Effects of Digitalization on the Film Industry: Will On-Line Series/Film Platforms Exterminate The Movie Theaters?

The globalization that began with the end of the cold War years around the world has led to the emergence of a unipolar world. One of the leading role actors in the emergence of this unipolar world is digitalization, which is emerging in the light of technological developments. Digitalization, which touches almost every moment in the lives of societies, affects all sectors deeply. Media, medicine, art and all imaginable industry branches are divided into two periods with the digitalization. Firstly the traditional period before digitalization, secondly a new period that emerged after the digitalization. Very serious differences have emerged between these two periods. Sectors have entered into a very serious transformation between these two periods. The film industry has also taken its share from this transformation. In the traditional period, the films were watched in cinema halls, and the TV series were watched more on TV. In the period of new media that emerged with digitalization, cinema halls and television have been replaced by digital film platforms. According to "Cinema and On-line Series/Film Platforms Research" conducted in Turkey, consumers in Turkey use Netflix but want to watch movies in cinema. The majority believes that digital platforms will not end the cinema sector. How about the young? What do they think? This study was prepared to describe young people' thoughts about digital series and cinema platforms in Turkey. Will digital TV/film platforms like Netflix finish the movie theaters? The research includes the analysis of survey questions applied to young people living in Turkey, prepared to investigate the effects of digitalization on the traditional cinema industry in the future. Which platforms do teens prefer to watch TV series and movies from? The general question of the research is "does digitalization threaten the cinema halls?" . Today in the music world, we have entered a period where the tapes and records of the physical album sales began to disappear. Can a similar situation be said in the consumption of cinema and series contents? Will digitalization finish records and tapes as well as movie theaters and TVs?

Keywords: *Cinema, Digitalization, Netflix, TV Series, Film, Television.*

Internet Series Publishing

Internet series are videos, scripted or non-script, usually published on the Internet in chapters and published on web televisions that began to become widespread during the second half of the 2000s (Ergüney, 2017: 55). While there are "episodes" in a television series, Internet series have "webisodes". However, the term, webisode, is not widely used, and the term, episode, is used for both television series and Internet series. In general, Internet series can be viewed from desktops, laptops, tablets and smartphones. In parallel with Internet visibility of a series, it can also be broadcast on television (Ganhör and Güldenpfenitor, 2017: 27).

While television series often require the protection of large production costs, famous television stars and large media companies, Internet series do not

1 require any of these elements. As long as there is a creative idea for a camera
2 and content, almost everyone has the ability to publish their own series on the
3 Internet (Baykal, 2015: 132).
4   Proliferation of video streaming technology thanks to high-speed
5 broadband and increased purchasability have allowed production and
6 distribution of Internet series, and it has become a viable alternative to
7 "traditional" mass production for television. Compared to production of
8 traditional television series, Internet series can cost much cheaper. In addition,
9 since Internet series are published in the online environment, rather than
10 publishing in a predetermined period of time, series are distributed in such a
11 way that viewer can reach the content 7/24 at any time. With the proliferation
12 of mobile devices during 2010s, it is possible to reach a wider potential
13 audience thanks to monitoring of Internet series even on the go (Mikos, 2016:
14 157).
15   The most important advantage of Internet series compared to television
16 series is that they are relieved of rating pressure, and thus they allow producing
17 more artistic content that appeals to a certain segment rather than addressing
18 every segment. Internet series target a selective audience that does not want to
19 watch public threads. This allows for scenario diversity. Genres and scenes that
20 are not able to be broadcast on TV can be used in Internet series.
21   Production of television series with rating anxiety monopolizes scenarios,
22 causing popular samples to be produced repeatedly. For example, the series
23 that were shot in the Southeast provinces and treated the subject of landlords
24 were popular during the early 2000s. Considering the series sector in Turkey,
25 while the adaptation of classical works of famous literary artists were popular
26 in the beginning of the late 2000s, the series about Ottoman sultans under the
27 influence of the series, "Magnificent Century", became widespread towards
28 2015. Therefore, television series are the series where the issues and content
29 that have been kept with the rating anxiety are reproduced repeatedly.
30

31

Figure 1. *A visual of the Series "Magnificent Century" Published in Traditional Media in Turkey*

Source: *https://www.milliyetemlak.com/dergi/muhtesem-yuzyil-dizisi-nerede-cekildi/*

Since duration of the Internet series is shorter than television series, this allows for removing of extra scenes that do not contribute to development of series and are included for the purpose of extending time, thus quality is increased in Internet series. This situation also ensures that acting is in the forefront in Internet series. In addition, the fact that there is no rating anxiety as in television series and there is no necessity to cast stars create an opportunity for players who are not recognized but who come into prominence with their acting in Internet series.

Internet series are often designed as 8-10 episodes and all episodes are published together after all the episodes are shot. In contrast, television series are broadcast from week to week. This poses a risk for the player. Rating anxiety in television series may cause series to be unpublished after several episodes are released if ratings are low. This also poses a risk for the player. However, there is a more guaranteed situation for the player because all episodes are published in Internet series.

History of Internet Series

The first examples of Internet series publishing began to appear in the first half of the 2000s. Although Icebox and Atomfilms have tried to make the first Internet series in the 90s, since the Internet connection was not yet widespread in conditions of the period, and Internet connectivity was still acquired with dial-up modems, watching videos and its proliferation were not an easy job. The content sharing over the Internet was interrupted by effect of Napster – Metallica case during 2000-2002. By 2005, thanks to new social networks such as Friendster and MySpace, Internet video shares began to be made under the guidance of a small group. In this period, "Lonely Island" trilogy bears the ancestor of Internet series. In December, 2005, together with the uploading of "Lazy Sunday" content to YouTube, content sharing in online environment began. Together with YouTube's gaining popularity, millions of views for videos copied from TVs and DVDs on YouTube also attracted attention of producers, and this has opened the way for Internet series.

Figure 2. *Three Major Character Actors of the "Lonely Island" Series*

Source: *https://www.billboard.com/articles/news/6866942/lonely-island-andy-samberg-party-over-here-sketch-comedy-show-fox*

With the year 2006, "Ask a Ninja", "Sam Has 7 Friends" and "Goodnight Burbank" emerged as the first examples of Internet series, known literally today. "VLOG", a fictional short video of "LonelyGirl15" started in 2006, is one of the most important developments in the field of Internet series in that period (Williams, 2012: 10).

Youtube's history dates back to 2005 when amateur videos were uploaded, but in 2007, the first online video surveillance website (Bud TV) was launched professionally under the leadership of Budweiser. This initiative failed due to its very high costs in addition to low viewer mass. However, this initiative revealed the fact that "access to videos" is important because it was legally required to be over 21 years of age to access these videos. After Bud TV, videos posted on the Internet have become directly reachable without any sign-in requirement (Garito, 2012: 1245). In 2007, "The Guild" (The first Internet series, which also requested a donate from viewers to continue watching) and "Prom Queen" (The 12-week Internet series, consisting of 60-second videos per day) were launched. 2007 was also the year when the representatives of traditional media (ABC) broadcast their own online video viewing sites in which they published their content from television. In 2008, Hulu.com started broadcasting, and all of the contents of the channels such as Fox and NBC began to be published on the Internet (Priyadharshini, 2015: 75).

Figure 3. *World's First Online Video Viewing Platform, BUD TV*

Source: *https://picclick.com/BudTV-IPTV-222894437270.html*

By 2009, Sony's online platform, Crackle.com started broadcasting "Angel of Death", "Woke Up Dead" and "The Bannen Way" (Marx, 2011: 16). 2010s was the beginning of period when the Internet series reached a vast audience.

Figure 4. *Crackle, Sony's Online Digital Series Platform*

Source: *https://www.killthecablebill.com/what-is-crackle-tv/*

With the widespread spread of broadband Internet in world and in Turkey, it became inevitable that habits of television monitoring changed. Especially together with proliferation of smartphones and tablets in 2010, viewing habits changed, and the tendency to view content through mobile devices has become widespread. People can now watch content on buses and even during travel, with the ability to continue from where they remain without having to view a certain content at once for a long time (Çağıl and Kara, 2019: 11).

Although there have been trials of Internet series published by amateur players on YouTube in Turkey, they did not receive enough attention due to their amateur fictions. In 2016, the series "Zero One – Once in Adana" began publishing on YouTube through its own channel and attracted attention by being viewed millions of times (Güven, 2017: 150). With the realization of

potential, digital platforms have begun broadcasting in Turkey with various historical samples.

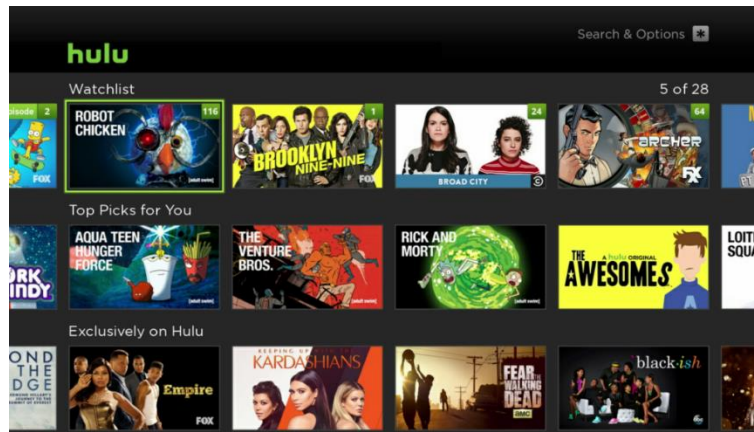**Figure 5.** *"Zero One – Once in Adana" Series Published on Digital Platforms in Turkey*

Source: *https://www.medyatava.com/haber/sifir-bir-bir-zamanlar-adanadanin-teaser-afisi-meraki-artirdi_156862*

Digital Movie Platforms

Internet series began with the publication of content, previously produced by independent producers and/or teams whose series were not accepted by televisions, on the Internet. This process evolved into content production to be published only on the Internet in a later period. The final phase of this process was digital platforms established to ensure that the content produced for the Internet was published in a regular manner (Karaduman, 2018: 118).

Unlike series that are produced with the fear of rating, reaching duration up to 150 minutes to increase advertising revenues, in which previously treated subjects are repeatedly addressed and that focus on star players, Internet series published on the Internet with a duration mainly ranging between 50-60 minutes, in which unrecognized players can also take part, that have lower costs and thus in which more artistic works can be achieved are all received mostly by digital platforms (Bulut, 2016: 85). The distinction between television series and Internet series has become increasingly apparent, especially with the spread of Netflix to almost the entire world. Netflix's success as a digital platform has paved the way for other digital platforms.

1   **Digital Cinema and Series Platforms In the World**
2
3   The world's examples of digital platforms, which allow viewers to monitor
4   the content they want at any time, date much back in Turkey. In this field, it is
5   possible to say that Netflix is the world's oldest platform although it was
6   originally a different system, then transformed into an on-line watching
7   platform.
8   *Netflix*: served in DVD rental model from 1997 to 2007. In 2007, Netflix
9   switched to media streaming and started to offer possibility to watch movies
10   over the Internet. The company opened in January, 2010 in Canada and entered
11   130 countries including Turkey in January, 2016. Nowadays, the company
12   operates in 190 countries. The first series that Netflix broadcast as an Internet
13   series is House of Cards, launched in 2013 (Jones, Cronin and Piacentini, 2018:
14   499). Since then, several Internet series have been launched that were only
15   broadcast in Netflix.
16

17
18   **Figure 6.** *The World's Largest Digital Series and Cinema Platform, Netflix's*
19   *Image*
20
21   **Source:** *http://grmdaily.com/netflix-wide-magazine*
22
23   *Hulu*: It offers services in the USA and Japan. It offers on-demand video
24   service. The company was founded in 2007. In March, 2019, the Walt Disney
25   Company acquired the 21st Century Fox, and the Walt Disney Company rose
26   to a dominant partner status (60%). In accordance with purchase aggreements
27   made, Walter Disney Company shall be the whole owner of Hulu as of 2024.
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2 **Figure 7.** *HULU Digital TV Series and Cinema Platform*
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4 **Source**: *https://www.rokuguide.com/channels/hulu*
5
6   ***Amazon Prime***: Foundations of the world-renowned shopping website,
7 Amazon, are based on Prime (2-day shipping) service initiated by Amazon in
8 2005. This service was then broadly expanded to include streaming video
9 (streaming).
10

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12 **Figure 8.** *Amazon Prime Video Platform Logo*
13
14 **Source:** *https://www.broadbandtvnews.com/2019/04/24/talktalk-next-to-add-amazon-*
15 *prime-video/*
16
17   ***Sony Crackle***: In 2004, it was established under the name of Grouper. It
18 was acquired by Sony in 2006. In 2007, it received the name, Crackle. In 2018,
19 its name was changed to Sony Crackle.
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2 **Figure 9.** *Sony Crackle's Digital Series & Cinema Platform Image*
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4 **Source***: https://en.wikipedia.org/wiki/Sony_Crackle*
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7 **Digital Series and Cinema Platforms Operating in Turkey and their**
8 **Activities**
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10 Dating back more compared to other samples in the world, digital
11 platforms begun broadcasting in Turkey. Founded in January, 2016, Blu TV is
12 the first example in this area in Turkey. Then, Puhu TV was established in
13 December, 2016. Netflix, one of the world's largest digital platforms, also
14 entered Turkey together with 130 countries in January of the same year.
15
16 *YouTube*: Although many Internet series were launched on YouTube
17 between 2013 and 2016, the majority of them have failed to receive expected
18 attention. "*Kormanlar"* and "*Kamera Narkası*", which started broadcasting in
19 late 2012, are the rest of the Internet series published on YouTube in Turkey.
20 In addition, "*Görünen Adam (Visible Man)"*, published in 10 episodes of 15
21 minutes, is one of the rare productions that has been relatively successful in the
22 YouTube period in Turkey.
23 *Blu TV*: It was founded by Doğan Holding. A monthly subscription
24 system is available. The first Internet series published on this platform was an
25 internet series called "*Masum (Innocent)*". In the next period, series such as
26 *"Yaşamayanlar (Those Who Cannot Live)", "Bartu Ben (I Am Bartu), "Bozkır*
27 *(Steppe)", "7 Yüz (7 Faces)", "Dudullu Postası (Dudullu Post)"* and *"Sahipli*
28 *(Possesed)"* began to be published, and also the series "Sıfır Bir–Bir Zamanlar
29 Adana (Zero One-Once Upon in Adana" that was originally published from
30 YouTube platform. The series "Sıfır Bir – Bir Zamanlar Adana" still continues
31 to be broadcast. The features of content published on Blu TV digital platform
32 are as follows:
33
34 • *Masum (Innocent):* It is in detective genre. It was released on January 27,
35 2017. It was published in single season with 8 episodes. Each episode lasts
36 60 minutes. Director of the series is Seren Yüce. Famous names such as
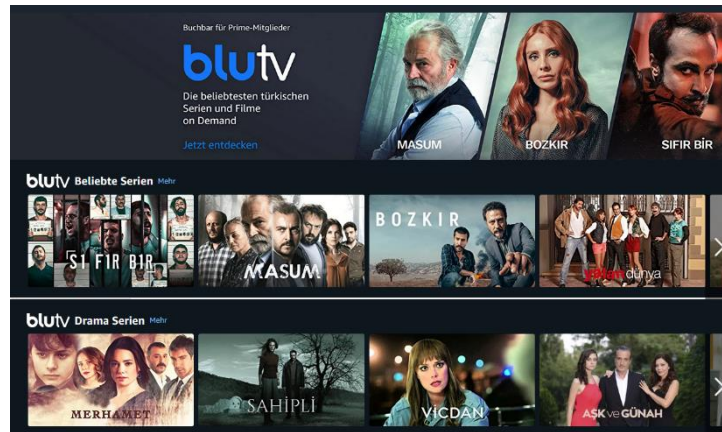37 Haluk Bilginer, Nur Sürer, Ali Atay and Okan Yalabık played in the
38 starring role.

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Figure 10. *Poster Image of the Series "Masum (Innocent)"*

Source: *http://www.gazeteciler.com/haber/blu-tv-ve-amazondan-turk-dizileri-icin-flas-isbirligi/326851*

- *Yaşayamayanlar (Those Who Cannot Live)***:** It is the first Turkish series related to vampires. It was released on July 17, 2018. It is published in 120-minute episodes. It was finalized in Episode 8. Famous names such as Kerem Bürsin, Elchin Sangu, Selma Ergeç and Birkan Sokullu took part in leading roles.
- *Bartu Ben*: It tells the story of "a less celebrity" becoming "less and less famous". It was published in 2018 and consisted of 10 episodes.
- *Bozkır (Steppe)***:** It is in detective genre. It was published in 10 episodes in 2018. Famous names such as Yiğit Özsener, Ekin Koç, Altan Erkekli and Nur Fettahoğlu acted a part in this series.
- *7 Yüz (7 Faces)***:** It was published in 2017. It is a series consisting of 7 episodes, each of which consisted of different stories. Names such as Tilbe Saran, Genco Erkal, Engin Hepas, Melisa Sözen, Cem Davran, Damla Sönmez, Ekin Koç and Sinan Tuzcu played in this series.
- *Dudullu Postası (Dudullu Post)***:** It was published in 13 episodes in 2018. Names such as Güven Kıraç, Hazar Ergüçlü, Taner Ölmez, Bülent Şakrak, Erkan Can played a role in this series.
- *Sahipli (Possessed)***:** This series is in horror genre. It was published in 10 episodes in 2017. Funda Güray, Baran Akbulut and Sait Genay took part in this series.
- *Sıfır Bir - Bir Zamanlar Adana'da (Zero One - Once in Adana):* It has been published since 2016. The series was originally published on YouTube and transferred to Blu TV due to the interest it received. The series mentions the life in suburbs of Adana. So far, a total of 43 episodes has been released.

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3 **Figure 11.** *Turkey's First Digital Series and Cinema Platform, BLU TV*
4
5 **Source:** https://www.digitaltveurope.com/2019/02/08/turkeys-blutv-launches-on-
6 amazon-channels-in-germany-and-austria/
7
8
9   ***Puhu TV****:* It was founded by Doğuş Publishing Group in November, 2016.
10 It allows viewer to watch content free of charge at any time. It is funded by
11 advertising revenues. Its revenues come from advertisements that are published
12 every 15 to 20 minutes and cannot be skipped. In addition, in the series, dresses
13 worn by characters, products eaten, cars driven are all included in the scenario,
14 and income is made by product placement.
15

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17
18 **Fig. 12.** *The Second Largest Domestic Digital Series and Cinema Platform,*
19 *Launched in Turkey, PUHU TV.*
20
21 **Source:** https://puhutv.com/blog/2017-yilinda-puhutvde-en-cok-izlenen-dizilerin-en-
22 unutulmaz-sahneleri/
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1   The most popular series on Puhu TV were "Dip (Bottom)", "Şahsiyet
2   (Personality)" and "Fi".
3

4   • *Şahsiyet (Personality)*: It tells the story of a serial killer with Alzheimer's.
5   Names such as Haluk Bilginer, Hüseyin Avni Danyal, Müjde Ar, Cansu
6   Dere and Şebnem Bozoklu took part in this series. It was published in a
7   total of 12 episodes in 2018.
8   • *Fi*: It is adapted from Azra Kohen's psychological thriller book trilogy, Fi-
9   Chi-Pi. The series, which contributed greatly to the successful exit of the
10   platform, included popular players such as Ozan Güven, Mehmet Günsur,
11   Serenay Sarikaya and Berrak Tüzünataç. A total of 22 episodes were
12   published in 2 seasons. Episodes last 60 minutes. The first episode of the
13   series has gained a serious success by being watched 10 million times in
14   10 days. The series was released on Show TV in 2018, following the
15   release in a platform.
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18 **Figure 13.** *Poster of Turkey's Most Watched Internet Series "Fi"*
19
20 **Source:** *https://onedio.com/haber/fi-dizisi-hakkinda-bilmeniz-gereken-13-sey-764190*
21

22
23 • **Dip (Bottom):** It is in detective genre. Names such as Ilker Kaleli,
24   Neslihan Atagül, Bülent Emin Yarar, Berrak Tüzünataç, Lale Mansur took
25   part in the series. It was resealed in a total of 8 episodes in 2018.
26

27
28   *Netflix Turkey*: Netflix began broadcasting in Turkey as part of its
29 strategy to open up to the world in 2016. Netflix initially placed Turkish series
30 published previous years at the beginning, then in addition Internet series
31 specially for Netflix, the company undertook both production and publishing of
32 a Turkish series for the first time, which was called "Hakan: Guardian"
33 (Gümez, 2018: 165).

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4 **Figure 14.** *Visual Presentation of the First Turkish Series "Hakan: Guardian"*
5 *that Netflix Produced for its Own Platform in Turkey*
6 ***Source:*** *https://www.mynet.com/ilk-netflix-turkiye-dizisi-hakan-muhafiz-*
7 *190101131645*

8
9

10   Alongside these platforms, which are pioneers of digital platforms in
11 Turkey, platforms such as FOXplay, BeinConnect, DSmart GO, FILMBOX
12 Live, Turkcell TV+, Mubi, Apple TV and Vodafone TV continue to broadcast.

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15 **Traditional and On-line Cinema and Series Viewing Habits**

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17   Together with the development of digitalization in the late 1990s and in
18 the early 2000s, cinema sector gained momentum with these developments.
19 Now, the age of watching movies only in traditional cinema halls in certain
20 places and with tickets purchased for a particular session gave way to a
21 different practice with the emergence of alternative watching opportunities.
22 With the developing technology, being an audience has become a part of
23 everyday life. New ways of watching allows you to record film in one room
24 and watch it in the other room and resume it from where it was stopped.
25 Therefore, it is not necessary to buy tickets to watch the film and to sit in a
26 certain place, to be there at that moment, to stay there until the film is finished.
27 In other words, a new type of watching movie has emerged free from
28 distinctive appliances (projectors and curtains) and place (cinema hall) (Özsoy,
29 2017: 364).
30   Another development that topple cinema halls from their thrones is the
31 increase in speed of mobile Internet and decrease in its price. Although
32 possibility to watch movies after saving is not used, ability to watch movies
33 using mobile Internet allows viewers to watch films from anywhere on the road,

in traffic and on a beach. This has led to the widespread development of a
cinema experience independent of cinema halls (Göker, 2017: 438).

Due to the differentiation of cinema experience through proliferation and
cheapening of mobile Internet, sectoral researches have been conducted on on-
line film and series watching practices and their impact on cinema. The global
digital report, published annually by We Are Social and HootSuite on a regular
basis, reveals the analyses of the digital world both in Turkey and around the
world. Accordingly, as of January 2019, 96% of the 59.36 million Internet
users in Turkey watch on-line videos, and 43% of them follow their television
content over the Internet. YouTube is the most popular social media platform
of Turkey with a percent of 92%.
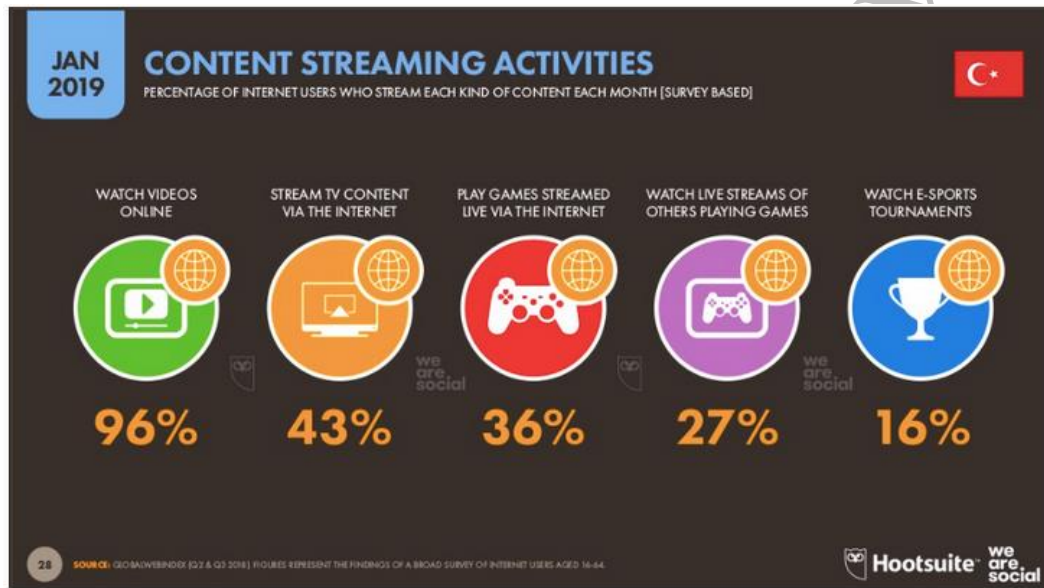
Figure 15. *Content Watching Activities in Turkey with Streaming Technology*

Source: *Marketing, 2019*
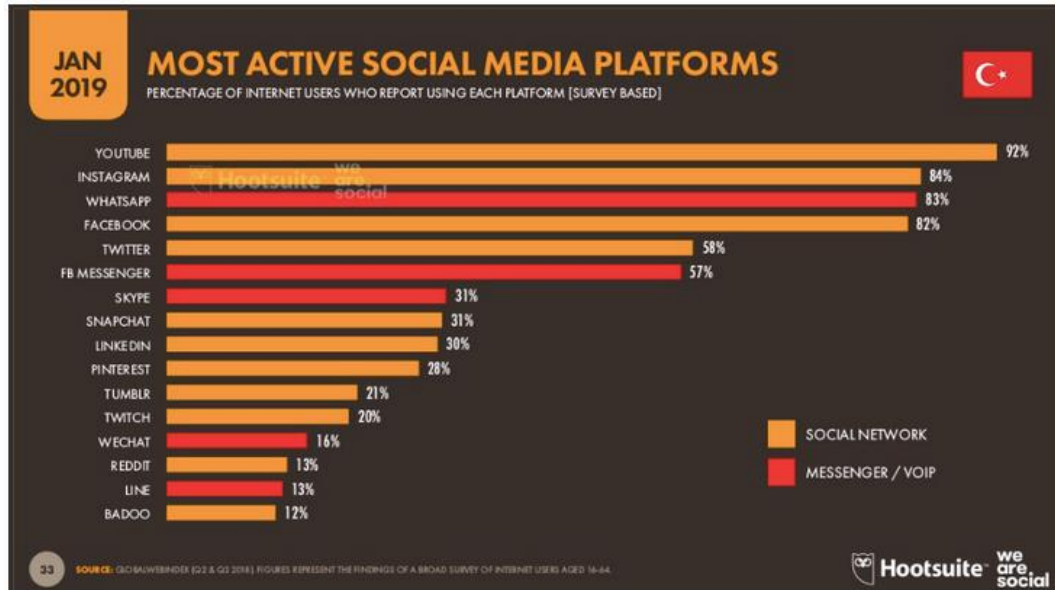
Figure 16. *Most Actively Used Social Media Tools in Turkey*

Source: *We Are Social*

The widespread use of Internet and video streaming services and their impact on the cinema sector have been examined in various studies recently. Diker (2019) examined the impact of digital platforms on viewers' watching habits. The findings from the research have revealed that almost half of the users take a break 1-2 times while watching content with a length more than 60 minutes, on the other hand, they watch contents with a length less than 30 minutes without any breaks. Findings from the study showed that durations of series affected viewers' behaviors. Therefore, Internet series change consumers' behaviors of watching series.

Industry professionals and digital communication researchers indicate that digital platforms fueling the competition between Internet series and television series and enabling the spread of Internet series will also affect the future cinema watching habits. For example, Kırık (2019) indicated that cinema sector will not die in the face of digital platforms, but it is also inevitable that it will evolve (TRT Haber, 2019):

"The cinema has its own unique nature and spirit, and cinema halls have a different magic. This will also cause cinema halls to evolve. With sound systems, three-dimensional glasses, extraordinary shooting techniques and visual effects, it is possible to say that the cinema will reach a different dimension. As a matter of fact, VR goggles have become a part of the cinema. Consequently, instead of telling that the cinema industry will die, it would be good to say that the sector would evolve into digital. "

In February, 2019, the publication of Yılmaz Erdoğan's "Organized Works: Carp Spiral" movie both in the cinema halls and through Netflix at the same time has caused serious disturbances in the sector. In this area, the famous

producer and film operator, Şükrü Avşar, also participated in discussions and argued that digital platforms would finish the cinema sector (MedyaTava, 2019):

> *"When television first came out, it had a huge impact on the cinema. Cinema movies lost power when television entered into sector. Then, we experienced the same period in the case of video. The audience walked away from the cinema with the expectation to receive video records soon, and we surrendered to American cinema. What we live now is also similar. At that time, American movies were able to save the cinema. There is nothing to save the cinema right now. The sector cannot stand only with American films and European films. (...) The publication of films on digital platforms together with cinema finishes the cinema sector. This time, there will be no such thing as Turkish cinema. Because film-making friends become unable to make movies."*

In fact, launch of the series "Organized Works, Carp Spiral" both in cinema and Netflix was not realized according to a plan. Led by Yılmaz Erdoğan and planned to be released on January 1, 2019, this movie's release was postponed to February 1, 2019 because of the competition between film-makers and the Mars Group Cinema Halls, which was a monopoly in this sector in Turkey. Due to the binding nature of the contract for broadcasting this movie on Netflix on February, 15, long prior to the dispute, the movie began to be broadcast on both cinema and Netflix only 15 days after its release. Consequently, Netflix turned the crisis into an opportunity and had the opportunity to attract cinema audience to its platform. At the end of the first week after the film was released on Netflix, only a 5% loss of audience was observed (Carp Spiral in Box Office: Can Netflix Finish Turkish Cinema?).

Figure 17. *"Organized Works- Carp Spiral", the Film Released on both Cinema Halls and Netflix Digital Platform for the First Time in Turkey*

Source: *https://www.teknoburada.net/2019/02/16/netflix-organize-isler-sazan-sarmali-ile-karsimizda-simdi-marslilar-dusunsun/*

Another controversial issue between cinema and Netflix (and digital platforms in general) is whether movies and series shot for Internet publishing are to be accepted as a cinema film or not. These debates have reached climax

1   when the Alfonso Cuaron's movie, Rome, which was released on Netflix in
2   125 independent cinemas around the world, won three of these awards,
3   nominated for an Oscar in 10 films, including the best film. After the famous
4   director and producer Steven Spielberg's statements on the fact that Netflix
5   films should not be in the Oscar (the award for cinema films), but in the Emmy
6   (award for television productions) competition, such discussions have blazed
7   up after Rome won 3 Oscar awards. In this regard, Spielberg announced that he
8   would demand a rule change from the Academy that gave the Oscar awards.
9   (The battle breaking out between Netflix and Spielberg after the Oscars are
10   growing, 2019).

11   In addition to industry professionals' two different perspectives for the
12   effects of digital platforms on the cinema, studies and opinion polls are
13   conducted regarding consumers' views on this issue. For example, the on-line
14   market research agency, DORinsight, carried out "Cinema and On-line
15   Series/Film Platforms Research" that was conducted on-line during March 1-4,
16   2019 and in which 5313 employed people from socio-economic segments of
17   AB-C1-C2-D-E participated as Turkey sample. According to the findings
18   obtained from the study, 76 percent of respondents indicated that they watch
19   TV series or movies from the Internet; 71 percent of those watching series or
20   movies on-line indicated that they used Netflix platform; 36 percent of them
21   indicated using Puhu TV, 22 percent indicated using BluTV and 9 percent
22   indicated using Apple TV. 35 percent of people who are paid members of these
23   platforms indicated that they paid an average of TRY 21-30 bill; 33 percent of
24   them indicated that they paid TRY 31 and above; 28 percent of them indicated
25   that they paid TRY 11-20; and 4 percent of them indicated that they paid a bill
26   of TRY 0-10. While 44 percent of participants said that they go to the cinema
27   once per month, 60 percent of them stated that they preferred to watch box
28   office films in the cinema. 53 percent of respondents think that on-line
29   TV/series platforms will not end the cinema sector in the future, and 47% think
30   that it will finish the sector (DORinsight, 2019). Thus, the audience still prefers
31   lounges for the cinema, although they use Netflix.

32   Another research was conducted by the Istanbul Economic Research
33   Company. According to the results obtained by the Istanbul Economic
34   Research Company, while 60 percent of consumers find paid on-line platforms
35   more secure than pirated publications; 9 out of 10 people seem to have
36   embraced the free content without advertisement and the freedom to watch it at
37   any time. 84.4% of respondents indicate that the platforms that provide legal
38   access to contents they want will reduce the possibility of visiting pirated pages
39   (IndieGo, 2019).

40   Pazarlamasyon company also conducted a survey through social media on
41   this subject. By conducting a poll on its Twitter account, the company asked its
42   followers "Would you prefer to watch a movie on on-line platforms such as
43   Netflix, etc. or in a cinema?", and it was indicated that 43% of respondents
44   stated that they would prefer on-line platform and 17% of them prefer cinema.
45   A 40% section indicated that their choices would vary according to the film
46   (Pazarlamasyon, 2019).

In June, 2019, TÜIK released the 2018 newsletter for cinema and theater statistics. According to this, the number of Cinema spectators across Turkey decreased 64 million 772 thousand 380 people by 5.4 per cent compared last year. The number of domestic film spectators increased 3.4 per cent to 3,9195,881 people, while foreign film attendance decreased by 16.4 percent to 25,576,499 people. The number of films released in the same period was determined as 65,501 with an increase of 12.5 percent. The number of domestic films was increased to 30,145 with 19.3 percent, while the number of foreign films increased to 35,356 with 7.3 per cent. Number of cinema halls in Turkey was increased by 6.2 percent in 2018 compared to the previous year with a total of 2,858. In this period, the number of seats in cinema halls increased by 4.2 percent and reached 342,813 (TUIK, 2019).

Methodology of the Research

As is known, digitalization has created a new course of travel in cinema sector as in all areas of life. In the past, cinema industry experiences a similar turbulent today as it did after the invention and proliferation of television. This problem seems to be the second wave with the effect of changing watching practices, and this time it appears to be a wave that will affect the cinema sector more strongly. Thanks to digital platforms, need for cinema halls and their unique tools has decreased with the ability to watch any desired contents at any desired place thanks to digital platforms. Nowadays, it is possible to watch contents at home, at work, at school, in traffic, anywhere on the move. Today's Y-generation grown up close to Internet seems to have quickly adapted to this transformation. In this study, the aim was to describe on-line series and cinema watching practices of university students who are representatives of Y-generation. Research was conducted with 630 university students selected by the random sampling method. The research was applied to young people who were educated in Istanbul on May 01-30, 2019. In the study, data was collected using a questionnaire consisting of 13 multiple-choice questions and an open-ended question about whether cinema halls will be replaced one of the digital platforms, and a quantitative analysis was performed. For data analysis, SPSS for Windows packaged software was used.

Findings

61.9% of participants are males, and 38.1% of them are women. 73% of participants are 21 to 23 years old. 19.1% of participants are 24 years old, and 7.9% of them are 18-20.

1   **Table 1**: *Demographic Structure of Research*

Gender		%
Male		51.9
Female		48.1
Total		100
Age	**N**	**%**
18-20	50	7.9
21-23	460	73.0
24 and above	120	19.1
Total	630	100

2

3   15.9% of participants stated that they go to the cinema once a week, while
4   34.9% of them visit cinema one a month, 22.2% of them visit cinema several
5   times a month, and 23.8% of them go to cinema less than once a month.

6

7   **Table 2:** *Frequency of Going to Cinema*

Frequency of Going to Cinema	N	%
Once a week	100	15.9
2-3 times a week	20	3.2
Once a month	220	34.9
Several times a month	140	22.2
Less frequent	150	23.8
Total	630	100

8

9   66.7% of the university students participating in the study indicated that
10   they prefer to watch new movies in the cinema, while the proportion of those
11   who prefer to watch at home was 33.3%. On-line monitoring platforms will not
12   finish the cinema according to 57.1% of participants.

13

14   **Table 3.** *Choice between Digital Series and Cinema Platforms and Cinema*
15   *Halls*

Where would you prefer to watch box office films?	N	%
At Home	210	33.3
At the cinema	420	66.7
Total	630	100
Do you think on-line streaming platforms will finish the cinema?	**N**	**%**
Yes	270	42.9
No	360	57.1
Total	630	100

16

1   76.2% of students who participated in the study have paid membership to
2   on-line watching platforms. 33.3% of participants stated that they paid a fee of
3   TRY 11-20. The rate of hose paying more than TRY 31 is 22.2%. 58.7% of
4   participants indicated that they were Netflix subscribers, while 23.1% of them
5   preferred Puhu TV, and 15.4% of them preferred Blu TV. 84.1% of
6   participants indicated that they are watching on-line streaming platforms more.
7
8   **Table 4:** *Digital Series and Cinema Platform Subscription Preference*

Do you have a paid membership to on-line streaming platforms?	N	%
Yes	480	76.2
No	150	23.8
Total	630	100.0
How much do you pay monthly?	**N**	**%**
I have no subscription.	147	23.8
TRY 11-20	213	33.3
TRY 21-30	129	20.7
TRY 31 and above	141	22.2
Total	630	100.0
Most preferred platform	**N**	**%**
Netflix	609	58.7
Puhu TV	241	23.1
Blu TV	162	15.4
Apple TV	28	2.9
Total	1040	100.0
Which one do you watch more?	**N**	**%**
Television	101	15.9
On-line movie platform	529	84.1
Total	630	100.0

9
10   While 48.7% of research participants indicated that they watch Internet
11   series from computers, 37.2% of them indicated that they watch from mobile
12   devices. Those indicating that they watch series on TV is 14.1%. While 88.1%
13   of participants watched series at home, those indicating that they watch series
14   on public transport is 7.5%. While 84.4% of participants watch series in their
15   original language with Turkish subtitles, and only 7.8% indicated that they
16   watch Turkish dubbed series. Finally, while the participants preferred thriller
17   productions (14.8%), it was followed by drama (14.2%) and adventure/action
18   13.6% genres.
19

1
2   **Table 5:** Series Watching Preferences

Series Watching Tool	N	%
Mobile Devices	289	37.2
Television	111	14.1
Computer	380	48.7
Total	780	100
Place of watching	N	%
At Home	590	88.1
Automobiles	11	4.5
In public transport	79	7.5
Total	670	100
Watching Preference	**N**	**%**
In original language, without subtitles	47	7.8
In original language, with Turkish subtitles	542	84.4
Turkish dubbed	51	7.8
Total	640	100
Genre Preference	**N**	**%**
Drama	253	14.2
Comedy	227	13.1
Sci-fi	196	10.8
Historical	174	10.2
Fantastic	178	9.7
Thriller	252	14.8
Adventure/Action	241	13.6
Horror	138	8
Other	101	5.7
Total	1760	100

3
4   A clear question was asked to participants related to whether digital
5   platforms will take the place of digital platforms in future. Participants did not
6   find a common ground about whether the digital platforms will take the place
7   of cinema. Some of them expressed that the cinema halls will gradually lose
8   power and ultimately will be closed, while others argued that the location and
9   importance of the cinema halls will always be preserved.
10   Participants who specified that the digital platforms will replace cinemas
11   are generally attributed their opinion to causes such as "ability to watch at any
12   time and wherever they want", "watching independent of time and space",
13   "provision of diversity of content", "ad-free watching", "ability to resume from
14   where the content was paused".

1   Participants specifying that digital platforms cannot replace cinema halls
2   "even if they reduced demand and attention" indicated that "going to movies is
3   a culture"; "there is no such video and sound systems at home as in cinemas";
4   "cinema is a tool for socialization"; "pleasure of going to the movies is unique";
5   and "there is a possibility to watch hundreds or thousands of movies for price
6   of only one cinema visit".
7
8
9   **Conclusion**
10
11   Having started in the late 1990s and gained momentum with the 2000s,
12   digitalization shows itself in all areas of life. Digitalization has caused changes
13   in almost every sector, as well as in cinema and series sectors. In the hustle of
14   everyday life, people (especially Y and Z generations) have begun to watch
15   movies at the most appropriate time and in the most appropriate place rather
16   than going to the cinema for their needs of watching series and movies.
17   The biggest share undoubtedly belongs to digital platforms in this
18   revolution. Thus, a kind of competition has begun between digital platforms
19   and cinema. It is discussed in both academic circles and industry professionals
20   whether a situation can be experienced between digital platforms and cinema
21   just like the interest in radio was lost after the invention of television in the past.
22   This study was conducted to determine watching preferences of university
23   students who live in Turkey and who are representative of the Y generation. As
24   a result of the research, it was determined that three-quarters of the participants
25   had paid membership to digital platforms, the most preferred digital platform
26   was Netflix, the majority preferred to watch new movies in the cinema, and
27   they thought that digital platforms would not finish cinemas but weaken them.
28   Today, since the more active Y generation and the young generation called,
29   generation Z, live closely with the digital world, their consumption habits tend
30   to change. As a result of proliferation of mobile media and especially
31   transformation of smartphones into computers, teenagers who spend a large
32   part of their lives with smartphones have also begun to watch videos with
33   larger file sizes together with increasing Internet speeds. In past past, while it
34   used to took almost an hour to download an MP3 file with 56K modems, it was
35   even impossible to watch a video via the Internet. However, the revolutionary
36   speed increase in Internet with the Web 3.0 has also facilitated video streaming
37   and watching. The speed revolution in the Internet and in smartphones has
38   completely led consumer to easily watch any desired series or movies from
39   their smartphones, desktop computers or smart TVs. World's largest digital
40   series and cinema platform, Netflix, and Turkey-financed Blu TV and Puhu TV
41   started to provide films and series services in parallel with these technological
42   developments by entering the Turkish market with a young population. While
43   each of these companies produce their own special contents, Netflix Turkey
44   proceeded one step further and presented the film "Organized Works-2", which
45   was released in the cinema halls, on its platform at the same time as movie
46   theaters. This action has also revealed the problem of " Does digitalization

brings the end of cinema halls?" in Turkey. Both the digitalization of young generation and the digital series and the interest of cinema platforms in box office films have revealed the question of "will cinema films be released in digital series & cinema platforms rather than in cinema halls?" in the future.

This research also showed that subscription to the official digital series and cinema platforms was above 70 percent among the young generation who attended colleges in Istanbul. This data shows that the trend beginning in major cities is gradually shifting towards the country, and an increase is seen in the number of users of digital series and cinema platforms. If these digital series and cinema platforms implement an investment strategy for showing new films on their own digital platforms rather than in cinema halls, it will be inevitable for cinema halls to find contents to use, and consequently, there will be a decrease in demand. Although the young people who participated in the research indicated that digital series and cinema platforms will not finish cinema halls with a rate of 56 percent, the main result here will be determined by investment strategies applied by digital series & cinema platforms operating in Turkey such as Netflix Turkey, Puhu TV and Blu TV. If digital series & cinema platforms draw a more aggressive strategy for publication of films that will be released only on their platforms, then a serious compulsory decline in the demand for cinema halls may be observed.

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