are listed from the largest to the smallest. Accordingly, it is seen that they agree with the statement *Cinema advertisements are easily perceived* ($\bar{x}$ = 3.64) with the highest arithmetic mean. In the second place, *Cinema advertisements are highly prestigious* ($\bar{x}$ = 3,35). In the third place, they agree with the statement *Movie advertisements are necessary for brands to communicate with consumers* ($\bar{x}$ = 3.34), in the fourth place, they agree with the word *Cinema advertisements are dynamic* ($\bar{x}$ = 3.33). In the fifth-place, they agree with the statement *Cinema advertisements are catchy*. When we look at the

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expressions with the lowest mean, it is seen that the words *Cinema advertisements are disturbing* ($\bar{x}$ = 2.77) and *Cinema advertisements are plain* ($\bar{x}$ = 2.82) have the lowest mean scores. On the other hand, the participants' attitudes were rated to determine the participants' central attitudes towards cinema advertisements. Accordingly, a rating was made starting from 1.00 in 4/5= .80 points. Between 1.00-1.80 means *strongly disagree*, between 1.81-2.60 means *disagree*, between 2.61-3.40 means *undecided*, between 3.41-4.20 means *agree*, and between 4.21-5.00 was rated as *strongly agree.* At the same time, the findings predicted that participants saw the cinema advertisements as easy to perceive and prestigious; they generally ticked the *I am undecided* option for the other items in the questionnaire.

Table 1. Socio-Demographical Characteristics of the Participants (*n* = 409)

Demographic Variable		**Frequency**	**Percentage**
Gender	Female	238	58,2
	Male	171	41.8
Total		**409**	**100.0**
Age	18-24	117	28.6
	25-30	107	26.2
	31-36	69	16.9
	37 and above	116	28.4
Total		**409**	**100.0**
Educational	Primary school	8	2.0
Level	Middle School	7	1.7
	High school	76	18.6
	Associate degree	34	8.3
	Undergraduate	177	43.3
	Graduate	107	26.2
Total		**409**	**100.0**
Job	Worker	45	11.0
	Civil servant	89	21.8
	Small business	8	2.0
	Housewife	16	3.9
	Student	120	29.3
	Retired	30	7.3
	Self-employment	17	4.2
	Academician	39	9.5
	Not working	39	9.5
Total		**409**	**100.0**

Table 2. The Frequency of Cinema Attendance

Frequency of Cinema Attendance	**Frequency**	**Percentage**
Once a week or more often	7	1.7
Several times a month	22	5.4
Once a month	36	8.8
Once every two to three months	90	22.0
Several times a year or less	254	62.1
Total	**409**	**100.0**

Table 3. Descriptive Statistics About the Participants' Attitudes Towards Cinema Advertisements

Variable	$\bar{x}$	*SD*
Cinema advertisements are easy to detect.	3.64	0.90
Cinema advertisements are highly prestigious.	3.35	1.01
Cinema advertisements are necessary for brands to communicate with consumers.	3.34	1.14
Cinema advertisements are dynamic.	3.33	1.04
Cinema advertisements are memorable.	3.33	1.12
Cinema advertisements are of good quality.	3.31	1.04
Cinema advertisements are creative.	3.24	1.04
Cinema advertisements are fun.	3.21	1.10
Cinema advertisements are magnificent.	3.20	1.06
Cinema advertisements are striking.	3.14	1.03
Cinema advertisements encourage shopping.	3.05	1.13
Cinema advertisements are informative.	3.04	1.01
Cinema advertisements are straightforward.	2.82	0.99
Cinema advertisements are annoying.	2.77	1.19

In Table 4, the independent samples t-test was conducted to determine the significant differences between the variables regarding the attitudes towards cinema advertisements according to the gender variable. Significant ($p<0.05$) differences were found in the means of the statements *Cinema advertisements are fun* and *Cinema advertisements are easy to perceive* in terms of gender. Accordingly, female participants in the research find cinema ads more entertaining than male, and they think that cinema ads are easy to perceive. In addition, no significant differences were founded in terms of gender variables in terms of other statements in the questionnaire.

Table 4. T-Test Regarding Attitudes Towards Cinema Advertisements by Gender Variable

Variable	Gender	*N*	$\bar{x}$	*SD*	*t*	*p*
Cinema advertisements are necessary for brands to communicate with consumers.	Female	238	3.32	1.11	-0.28	.77
	Male	171	3.36	1.18		
Cinema advertisements are of good quality.	Female	238	3.33	1.04	0.54	.58
	Male	171	3.27	1.04		
Cinema advertisements are memorable.	Female	238	3.39	1.12	1.29	.19
	Male	171	3.25	1.11		
Cinema advertisements are dynamic.	Female	238	3.40	0.99	1.46	.14
	Male	171	3.25	1.12		
Cinema advertisements are fun.	Female	238	3.32	1.06	2.41	**.01**
	Male	171	3.06	1.14		
Cinema advertisements are creative.	Female	238	3.28	1.01	0.90	.36
	Male	171	3.19	1.07		
Cinema advertisements are striking.	Female	238	3.17	1.02	0.60	.54
	Male	171	3.11	1.04		
Cinema advertisements are magnificent.	Female	238	3.18	1.05	-0.34	.72
	Male	171	3.22	1.08		
Cinema advertisements are straightforward.	Female	238	2.76	0.96	-1.24	.21
	Male	171	2.89	1.03		
Cinema advertisements are informative.	Female	238	3.05	0.98	0.24	.80
	Male	171	3.03	1.06		
Cinema advertisements are easy to detect.	Female	238	3.72	0.82	2.19	**.02**
	Male	171	3.52	1.00		
Cinema advertisements are highly prestigious.	Female	238	3.32	0.97	-0.55	.58
	Male	171	3.38	1.07		
Cinema advertisements are annoying.	Female	238	2.74	1.17	-0.74	.45
	Male	171	2.82	1.21		
Cinema advertisements encourage shopping.	Female	238	3.06	0.07	0.29	.76
	Male	171	3.03	0.08		

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Conclusion

In addition to its standard function, the cinema has evolved into an entertainment and shopping environment due to the increase in the number and quality of the movie theaters in Turkey in parallel with a significant increase in the rate and number of movies worldwide. The influence of the competition that cinema has experienced with television for many years on the rapid development of the cinema industry should be noted. At the end of the rise of the cinema industry, it is seen that the advertisers noticed the golden ages, and it became a frequently preferred advertising medium to convey the messages to their target audiences. Compared to similar advertising environments, the attractiveness of the cinema environment for individuals, the use of state-of-the-art sound and visual effects, the fact that the audience does not have the opportunity to escape from the advertising messages, and most importantly, since individuals come to the cinema environment of their own accord, adds added value to the cinema advertising and allows it to surpass its competitors. In other words, advertisers view the audience as an *ad-ready target audience.* While advertising many products or services, cinema advertising is considered an important part of media because of the increasing number of viewers. Although it is a relatively expensive social activity compared to similar advertising media such as television, it achieves necessary selectivity in reaching a specific target audience; thus, cost difference problems can be minimized or ignored.

This study, which aimed to explain cinema advertising conceptually and reports a field study, was conducted to determine the attitudes of cinema audiences in Turkey towards cinema advertisements. With this aim, the researcher collected data about the demographic characteristics of 409 participants, such as gender, age, education level, occupation, the frequency of going to the cinema, and their attitudes towards cinema advertisements. This research has determined that the majority of the participants go to the cinema a few times a year or less. The low frequency of going to the cinema can be considered a result of the Covid-19 pandemic, affecting the world for the last two years. Based on the data obtained from the study, it was determined that while the participants considered cinema advertisements easy to perceive, prestigious, and necessary to communicate with the consumer, they generally marked *I am undecided* for the other items in the questionnaire. Based on the answers given, it is thought that cinema advertising, which is deemed necessary to reach the consumer, is faced with the question of whether there will be a negative permanent change in the habits of consumers going to the cinema after the pandemic, as it was during the Covid-19 pandemic. In addition, the effects of increasing accessibility of different cinema contents due to digitalization on cinema and cinema advertising remain unknown in many respects and should be investigated.

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CHAPTER 7

Advertisement Reflections of Animated Movies Released in Turkey Between 2012-2021

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Abstract

With the first screenings coming through the late 19th century, the art of cinema gained increasing importance in the 20th century. On the other hand, advertising space is older than cinema, but it came to the fore visually in the 20th century. It is possible to see that these two fields are working jointly. With the developing technology in our age, animation in cinema is also increasing. The effect of movies on the masses also increases the interest of the advertising industry in this art. In this context, the characters in the movies and the movie's content are used in ads. The study aims to determine to what extent the surfaces and contents in the animated films are reflected in the ads within a specified period. Also, this study aims is to determine how the features that co-exist in the animation film and ad are created with the coding scale are used. The study examined the reflection of the animated films screened between 2012 and 2021 and ranked in the top 100 ads based on Box Office Turkey data. In the light of these data, 160 (N=160) films were analyzed with the content analysis method, and 48 ads reflected within the scope of the cinema-advertisement relationship were researched. As a result of this study, it was determined that 30% of the animated films were used in ads in the specified years.

Keywords: cinema, animation, advertisement, content analysis, Turkey

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Introduction

Since it was first publicized, cinema has been an art influencing people. Along with some technical changes in the field of cinema with the developing technology, there have been developments in the aesthetic structure of the film in terms of both form and narrative. These developments in cinema have increased the interest of the audience. Thanks to these features, cinema has also been used in education, entertainment, propaganda, consumption, and advertising. The advertising industry, one of the most important actors in the globalizing economy, gains new dimensions by developing technology in communication. Advertising applications, which are trying to attract more and more attention in the daily life cycle, continue by producing new advertising types and channels. Ads, which are persuasive and aim to reach the right target audience, are also used extensively in the cinema industry. Ads having their place in cinema in the form of screenings

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between films and product placement and sponsorship are now included in ads with elements such as the contents, technical structures, and characters of motion pictures. In this context, the study aims to determine how and in what ways the animation films, which are in the top 100 according to Box Office Turkey data, are reflected in ads between 2012-and 2021. The content analysis method was preferred in the study, and the data were analyzed with the SPSS program, and crosstabs and chi-square analyses of these data were made. For these data, the first 50 videos appearing on the page were examined in the advertisement views of the YouTube site, considering the February 2022 data. 160 (N=160) films determined for the study were handled with the content analysis method, and 48 ads reflected within the scope of the cinema-advertisement relationship were researched. It was revealed that the main characters in these animated films were used in ads at 30%. Forty-eight commercial films determined with this data were defined as the study sample. There were some limitations due to the year range specified for the study and the context of the medium where the same data were collected. In this context, it is anticipated that the study's findings will provide a new perspective in terms of the cinema-advertisement relationship and will shed light on additional research.

Literature Review

The Relationship Between Cinema and Animation

With the first collective screening of the French Lumiéré Brothers at the Grand Café on December 28, 1895, the art of cinema began to attract the attention of the masses. Tarkovski (2008) states that the people watching the movie *Train Entrance to the Station* in this screening panicked when the train approached and that the art of film was born at that moment. This cinema effect continued in the following years and transformed itself with different structures. Defined as a stage magician by James Monaco (2000), Meliés also worked on special effects designs in the early period (Filmsite, n.d.). After, these effects started to be used in animation as well. Norman McLaren describes animation cinema as "Animation is MOTION of what is drawn, it is not the DRAWING that moves. What happens between the two scenes is much more important than what is on the scene's surface. Therefore, animation is the art of creating invisible intervals between frames" (Aydın, 1989, p. 28). As McLaren points out, the animation is built on the movement of the drawn objects. For John Halas, there are four major phases in the history of animated cinema. Halas lists them as follows:

- The initial period of witchcraft and intimidation,
- In the 1920s, cartoons became one of the commercial entertainment tools of the cinema industry,
- A period of technical development in the 1930s and 40s that led to the conversion of animated film into the form of a feature film,
- The period we live in, that animated films commercials, and particular test and educational films have become widespread in almost every field. (Halas, 1979, p. 259-260).

In the *Animation manifesto* published by Halas on behalf of ASIFA (International Animation Film Association), the developments in animation until the end of the 1970s were discussed. Today, new ones have been added to these phases. Along with the developing technology, computer-aided technologies have also been used in animation films. Especially in the productions of recent years, 3D technology has come to the fore. In 1991, Disney and Pixar signed on to produce the first computer-aided feature film, after which Disney released Beauty and the Beast that year. The film's ball scene and the 158 light sources in the three-dimensional chandelier were shown as if filled with candles. In 1995, Pixar's Toy Story movie was released (Whitehead, 2012). Toy Story,

the world's first feature-length computer-animated film, was the highest-grossing film of that year, released in November, grossing 192 million dollars in the United States and 362 million dollars worldwide (Pixar, n.d.). Whitehead states that the success of this film remains in place and the reason for this is that it shows that computer-aided images can also be in a feature-length production. As the interest in computer-aided animation increased, other production companies started to make films of this type, preferred in movies and television series (The Simpsons, etc.) and advertising campaigns. This indicates the use of animation in different media from Halas's stages to the 4th Stage, from television commercials to other areas. The increasing interest in animated films has caused Hollywood productions to focus on animation.

The technical, formal, and thematic contents of American productions, which are vital in film production and distributed worldwide, have influenced traditional standards. Even though each country has developed its film styles and the film industries of Hong Kong and India have been successful, American cinema continues to set the aesthetic norms for audiences. The situation is similar for animation. American, namely Hollywood, animation productions have also been popular with the audience (Furniss, 2008). Hollywood cinema, which directs world cinema in general, has enabled animation cinema to be established within this structure. Animation is not only a genre that appeals to the cinema audience but is also used effectively in the fields of television, advertising, and public relations. In advertising, animation technique is preferred, especially in ads targeting children. The number of thematic channels worldwide where animated series/films prepared for children are presented is too high to be underestimated.

The Connection Between Advertising and Animation

Advertising has a structure that adapts naturally to every innovation and technology. Since it focuses on persuading the customer by influencing the customer, it uses every field and technique to which the attention is directed. Especially with technology development, animation has become a more flexible and artistic tool (Callcott & Lee, 1994). Therefore, animation, used first in movies, is reflected in ads. After animation established itself in the cinema, the genre started to be the subject of ads in the early 1980s. It is stated that animated ads increased the campaign's success up to three times in that period, and animation (using 80%) in ads for children came to the fore (Bush et al., 1983). With its comprehensive perspective and creativity, animation is vital for ads targeting both children and adults; especially the developments in computer technology make animation a more flexible advertising component (Heiser et al., 2008).

The use of animation in ads can take various forms. For example, licensing famous animated characters for a brand and using them in its products in ads can be reusing classical animation characters for a brand or identifying products with certain personalities (Callcott & Lee, 1994). Therefore, it is seen that the use of animated characters produced in television or cinema in ads has a history of 30-40 years. Today, the presence of animation in ads maintains its currency in various ways. The characters of the animated films produced in the cinema continue to be used by advertisers who always want to impress consumers. Although these ads are more intense in products that directly concern children, they can also be used in adult products. Therefore, the essential characters in this type of film, with a broad target audience, play an active role in ads, as observed in a study conducted by Callcott and Lee (1994) that animated characters are used more frequently to present products with higher appeal to adult audiences. Furthermore, the animation plays a significant role in liberating the imagination by providing the opportunity to show

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everything (flying people, talking animals, inanimate objects dancing around, etc.). In addition, the fact that its impressiveness is high and its cost is relatively low has increased the use of animation in ads.

Similarly, animated characters produced in the cinema and attract viewers of all ages are often preferred in advertisements to direct the effect of the cinema on the product. Garretson and Niedrich (2004) state that these characters positively impact brand attitudes. Therefore, brands' use of this method has an essential share in ads. Also, as Goel and Upadhyay (2017) pointed out, animation in ads has a distinctive effect on attention, recall, click-through rates, and behavior. When the literature on the relationship between animation and advertising is examined, it is possible to see that there is research in various fields focusing on the effects of the use of animation in ads on children and young people, its status in television ads and print ads, and its impact on brand attitude (Callcott & Lee, 1994; Garretson & Niedrich, 2004; Neeley & Schumann, 2004; Phillips et al., 2019). In addition, as we get closer to the present day, it is seen that the internet and social media environment has been added to the studies related to animation and advertising (Kinney & Ireland, 2015; Phillips & Lee, 2005;). In this sense, while the relationship between animation and advertisement has been the subject of studies, there has not been much study on the use of animated movie characters produced in cinema in ads.

Methods

Content analysis is an important research method that seeks answers to various research questions in different disciplines, especially in social sciences. Whether content analysis is a quantitative or qualitative method has long been discussed. However, according to Krippendorff (2004), content analysis is a mixed method that combines qualitative and quantitative methods. Because the quantitative approach, which does not leave the qualitative evaluation aside, is fundamental as it will provide the researcher with statistical data that will enable him to evaluate his findings more accurately (Koçak & Arun, 2006). In this context, content analysis was preferred as a method in the present research. The study used the content analysis method to determine the features of the animated films released in Turkey and the video ads related to these films within the scope of the determined coding scale.

At the beginning of this study, the literature research provides a reliable basis for examining ads featuring animated movie characters. The study's primary purpose is to determine the extent to which the animated characters are reflected in the ads, the main characters are used in the commercials, and the characteristics of the animated films and broadcast ads. It has been determined that 160 animated films were released in Turkey between 2012 and 2021 and are in the top 100 in Box Office Turkey. In line with the purpose of the study, 48 commercials were taken from the YouTube video-sharing site and analyzed. Therefore, the selected 48 commercial films constitute the sample of the study.The study has some limitations regarding the type of ad, the medium of data collection, and the date range. The video ads that constitute the study sample among the first 50 videos appearing on the page were examined in the ad views. While video ads were included in the study regarding the type of ad, Box Office Turkey was preferred in determining the movies as the medium where the data was collected, and YouTube websites were preferred in ads. As for the date range, the years 2012-2021 were taken as the basis for the films, while the data of February 2022 were considered in the ads.

Two coders carried out the data coding, and the agreement between the coders was calculated with the reliability analysis measure Krippendorff's alpha statistic agreement. The coefficient expressed as Kalpha was developed as a standard reliability statistic to determine the agreement between encoders (Hayes & Krippendorff, 2007). In the interpretation of Krippendorff's alpha coefficient, when a=1, it is understood that the agreement is perfect, and when a=0, there is no agreement between the raters. Therefore, if the coefficient is <0.67, it means weak, 0.67-0.80 means moderate, and ≥ 0.80 means a strong alignment (Bilgen & Doğan, 2017). The results of the analysis, made by writing a formula for each category with separate data entry, vary between 1 and 0.70, indicating that the study has a strong level of reliability.

Findings

The study initially evaluates animated films under certain limitations, and 160 animated films were identified between 2012 and 2021 (as shown Table 1. Reflection of Animated Movie Characters in Ads). The films were then subjected to a detailed examination, and 48 video ads featuring the main characters of these films were reached. As a result of this analysis, which was carried out as the first stage, it was revealed that the animated films released in 10 years were reflected in ads at a rate of 30%.

Table 1. Reflection of Animated Movie Characters in Ads

Animated Movie & Ad	**Number**
Animated Films between 2012 and 2021	160
Ads Reflecting Animated Movies	48

In the analysis of the movie genre in Table 2, the types of 48 movies that are reflected in the advertisement content are discussed. In this sense, comedy and adventure films are the same number among the 48 films examined and are 83.4% in total. Accordingly, it is understood that adventure and comedy genres come to the fore in animated films. When the country parameter of the film was analyzed in Table 2, it was determined that 87.5% of the 48 animated films included in the study were of US origin. It has been determined that most of the animated films discussed in the context of the study were made by production companies such as 20th Century Studios, Paramount, Walt Disney, Pixar, etc., originating in the USA. In the 1980s and 1990s, Disney brands were among the most successful in Hollywood (Monaco, 2000).

Table 2. Frequency Analysis of the Parameters of the Animated Movies

Type of the Film	***N***	***%***
Adventure	20	41.7
Fantastic	5	10.4
Comedy	20	41.7
Others	3	6.3
Total	48	100.0
Origin of the Films	***N***	***%***
USA	42	87.5
European Countries	2	4.2
Turkey	2	4.2
Far-East Countries	1	2.1
Others	1	2.1
Total	48	100.0

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DOI: 10.5038/9781955833059

Release Date of the Movies	***N***	***%***
2012	3	6.3
2013	6	12.5
2014	7	14.6
2015	6	12.5
2016	9	18.8
2017	6	12.5
2018	4	8.3
2019	4	8.3
2020	2	4.2
2021	1	2.1
Total	48	100.0
Box Office Turkey Ranking of the Movies	***N***	***%***
1-10	3	6.3
11-20	11	22.9
21-30	5	10.4
31-40	7	14.6
41-50	10	20.8
61-70	5	10.4
71-80	3	6.3
81-90	2	4.2
91-100	2	4.2
Total	48	100.0
IMDB Point of the Films	***N***	***%***
4.1-6	13	27.1
6.1-8	35	72.9
Total	48	100.0
Number of Protagonists in the Films	***N***	***%***
1	35	72.9
2	8	16.7
3	2	4.2
4	1	2.1
5	2	4.2
Total	48	100.0
Type of Protagonists in the Movies	***N***	***%***
Human	14	29.2
Animal	15	31.3
Both	7	14.6
Other	12	25.0
Total	48	100.0
Gender of Protagonist in the Films	***N***	***%***
Female	14	29.2
Male	27	56.3
Both	5	10.4
Other	2	4.2
Total	48	100.0

The proportions of the animated films in which the Box Office Turkey website characters are used in ads between the years 2012 and 2021 are analyzed in the movie's vision date parameter. It has been determined that while the animation films in which the characters are used in ads were at the highest rate of 18.8% in 2016, the least of the films were found in 2021, with a rate of 2.1%. While similar rates were observed in other years, a decrease was observed in the table since 2020. This is thought to be Covid 19, a global epidemic that started in 2020. This epidemic also negatively affected the film industry. Covid 19 has harmed both film productions and the box office.

According to a report shared by Variety, while the US box office was $11.4 billion annually in 2019, it was estimated to be around $5.5 billion in 2020, which is predicted to continue if the theaters do not open (Lang, 2020). This prediction is also reflected in the relevant parameter of the study.

The list of films released in Turkey between 2012 and 2021 includes the number of animated films whose characters are used in ads. In this study, the classification was coded in intervals of 10. According to the Box Office Turkey ranking of animated films, the rate of those in the 11th -20th place is 22.9%, while that of 41-50 was 20.8%. IMDb, whose original abbreviation is Internet Movie Database as listed in Encyclopedia Britannica, is defined as "the abbreviation of website, name, internet movie database that provides information about millions of movies and television shows, their cast and crew" (Britannica, n.d., para. 1). Here are the IMDb scores of the animated films released in Turkey and whose characters are used in ads are included. IMDb scores in the coding chart prepared for the study are coded as 0-2, 2.1-4, 4.1-6, 6.1-8, and 8.1-10. While the range of 6.1-8 points was 72.9%, the content of 4.1-6 was determined as 27.1%. Accordingly, the IMDb scores of the animated films whose characters are used in ads are high at 4.1-6 and 6.1-8. According to these data, it can be concluded that the animated films whose characters are used in ads have average and above-average scores in IMDb ratings.

In the 6th parameter of Table 2, the number of main characters of the animated films whose characters are used in ads is indicated. Accordingly, it was seen that 72.9% of the 48 films used one main character. While the rate of animation films with two main characters is 16.7%, movies with three or more main characters are 10.5%. Based on these data, it is seen that animated films, whose characters are used in ads, are primarily shaped by one main character. Most Hollywood movies are structured on the classical narrative structure. The plot is usually fictionalized around the main character in classical narrative films. This main character, which can be described as a hero, has certain traits. For example, the main character (hero) encounters obstacles and changes. There is usually one main character, making it easier for the audience to focus on it. Therefore, the main character of the animated films used in ads is the only item that supports this argument.

In the analyses, four types were coded as the main characters in the animated films whose characters are used in ads. These species are human, and animal, both together (human+animal), and others are determined. Regarding the 48 films examined for the present study, in 31.3% of them, an animal was used as the main character, while in 29.2% of the human, and 25% of them, other character types were used. The use of animal species is more prevalent in animation films. Since animals are seen as cute and sympathetic by people in real life, it is thought that these characters are used extensively in movies to attract the audience's attention (Yeşilot, 2000). The majority of the main human characters in the films are children. Although there is more than one main character in seven films, humans and animals are included together and placed in the story as dual protagonists. In the 8th parameter, the gender of the main characters in the movies is indicated. According to the data obtained, 56.3% of the main characters were male, while 29.2% were female. The gender of 4.2% of the main characters in the animated films, analyzed in the present study and whose characters are used in ads, is not presented clearly. At this point, it is thought that genders are used prominently in such productions to ensure the identification of children, who are the primary target audience.

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The analyses in Table 3 show how often the data collected regarding the ad is included in the determined categories.

Table 3. Frequency Analysis of Advertising Parameters

Number of Airings for Ads	***N***	***%***
100.000 and below	25	52.1
100.001-500.000	8	16.7
500.001-1.000.000	4	8.3
1.000.001 and over	11	22.9
Total	48	100.0
Number of Characters Used in Ads	***N***	***%***
1 Character	22	45.8
2 Characters	9	18.8
3 Characters	7	14.6
4 Characters	4	8.3
5 Characters	3	6.3
6 Characters	3	6.3
Total	48	100.0
Gender of Characters Used in Ads	***N***	***%***
Female	11	23.2
Male	27	26.8
Both together	6	12.5
Other	4	7.1
Total	48	100.0
Type of Product Advertised	***N***	***%***
Food & Beverage	27	56.3
Toys and Hobbies	10	20.8
Educational Materials	2	4.2
Clothing and Accessories	1	2.1
Hygienic Products	2	4.2
Others	6	12.5
Total	48	100.0
Duration of Ads	***N***	***%***
30 Seconds and Lower	40	83.3
31-60 Seconds	6	12.5
121 Seconds and over	2	4.2
Total	48	100.0
Primary Target Audience of the Ads	***N***	***%***
Kids	41	85.4
Adults	3	6.3
Both	4	8.3
Total	48	100.0
Vocalization in Advertising	**N**	**%**
Female Voice	8	16.7
Male Voice	24	50.0
Child's Voice	8	16.7
Mixed	7	14.6
No Voice	1	2.1
Total	48	100.0

When we look at the number of ad views first, more than half (52.1%) of the ads featuring characters used in animated films reached 100,000 or fewer views. The remaining part is in categories with an increasing number of arguments. The movie's main character is featured chiefly in ads as the main character. Given the number of characters used in the ad, it could be claimed that a single character stands out with a rate of 45.8%. The basis of this situation is the transfer of admiration for the feelings of animated films to the product through ads. In essence, this can also

be expressed as a bilateral relationship. While ads affect the consumer by directing this appreciation to the product, the characters of the filmmakers increase their awareness by spreading to the broader masses with the cooperation of third parties (Hosany et al., 2013). Similarly, in the study conducted by Hosany et al., it is expressed how the character of Hello Kitty is globalized by collaborating with McDonald's.

When the gender of the character used in the ad is examined, the male gender stands out with 26.8%, while the female gender takes second place with a rate of 23.2%. Accordingly, it is noteworthy that gender is not conveyed so clearly in the ad compared to the reflection of the film's main character. In this sense, it is thought that the side characters in the movie are added to the ad, and the ad is arranged in a way that appeals to more people in terms of gender. This becomes clearer when we look at the ad's product type, especially in the following parameter. Most of the category of advertised product type consists of food and beverage products (56.3%) and toys and hobby materials (20.8%). The content of these ads consists of fast food, fruit yogurt, and food products such as milk, chocolate, and toys featuring the movie's characters. In the study conducted by Callcott and Lee (1994), 80% of ads featuring animated characters consist of products in cereals/fruits/vegetables, confectionery/snacks, food/drinks, and games/toys. Therefore, in terms of the type of product (to keep the target audience broad), it is thought that gender is not transferred to the characters used in the ad.

When the duration of the ads is evaluated, it is observed that 83.3% are 30 seconds or less. Based on this result, it is understood that long-term productions are not preferred in ads featuring the heroes of animated films. Although it is stated that the ads featuring animated movie characters appeal not only to children but also to adults (Callcott & Lee, 1994), when the ratio is considered in this study, it is seen that the child audience is more crowded (85.4%). In this context, it is seen that the results in terms of the type of product and the duration of the ad are compatible with the target audience.

Finally, when the category of the ad's voice is examined, it is seen that the male voice is used at a rate of 50%. The male voice is essentially the dominant voice in ads in the literature. According to the 10-Year Gender Equality Scorecard of Effie Award-Winning TV Commercials in Turkey, conducted in cooperation with the Advertisers Association and Bahçeşehir University Advertising Department, it has been revealed that 89% of the voice-overs used in ads are male voices (The Brand Age, 2021). Therefore, it is seen that this situation is also valid for ads in which animated movie characters are used. When the frequency analyses in the tables above are examined, the parameters with significant differences between the categories were subjected to crosstabs and chi-square analysis. To this end, the gender of the main character in the movie and the voice used in the ad was initially compared. In the chi-square analysis ($\chi2$ = 21,600, df=12, p=,042) made because of the comparison, a significant difference was found between the gender of the main character and the gender of the voice used in the ad. In addition, it is observed that the male voice is the more prevalent gender of the character in the ad ($\chi2$ = 21,378, df=12, p=,045) regarding the voice used. Another analysis was made between the type of product in the ad and the primary target audience of the ad. According to the chi-square analysis ($\chi2$ =41,854, df=10, p=.000), it is seen that ads in food-beverage and toy-hobby categories mostly appeal to children. Similarly, when the primary target audience of the ad is compared with the duration of the ad ($\chi2$ = 31.457, df=4, p=.000), it is understood that the primary target audience of ads with 30 seconds or less time is still children.

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Conclusions

The present study examined the reflection of the animated films screened in Turkey between 2012 and 2021 on ads through a content analysis method. In the light of the obtained data, different results emerged. These results initially discussed 160 animated films screened in the Box Office Turkey data between 2012 and 2021 and ranked in the top 100. It has been observed that 30% of these animated films are reflected in ads in line with cinema and advertising. When we look at the genre of these films, comedy and adventure films were more prevalent in terms of their reflection on ads. This situation is thought to be because the primary target audience of animated films is children and these genres appeal more to the children's audience. It has been determined that the films released in Turkey between 2012 and 2021 have high revenues in Box Office Turkey; that is, the number of views is above the average. But after 2020, there has been a decrease in movie revenues due to the Covid-19 global epidemic. Covid-19 has harmed both film productions and income. It is observed that there is a transition from movie theaters to digital platforms as the venue for watching. According to the results of an academic study on the change in movie watching habits of university students before and after the pandemic in Turkey, it was concluded that university students, who watched 2-3 movies a week before the pandemic, preferred to watch movies in the movie theater after the pandemic. In contrast, others chose to continue their movie-watching habits at home (Sunal & Kalkan, 2020).

US production companies made 87.5% of the 48 animated films examined in the study. Similarly, it was determined that the US, namely Hollywood, was the pioneer in the animation genre. In addition, when the main characters of these animated films were analyzed, only one main character stood out, male characters were mainly used, and the genre was generally animal and human. Like the data above, the main characters reflected in the ads were men, and the voice used was male, as shown in the chi-square analysis. When the products promoted in the ads using animated movie characters are examined, a higher prevalence has been observed in food and beverage, toys, and hobbies. Similar results have been obtained in the crosstabs and chi-square analysis of these parameters. Therefore, this supports the argument that the leading target group of the study is children. Considering the duration of the ads, the category of 30 seconds or less stands out. It is thought that this situation may be related to the fact that the primary target audience of the ads examined in the study is children. Again, crosstabs and chi-square analyses also reveal similar results in this context.

Based on the study's data and within the specified date range, it has been determined that the animated movie characters released in Turkey are also used in various product ads. The data relating to this identification were illustrated in tables and diversified by the content analysis method. In this context, it is thought that the study can pave the way for similar studies. Because it is seen that the studies carried out to unveil the connection between cinema and advertising generally focus on the ads published in motion pictures. This study is vital in considering how animated movie characters are reflected in ads. It is hoped that the results will contribute to the literature in terms of both content and research results. In this sense, new studies can focus on the reflection of animated films on ads by extending the range of years. In addition, animation and other film genres can be included in the research, and the cinema-advertisement relationship can be discussed from different points of view. In this context, it is thought that future studies can bring diverse perspectives to the cinema and advertising fields.

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CHAPTER 8

A New Glance at Journalism Films: A Study of the "Journalism in Cinema" Issue of *Altyazı*

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Abstract

The fields of journalism and cinema can be considered two interdependent fields. While journalists produce content about the developments in cinema, journalism-related issues are frequently covered in films. Productions in which political scandals, corruption, and economic and social developments are transferred to the big screen with a journalistic perspective have an important place in the history of cinema. In this respect, it can be said that the cinema productions in question create a reality related to journalism. When the literature is examined, it is understood that there are studies examining these realities. Existing studies generally focus on how journalism is represented in cinema. The focus of this study is the examination of the issue *Journalism in Cinema* of Altyazı, a thematic cinema magazine. The November 2021 issue, which meets its readers with the theme of journalism in cinema, includes 13 different articles examining different movie examples on the subject. In this respect, the *Journalism in Cinema* issue of the Altyazı magazine contains self-reflective fiction with evaluations of journalism films. The study aims to reveal these different forms of reality about journalism in the November 2021 issue of Altyazı. It is planned to determine what kind of narrative about journalism is created through the language and visual elements used in the films' analyses. The research results are expected to reveal how Altyazı presents the journalism fiction created in different films.

Keywords: journalism, cinema, Altyazı magazine, journalism in cinema

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Introduction

Cinema magazines provide accounts regarding the developments in cinema from different aspects to their readers within the framework of pre-determined publication policies. Thematic cinema magazines, considered popular culture products that generally aim to appeal to a particular audience, offer their readers different content such as films to be released, news about the actors, behind the scenes, reviews/criticisms about the movie now showing. While these contents are presented to the readers, discourses are produced using specific language and ideological practices

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that derive their source from the current social position of the magazine. Therefore, it can be said that the meanings constructed through cinema are reproduced with the critical articles in cinema magazines. The film industry, the primary producer of the purpose produced in cinema magazines, often chooses the institution of journalism and the actors in the field as its objects and creates different narratives. In many films considered extremely important in terms of cinema history, the subject is the journalism-media system, or the leading or dominant characters are journalists. Through the films in question, a reality construction process related to the journalism-media system is carried out, thus establishing either a good or bad image as to the identity of the journalist. Therefore, the realities and the images created in the films whose subject is journalism are reproduced in cinema magazines.

This study aims not to examine the realities constructed in cinema regarding the journalist identity or the institution of journalism but to reveal the discourses produced in a cinema magazine focusing on journalism as the second stage meaning-making process. The purpose of the study used purposeful sampling, and Altyazı Journal, one of the essential cinema magazines in Turkey, was chosen as the research item. The main reason for the selection of Altyazı is the Journalism in Cinema-themed issue, published in November 2021. The study's objective is to analyze the discourses produced about journalism in the context of criticism-evaluation-themed Journalism in Cinema in the November 2021 issue of Altyazı. In line with its subject and objective, the study will briefly cover the literature and discussions on Journalism in Cinema and Cinema Magazines under different headings.

Literature Review

Journalism in Cinema

As a sociological institution, journalism emerges as an exciting field of power thanks to its functions and responsibilities. This interesting aspect of journalism is often used by those who want to create striking narratives through cinema. It has almost become a tradition to fictionalize the plot through a journalist figure in mostly political films that deal with political and economic scandals, social tragedies, and networks of illegal relations. From this point of view, many films whose subject is journalism or where the leading character is a journalist have an important place in the history of cinema. As a mechanism of production and transmission of meaning, cinema creates a journalistic narrative with the films about journalism or the media and transfers it to large audiences. In this respect, cinema and the institution of journalism are both idealized and problematic aspects of films are revealed. When the literature is examined, most of the films about journalism are produced focusing on this aspect. In his study on journalism in cinema, Fernandez (2008, p. 505) emphasizes that a highly negative image of journalism is presented to society through cinema, and this image disappoints professionals. Midilli (2016, p. 114) says that in the movie Spotlight, it is emphasized that "journalists have a key role in awakening the society and fighting against crime/criminal" and that journalists "have the authority and ability to shake up the corrupt system and purify it from crime and criminals." Gürkan (2017, p. 41) analyzed how the profession of journalism was framed in the context of ethical codes and found that in many of the dialogues in the films examined; there was an emphasis that "the press must assist justice or that a journalist should always defend freedom of the press and convey the truth."

Bak (2018, p. 1) examined the film Press in the context of Third Cinema and claimed that the film "shows what is happening by confronting the facts, unlike Yeşilçam cinema" and that it "stands for the oppressed, exploited and laboring journalists." Ünal (2018, p. 111) has determined that "despite different narrative structures, while the myth of the free press is observed in all of the films, the myth is especially glorified with an eye to seeking the truth and independence of the press, and these myths serve that of American democracy." Arık and Akgün (2019, p. 196) researched the identity of journalists in Turkish cinema from 1960 to the present and concluded that "it has begun to lose this position." Becerikli (2019, p. 279) has analyzed the "representation of journalism in Turkey during the period based on the movie Uyanık Gazeteci starring Kemal Sunal." Some of the conclusions in the analysis of the film include, "Considering the conditions of the period, vigilant journalists are the most acceptable ones," "journalists can do everything to ensure profitability for their institutions, and "journalists are in pursuit of creating sensational news that creates reality on their own" (Becerikli, 2019, p. 287). Novao Jaso et al. (2019, p. 32) compared professional attitudes towards journalism commonly fictionalized in film and television. The study, which identifies the dominant professional role in the representation of journalism, draws attention to the difference between the representation of journalism in fiction and research on professional roles developed in communication. San José de la Rosa (2019, p. 137-157) examined how the issue of journalists and journalism in Pedro Almodóvar's cinema is handled. It has been identified that a hostile and decadent picture of journalists is presented in the film and that journalists are represented as lying villains, framed as malicious people with morbid tendencies. In another study analyzing the profile of journalists in the cinema between 1990 and 2010 in Spain, it was emphasized that serious journalism was the responsibility of the heroes, the villains were mainly represented as women, and these characters were fictionalized as sick and deceptive television stars (San José de la Rosa et al., 2019, p. 139).

Özçelik (2020, p. 32), in his analysis of the film Spotlight, concluded that the "experience of investigative journalism has a social role, and it strives to make the truth visible due to its professional responsibility." Ünal (2020, p. 67) states that in the films she examined, female journalists first "represented Yeşilçam away from the docile and passive female image thus strengthening the myth of the free press," and emphasizes that after a certain point, "women journalists are made compatible with Yeşilçam's patriarchal codes." Ünal (2021, p. 240) examined the image of journalists in cinema between 1933 and 1965, stating that journalists were characterized as Truth Investigators or Headline Journalists, or both, "While both types are placed in the hero archetype of classical Yeşilçam, the former is indicated as media representative and hero in social realism films, the latter is constructed as a villain and controlled journalist." Accordingly, journalists represented as heroes or villains are usually presented as male characters in a life full of emotional turmoil and addiction. San José de la Rosa (2021, p. 245) reveals the evolution of journalism and the media in Spanish cinema in his analysis of 135 journalism-related films between 1942 and 2012. In another study examining the representation of journalists in British Cinema of the 1930s, it was found that "journalists were framed as working in collaboration with state forces to maintain a stable society." Since the journalists of this period were not represented with an emphasis on "challenging inequalities or supporting ethical principles," they were "significantly different from the known fictional reporters" that emerged in the later period (Arts, 2021, p. 1).

In this context, it is understood that there are different studies dealing with how journalism is represented in cinema. The studies mentioned above signify that cinema is used to narrate idealized

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judgments regarding journalism, the perception of journalism in periodic conditions, scandals or sensations related to journalism, criticism of society, and the system over the theme of journalism. It is crucial how journalism or journalists are fictionalized and represented in the media in general and cinema in particular. How journalism, given special meanings in the democratic system, is perceived by society is directly related to how it is framed through other means of meaning construction and how it manifests itself. One of the ways that both connect the democracy myth and the institution of journalism and establish social trust or distrust of journalists is the narratives presented through cinema.

Cinema Magazines as Second Stage Meaning Generator

Cinema magazines, which contain content such as movies to be released, actors, and news about the backstage, can be considered a second stage meaning production tool while also offering reviews/criticisms about published movies. After all, if cinema is an industry in which new meanings are revealed by combining different and perhaps unconnected parts, it is possible to evaluate the cinema magazines, whose object is the cinema industry, as the reproducers of the meanings/discourses produced here. When Turkish literature on cinema magazines is examined, it is difficult to say that the research is vibrant. Özuyar (1999) made a comprehensive study about the developments in the field of cinema in the last period of the Ottoman Empire and included the content and features of the cinema broadcasts in this period. Çakır (2012), on the other hand, examined the cinema magazines published in the Ottoman language, included in the libraries of Istanbul, together with their contents. Yavuztürk (2013, p. 385) examined the cinema magazines published in Ankara between 1927 and 2005 and determined that publishing in Ankara had reached a very successful point.

Temel (2015, p. 777) examined the cinema magazines published between 1914 and 1928 and determined that "the cinema became widespread among the public with the magazines and the social impact power of cinema increased through these publications." Federov (2017, p. 143) analyzed how the Soviets were reflected by a hermeneutic method in his criticisms published in the Journal of Cinema Art published in 1967. Another study presented a historical perspective on the cinema magazines published in France. An examination was made of the Positif Magazine, one of the cinema magazines in France. It is emphasized that "in the background of the development of cinema journalism in France, the spread of activities within the scope of cinematic activities" and the involvement of film critics in "artistic, cultural, educational and media activities in a proactive and interdisciplinary manner" is effective (Yetimova, 2018, p. 1648). Yetimova and Odabaş (2018, p. 385) made an inventory analysis of the approach of Positif from France and Altyazı from Turkey to the transnational cinema. They emphasized that most of the co-producers of the films criticized in Positif Magazine are *French companies*. Odabaşı (2019, p. 317-340) made a historical analysis of cinema broadcasting in the Ottoman Empire and Turkish Cinema, the first known Turkish Cinema newspaper, and discussed the conditions for the emergence of Turkish cinema broadcasting in general and the Turkish Cinema in particular. He emphasized that Turkish Cinema is a platform where the need to switch to domestic film production is expressed. It has turned into a magazine that makes significant contributions to the development of cinema in Turkey.

Arslan (2020, p. 733) focused on the discourses of Western cinema broadcasts in the Balkans. It is emphasized that the mentioned magazines approached the Balkans and the Ottoman geography

"through Orientalism with a colonial discourse," and that the struggle for sovereignty and conflict between Western countries that was desired to be established over the region "in the articles published in the magazines of different countries" was seen concretely. Holmund and Nestingen (2020, p. 225) examined trends in the first decade of the Journal of Scandinavian Cinema (JSCA); they found articles on the representation of sexuality in cinema and media, male directors, and popular cinema. On the other hand, they pointed out that women directors were not adequately represented, research on television and media was lacking, and additional studies on race and ethnicity were needed. In the historical analysis of the cinema magazine called Hayal Perdesi, it was stated that the field of cinema was handled with different aspects in the magazine. In addition, it was underlined that "studies on all periods of Turkish cinema" were carried out in the magazine and that "Turkish cinema history was viewed in a holistic framework" (Sevindi, 2020, p. 749-769). Yılmaz (2021, p. 305) has researched cinema magazines. The study emphasized that cinema is "the most powerful propaganda tool that carries the values of the Republic" and that the examined cinema magazines are the product of "a structure that creates its readers, cinema audience, cinema customers cinema culture." In addition, it was emphasized that the audience is "more than a 'reader'" as a "customer according to place, art lover or follower of stars," and that readers "encounter with magazines or the values presented by them at the level of the image." "Expanding the cinema business both in Istanbul and the provinces and delivering the established cinema to every corner is a task undertaken by most magazines" (Yılmaz, 2021, p. 347). When it comes to the literature in cinema magazines, it is understood that the studies are generally within the scope of historical research or historical research in the area of press history. However, some studies analyze the contents of the magazines from different aspects.

Methods

It is the basic assumption of the study that the position of Altyazı in the current social relationship pattern is the primary determinant in shaping the discourses produced and that the narrative structure created about journalism or journalist identity derives from this social position of the magazine. To this end, Altyazı will be subjected to an institutional review under a separate title to reveal the social position assumed to be determined by the discourses in question. Then discourse analysis will be carried out for 13 critical articles and a presentation on journalism in cinema in the November 2021 issue. Çamdereli (2021) used a two-step analysis process to reveal the discourses. In the first stage, "the form of discourse or its superficial appearance -discursive surface- is indicated as ellipses." In the second stage, "the conceptual structure and functioning of the discourse are expressed in general terms under the title of discursive judgment." With this analysis, the first action is "what's in the text?" answers the question, and in the second step, the question of "What does the text convey?" is answered. In the second step, "final inferences" are obtained by reading together the judgment statements reached in separate analyzes of the texts. During the analysis, "to keep the process short, syntactic, rhetorical, stylistic, pragmatic, grammatical details will not be discussed" (Çamdereli, 2021, p. 539). In this context, 14 articles, which are the analysis objects of the study, will be analyzed according to the above-described process steps. Afterward, the compatibility or incompatibility between the final judgments reached and the journal policy determined in the institution review will be evaluated together.

https://digitalcommons.usf.edu/m3publishing/vol19/iss9781955833059/1
DOI: 10.5038/9781955833059

About Altyazı

Altyazı Cinema Magazine was founded in 2001 by friends studying at Bogazici University. Altyazı defines itself as a cinema magazine that does not belong to any publishing group. It is published through independent efforts with an approach sticking to the principle of independence in its content. Altyazı, which started to be published as a monthly issue in October 2001, took a short break from its publication life in the first quarter of 2019. The magazine, which started to be published every two months with the May-June 2019 issue, returns to the monthly period with the May 2020 issue and continues its publication life in the digital environment (https://www.altyazi.net, 2021). Altyazı has a publishing policy that does not include compilation and translation articles but focuses entirely on original content. Fırat Yücel, the franchisee of the magazine, stated in an interview in 2014 that there was no hierarchical structure in the magazine. Everyone was a collective employee of the magazine and set out entirely independently. The magazine has made it its mission to create a platform where directors who do not have much visibility and cannot find a place in the mainstream media can tell their problems. In addition, the magazine aims to create a free and open platform where young film writers can express their thoughts and try to protect the amateur spirit and not leave the final decision-making to the bosses (https://www.youtube.com, Yücel, 2014).

Analysis of the *Journalism in Cinema* Issue of Altyazı

Altyazı Journal Journalism in Cinema consists of a foreword and thirteen critical articles. In this context, 14 texts in the journal will be handled separately at the levels of ‘discursive surface’ and ‘discursive judgments,’ and the emerging meanings of journalism will be examined.

First Text: From Altyazı (Foreword)

Discursive Surface: The foreword article in the magazine was presented to the readers with the title of Altyazı. In the spot section, the reason for the release of the special journalism issue in cinema is conveyed to the reader as the release of the French Post, a film about journalism. Again, in the same section, it is stated that there are many articles about films examining the difficulties of the journalism profession, its moral dilemmas, media-politics relations, and its importance in society. In the details of the article, along with the introduction of the articles in the issue, information from films about journalism, and personal anecdotes, a journalistic vision is also revealed.

Image 1. Title of Foreword, Spot, and Background of the Foreword



Translation of the text: *From Altyazı* On the occasion of the long-awaited The French Dispatch, in this issue, we are browsing through the films that deal with the many difficulties of the journalism profession, its moral dilemmas, the relations of the media with the political power, and its importance for society. Yeşim Tabak
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- Journalism is a dangerous and challenging profession.
- Moral dilemmas are encountered while doing journalism.
- Journalists develop relations with the political sphere.
- The journalism profession is essential for society.
- Although journalism associates itself with objectivity, it includes subjectivity.
- It is not necessary to assume the role of an objective observer to be a good journalist. Instead of taking sides with capital groups and the system, it is possible to be a good journalist with an activist identified as the voice of those who are *ignored*.
- Journalism is rarely practiced for the benefit of society.

Second Text: Klark Kent's Glasses

Discursive Surface: The article titled Klark Kent's Glasses, which reviews the movie Superman, explains why journalism or journalistic figures are often preferred cinematographically in the spotlight. Emphasis is placed on the nature of journalism, which can be good or bad. Like the work of agents and detectives, journalism is often the subject of cinema because of its interesting pursuits.

Image 2. Title, Spot, and Background in Klark Kent's Glasses



Translation of the text: *Klark Kent's glasses* Filmmaking has a language compatibility with journalism, just like detective work. This has made journalists always attractive movie characters, sometimes as sensation-hunters, sometimes as superheroes for the public good. Kutlukhan Kutlu
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- Journalists can be social heroes while pursuing the public interest, or they can look like arrogant characters when they abuse the authority and responsibilities of the profession.
- Journalism introduces people to the world, thus providing fame and reputation.
- Journalists are faced with dangers, threatened, left unemployed, and exposed to violence.
- Journalism (like cinema) is a framing business. The new understanding of journalism and citizen journalism practices that emerged due to new communication technologies frame more effectively than classical journalism.
- Although journalism is sometimes established as a naive pursuit in cinema, journalist figures who have faced the realities of journalism, pessimistic, cynical, and seeking to create their news rather than public interest, have appeared in the cinema. This second typecasting in the cinema is more connected with the real world.

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- From time to time, journalists are positioned against the system in the cinema and represented as a professional group that the power centers threaten within the current power relations. Actual events (such as the Watergate Scandal) were influential in the emergence of these forms of representation.
- Journalism is a business inflicted with moral dilemmas.
- Journalism is a practice that offers the practice of watching secretly and invisibly to the masses rather than the public interest and appeals to some impulses of its followers rather than appealing to their rational side.
- Although the idealized journalistic narrative takes on a dystopian appearance today, the truth-revealing structure of journalism continues to be disturbing.

Third Text: The Two-Faced Circus of Journalism

Discursive Surface: In the spotlight part of the critical, titled Two Faces of Journalism, which offers journalism reading through the movie The Great Carnival, it draws attention to the pressures on the media system in the USA during the McCarty era, and it is emphasized that the film criticizes the sensational tendency of the press and the demand of the masses for sensational issues. While the article begins with sections from the life of Billy Wilder, the director of the Great Carnival, it is emphasized that the film's plot is inspired by real life, and it is explained that it is one of the films whose value is appreciated after its release.

Image 3. Title, Spot, and Background in the Two-Faced Circus of Journalism



Translation of the text: *Journalism's two-faced circus* Ace in the Hole, shot by Billy Wilder during the McCarthy period, when pressures on the press and freedom of expression in the USA increased, criticizes the enthusiasm of the society in this regard as well as the tendency of the media to exploit the tragic events. Berke Göl
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- Journalism is under pressure from the political arena.
- The film is in a narrative beyond its time and includes sharp criticism of the media and society.
- The honesty, independence myths, and fourth-force narrative about journalism is a *naive ideal*.
- The character presented as an anti-journalist in the movie is not a journalist, but an entertainer, a type that legitimizes the logic of any way possible for sensationalism.
- Journalists who increase sales with sensationalism are in demand by the media system.
- It is a rotten understanding of journalism presented through the main character.

Fourth Text: A Journalist on the Shore of Yeşilçam

Discursive Surface: While the article titled A Journalist on the Shore of Yeşilçam examines the movie *There Was Blood on the Street* starring Yılmaz Güney, the spotlight highlights the traces of a social realist narrative. It is emphasized that Yılmaz Güney, the protagonist, does not use weapons by going beyond the ordinary and struggles with *courage and determination* because he plays the role of a journalist with a criminal organization.

Image 4. Title, Spot, and Background in a Journalist on the Shore of Yeşilçam



Translation of the text: *A journalist on the shore of Yeşilçam* There Was Blood on the Street deals with the story of a journalist investigating the gangs that *mislead* young women, while oscillating between social realism and avant-garde stereotypes. Yilmaz Güney, who is chasing the truth, does not have a gun this time, he has courage and determination. Övgü Gökçe
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- The journalist is not an established character in Yeşilçam cinema, but journalism is presented in the context of class relations that Yeşilçam habitually constructs.
- It is unnecessary to be a journalist to see the inequalities among women stemming from class-based differences.
- The journalist character presented in the film is a character with autonomy, has detective-like features, and deciphers the unlawful relations of power groups trying to reveal the truth.
- According to the fiction presented in the movie, the lead character has contradictions due to his social relations (his wife and father-in-law represent the bourgeois class). However, as a journalist, she acts for the oppressed and exploited.

Fifth Text: Jigsaws With Missing Parts

Discursive Surface: In the article titled Jigsaws with Mission Parts, the concept of journalism is analyzed in the films Parallax Mystery and All the President's Men. In this struggle, it is emphasized that journalists struggle with *strong* focuses. Journalism is positioned against the unjust, with journalists described as *disruptors of silence* in the spotlight.

https://digitalcommons.usf.edu/m3publishing/vol19/iss9781955833059/1
DOI: 10.5038/9781955833059

Image 5. Title, Spot, and Background in Jigsaws With Missing Parts



Translation of the text: *Puzzles with missing pieces* In the Paranoia Trilogy, Alan J. Pakula positions his protagonists as disruptors of silence. In the Parallax Mystery, a town journalist fights the mills, while in All the President's Men, two reporters confront the summit of the state. Aslı Ildır
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- Journalists are characterized as detectives who break the spirals of silence that cause corruption in society and decipher the truth.
- By its very nature, journalism is a profession that questions the facts repeatedly, almost like an obsession.
- Journalism is a meticulous job.
- As an individual enterprise, journalism can become ineffective while dealing with problems in systems and institutions that have become complex.

Sixth Text: To Compromise or Not to Compromise

Discursive Surface: The article titled *To Compromise or Not to Compromise*, which draws attention to the fact that capital and capitalist logic affect daily life, presents an evaluation of journalism through the film *Network*. While the media and system criticism brought by the film is deciphered throughout the article, it is understood that the evaluations and complaints made are handled based on class relations through the narrative presented in the film.

Image 6. Title, Spot, and Background Into Compromise or Not to Compromise



Translation of the text: *To compromise or not* Sidney Lumet's classic Network not only criticizes the media, but also reveals how capital envelops our entire lives like a web, emphasizing the overall effect of capitalism. Umut Mert Gürses
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- The profound impact of capitalist reproduction relations on daily lives through media criticism is emphasized.
- Today, the way the media is financed is problematic. The television culture combined with this form of financing has revealed professionals who ensure the system's sustainability instead of individual identities.
- Over time, the traditional public interest narrative representing severe journalism has been abandoned, and the acceptance that journalism should begin to turn into an entertainment product has become widespread.
- Ownership relations are determinative of journalists and editorial policies.

Seventh Text: Taking Refuge in the Inviolability of Truth

Discursive Surface: In the article, which evaluates Micheal Mann's film titled the Insider, journalism is positioned at a point related to the search for the truth of both journalist perpetrators and viewers. While referring to narratives beyond the fact, attention is drawn to the new (and pessimistic) perspectives on reality that journalism readings provide.

Image 7. Title, Spot, and Background in Taking Refuge in the Inviolability of Truth



Translation of the text: *While holding on to the inviolability of truth* The Insider, one of the peaks of Michael Mann's career, is undoubtedly one of the most important examples of journalism films. Looking at the film from today is both instructive and somewhat annoying in an age where we constantly question our connection with the truth. Ekrem Buğra Büte
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- The essence of journalism is the conflict and contradictions arising from the demand for the truth and the courage to reveal it.
- Capitalist relations of reproduction undermine journalism's responsibility to reveal the underlying truths, making it *fragile*.
- In journalism, there are ethical and moral uncertainties due to the nature of the work.

Eighth Text: Twilight of Truth

Discursive Surface: The article Twilight of Truth, which analyzes the 2005 movie Good Night and Good Luck directed by George Clooney, emphasizes the importance of journalism, the profession's quest for truth, and a free press in its spotlight. The film takes place in the skeptical

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and paranoid atmosphere of the McCarthy era, which lasted from the beginning of the 1940s to the end of the 1950s.

Image 8. Title, Spot, and Background in Twilight of Truth



Translation of the text: *Twilight of truth* George Clooney's Good Night and Good Luck, which transports the audience into the paranoia-ridden atmosphere of the McCarthy era, reminds us that the need for truth and a free press is as vital today as it was then. Eray Yıldız
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- Although it is said that journalists will act impartially and objectively in their news and comments, it is observed in the example of movies that this is not the case in real life.
- The journalism profession is turned into a field where the concept of reality is distorted by the current governments and used as a means of political propaganda with the effect of television.
- The journalism profession is exposed to threats and censorship by television channel editors and associated with real-life stories.
- The truth and the structure of the journalism profession that reveals the facts are emphasized.

Ninth Text: Being a Journalist in the Field

Discursive Surface: In the article titled Being a Journalist in the Field, which presents an analysis of the 2011 film The Press, directed by Sedat Yılmaz, the spotlight highlights the difficulties faced by the employees of Özgür Gündem Newspaper, whose 47 employees were killed during its second year. The film deals with the daily life stories of a group of journalists in Diyarbakır in the early 1990s.

Image 9. Title, Spot, and Background in the Article Being a Journalist in the Field



Translation of the text: *Being a journalist there* Press, which tells the story of Özgür Gündem Newspaper, whose forty-seven employees were killed during its two-year broadcast life, is one of the exceptional productions of our cinema history. One of the strongest aspects of Sedat Yılmaz's film is that he avoids judging his characters. Şenay Aydemir
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- Journalists focus on the pressure exerted on the people of the region by cases such as strange murders, street executions, and the state of emergency in the context of this film.
- Journalists may face the danger of death while trying to enlighten pessimistic atmospheres.
- The profession of journalism strives to reveal the truth and facts.
- Journalists put human rights issues at the center of their work.
- While working for a newspaper, journalists may be exposed to great dangers and risks due to the ideological structure of that newspaper.

Tenth Text: Camera The Unreliable Narrator

Discursive Surface: In the article titled Camera, The Unreliable Narrator, which presents a review of the 2014 film Nightcrawler, directed by Dan Gilroy, it is underlined that the moral values and ethical rules that separate the journalist from the filmmaker are very close to each other in the spotlight. The film discusses how social media and citizen journalism processes are formed together with the production of moving and still images.

Image 10. Title, Spot, and Background in the Article Camera: The Unreliable Narrator



Translation of the text: *Camera, unreliable narrator* Nightcrawler, with his anti-hero who completely violates the deontological boundary that separates the journalist from the filmmaker, underlines that the content production processes in these two media are not far from each other. Öykü Sofuoğlu
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- In journalism, an uncontrolled flow prevails in the distribution and sharing processes of both fictional and documentary news.
- Concepts such as *gatekeeping* and *television journalism* in the profession are fundamental when dealing with crime news.
- While trying to reveal the truth, journalists think that still images are insufficient and use moving images, cameras, and microphones as evidence.
- In parallel with newspaper news, editors and editors can discard unwanted parts in television journalism.
- Journalists have realized the importance of digital image processing.

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Eleventh Text: Jubilee of an Old Profession

Discursive Surface: The article titled The Jubilee of an Old Profession, which presents a review of the 2015 film Spotlight directed by Tom McCarthy, reveals how journalism was transferred into the language of cinema by taking the traditional journalism methods of journalism as a guide in the spotlight part. The film focuses on how journalists report the stories they follow.

Image 11. Title, Spot, and Background in the Article the Jubilee of an Old Profession



Translation of the text: *Jubilee of an old profession* Spotlight transforms the professional theme of the profession into the language of cinema by taking the traditional methods of journalism as a guide. This results in a 'real-life' film of unparalleled mastery. Kaan Denk
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- It is imperative to implement the 5W 1K rule in journalism correctly.
- Journalists should include every detail in their news writing and make the necessary effort to ensure that the story reaches its recipient wholly and correctly.
- Journalists should not dramatize the events in their news but should approach the events in a systematic and cold-blooded way with a severe point of view.

Twelfth Text: The Story of Two Newspapers

Discursive Surface: The article titled The Story of Two Newspapers analyzes Augustin's documentary films in 2008 and Novaya made in 2019, directed by Askold Kurov and Ignacio Agüero, reveals two opposite aspects of journalism. A comparative story of a journalist who insists on facts and does not compromise on his knowledge, and a journalist who does precisely what the regime says, forms the framework of documentary films.

Image 12. Title, Spot, and Background the Story of Two Newspapers



Translation of the text: *The story of two newspapers* The Novaya and El Dirio De Agustin documentaries reveal two diametrically opposed aspects of journalism. In one, there is the story of a publication that insisted on the facts for decades without making concessions, and in the other, assumed the arm of the oppressive regime. Necati Sönmez
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- Journalism is a vital profession that should be conducted without compromising universal professional principles.
- The journalism profession should be pursued not to cover up problems, torture, and troubling situations but to reveal them.
- Young journalist candidates should be taught professionally in professional journalism principles and ethical elements in journalism schools.
- It is emphasized that journalists and editors-in-chief should appeal to all segments of society and not be the pawns of just one element.
- Journalists should not cover defamation, targeting, and insulting news.

Thirteenth Text: Shallowness Comes First

Discursive Surface: The article titled Shallowness Comes First, which presents an analysis of the 2019 documentary film Collective, directed by Alexander Nanau, is about the journalists investigating the health scandal in Romania in 2015. The documentary film reveals the stories of journalists investigating the suspicious death of injured people who were hospitalized due to a fire in a nightclub in Bucharest and inadequate hospital conditions.

Image 13. Title, Spot, and Background in the Article Shallowness Comes First



Translation of the text: *Shallowness comes first* Collective by Alexander Nanau follows journalists investigating the health scandal that broke out in Romania in 2015. The movie, which starts like an ordinary documentary, ends like a surprising fiction. Burçin S. Yalçın
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- Journalism is a profession that describes the events experienced with all their nakedness.
- Journalists should show the problems and scandals in a country and draw a guiding mission for the society, not cover up the issues.
- The concept of Investigative Journalism is a critical phenomenon for societies to which attention and care should be given.
- The journalism profession is concerned with reality itself, not fiction or the re-creation of reality.
- Journalists should act on clear and concrete data, not on the happy ending of research or looking at life through rose-colored glasses.

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Fourteenth Text: Non-Conflicts Between Generations

Discursive Surface: The article titled Non-Conflicts between Generations provides a review of the 2021 French Post-film, directed by Wes Anderson, in The New Yorker. The film dramatizes the articles in this particular publication while presenting the farewell issue with examples from the publication date of this fictional magazine. It is observed that the coincidence of the profession of journalism, which by its nature should give current news, and the world of Anderson, where time freezes, also feed the other parts of the French Post-film, which progresses as stories.

Image 14. Title, Spot, and Background in the Article Non-Conflicts Between Generations



Translation of the text: *Non-conflicts between generations* The French Dispatch, which is based on a magazine inspired by The New Yorker, is fed by the conflict between the profession of journalism, which by its very nature has to keep up-to-date, and the world of Wes Anderson, where time is frozen. Erman Ata Uncu
Source. https://altyazi.net/dergi/sayi/213

Discursive Judgment

- The French Post-film, a tribute to traditional journalism, ensures that what the director's cinema says about time is emphasized.
- In the director's cinema, the past comes to the screen with its idealized aspects that pass through the filter of the following periods. On the other hand, today is transferred through the filter of the past and functions as a crucible where elements from different periods meet.
- Journalists should be able to preserve their originality and have a command of cultural and historical facts.

Conclusion

Journalism in cinema is an area of interest for both filmmakers and journalists as practitioners in the field and academic researchers. Filmmakers often construct a narrative through journalists. While the aim may be to convey another plot through journalists, it may also draw attention to one aspect of the media/journalistic system. In this respect, cinema emerges as a means of meaning and image production related to journalism and the media system. On the other hand, the study focuses directly on what kind of meanings or images about journalism are established in cinema and what kind of discourses about journalism are constructed in the criticism articles in a cinema magazine. Cinema magazines also do a journalism job, basically as a reinterpretation of the meanings produced through cinema. From this point of view, it is possible to say that there are self-reflective features in the articles explicitly published in the Journal. Publishing the November 2021 issue with the theme of Journalism in Cinema, Altyazı conveyed movie reviews about journalism to its readers and produced some journalism-related discourses with the sub-texts

included in the evaluations. One of the prominent elements in the articles is the emphasis on the fact that journalism is a dangerous and challenging profession, up to violence and death, by dealing with the facts. The main point underlying this situation is that journalists are positioned against simple crimes and criminals or different centers of power and influence, and individual journalism initiatives are powerless in the face of a complex system.

Another recurring point about journalism in the evaluations is the moral and ethical dilemmas of the profession. In this respect, journalists can almost turn into superheroes or become arrogant as they do their work. However, instead of the idealized characterization of the profession, the articles that draw attention to the fact that the typography of a cynical journalist with personal problem areas, seeking sensationalism and seeing every way possible for news is closer to real life, are more prominent. In addition, the social demand for these sensational journalistic works is one of the points of criticism brought in the sub-texts of the articles. It is understood that attention is drawn to the problematic self-presentation style of journalism in the articles. In this context, it is understood that concepts such as objectivity, honesty, independence, and the fourth force are myths, and journalism is a 'framing' business. The critical news era has ended. The news has turned into a commodity whose purpose is to entertain. The news presented by journalism has become a surveillance practice that satisfies the readers' curiosity rather than the public benefit and rationality with which journalism is historically associated.

On the other hand, some critics place journalism in class relations. The class conflicts and contradictions of journalism are analyzed through its struggles with different power centers. It is emphasized that the capital and ownership structure in capitalist production and distribution relations and the gatekeepers hinder the attempts of journalism to reveal the truth. While drawing attention to these points, it is emphasized that the journalist should adopt a disturbing and activist attitude that will break the spirals of silence, rather than the traditionally constructed objective and passive transmitter role. In addition to all these, judgments that idealize journalism are also included. It is mentioned that journalism should be done thoughtfully, producing original content, conveying all the news elements fully, and working like a detective who reveals the truth.

When evaluated in general in light of the findings, some judgments idealize the profession, along with the sub-texts in which many of the narratives traditionally associated with journalism are questioned or rejected in the reviewed issue of Altyazı. However, it can be said that critical readings about journalism take place more intensely in the articles in the magazine. On the other hand, it is not possible to mention that the critical perspective presented has a systematic structure. Therefore, it can be stated that there is a coherence between the economic-political position of the magazine, its editorial policy, non-hierarchical organization style, and the discourses about journalism produced in the issue, adopted by the franchisee of Altyazı.

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CHAPTER 9

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Film-Induced Tourism: From Film to Travel

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Abstract

The wide processes of globalization drove a transformation in the tourism industry at the turn of the 20th century. Postmodern forms of tourism have emerged to complement and expand traditional tourism by introducing novel visitor services. One of these emerging trends in tourism, known as "film-induced tourism," is where the tourist location is effected and affected by the films. Travel inspired by movies helps people feel more connected to real-world landmarks and events. Film visitors are encouraged to experience movie-driven emotions in the film's location. This paper reviews previous research. It calls for more research on this area and offers suggestions to local governments and the film and tourism industry on how filmmaking can create new attractions for a destination.

Keywords: film-induced tourism, films, TV series, destination, tourism

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Introduction

The tourism industry is becoming increasingly competitive as several new locations attempt to persuade visitors (Rewtrakunphaiboon, 2009). For example, the number of tourists visiting locations shown in movies and TV shows has been increasing in recent years although destination tourism organizations' promotional campaigns have not supported them. This 'film-induced tourism' offers new and more powerful ways of experiencing places. Having received little attention until the mid-1990s, film tourism has now attracted significant interest from the academic community. Discussion of film tourism dates back to Boorstin (1961) while the effect of movies on people's perception of themselves have been extensively documented (Butler, 1990; Gartner & Shen, 1992; Iwashita, 2003; Kim & Richardson, 2003). There is consensus in the tourism literature that films and TV shows significantly influence tourists' destination selection (; Iwashita, 2006; Hudson & Ritchie, 2006b; O'Connor, 2011). In response, film marketing has grown in popularity for promoting tourism destinations worldwide. Viewers may be inspired to visit its locations by a film's physical characteristics (e.g., settings, or film location) or the feelings and behaviors of actors while film-related memories are stored by associating them with locations and events (Iwashita, 2006; Hudson & Ritchie, 2006a; Hudson & Ritchie, 2006b). Iwashita (2006) asserts that films can increase knowledge about and, in turn, positive attitudes towards a country's nature, culture, and people. This positive image may lead to a desire to visit it in person. The economic, intangible, positive, and negative consequences of movies on tourist flows have been explored in the literature on tourism (Busby & Klug, 2001; Connell, 2005a,b; Couldry, 2001; Frost, 2006; Kim

& Richardson, 2003; Riley et al., 1998; Tooke & Baker, 1996). After reviewing research on film tourism and practices, this paper argues that this area needs more attention and shows how film can help a destination become more popular. This research first discusses film-induced tourism and the benefits and disadvantages of film-induced tourism for the destination. It then considers film-induced tourism in practice and film-induced tourism products.

Literature Review

Film tourism is also known as cinematographic tourism, screen tourism, movie-induced tourism, media-induced tourism, and film-induced tourism. These are only a few of the many names that have been given to this type of tourism (Horrigan, 2009). Film-induced tourism is defined by Busby and Klug (2001) as the phenomenon that occurs when tourists visit a location or site as a direct result of an appearance in a movie, film, or tv program. This explanation makes perfect sense. According to Iwashita (2003), movies should impact people's visit preferences and location choices by introducing individuals to the characteristics and attractiveness of various locations. For Macionis (2004), film tourism is a post-modern visitor experience in a location already illustrated in the media. It is a one-of-a-kind experience because each person interprets media images differently. Beeton (2005) provides a more inclusive concept of film-influenced tourism because film can be used to encourage tourism in various ways, including tours as a tourist motivator, celebrity film tourism, film as nostalgia (visiting places illustrating another era), crafted film attractions, film tours, and festival screenings, and film as a virtual trip. Beeton (2005, p. 12) defines film-induced tourism as a "visit to locations where movies and television shows have been filmed, and tours to production studios, such as tour-related parks." Thus, as defined by Beeton, film-induced tourism includes both the film's role in attracting visitors to certain locations and the activities at these sites.

Various studies have investigated the ways that specific films have influenced tourism. Riley et al. (1998) examined changes in number of guests at ten movie locations in the US. After the release of the movie with the same name, Busby and Klug (2001) conducted research on visitor demographics in Notting Hill, which is located in London. Kim and Richardson (2003) conducted research to investigate the ways in which the movies Before Sunrise (set in Vienna) and Groundhog Day (set in Pennsylvania) affected viewers' impressions of the respective places. In their 2006 study, Hudson and Ritchie looked at the impact that Captain Corelli's Mandolin had on the Greek island of Cephalonia. Carl et al. (2007) conducted research to explore the motivations, attitudes, and levels of satisfaction of film tourists who visited production locations for Lord of the Rings. Korean dramas have been studied by Kim et al. (2008) to see if they might help ease tensions between Korea and Japan.

Many film tourism studies conclude that audiences' engagement with TV shows and films provides individualized experiences and related significant valueand shapes viewers' thought, feelings, or perceptions concerning destinations (Kim & Agrusa, 2005). Although the majority of this study has mentioned to the positive impact that movies have on tourism, relatively little has been studied about tourists who go to film locations (Tuclea & Nistoreanu, 2011; Türten, 2021). Studies have investigated various topics: promotion and advertising (Hudson and Ritchie, 2006) increasing visitor numbers after places have appeared on films (Tooke, 1996; Croy & Walker, 2003; Kim & Richardson, 2003)the effects of filming locations of tourist travel decisions (Fu et al., 2016); and authenticity of filming locations about visitor expectations (Bolan et al., 2011).

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These studies all support the notion that a film or television drama can encourage tourists to visit locations associated with featured actors. The emergence of artistic and literary landmarks as attractive tourist sites is analogous to the enduring appeal of scenic locations featured in popular television shows (Newby, 1981; Seaton & Hay, 1998; Square, 1994). Because featured locations are themselves brands with recognition, reputation, and allure, marketing them is inextricably related to destination branding (Cai, 2002; Gnoth, 1998; Kim & Agrusa, 2005; Williams & Palmer, 1999).

Benefits of Film-Induced Tourism

Economic Benefits

One of the key economic benefits that film-induced tourism can provide to the local economy is profits from increased visitor numbers (Rewtrakunphaiboon, 2008). Film locations can attract tourists year-round regardless of weather conditions, thereby reducing the tourism industry's seasonality issues (Beeton, 2008). According to Busby and Klug (2001), it provides not only short-term employment and increases awareness of a destination but also provides long-term tourist opportunities. Based on their analysis of 12 films, Riley et al. (1998) found that interest peaks shortly after a film's release. However, visitor numbers remain almost 50% higher for at least five years while locations frequently retain their reputation for a long time. Many studies illustrate film tourism's economic impact on filming locations (Beeton, 2008; Connell, 2005a,b; Riley et al., 1998; Ross, 2003). Tooke and Baker (1996) reported that Mad Max, The Man from Snowy River, and Crocodile Dundee increased US tourism to Australia by 20% annually. Riley et al. (1998) showed visits to 12 US film locations rose 43% five years following each film's release. Furthermore, organized tour groups took visitors to the filming locations, and there were local festivals and a rise in memorabilia sales.

Several studies have investigated the effects in the UK. Connell (2005a,b) studied how Balamory drew young families to Tobermory, Scotland. Local business profits increased by 43.3% in the first five months after the program was broadcast compared to the same period the previous year due to more family visitors and higher spending per person. The show also reduced the seasonality problem for the destination's tourism industry. In England, the television and film industries have been a boon to the country's tourism industry. Officials in the tourism industry estimate that approximately one fifth of the 28 million people who travel to the United Kingdom each year do so as a direct result of seeing the country portrayed on television or in a film. Furthermore, it is estimated that approximately $2.8 billion in spending is linked to filming in the area visited by tourists (AP London, 2005).Table 1 presents studies finding an rise in the people number visiting filming locations.

Table 1. Economic Impact of Films on Visitor Numbers

Film or TV Series	Location	Impact on Visitor Numbers after Release
Braveheart	Wallace Monument, Scotland	300% increase in the first year
Dances with Wolves	Fort Hayes, Kansas, USA	25% increase compared with 7% for the four previous years
Close Encounters of the Third Kind	Devils Tower, Wyoming, USA	75% increase in 1975, with 20% due to the film
Dallas	Southfork Ranch, Dallas, USA	500,000 visitors per year
Lord of the Rings	New Zealand	10% annual increase in UK visitors from 1998 to 2023
Steel Magnolias	Lousiana, USA	48% increase in the first year
Last of the Mohicans	Chimney Rock Park, North Carolina, USA	25% increase in the first year
Mission Impossible 2	National Parks, Sydney, Australia	200% increase in 2000
Harry Potter	Various UK locations	50% increase in all locations
Gorillas in the Mist	Rwanda	20% increase in 1998
The Beach	Thailand	22% increase in 2020
Four Weddings and a Funeral	The Crown Hotel, Amersham, UK	Fully booked for at least three years
Saving Private Ryan	Normandy, France	40% increase in US tourists
Pride and Prejudice	Lyme Park, Cheshire, UK	150% increase in visitors
Troy	Canakkale, Turkey	73% increase in visitors
Captains Corelli's Mandolin	Cephalonai, Greece	50% increase over three years
Deliverance	Rayburn Country, Georgia, USA	20,000 tourists in the first year, gross revenue increased from $2 to $3 million
Dances with Wolves	Fort Hayes, Kansas, USA	25% increase compared to previous four years
Thelma and Louise	Arches National Monument, Moab, Utah, USA	19.1% increase in 1991
Field of Dreams	Iowa, USA	35 000 visits in 1991 followed by the steady annual increase
Dallas	Southtork Ranch, Dallas, USA	500,000 visitors per year
Last of the Mohicans	Chimney Rock Park, North Carolina, USA	25% increase in the first year
The Fugitive	Dillsboro, North Carolina, USA	11% increase in the first year
Little Women	Orchard House, Concord, Massachusetts, USA	65% increase in the first year
Bull Durham	Durham, North Carolina	25% increase in the first year
Gorillas in the Mist	Rwanda	20% increase in 1998
Forrest Gump	Savannah, Georgia, USA	7% increase
Miami Vice	Miami, USA	150% increase in German visitors from 1985 to 1988
Pride and Prejudice	Lyme Park in Cheshire, UK	150% increase
Steel Magnolias	Louisiana, USA	48% increase in the first year

Source. Croy & Walker (2003); Grihault (2003); Horrigan (2009); Hudson & Ritchie (2006).

Cultural and Social Benefits

Film tourism also contributes significantly to the filming location's cultural value. Film destinations can communicate a diversity of social dimensions and beliefs. Numerous historical sites used as filming locations become more popular after the film is released as they take on new values due to the film's story. For example, a castle or palace may not have been distinct from others before the screenplay (Busby & Klug, 2001). Cultural tourism generally attracts older, well-educated visitors interested in learning about a location's history and culture (Su et al., 2011). Nevertheless, as a form of tourism in the present and future, film locations can appeal to a broader spectrum of visitors. For example, the 2001 film *Lara Croft: Tomb Raider*, starring Angelina Jolie, turned Ta Prohm Temple in Cambodia, a historical monument, into a tourist destination for young people. Thus, the various cultures linked with a screenplay can alter tourists' destination preferences (Lee et al., 2008; Tooke & Baker, 1996). During the 19th century, the majority of facts came from written sources, such as books, magazines, newspapers, novels, or visual arts. However,

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films and TV have become increasingly essential sources of knowledge and image creation as people generally read lists (Tasci, 2008; Rittichainuwatt, 2018). Consequently, something that appears on a movie or TV program is more likely to be integrated into society.

Filming Location Image and Promotion

Films can improve a location's image, raise awareness of the host city travel, and significantly influence depictions of human and impressions about a locations before visiting. Films, according to Butler (1990) and Croy et al. (2019), can be used as an inexpensive marketing and promotional tool to enhance a destination's image. Butler argues that films are more helpful to tourists than printed sources of information because they are more trustworthy. Croy et al. (2019) say that films can be used to enhance a destination's image. Filmmakers almost seldom employ film locations for the purpose of advertising a destination; rather, they do it in order to enhance the story of the film. Bolan and Williams (2008), who claimed that having an idea for a location is difficult, are incorrect in this assertion. Thus, it is necessary to organize in detail which location images should be included in a film. According to Kim and Richardson (2003), people develop a more positive image of destinations after seeing a film compared to those you have not. The effectiveness of television programs is far higher than that of films due to the fact that they continuously verify the destination's attraction, which results in top-of-mind awareness.

One nation that has recently maximized its benefits from tourism brought on by the film industry is New Zealand. *The Piano* had a good impact and has been represented on posters targeting international tourists. The country's image was further enhanced after the Lord of the Rings trilogy was filmed there. The official tourism website for New Zealand now refers to the country as the Home of Middle-Earth. The Last Samurai, Whale Rider, and Perfect Strangers are a few examples of other well-known films that were shot in New Zealand. Studies show that films and TV shows bring intangible benefits to filming locations, such as an improved image or increased awareness of the location as a tourism destination. For example, Connell (2005a,b) found that around 40% of tourist office operators on the Isle of Mull believed that the children's TV series *Balamory*, discussed earlier, gave tourists a favorable image of the area. Kim and Richardson (2003) discovered that seeing a location in a film makes individuals more hopeful about its image than those who do not see it. These findings accord with image studies demonstrating the impact of visual media on the perceptions of tourists who might come (Jenkins, 1999; Perry et al., 1976).

Negative Effects

According to Tooke and Baker (1996), one negative consequence of a destination that features in a film is increased numbers of tourists. This, in turn means increased traffic and commercialization. The negative effects identified by Riley et al. (1998) were the exploitation of locals or visitors, the imitation of foreigners by locals, price increases, and an excess of commercialism. Beeton (2005) reported increased concern from tenants about rising property rents after real estate values rose dramatically in the location where *Sea Change* was filmed. In addition, residents suffered trespassing or privacy invasion by campers, photographers, and visitors (Beeton, 2008). Similarly, Connell (2005b) noted concerns about commercialization on the Isle of Mull, citing the lack of businesses to cater to the new tourism market and increasing numbers of businesses owned by people who aren't native to the area due to a surge in tourism-related spending. Honolulu, the

capital of Hawaii, has a population of 899,000, making it a prime illustration of how film-induced tourism may negatively impact a destination (US Census Bureau, 2004).

However, many people have a preconceived notion of Honolulu based on media portrayals, imagining a place where people wear grass skirts and live in bamboo huts while performing the hula. Numerous myths were depicted in old movies. The likes of Jerry Lewis, Bing Crosby, and John Wayne posing on Waikiki Beach, for instance, were sufficient to persuade other people to travel to Hawaii (Brown, 1982).While some screenplays were implausible, as Reyes (1995) points out, it is still vital to stress that they were legends – in case anyone actually believes in them. More specifically, pearl diving was not Oahu's primary income source, cannibalism was not widely practiced, Hawaiians were not inherently free-spirited or indolent, and the Oahu women's attractive sarongs were not always *sexy* (Reyes, 1995). Rothman (2003, p. 52) notes, "Truly bad effects arise when the touristic reality is built primarily by purveyors and consumers. When tourism develops without meaningful, informed, empowered participation of the 'host' population." Table 2 present the positive and negative effects of film-induced tourism.

Table 2. Positive and Negative Effects of Film-Induced Tourism

Dimension	Positive Effect	Negative Effect
Economic Benefits	The number of visitors increases.	The viewers, especially the tourists, will not be interested in seeing the same area repeated in the image.
	Job and career opportunities (while shooting) increase.	This is a non-sustainable source of revenue requiring precautions by local authorities to ensure the film crew's safety and security.
Cultural and Social Benefits	Film tourism involves the local community.	Locals open shops to attract tourists, which is wasted if the film fails.
	The local cultural heritage is promoted and protected.	Traffic and commercialization increase.
		Areas where filming took place and historical buildings are damaged.
	Interaction occurs between local people and visitors.	Corruption of the local people.
Film sites' Image and Promotion	The location is promoted virtually.	Viewing the scenery is not usually a priority.
	The destination gains a unique image.	Tourism caused by movies depends on how well-known the movie's star, actors, and level of success are, because no one wants to see a bad movie, no matter where it's set.

Film-Induced Tourism in Practice

The literature demonstrates that most promotional efforts are done in conjunction with public and/or private tourism institutions. DMOs employ various promotional and product development techniques to promote film locations. Working with the movie business is one of the best ways to bring in film tourists (Grihault, 2003). Therefore, DMOs make connections with film authorities and give them reasons to keep track of productions and movies so that they can act as soon as they hear about a planned film.. DMOs are attempting to persuade filmmakers to shoot in their respective countries to benefit from the significant economic impact of location shooting. As mentioned earlier, the UK's tourism industry, for example, has benefited greatly from cinema and television, with over 28 million people visiting Britain having seen it on television (Kim et al., 2008). VisitBritain has tried to get India's Bollywood film producers to use locations in the UK, even though the places are used as background in other nations. Similarly, the Australian Tourism Commission cooperated with Disney on the animated film *Finding Nemo*, making Australia the first country to advertise a location through an animated film. Canada and the Bahamas enlisted the services of Weber Shandwick, one of the world's most prominent public relations firms, to

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maximize their region's visibility in films. After the terrorist attack on the World Trade Center on September 11, 2001, the New York City tourist organization enlisted the help of sports and Hollywood stars, and even New York's former mayor, Rudolf Giuliani, to boost tourism in the city.

DMOs also use movie maps to show the locations where movies have been filmed. Hudson and Ritchie (2006) found that movie maps are effective for film tourism marketing by making it easier for film visitors to find filming locations. Many countries have published movie maps, including the USA, Australia, New Zealand, and Korea. VisitBritain, for example, produced a movie map with over 200 places around the country. Such documents have emerged as the most popular ones from VisitBritain. As media, maps entice tourists to explore new areas of the country in the footsteps of the actors featured in the films. The guesthouses, hotel and restaurants advertisement seen in a film can be a significant tourist attraction that distinguishes these locations from others. For example, a small hotel like The Crown Hotel in Amersham, UK, was able to promote the same room that Hugh Grant stayed in during *Four Weddings and a Funeral*. For at least three years after the film's premiere, the hotel was completely booked. Another powerful technique is promoting a tourism destination with websites linking specific films to their filming locations (Croy & Walker, 2003). Tourism New Zealand, for example, employed this method to market locations throughout the country for the Lord of the Rings trilogy and other films. Other types of marketing strategies, such as guided film tours and film walks, have also been utilized by DMOs. These tours rely heavily on film stills so that visitors may easily recognize the locations that were used in the movies.

Film-Induced Tourism Products

There has been widespread recognition recently of the effectiveness of popular films in attracting tourists to specific locations. After the screening of a successful film, various film products can be used to increase the number of visitors and improve the destination's image (Macionis, 2004; Beeton, 2005). Table 3 shows film products that increase the number of people visiting filming locations. This section addresses these film products.

Table 3. Film-Induced Tourism Products

Place	Performance	Personality
Film Sets	Storylines	Celebrity
Physical film location attributes	Genres	
Film studios		
Theme Parks		
Film Sets		
Physical film location attributes		
Film studios		

As one of the most important film products in film-induced tourism, *place* includes film location attributes, such as scenic views or unique, instantly recognizable, and visually appealing landscapes. The place is divided into three main categories, namely film sets, physical film location attributes, and studios. Beeton (2005) defines location as destinations or film settings included in a film that comprise spectacular landscapes, unique scenery, cities, towns, and monuments. The film enables the significance of a place to be established, transformed, and maintained. Film locations are defined as tourist destinations by Benton (2005) because of their prominence in the finished film. Thus, a previously insignificant area becomes a tourist destination. For example, cinematic works like The Hobbit and The Lord of the Rings features the Hobbiton Movie Set in

Matamata, New Zealand. Around 800,000 tourists have visited in the 13 years since the films were made (Beeton, 2005; 2016), which demonstrates how even artificial film sets can attract travelers to particular areas. Seeing movie sets enhances the vacation, according to Rittichainuwat et al. (2017) while tourists are also attracted by the location's physical qualities shown in a film, such as natural and cultural attractions, and modern architecture.

Natural attractions shown in films, such as mountains, beaches, and forests, promote the destination and encourage tourists to visit (Hudson & Tung, 2010) because tourists generally wish to see natural and beautiful places. Thus, the number of international tourist visitors increased to the Three Islands (Pulau Tiga) in Malaysia following the television series *Survivor* (2000). Showing a tower, monument, or high-tech building in a film can likewise attract tourists to visit a location. The Burj Khalifa, a landmark of Dubai and the tallest building in the world, served as a location in the blockbuster film Mission: Impossible - Ghost Protocol (2011), attracting visitors worldwide. Cultural attractions that attract visitors to a filming location include historical sites, monuments, museums, religions, local peoples, local foods, festivals, traditional clothes, and handicrafts. Perhaps the best example is *Lara Croft: Tomb Raider* (2001), starring Angelina Jolie, which turned Ta Prohm Temple historical site in Cambodia into a tourist destination, particularly for young people. *Film studio tours* are themed trips for tourists interested in visiting a film set, especially while filming is ongoing. Some tours allow visitors to see how the show is made, such as the Universal studios in Los Angles, which takes visitors on a tour of film sets as they are being built. *Film theme parks* are specially constructed amusement areas that typically revolve around a film studio and feature attractions such as coasters, cartoon characters, computer animations, and virtual reality. Many of the characters in the parks are based on popular film cartoons or other fictional characters that may be seen in mascot parades and theatres, such as Mickey Mouse, Pooh, Snow White, Beauty and the Beast, and Star Wars characters.

Performance is another important film product in film-induced tourism. Here, visitors are drawn to specific film storylines and genres, such as the drama of the plot, the aspects of the topic, and the experiences of the characters. These narrative threads have the potential to make the audience feel as though they are an active participant in the narrative, which can result in the audience identifying with the characters and caring about what happens to them (Hobson, 2003; Kincaid, 2002; Creeber, 2001). These products can include different genres to attract visitors to the location, such as science-fiction, adventure, horror, thriller, gangster,, epic, war, and mystery. Thus, rather than the physical environment, visitors are attracted by film genres. For example, visitors should be attracted to locations which they visited because it was the filming location for a romantic film (Olsberg/SPI, 2007). As a famous romantic destination, Paris attracts many tourists, especially honeymooners, which can be related to films like *An American in Paris* (1951), *French Kiss* (1995), *Moulin Rouge* (2001), *Everyone Says I Love You* (1996), and *Midnight in Paris* (2010).

Conclusion

Popular culture, the culture of everyday life and mass society, is influenced by the preferences of the majority of the population as communicated through mass media. It refers to beliefs, practices, and objects that are shared within a particular society. For example, films and soap operas are important examples of popular culture that can be accessed by millions of people and circulate quickly. Mass media productions, movies, and soap operas can shape people's perceptions. As a significant factor influencing tourist mobility and destination choice (Rewtrakunphaiboon, 2009),

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the image of a destination, including as a film product, can increase destination visits. Many areas have changed due to recent globalization-localization debates, making tourism activities more diverse and appealing. Film tourism is one component of cultural tourism that has evolved through diversification. Increasing demand from tourists to learn about other cultures and discover new places has resulted in new tourism types. Film tourism reflects the desire to visit film and television sets, learn about film-related products and services, and witness live filming (Beeton, 2008, p. 11).

Tourists are drawn to visiting film sets, film studios, hotels, and buildings that have appeared in films. According to Hudson and Ritchie (2006) this motivates film tourists to see the icons and sets of film productions. This paper reviewed the literature on film-induced tourism to show how the production of a film might give a place fresh draws. The review showed that TV series and films are an important source of advertising, promotion, and income, which increases tourist visits to filming locations while increasing international promotion and international tourism movements through the export of TV series. The review also showed that film-induced tourism changes tourists' perceptions of destinations. Wen et al. (2018), for example, found a relationship between the interest of many Chinese tourists in international travel and their interest in films and TV dramas. However, there are also potential drawbacks to film tourism, such as when a film's unfavorable portrayal of a site leads to a drop in visitor numbers. Third, films can promote the host location. According to Biswas and Croy (2018), film-induced tourism can raise awareness of a destination, with New Zealand being an excellent example of a destination that has benefited significantly. For instance, the film "The Piano," which was released in 1993, contributed to a rise in tourism in New Zealand and was featured on posters that promoted New Zealand internationally. Finally, a film can increase tourist numbers to the filming location, leading to increase tourism revenue (Rewtrakunphaiboon, 2008).

Another benefit is that filming places could provide year-round attractions, helping to round out the tourism industry's seasonal ups and downs (Jewel & McKinnon, 2008; Beeton, 2004). In addition, a film's positive effects on a location extend beyond the promotional period and continue long after the film has been released. Even commonplace destinations can become popular having featured in major motion pictures, thereby increasing tourist visits (Croy & Walker, 2003). This paper also discussed several film-related topics like on site, off site, story, celebrity, film genres, and film festival location. Such film topics could rise awareness of a country or region and also visitor numbers. Thus, by incorporating these products in a film, a destination can attract more visitors because many people want to see destinations in a film These findings indicate that careful design and implementation of newly developing film tourism activities can provide low-cost promotion for a film-related destination, thereby boosting the region's image and increasing the number of visitors.

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