KÜLTÜREL DEĞİŞİM VE ENDÜSTRİLEŞME SÜRECİNDE TÜRK DİZİLERİ- (2010- 2020) PROJESİ SONUÇ RAPORU

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KÜLTÜREL DEĞİŞİM VE ENDÜSTRİLEŞME SÜRECİNDE TÜRK DİZİLERİ ARAŞTIRMA PROJESİ

Kültürel Değişim ve Endüstrileşme Sürecinde Türk Dizileri' başlıklı araştırma, İstanbul Ticaret Odası öncülüğünde ve Doç. Dr. İbrahim Sarıtaş ile Prof. Dr. Aydan Özsoy editörlüğünde tamamlanmıştır.

Söz konusu araştırmada, Türk dizilerinin 2010-2020 yılları arasındaki on yıllık periyodunda gerçekleşen endüstriyelleşme süreci, sektörün aktörleri, çalışanları ve içeriklerden hareketle üretim süreçleri ele alınmıştır. Çalışmada, 2 editör, 1 editör yardımcısı, 22 akademisyen, 8 araştırmacı, 2 proje asistanı, 43 anketör, 7 süpervizör, 5 telefon ekibi, 2 grafiker, 1 istatistik uzmanı, 1 veri analiz değerlendirme uzmanı, 2 tashih uzmanı görev almıştır. Çalışmada medya ve iletişim uzmanı olan akademisyenlerin yanında, işletmeciler, ekonometriciler ve psikologlar da görev almıştır.

Çalışmada Türk dizi sektörüne dair çarpıcı ve çok yönlü verilere ulaşılmıştır. Araştırmaya göre, Türkiye'de üretilen dizilerin yüzde 75'i yaklaşık 150 ülkeye ihraç edilirken, 500 milyon civarında izleyiciye ulaşılmıştır. Türk dizilerinin ihracat hacminin ise önümüzdeki dönemde 1 milyar dolarları aşması beklenmektedir.

Çalışmada, turistlerin Türkiye'yi ziyaret etmelerinde Türk dizilerinin ne kadar etkili olduğunu belirlemek amacıyla toplamda 470 yabancıya, Arapça, İngilizce, Rusça, Almanca ve Türkçe olmak üzere beş dilde hazırlanan anketler uygulanmıştır. Bunun yanında aynı anket aracılığıyla turistlerin ülkemizde bulunan hizmet ve ürünleri satın alma davranışlarında, Türk dizilerinin etkisi araştırılmıştır. Raporda Türk dizilerinin turizm hareketliliğinde, ülke tanıtımında ve pek çok mal ve hizmet satışları üzerinde olumlu etkilere sahip olduğu belirlenmiştir.

Bunun yanında araştırma kapsamında, sektörün çalışma koşullarında yaşanan sorunların belirlenmesi ve mevcut durumların analiz edilmesi amacıyla sektörün çeşitli dallarında aktif çalışan 425 katılımcıya anketler uygulanmış ve bu anketlerin analizi gerçekleştirilmiştir. Bu sayede sektör çalışanlarının konumuyla ilgili bir harita da çizilmiştir.

Ayrıca çalışmada, Türk dizilerinin, toplumsal ve kültürel değişimde nasıl bir rol oynadığının belirlenmesi de amaçlanmıştır. Diziler dijital mecrada yayınlanan ve ulusal kanalda yayınlanan olmak üzere bütünlüklü olarak ele alınmış ve bunlar toplumun kültürel yapısına etkisi, aile ve manevi değerler üzerindeki etkisi, şiddet ve suç algısına etkisi, yaşam tarzları üzerindeki etkisi ve tarih algısı üzerindeki etkisi ana başlıklarında araştırılmıştır. Araştırmanın bu bölümünde, 13 ilde 2100 katılımcıya yüz yüze uygulanan anketler aracılığıyla açığa çıkarılan veriler incelenmiş ve ayrıntılı bir biçimde değerlendirilmiştir.

Araştırmada, yabancı yapımdan uyarlama dizilerin 18-29 yaş arasında sınırlandırılan genç bireylerin kültürel yabancılaşmasında bir etkisinin olup olmadığı 302 genç bireye uygulanan anketler aracılığıyla irdelenmiş ve sonuçları aktarılmıştır.

Bunu yanında çalışmada Türk dizi sektörünün telif sorunları, festival-fuar stratejileri ve ihracat veri sorunsalı gibi unsurlarına da yer verilmiştir.

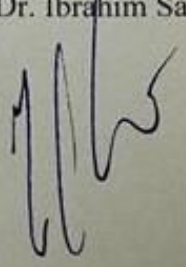
Bu çalışmanın İngilizce olarak hazırlanan raporu, dizi sektörüne yönelik bugüne dek gerçekleştirilen en kapsamlı araştırma olmasının yanında farklı disiplinlerden akademisyenlerin aynı projede buluşturması açısından da öne çıkmaktadır. Bu nitelikleri sayesinde rapor, sektör, izleyici ve akademi arasında bir iletişim kurarak dizi sektörünün gelişimine katkı sağlanmıştır.

Ayrıca bu raporun basılı nüshası 19 Ekim 2022 tarihinde çok sayıda ülkeden profesyonellerin buluştuğu ve Fransa'nın Cannes şehrinde gerçekleştirilen MIPCOM fuarında lansmanı yapılmış ve dünyaca ünlü yapımcılara bu çalışma dağıtılmıştır. 28 Ekim 2022 tarihinde proje sonuçlandırılmış ve çıktıları 2 Kasım 2022 tarihinde İstanbul Ticaret Odasında dizi sektörünün önde gelen isimleriyle bir lansman dahilinde paylaşılmıştır.

09.01.2023

Proje Yürütücüsü

Doç. Dr. İbrahim Sarıtaş

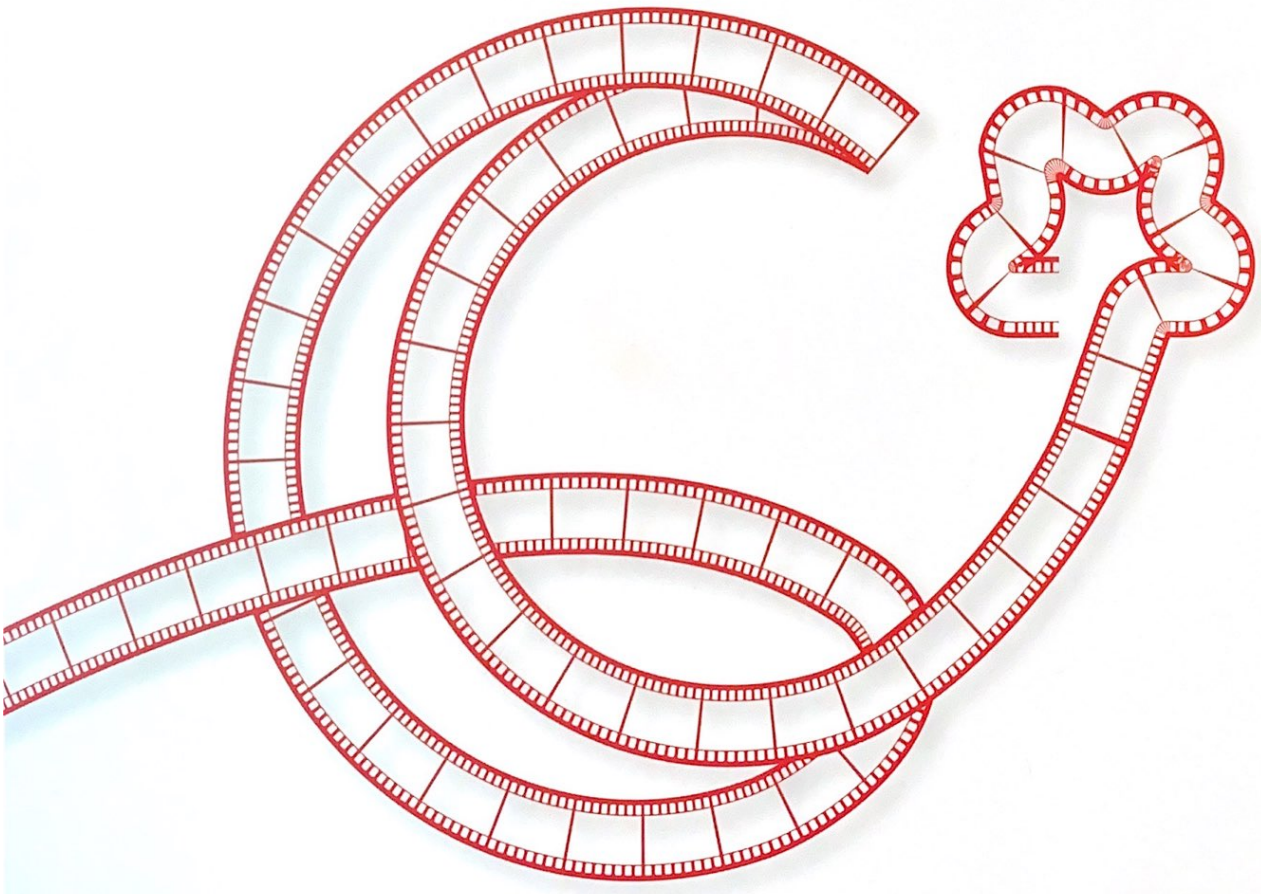


REPORT ON

TURKISH SERIES

IN THE PROCESS OF CULTURAL CHANGE AND INDUSTRIALIZATION 2010 - 2020

- SUMMARY -



ISTANBUL CHAMBER OF COMMERCE 1882

140 YEAR

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Editors
İbrahim Sarıtaş & Aydan Özsoy

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INTRODUCTION

This report has been compiled from the project book named *Turkish Series in the Process of Cultural Change and Industrialization (2010-2020).* The project aims to reveal the industrialization process of the Turkish series in the ten-year period between 2010 and 2020 and to examine and discuss the production processes in light of current data, based on the actors, employees, and contents of the sector. Another aim of the study is to reveal the situation of the sector in the specified ten years and to map out other sectors that it has affected, contributed to, and developed. This is an integrated study consisting of two main parts: The first part examines the industrial situation of the series and the dynamics and practices of the sector while trying to reveal the economic structure and working practices of the Turkish series industry. The second part of the study reveals the effect of Turkish series on the audience and their place in social transformation. This study presents the problems experienced especially in accessing the data, the reasons for these problems, and suggestions for overcoming them in the relevant chapters of the book.

In this context, sectorial facts, studies, experiences, and data of interacting sectors were shared both by the authors and through online interviews. Moreover, it was tried to determine the genre, theme, and content of Turkish series between 2010 and 2020. Then, the years and which genres and themes were covered were revealed. The study also draws attention with the fact that it deals with the digitization phenomenon accelerated in the media after 2006 and the transformations experienced due to the increase in digital platforms from different perspectives. To that end, the research examined the digital transformation of the Turkish series industry in the context of production, distribution, content, consumption, viewing, and interpretation practices. Then, the effect of digital innovations on global creative decisions was investigated. The question of what digitalization means from the lenses of the sector was extensively discussed with the academy and all stakeholders through the phenomenon of digitalization, and the appearance and effects of digitalization were examined on a sectorial basis. In addition, the periodical developments of local digital platforms in terms of production, content, and consumption were examined in this process. Then, in the context of the culture industry, the economic position and the role of local TV series in Türkiye were examined. In the research, the relationship between the export dynamics of the TV series production sector in Türkiye and the development curve of the export figures of the Turkish series industry between 2010 and 2020 were tried to be scientifically revealed. The second part of this integrated study titled "Social Effects of Local TV Series (2010-2020)", aimed to present and discuss how Turkish series play a role in social and cultural change.

The report you will read aims to contribute to both academic and sectorial studies and those working in these fields and hopes to guide further studies and books to be written in the coming years.

RELATIONSHIP OF SERIES PRODUCTION AND EXPORT DYNAMICS AND CULTURAL INTERACTION IN TÜRKİYE

In our country, television broadcasting, which was added to daily life practices with trial broadcasts in 1968, became one of the most important components of cultural and social life in a short time. With the nationwide expansion of television broadcasts, TV series that are included in the understanding of broadcasting are the productions that reach high viewing figures thanks to their logic and long-term relationships with the audience. When the structure of the TV series industry in Türkiye and popular TV series are analyzed by periods, it is seen that while imported TV series were dominant in the 1990s and before, domestic productions started to increase in the 1990s and after, and the country that imported TV series has now become a TV series exporter. In the 2000s and later, the TV series sector has literally turned into an industry and exports have gained an ever-increasing momentum.

In this respect, it is seen that over the years, more space has been given to the production of series that did not have much budget for production due to the high production costs at first. With the effect of increasing competition and increasing advertising revenues in the TV series production sector, which gained momentum with the transition to commercial broadcasting, the sector grew rapidly and until the 2000s, fifty to one hundred series began to be produced in ten-year periods. After 2010, these figures began to correspond to annual production. Series productions, which are of great importance in television broadcasting, have started to take place on the internet broadcasting platform in our country since 2016 with the global technological developments and the change in mass media. In addition to the production of local TV series, the export of these TV series to different countries has started to increase. As a result of the growth in the volume of the sector, the quality of the series has also increased.

The quality TV series produced as a result of the growth of the Turkish series production industry brought success not only in the country but also abroad. The TV series export industry, which became a brand through these aforementioned features and developed with the effect of the sales strategies of the export agents that differentiated for each country, has a very important function in terms of the promotion of the country and the spread of cultural values by reaching a large number of viewers in very different geographies of the world today. Today, it would not be wrong to say that Turkish series are an alternative force in the unipolar flow of cultural hegemony due to their cultural effects. Concretely observable outputs such as the ratings of Turkish series in the countries where they are screened, the inclusion of Turkish products in marketing with TV series, the fact that the actors gain large fan bases, and the giving of Turkish names to children in different countries provide an idea about the success of Turkish series.

The process, which started with a great demand for Turkish series in the last ten years, was crowned with the export of the content of the TV series industry to more than 140 countries all

over the world, thus making Türkiye the country that exports the most TV series after the United States. Türkiye is among the top five countries, along with India, Russia, China, and Nigeria, which produce the most original productions in the TV series category. Also, 25% of imported TV series content screened all over the world originates in Türkiye. In terms of content exports, Türkiye also shares the top five with the USA, England, France, and Germany. Turkish series industry produces over 100 content every year, and 75% of these contents are exported. The total turnover of the 20 highest-paid TV series producers in Türkiye increased by 16% compared to 2013 and reached 622 million Turkish liras. The total turnover of 45 producers who sold TV series to channels in 2013 was 750 million Turkish liras (Forbes Türkiye, 2014). In addition to the expansion and progress targets set by the sector, growth targets for the sector are also shared in the public sense. Development of the Visual Services Sector, as stated in the Eleventh Development Plan, is an example of this, with the target "to increase the export of TV series to 1 billion dollars in 2023". Although the 1 billion dollar target is stated as a high target by the sector representatives under the pandemic conditions, it is not unattainable considering the current conditions. It has been stated that this goal can be achieved or even exceeded in a longer time by "increasing the variety of products in exports such as New Generation Turkish Series, Turkish cinema, Turkish animation, and Turkish documentary".

Industry representatives underline that there are rumors that the success of the Turkish series will come to an end one day, but as long as quality TV series production continues and export companies continue their successful collaborations, it is out of the question for the industry to fail. As a matter of fact, the moves that our country's TV series export sector has produced in the face of the difficulties it faces in the domestic and foreign conjuncture in the technological, social, political, and economic contexts show that the momentum captured in the export revenue of our TV series, which has become a brand in the world, will continue in the near future. In particular, it is predicted that local digital content, which appeals more to Northern European countries, will bring greater sales and revenues over time in terms of the Turkish series export sector. The view is that these series can increase sales to European countries where Turkish series cannot obtain much export equivalent in terms of the difference in viewing habits, and thus the market will expand geographically.

In this way, the recognition of our country in the world has increased. In addition to the income obtained from the export of TV series, positive contributions have been made in terms of many sectors, especially the tourism sector, in terms of presenting sections from our country in local TV series. For example, the sector's need for qualified research is frequently expressed because the Turkish series industry is proving to be an important cultural and economic power of internationalization on the one hand and cooperation with many different sectors (Tourism, Technology, Health, Art, Education, etc.) on the other. Turkish series transform the places where the series takes place into touristic destinations and add an international quality to Turkish music through the actors of the TV series and the music in the TV series, as well as the leading actors with musician identity. Due to this increasing interest in Turkish series, millions of Arab visitors choose Istanbul and other regions of Türkiye as holiday and shopping destinations. However, the situation is not limited to this. Thanks to TV series, Turkish products have become a high-end fashion choice for many Arab consumers.

Additionally, city branding becomes visible with series, and the brand-city image uses all the possibilities within the narrative to influence the audience together with the fictional series. Some cities naturally become plateau cities and become the main venues of the TV series industry. Thus, not only the physical space but also the culture and lifestyle of the region constitute the cultural presuppositions of the audience as the subject of fictional content. As can be seen with examples, the audience learns about the plateau cities that they have never been to and even creates an image of a city in their minds. What makes this city image a brand is the historical, natural, and architectural beauties of the region, as well as the unique lifestyle of the region, the aesthetics of the places, local clothes, gastronomy, and the characteristic features of the local people. Therefore, it is of great importance for these elements to take place in TV series and to build the brand city image through TV series, and to create both cultural development and sustainable tourism.

Within the scope of this project, the survey study titled "The Effects of Turkish Series on Tourists' Destination Preferences" also supports this finding. In Türkiye, which is a country of tourism, the effect of tourism and Turkish series in this context has never been studied. For this purpose, the study also examined the effects of the Turkish series on Turkish tourism. In addition, in the study, the effect of Turkish series on city branding was investigated through sample TV series. In the study, questionnaires prepared in five languages (Arabic, English, Russian, German, and Turkish) were applied to 470 foreign tourists through a banner consisting of QR codes in order to determine how effective Turkish series are in tourists' visits to Türkiye, and these surveys were analyzed. These studies were carried out especially in five countries with cultural and geographical proximity (Bulgaria, Kyrgyzstan, Kazakhstan, Azerbaijan, and Russia). Despite the pandemic, cooperation was established with the tourism industry, and these surveys were also made available at the hotels where tourists visiting Türkiye stay. In addition, through the same survey, it has been investigated how effective Turkish series are on tourists' purchasing behavior of services and products in our country. In this context, the high impact of the Turkish series on tourism has been revealed by the results obtained. Thus, the necessity of acting together with the Turkish series sector and the tourism sector and dealing with them as a separate strategic planning has been demonstrated.

In this study, which is aimed at our near region market, it is seen that the frequency of watching Turkish series broadcast in the countries from which the participants of the research come from is quite high. The effect of these TV series, which are among the reasons why tourists coming to Türkiye prefer Türkiye, were asked. In the survey in which 85% of the tourists came from Russia, Bulgaria, and Kazakhstan, 98,2% of the tourists stated that they watched Turkish series in their country. Among those who watch Turkish series, the rate of those who plan a trip to Türkiye by watching this series is 73,5%. The rate of those who visit or plan to visit such a region, place, or cultural element is 66,8%. Of the participants, 26% said that they bought accessories and clothing products used in Turkish series, 46,5% thought about purchasing, and 48% said that the positive image of Turkish products, especially clothing, furniture, food, and accessories, increased as they watched Turkish series. Of course, both the strong cultural and historical ties and geographical proximity are the main factors in the high rates obtained. This rate can be expected as the participants are tourists from countries with a high probability of choosing Türkiye for their holiday. However, it is seen that a factor that increases their motivation to spend their holidays in Türkiye is the Turkish series they watch. Consequently, the high export rate of Turkish series has resulted in significant

tourist activity. However, investigating the effect of TV series on the preference of Turkish series viewers abroad for their holidays in Türkiye and revealing this relationship, if any, should be done separately for each market. It is also understood that supporting the export of Turkish series and content has an effect that increases the export volume in other sectors. It is important to increase cooperation between stakeholders such as export unions, sponsor companies, TV series and film producers, and chambers of commerce in order to reveal the potential between the export of TV series and content and the export of goods.

The sustainability of production depends on foreign export revenues, and foreign export revenues depend on the production of local qualified series. In order for our country's TV series to be successful in the future in terms of production and export, it is necessary to underline that both parties should continue their cooperation, and finally, it is necessary to ensure the industrialization of TV series in Türkiye for a stable success momentum.

These rates mean that not only the export of TV series, but also other stakeholder areas of film tourism (festivals, set visits, and galas) fed by the TV series and film industry have the potential. Although there are limited examples at the moment, it can be said that the income of film tourism created by Turkish series will increase in the future and income will be obtained from other relevant cultural organizations.

Realizing long-term strategic plans for the success of the TV series production and export industry in terms of both economic and cultural benefits will only be possible with the regular realization and sharing of statistical reports of the industry, the increase of public-private sector cooperation, and the strengthening of government incentive mechanisms in this direction. Achieving these may be possible with the realization of industrialization. It is of great importance for the TV series industry in Türkiye to look for ways to reach the appropriate target audience more easily with personalized recommendation systems by making use of big data research and social media network analysis methods and to make accurate inferences about whether a series will be popular before it is published. In this context, it is important to organize events that can provide a regular exchange of information between the industry, technology developing professionals, and scientists, and sustain the success of the Turkish series, which is defined as an important soft power in the promotion of the country, in the competitive market at the local and global level.

FROM TRADITIONAL TO DIGITAL: TURKISH SERIES WITH ITS CONTENT, GENRE, AND FICTIONAL DIMENSIONS

Evaluating the last 11 years, which we have covered in the context of theme and genre, it is obvious that Turkish series have a unique dynamic and chemistry. In this case, the answers to the questions about why the TV series are successful and how they continue this success can be gathered around a few basic criteria for the export industry. In this regard, it is possible to list the main features that make Turkish series different and preferable, branding them as "series", which are culturally equivalent to the audience in both near and far geographies: long-term and slow-paced flow, in-depth processing of characters with competent acting that makes this flow possible, multi-axis and original storytelling in the absence of culturally multidimensional geography, and the use of space and original music reflecting this. It can be said that Turkish series have a very unique and mixed structure rather than containing a single theme and carrying the characteristics of a single genre. This dynamic is the whole of issues including mixed genres and themes, having unique national, spiritual, and cultural values, including emotions and sincerity. Today, "Turkish Series", which is now a brand and genre on its own, are productions with long durations but elaborate productions with mixed genres that are sensitive to family values and have repetitive motifs such as love, family, children, revenge, and secrets.

In parallel with the increase in the number of local TV series shot in the last ten years, the diversity of genres and the channels in which they are broadcast, the narratives and the conflict areas and situations that form the center of the narrative are also changing. The most frequently used conflicts in the narratives of our local TV series are class, gender, and ethnicity. In the TV series produced for television channels, strategies such as producing similar works to the previous ones, adapting the content liked by other countries, adapting novels that are liked by readers and whose qualities are suitable for adaptation, and producing similar works to the series of the competitors in order to compete with the works done in the market are acted upon.

One of the most striking developments in the local TV series industry in the last ten years is the genre and thematic diversity that has developed in parallel with the rapid increase in the number of TV series and the channels in which they are broadcast. Especially boradcasting channels of Turkish series are diversifying due to the diversification and cross-platform convergence in national and global online video-on-demand platforms. This change is most intensely seen in the contrasts and differences established over identities. The phenomenon of genre hybridization in this process is also noteworthy. The use of different genres together in a transitional structure in most of the local series is preferred due to its commercial capacity to appeal to different audiences. On the other hand, hybridization can offer writers, directors, and actors to challenge and develop their creativity.

Turkish series have also gained a solid place by being integrated into the digital world today. This is the biggest reason why Turkish series have an important position both in the world and in our country today. Digitalization has led to the transfer of television series to the internet as an alternative channel in Türkiye, and then, with the increase in internet platforms, examples of TV series produced specifically for these platforms have started circulating. Therefore, it is possible to say that digitalization creates alternative distribution channels. It is observed that the TV series industry in Türkiye is rapidly adapting to the digitalization process, and it heavily benefits from the features of digitalization in production and content.

The consumption patterns of TV series viewers have gained new features with the move to digital platforms. Digitalization allows going out of the mainstream narrative in terms of factors such as series contents, shooting techniques, actor choices, subject, and duration. Series contents produced for digital media also allow alternative content and subjects to be brought to the screen besides classical narratives and presenting different shooting techniques to the liking of the audience.

Digitalization has brought with it the diversity and quality of the content offered in the TV series industry. There is a structure that is more open to trying new things in digital content. The contribution of digitalization to the TV series industry is not limited to new access and platform options, but can also be observed in TV series content.

Digitalization has effects on TV series production, distribution, and content, as well as on monitoring practices. Watching TV series, which was a part of traditional, linear television watching culture in the past, has gained different features with digitalization. Initially, the internet functioned as an alternative opportunity for viewers who missed the television broadcast of the series. In addition, "uncensored" versions of television programs and series began to be broadcast on websites. Thus, the internet was used as an escape platform for streaming content that could not be broadcast on mainstream television. The distribution of television series entered a new phase with the increase of on-demand digital video platforms. This trend was first seen with low-budget series that were only broadcast on YouTube rather than on television. Later, video-on-demand platforms started to release higher-budget productions. The change in Türkiye also took place step by step. Initially, viewers watched the series on the internet, on the websites of certain TV channels, or *YouTube*. Afterward, series production, which was distributed only on *YouTube*, has become a general trend.

Due to the different audience types on digital platforms, the content selection processes also differ. In digital platforms, stories that are a little more outlying and more universal, which will force the imagination, can be preferred. This is due to the differences between content broadcast on national television that appeals to a large audience and those broadcast on on-demand broadcasts. In mainstream television channels, it is more important to catch the whole universe for the series that need to catch the whole audience and a certain rating. On the digital platform, there is no such concern.

On the other hand, the most important thing that separates digital platforms from television broadcasts is that digital platforms are like libraries. Digital platforms are trying to differentiate from television in the market and target a specific audience that is disconnected

from television. The prominent issue in the theme selections of digital platforms is the story. The series broadcast on television are the series that are consumed. In other words, it exists as long as it is broadcast, but is inaccessible when it expires. Series on digital platforms, on the other hand, are not consumed and are always open to the use of viewers who pay the service fee. Thus, users have the opportunity to watch the same content even in different years. Therefore, content choices are very important. For digital platforms whose main motivation is to increase the number of users, first of all, whether the story will find a commercial response is an important criterion. Another issue of secondary importance is the selection of actors. If the story is appropriate, the export potential is taken into account in the actor choices that will revive this story. In addition, digital platform series must be a game-changer; they should be original works that involve the audience in rhythm and include different genres.

The economic models of digital video-on-demand platforms broadcasting series are also different from each other. While some require subscriptions, some earn their income from advertisements, while another group generates income through content rental. In this context, in addition to *Netflix, Disney Plus, Amazon Prime*; *BluTV,* and *Exxen*, which only produce content for Türkiye, can be cited as examples of digital platforms that require subscriptions for content streaming of series. Advertising-supported video-on-demand platforms in Türkiye are *Tubi* and *Puhutv*.

One of the most important advantages of digital production is the convenience of dubbing and subtitle technologies. Developments in dubbing and subtitle technologies are also effective in the popularization of Turkish series as imported media content. Developments in dubbing technologies make Turkish series simple and understandable for viewers of importing countries.

"Turkish Series", which is now considered a stand-alone genre, has developed an innovative approach in itself by taking place in digital channels. This new approach has been named and branded as "New Generation Turkish Series" by Intermedia. Other important factors in the branding and internationalization process of our local TV series are the international fairs and festivals held in Cannes, Dubai, Singapore, Miami, and Geneva. As stated by company and channel managers and industry representatives, fairs and festivals play an important role in the branding process as important environments where our TV series are introduced and promoted to the whole world. At this point, the Ministry of Culture and Tourism and Istanbul Chamber of Commerce (ICOC) make significant contributions to the industry's participation in fairs and festivals. In this context, especially ICOC has ensured that companies regularly participate in important fairs related to the TV series industry such as Miptv, Mipcon, Ficci Frames, Discop, Cannes and ATF since 2011. The Chamber provided the opportunity for approximately 45 companies and 100 representatives to meet with international professionals by participating in the fairs. The participation of Türkiye, the guest of honor, at the Mipcom Fair, which is held every year in Cannes, France in 2015, was also organized under the leadership of ICOC.

Developing promotion and sales policies that will bring all TV series to the agenda in market-festival organizations will be a factor that clamps the sector and increases the chance of success. As we mentioned before, sales will continue to be the crown of success. To achieve this success, it is important to determine the sector policies correctly.

On the other hand, while digitalization provides many advantages, it also causes problem areas such as binge watching, which can be defined as excessive viewing, in particular, intellectual property and copyright issues, repeatedly and in a short time. It is a necessity of the information age that technology developers and scientists develop projects that seek answers to these problems in the TV series industry.

EFFECTS OF TURKISH SERIES ON SOCIAL TRANSFORMATION (2010 - 2020)

The second part of this integrated study titled "Social Effects of Local TV Series (2010-2020)" aims to present and discuss how Turkish series play a role in social and cultural change. In this context, a mapping of what may be the presumed changes that the series included in the study create on the culture and society was performed. In this mapping, sub-concepts were determined for each theme. These sub-concepts can be listed as follows: Family and Values, Lifestyle and Consumption Habits, Violence, Crime, and Perception of History. As a result of the series of meetings organized with the participation of a research team consisting of a specialized survey company, psychologists, media, and communication specialists, survey questions that allowed to investigate the identified sub-themes were created. The validity of these survey questions was tested primarily with a pilot study, and then the implementation phase was carried out between March 1st and April 1st, 2022 by interviewing 2100 people representing Türkiye in general. The fieldwork carried out revealed the changing and unchanging aspects of the relationships established by the audience with the local series, the viewing practices, and the processes of interpretation. These data, presented with detailed tables and analyses, are one of the most comprehensive field studies conducted in recent years. The research presents the social effects of local TV series from a broad perspective, including the historicity of viewing practices, theories, and post-pandemic experiences. The voice of the society and the individual was tried to be understood and interpreted within the limits and scope of the study, by revealing it from the channels in which it was buried as much as possible. In addition, in this part of the research, an additional study was designed for young people. In this research, a separate survey and analysis study was carried out on 302 people in order to determine the level of young people's exposure to TV series adapted from foreign productions and to examine their cultural alienation.

First, in the research, Turkish audience's viewing habits of Turkish series were investigated. Accordingly, an analysis was carried out on the channels where the participants watched the TV series, the amount of time they spent watching TV series, the factors affecting their choice of TV series, and the TV series they watched the most. It was determined that the most directing factor in the series preferences of the participants was the story/scenarios of the series, followed by genre. It has been determined that the majority of the participants watch television series on national channels, the most subscribed digital platform is Netflix, the participants prefer local TV series according to the story/scenario the most, and most of them spend at least 2 hours a day watching TV series. In this context, it has been determined that 71,4% of the participants in the study watch local series through national broadcasting television channels, and 8,8% watch them through digital platforms. Also, 19,8% of the participants in the study watch local series both on digital platforms and through national broadcasting television channels. It was determined that Netflix had the highest number of subscribers with 53.3% among digital platforms. It is followed by YouTube with 24.8% and Blu-TV, a platform belonging to Türkiye with 15.2%. It should be underlined that the leading

Amazon Prime subscription in the world has a share of only 0.7% among the respondents. As the education level rises, the audience watches the series on digital platforms instead of watching them on national television.

Effects Of Series On Family Structure And Moral Values

Television sometimes conveys values that are pro-society and exist in society, and sometimes conveys values that contradict the values that the education curriculum follows or that are generally accepted in society. Watching television series has effects on the family, which is its smallest unit, as well as on the whole structure of society. One of these effects is on family relations. The effects of television series on family relations are in two ways. The first of these is the effect of the family representation shown in the series on the perception and understanding of the family. The second is that the time devoted to series causes weakening of family ties.

Accordingly, while 87,6% of the participants stated that TV series had an effect on the Turkish family structure, 12,4% claimed that TV series did not have an effect. When evaluated in this context, the participants underlined that Turkish series were most effective on the relationships between children and parents and between spouses, followed by the relationship between siblings. The participants stated that Turkish series were the least effective at the level of non-family relationships, when compared to family relationships.

Especially in the context of our subject, series also have a significant effect on people's behavior in daily life, their perceptions of belief, values and reality, their preferences in consumption habits, and their emotional expression against the problems they encounter. Of the participants, 9,6% stated that the series did not have any effect on moral values, and 90,4% of the participants stated that the series had an effect on this issue. As the level of education increased, a directly proportional increase was observed in the view that the series had a negative effect on social morality. Of the participants, 14,1% stated that the series do not affect national and moral values while 85,9% of the participants think that the series have an effect on these values.

As a result, when the data are examined, the participants mostly believe that Turkish series have an effect on family values, and national and moral values. While these effects are more negative, it is suggested that the effect on the family is higher than the effect on national and moral values.

Effects Of Series On Social Life and Personal Consumption Habits

Product placement is the inclusion of brands or products in series for a fee. Considering that television, and especially the TV series broadcast in the most watched time, reach a wide audience, establish a drama language with a story and that the audience follows it constantly, it is seen that they are one of the most suitable platforms for advertising. Especially in television series, the prominence of fashion and style attracts the attention of the audience. So much so that this effect continues on social media, viewers follow the clothing pages of the series that share the clothing and sponsor information of the characters they see in the series. Thus,

thanks to the audience-consumer series, it transforms consumption habits and consumption styles. In the 2010s, when the relationship of social media with daily life increased, the connection between Turkish television series and social media accounts also increased. The clothes worn in the series are shared on social media accounts and the audience begins to become fashion consumers at the same time. Images that guide consumption habits are not limited to clothing; appearances such as haircuts, hairstyles, and makeup patterns especially affect the female audience.

According to the results, 84% of the participants, expressing the vast majority, were reluctant to buy, make and ask someone to prepare the food and drinks they see in local TV series. Only 16% of the participants are enthusiastic about these issues. It is seen that 70,5% of the participants have not been to a place influenced by local series and do not intend to go. While 15,1% stated that they have been to, 14,4% stated that they wanted to go but could not. This ratio is also an important level for the sectorial effect of TV series.

Effects Of Series On Society: Criminal Behaviors and Violence

The closeness of television series with literary works has led to the formation of its content similarly. In this context, the theme of violence discussed in the oldest texts has also influenced television productions. With the arrival of the 2000s, there was an increase in the viewing of the series in the world. In the aforementioned years, it is observed that violence has also increased in the series contents.

Accordingly, 10,6% of the participants believe that Turkish series have no effect on violence or criminal behavior. The remaining 89,4% think that the series have both positive and negative effects on these behaviors. In addition, 49% of the participants stated that their friends, 14.4% of the young people around them, 9.5% of their relatives and 8.6% of their children were involved in violent or criminal behavior.

Moreover, when we examine the opinions of the sample on whether Turkish Series reflect the realities of our country's social problems, 30,4% of the participants chose the option "Agree", 6,9 % "Strongly agree", and 37,3% believed that the TV series contained the reality of social problems. Also, 10,8% of the participants answered "Strongly disagree" and 19,5% answered "Disagree". On the other hand, 32,4% of the participants declared their indecision by answering "Neither agree nor disagree".

The first remarkable finding is that the participants do not give any examples of themselves by believing that they do not behave violently by being influenced by the characters in the series. In addition, although the majority of the participants stated that the people around them were not affected by the series and did not use violence, they think that the series involving violence against women normalized violence against women. The participants have the belief that the social problems involving violence and crime they mostly see in the series reflect reality. In addition, there is a belief among the participants that series have more negative effects on directing individuals to crime or violence. Participants stated that they mostly found similarities between the characters of the series and the people around them and themselves, as discussed in the previous section. However, when it comes to violent and

criminal behaviors, this similarity was rejected by the participants and they stated that they did not see violent or criminal behaviors in their environment, including themselves, as a result of being affected by the TV series.

Effects Of Historical Series On Society

With the period when private channels were included in broadcasting life, it is seen that historical narratives started to have an important place in the production of series. When the contents produced for mainstream television channels and digital platforms between 2010-2020 were examined, it was seen that more productions were produced in 2011 and afterward. In terms of both period series and documentable historical series, the highest production took place in 2014. Especially among the series that have the ability to establish strong parasocial relations with the audience, historical series have an important place in the acquisition of knowledge about the past.

One of the most important findings obtained from this research is the positive attitude of historians towards the increasingly popular historical series. It is noteworthy that the participants answered the question of whether the local historical series they watched reflected the truth or not, with a rate of 42.9%, as "partially". While 33,1% of the participants think that the local series do not reflect reality, 24% think that they reflect. Also, 66.9% of the participants think that popular historical series have a positive effect on the audience.

Based on the responses of the participants, it can be said that the local historical series can partially construct reality in the minds of the audience. The fictional structure of the texts of the local series is undoubtedly an important factor in the fact that reality is partially perceived by the audience. As the age of the participants increases, their positive views that local TV series reflect reality increase. In the study, 43,3% of the participants stated that local series were partially effective in understanding Turkish history correctly. Significantly, it is seen that as the income levels of the participants increase, the increase in their interest decreases. In addition, it is very important in terms of sectorial impact that the audience's interest in history, partially or directly, increased by 61.7% after watching the series.

To the question about the contribution of local historical series to the correct understanding of Turkish history, 30.3% answered "No" and 26.5% answered "Yes". Also, 26,5% of the participants think that local historical series contribute to the correct understanding of Turkish history. As the education level of the participants increased, the participants stated that the local series contributed partially to the correct understanding of Turkish history. Similarly, as the level of education increases, the participants increasingly think that local series do not reflect Turkish history correctly.

On the other hand, 38,2% of the participants stated that there was no increase in their interest in researching/learning about history and historical people after watching local historical series. While 27% of the participants said that there was a partial increase in their interest, 34,7% stated that there was an increase in their interest. There is an increase in the interest of 39,9% of men and 29,4% of women. The increase in the interest of men is higher than that of women.

The Effect Of Adaptation Series On The Cultural Ahenation Of Young Individuals In Türkiye

As a result of the research, it is seen that young people experience cultural alienation by being influenced by the codes of adaptation series from foreign productions. Accordingly, while 49,8% of the young people think that their own culture is affected by the foreign values reflected by the adaptation series, 29,6% think that it is not affected. Finally, 44,8% of young people think that the adaptation series lead to alienation against their culture, while 32,3% think that they do not lead to cultural alienation, and 22,9% of young people are undecided. More than half of young individuals want to pass on the values of a foreign culture outside their own culture after watching adaptation series. Among these, lifestyle, clothing styles, and the use of art and works of art draw attention.

REPORT ON

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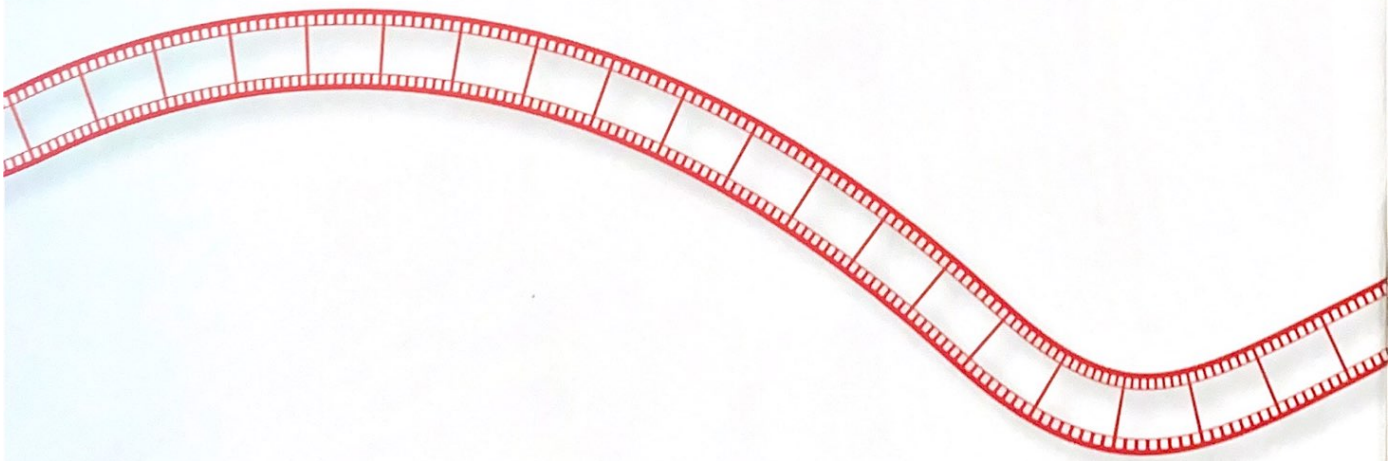
IN THE PROCESS OF CULTURAL CHANGE AND INDUSTRIALIZATION 2010 - 2020

- SUMMARY -



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