

NETFLIX CONSUMPTION DURING THE COVID-19 PANDEMIC



YELDA KIRÇUVAL

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BY

YELDA KIRÇUVAL

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SUPERVISOR

DOÇ. DR. ÖZLEM AKKAYA

YEDITEPE UNIVERSITY

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PLAGIARISM

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Yelda Kırçuval

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ABSTRACT

This study gathered data and provided explanations for the use of Netflix during the pandemic process. Information has been given about the media technologies that are developing day by day and the Uses and Gratifications Theory, which is related to media technologies. Comparisons were made between traditional media and new media, and explanations of new media were included. The main subjects of the study, Netflix's historical development, institutional structure, original contents, and Netflix's activities in Turkey were introduced. It has been mentioned that people's social lives are interrupted during the pandemic process and that they are trying to meet these sociability needs through media technologies. Examples of social media applications that people use during this pandemic are presented. The events experienced in the world and in our country during the pandemic process are given in chronological order. Decisions and measures taken to reduce the impact of the virus on the world and in our country are mentioned. In this study, an interview form, which is one of the qualitative study methods, was used. A total of six Netflix users, three women and three men, participated in the research. As a result of the study, all participants stated that their Netflix usage times have decreased in recent days compared to the start of the pandemic.

Keywords: Pandemic, Covid-19, Netflix, Uses and Gratifications

ÖZET

Bu çalışmada pandemi sürecinde Netflix kullanımı üzerine veriler toplanmış ve açıklamalar yapılmıştır. Gün geçtikçe gelişen medya teknolojileri ve medya teknolojileriyle ilgili olan Kullanımlar ve Doyumlar Kuramı hakkında bilgi verilmiştir. Gelenekselleşmiş medya ile yeni medya arasında karşılaştırmalar yapılmış, yeni medyaya dair açıklamalara yer verilmiştir. Çalışmanın esas konusu olan Netflix'in tarihsel gelişimi, kurumsal yapısı, orijinal içerikleri ve Netflix'in Türkiye'deki faaliyetleriyle ilgili bilgilendirme yapılmıştır. İnsanların pandemi sürecinde sosyal yaşamlarının sekteye uğramasından ve bu sosyallik ihtiyaçlarını medya teknolojileri aracılığıyla gidermeye çalıştıklarından bahsedilmiştir. Bu pandemi sürecinde insanların kullandıkları sosyal medya uygulamalarından örnekler sunulmuştur. Pandemi sürecinde dünyada ve ülkemizde yaşanan olaylar kronolojik sırayla verilmiş. Dünyada ve ülkemizde virüsün etkisini azaltmak için alınan karar ve tedbirlerden bahsedilmiştir. Bu araştırmada nitel çalışma yöntemlerinden olan görüşme formu kullanılmıştır. Araştırmaya 3 kadın, 3 erkek olmak üzere toplam 6 Netflix kullanıcısı katılmıştır. Araştırma sonucunda çalışmaya katılan tüm katılımcılar pandemi başlangıcına kıyasla son günlerde Netflix kullanım sürelerinin azaldığını ifade etmektedirler.

Anahtar Kelimeler: Pandemi, Covid-19, Netflix, Kullanımlar ve Doyumlar

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ABBREVIATIONS

3G	: 3. Jenerasyon (3rd. Generation)
4,5G	: 4,5. Jenerasyon (4,5rd Generation)
4G	: 4. Jenerasyon (4rd. Generation)
5G	: 5. Jenerasyon (5. Generation)
AMC	: American Movie Classic
CEO	: Chief Executive Officer (İcra Kurulu Başkanı)
DVD	: Digital Versatile Disc
EU	: European Union
GB	: Gigabyte
HBO	: Home Box Office
ITU	: Istanbul Technical University
NRK1	: Norwegian Broadcasting Corporation 1
PS	: PlayStation
PTT	: Post and Telegraph Organization
RTÜK	: Radio and Television Supreme Council
TRT	: Turkey Radio and Television
TT	: Turk Telekom
TÜBİTAK	: Scientific and Research Council of Turkey
TÜİK	: Turkish Statistical Institute
TÜVEKA	: Turkish Universities and Research Institutions Network
TV	: TV
USA	: United States of America
WHO	: World Health Organization

1. INTRODUCTION

The COVID-19 disease, which emerged in China in December 2019, quickly turned into an epidemic and became a public health problem. The disease, which affected the whole world in a short time, was determined as a pandemic. "Pandemic" is the general name given to epidemic diseases that spread and affect a very wide area in more than one country or continent in the world. The disease has left considerable damage in many areas, such as health, the economy, working life and social life, in almost all countries in the world. Since the disease is easily contagious in crowded environments, states have imposed some restrictions on their citizens and have imposed a long-term curfew. These long-term curfews and various restrictions have negatively affected people economically, psychologically, and socially. Many social activities have been suspended. People have been deprived of the cinema, theater, concerts, and various sports activities. At this point, the Internet and new media have been activated to compensate for this negative situation that people experience. It has been seen that one of the most popular activities to spend time on in these pandemic days when people have to spend time at home is watching TV series and movies. People who can access many TV series and movies on the Internet with one click also frequently used various TV series and movie platforms in this period. The most popular of these platforms is the Netflix application.

The aim of this study is to determine how often and why people prefer the Netflix application during the pandemic period. It has been tried to find answers to questions such as what kind of content people prefer on Netflix and how often they spend time on the Netflix application during the day. In the study, information about the Uses and Gratifications Theory, which is used in research on media and audience

relationship, is given, and explanations are given about how this theory is formed and the features and functions of the theory.

In the literature review part of the study, besides the Uses and Gratifications theory, the concept of new media is emphasized. After defining the concept of new media, its features are explained, and the relationship between the new media sector and television broadcasting and the spread of new media in Turkey are mentioned. Then, information about Netflix's historical development, corporate structure, content production, and content consumption is given. In the study, which also includes information about the contents of Netflix in Turkey, the numerical data about Netflix Turkey is shared. After Netflix, there are explanations for the COVID-19 disease. Information about the concept of pandemic, the process of COVID-19 disease in the world and in our country are transmitted. The social and technological effects of COVID-19 are also mentioned in the study.

The subject of this study is to provide a description of Netflix usage habits during the pandemic process. When we look at the literature, it is clear that there is no similar study on this subject. This study is important in terms of shedding light on those who want to work on this subject.

2. LITERATURE REVIEW

2.1. Uses and Gratifications Theory

In the early days of research on communication, it was stated that the mass media had a wide impact on the social structure. This view has been replaced by the view that the audience has become active rather than passive and that the responsibility is on the audience. In other words, there has been a transition from a medium-oriented approach to an audience-oriented approach in mass communication. The findings of the studies carried out in the years 1950–1960 showed that the audience consciously determined their viewing preference and took their own thoughts into consideration while making a choice (Güngör, 2016).

The uses and gratifications theory questions how communication tools are used and for what purpose. The main purpose of the theory is to determine why people use certain mediavehicles. In this theory, the view that the audience uses the communication tools, or the data provided by the determined tools according to their own needs is dominant (Özer & Birsen, 2010, p. 352).

2.1.1. Features and Functions of Uses and Gratifications Theory

According to the uses and gratifications theory, individuals actively use the media to meet certain needs (Lull, 2001, p. 127). In this theory, the audience is considered active, rational, and acting according to their desires; it is stated that they act according to their free wills (Erdoğan & Alemdar, 2010, p. 156).

As a result of their studies, Katz et al. (1974) identified five basic features of the uses and gratifications theory. The first feature is the activity of the audience. According to this feature, the audience resorts to mass media to meet their individual needs. The second feature is that the audience is responsible. According to this feature, audiences use media vehicles to satisfy their needs. According to the third

feature, the media is not seen as a single source of satisfaction. According to this feature, people's desires and needs differ, and mass media cannot be an absolute solution to eliminate them. According to the fourth characteristic determined, individuals act with awareness of their motivation and needs. The fifth and final feature envisages the consideration of value judgments about the cultural importance of mass media by examining the subjects that the audience is prone to

In summary, in the theory of uses and gratification, it is accepted that people aim to satisfy their desires and needs through media tools (Tekinalp & Uzun, 2009, p. 116).

As a result of their research, Erdoğan and Alemdar (1990) determined some functions of media tools. These functions are:

- To have information about world public opinion,
- To spend time,
- To have a rest,
- To get rid of the stress of daily life.

In addition to the functions given above, it has been stated that media tools have different functions (Koçak, 2012, p. 103). These functions are:

- dilly-dally
- individual relations, and
- surveillance

Gökçe (1993) listed the functions of media tools as follows:

- Self-improvement
- Earning respect
- Building trust

For example, Gökçe's research (1993) found that participants generally watch news and competition programs. Audiences are actively informed by news programs and question the existence of their knowledge with competition programs. While these provide personal development, they also provide dignity and trust.

In short, within the scope of uses and gratifications theory, media tools fulfill the following functions for individuals (McQuail & Windahl, 2010):

Entertainment (distraction / passing time)

- Escape from the constraints of daily life
- Escape from the troubles caused by the problems
- Emotional discharge

Individual Identity (Social adaptation / personal identity)

- Individual reference
- Discovery of reality
- Value reinforcement

Surveillance function (Having knowledge and thought)

- Access to information

2.1.1.1. Entertainment Function

One of the functions included in the use of media in general and social media in particular is the function of having fun and having a good time. Palmgreen and Rayburn (1979) added the entertainment function to the scales they used in their studies on this subject.

In addition, Korgaonkar and Wolin (1999) described the Internet as a means of salvation in their study on the functions of the Internet. Salvation, according to the work, is the attainment of enjoyment and fulfillment. This is provided via the Internet.

The main functions of social media are to ensure that media users have fun, to ensure their comfort, and to make them happy. People who are bored and exhausted by the ordinary activities of daily life prefer entertaining news or entertaining programs instead of serious news. These people mostly use social media to have fun. People relax and escape from the stress of daily life to some extent through content such as humor, sports, and music (Karataş, 2008, p. 29). Today is defined as the Internet age. In this era, one of the fields that have undergone the most changes is the field of media and entertainment.

Considering the widespread use of social media, it is claimed that it is primarily an entertainment area. Applications in media tools allow the public to get away from the monotonous and routine environment of daily life. However, the need for entertainment has also increased the public's interest in social media applications, and this has caused the application production industry to create continuous and entertaining applications (Karataş, 2008, p. 29). When we look at the study titled "A close look at the global media and entertainment industry" by PWC (Pricewaterhouse Coopers), it is stated that 1.6 trillion dollars have been spent on the entertainment industry, and the development of this industry will continue, so the cost of this subject will reach approximately 2.1 trillion dollars worldwide (Şit, 2012).

2.1.1.2. Personal Identity Function

Another function studied within the scope of the uses and gratifications theory is the personal identity function. According to McQuail (1993), this function consists of three parts: individual reference, discovery of reality, and value reinforcement. Within the scope of personal reference, it is stated that the audience establishes a direct relationship between the programs in the media and their real lives. Personal

reference is the identification of the audience with the people and events in the program they watch and in their own lives.

The dimension of discovery of reality includes the direct use of the scope of the program, which has a function that helps the audience comprehend their own lives.

It is stated that the concept of self is handled in various ways. In this case, according to the psychosexual approach, the self is evaluated as an individual system shaped through conflict. According to the behavioral approach, the self is a conditioned response, while the cognitive approach considers the self as a conceptual order that analyzes data related to the person (Balıkçioğlu, 2016, p. 539).

James (1890) divides the ego into four parts. The parts of the self are:

- bodily
- material
- spiritual
- social

The spiritual self is the place where definitions of who a person are made. The material and social self exist between the spiritual and bodily self. Therefore, there is more than one self-experience that differs from person to person. The order of importance of these experiences is determined according to the depth of the affective bond (Balıkçioğlu, 2016, p. 540).

As it is seen, if a person makes an interpretation and self-evaluation by examining himself in front of the mirror, he makes a similar interpretation for others. In this regard, the person establishes a symbolic communication with himself and another person (Wallace & Wolf, 2004).

The person determines the meaning that the outside world expresses in himself. Therefore, the self is never directly observed. The self acts as a filter for people to help them make choices. Looking at today, with the effect of social media, users choose applications in accordance with their selves (Balıkçioğlu, 2016, p. 544).

2.1.1.3. Surveillance Function

This function is complex. The surveillance function is related to the needs of the world in which we live. According to this, people's access to information about their relatives and the world and filling their spare time are realized through media tools. Therefore, media tools play an important role in the continuation of daily life (Bayram, 2007, p. 2).

With this function, it is ensured that the subjective knowledge accumulation of the person receiving the message increases, shedding light on issues that are not yet known. Accordingly, while a message expresses an information feature for some people, it does not have an information feature for others. A known fact may not always be informative. However, this phenomenon can be informative with different approaches (Gökçe, 1993).

McQuail (1994) stated that media tools have functions such as providing information about events and conditions in the social structure and in the world, pointing out relationships, creating innovation, adapting and progressing.

Today, it has been stated that social media applications play an important role in the sharing and dissemination of information. Thanks to these applications, information on many subjects, such as health, the economy, politics, sports, and fashion, is transmitted to the masses with a wide scope. Through social media tools, not only national but also universal news and information are circulated, archived and shared among people through social media tools. In this regard, it is stated that social

media is very effective in shaping the perceptions of media users about the world in which they live. This news and information have a great impact on the politicization and progress of social structures. While media users gain information through these applications, they are also pushed towards certain opinions. Therefore, the power of social media creates a great obligation, especially in the transfer of news (Karataş, 2008, p. 29).

Social media platforms also allow the public to react immediately to events and social problems with their competencies (Şener, 2013, p. 255). In other words, social media applications that enable individuals to interact with each other whenever and wherever they want play an important role in terms of socialization, with the essential feature of ensuring that the information flow is improved without interruption (Çambay, 2016, p. 243).

With social media applications, it is observed that the person gains important functions in terms of socialization, such as watching political and social events, taking these events into account, wondering and taking action, and these competencies accelerate with the continuous advancement of technology. Since social media has a universal dimension, it is stated that these tools have a global impact on people's views, feelings, thoughts, and behaviors (Çambay, 2016, p. 243).

2.1.2. Historical Development of Uses and Gratifications Theory

It has been stated that the most talked about subject since the beginning of communication as a science is the level of connection between media tools and users. Multiple experts tried to determine the effects of media tools on the public and formed different theories. Two different ideas have been put forward regarding the strong and limited effects of the mass media on humans. The first studies carried out say that the mass media have very strong effects on people. In this framework, according to these

approaches, which are called by different names such as hypothermic needle and magic bullet, people are in a state of being inactive, ready to be affected against all messages transmitted by the media. According to this view, people accept the message they receive as it is. This acceptance makes people ready to be affected. Therefore, according to these early studies, those who keep the media under control also keep the entire social structure under control (Erdoğan & Alemdar, 2010, p. 54). However, after a while, it was seen that the theories on impact research were not sufficient. It has been put forward that the social structure, education level, intelligence level, age and other factors have an effect on understanding and comprehending the messages transmitted through the media. In this framework, the “Uses and Gratifications Theory” was formed, which expresses different views supporting these ideas.

It has been stated that the “Uses and Gratifications” theory, which is based on the idea that people apply to the media to meet their needs, paid attention to research about the audience in the first period (Sucu, 2014). Therefore, in order to reach conclusions in the research carried out on this subject, answers are sought from the audience for questions such as who they are, what is done with the media, and what is expected from the media.

The “Uses and Gratifications” theory first came to the fore when Kantz published an article in 1959 in which he opposed Berelson’s ideas. Kantz, of all the communication studies carried out up to that time, asked, “What does the media do to people?” He stated that he was looking for an answer to the question and claimed that most of these studies were ineffective. Kantz said that the question asked was wrong and that the question that should be asked was “What are people doing with the media?” Thus, it has brought a different perspective to the studies carried out on this subject (Severin & Tankard 1994, p. 474).

In this context, the “Uses and Gratifications” approach provided the transition from the question “What does the media do to people?” to the one . Thus, it proves that this theory is different from previous theories and approaches. This situation has made ordinary and stagnant communication research dynamic and open to change.

According to this approach, people in society use the media for their own needs. People working on this subject base this theory on five principles they have determined (Fiske, 1996, p. 199–200):

- In the Uses and Gratifications theory, the audience is not passive. It is an active buyer of everything the media publishes. He decides the content of the program he will watch and uses it himself.
- Spectators and listeners prefer media and programs that will provide the most satisfaction according to their needs. The media producer may not be aware of the usage patterns of the program, and various audiences may use the same program to meet their various needs.
- The media is not the only source of satisfaction. Holidays, dance, and sports are among the other sources of satisfaction.
- Individuals are conscious of their own interests and motives in certain situations, or they can be made conscious of them.
- Value judgments about the cultural significance of the media should be taken into account.

While it was stated in the studies carried out before the “Uses and Gratifications” approach that the media had unrestricted effects on individuals, after the Second World War, with the change in the mentality of people and societies, the approaches in the communication sector also changed to a great extent. In line with the changing and developing world, new views have emerged, and new methods have

been developed for the analysis of the effects of KIA (Güngör, 2016). With new methods, the individual comes to the fore more in impact studies.

The “Uses and Gratifications” approach, ensures that audience evaluations are paid attention to in impact studies. In this framework, the audience has moved from being treated as an object to being a subject. In this case, too, what the audience intended for the vehicle began to matter. The extent to which the audience has achieved its purpose in choosing the media has also been taken into account. Therefore, it has been stated that the audience, who prefers the media to achieve their goal, is now active and acts according to their own thoughts. In the “Uses and Satisfaction” approach, it is stated that an important step has been taken in identifying the distinction between non-passive people and inactive people, and that a grouping can be created about which needs people can meet by applying to the media. In this context, Katz, Gurevitch, and Blumler, who have done more than one study on the Uses and Gratifications approach, stated that it would not be right to reduce this theory to a single theory and that it also includes new approaches in other social science fields. A relationship has been established between the Uses and Gratifications approach and the functionality theory in sociology and the motivational theory in psychology (Erdoğan & Alemdar, 2016).

According to all this data, although the “Uses and Gratifications” approach is regularly evaluated in Katz’s article, the birth of the theory dates back to the 1930s–40s. Papacharissi (2009) states that “after early media studies such as the hypodermic needle in the 1930s, propaganda research in the Second World War, and short-term effects studies, the Uses and Gratifications approach offers an alternative perspective for understanding and examining media effects as the result of a more complex process.”

In the first studies on the media, the audience contributed to the formation of a meaningful grouping through their responses. However, without paying attention to the demographic characteristics and diversity of the people who participated in the first studies, questions open to interpretation were asked and the technique of grouping answers was applied. For this reason, no study could be conducted on the spiritual and social satisfaction of individuals, and it was not taken into account that various communication tools had divergent characteristics. In this context, it is stated that there are some deficiencies related to the “Uses and Gratifications” approach that emerged for the first time in the 1930s–40s (Katz et al., 1974).

In a study carried out by Herta Herzog and Paul Lazarsfeld between 1942 and 1944, people’s radio listening preferences were examined. This study is important because it leads the studies on this subject. Suchman also has a study on how the music played on the radio affects listeners (Jensen & Rosengren, 2007, p. 55).

Uses and Gratifications Theory in the 1950s-1960s

In the early years of research on communication, there was a view that, as in the behaviorist model, the CSA has an unconstrained effect on people and social structure. In later times, liberal views that people are not passive, that they are transformed from objects to subjects, and that responsibility is transferred from tools to people have gained importance. In the context of these views, it has been argued that people move from an inactive structure to a non-passive one under the influence. Therefore, research on this subject has shifted from a tool-oriented approach to a person-oriented approach. Especially in the research carried out by those who defended this theory in the 1950s and 1960s, it was stated that people had willpower and they consciously decided to watch. The main purpose of this theory is to clarify how people use the media and why they use it. The reason for this is that people

choose and use the media and the information in the vehicles according to their own needs.

In line with all these activities, significant research on this theory first started in the early 1960s (Defflour & Dennis, 2002).

Within the framework of research carried out on this subject, factors such as “determining the time allocated to different communication tools; finding the relationship between the use of media and the use of time; the determinants of social cohesion and relations; the connection between media use; the functions and perceptions of different media and different content types; the causes of media use” were examined (McQuail, 1985).

By 1965, American, British, and Northern European communication experts had contributed a lot to the dissemination of this theory in a short time. It has been mentioned that it is necessary to give importance to what people do with these media tools rather than what media tools do to people. In addition, it was stated that the theory took the name “Uses and Gratifications” because people expected to achieve certain gratifications by using the media. In this context, when explaining the reasons for preferring media tools, users defined satisfaction as their use of media tools to meet certain needs (Akçay, 2011).

In the mid-1960s, it was accepted that each person has their own needs and that they prefer the media in various ways to meet these needs. They named this period the “modern period” by Lundberg et al. and conducted research on communication in this period (Erdoğan & Alemdar, 1990). In general, when the research carried out in the 1950s and 1960s is examined, it is concluded that the audience made the watching choice consciously. In this context, in the study of “children’s tendencies towards watching television” conducted by Parker et al. in

1961, it was concluded that children watch TV in the direction of their own preferences, even if they get parental consent for watching TV. From this point of view, children do not show an inactive attitude towards TV. On the contrary, they are as active as possible and watch TV according to their own desires (Güngör, 2016). Mendelsohn also contributed to the subject in his research on radio listening habits in 1964.

In summary, in the research carried out between 1950 and 1970, while the search for satisfaction and the activity of the audience were generally emphasized, the achieved satisfactions were not taken into account (Birsen, 2005, p. 27-31). In this sense, these studies differed somewhat from traditional media effects studies (Rayburn, 1996).

Uses and Gratifications Theory in the 1970s-1980s

Although the “Uses and Gratifications” approach is oriented towards the individual needs and desires of individuals, it is essentially a theory created to determine the communication process. In this framework, the avoidance of impact studies since 1970 and the beginning of the modern period are shown as one of the important stages of the theory (Fiske, 1996, p. 192). Another important point in the theory is that the media are shown as one of the sources of satisfaction in daily life. After the 1970s, the audience-centered theory of “Uses and Gratifications” investigated the purposes for which the audience resorts to the media. According to the “Uses and Gratifications” theory, media use is seen as a goal-directed and selective activity. As a result, it should not be regarded as a tool for passing the time without thinking (Ang, 1990, p. 207–221).

In light of this information, it was stated that the experts who accepted the “Uses and Satisfactions” approach started to act from the concept of need first. In this

situation, it is mentioned that people who continue their lives as social beings in the social structure have certain needs in order to continue their existence in prosperity, and that these needs must also be satisfied at the same time (Uzun, 2013, p. 89).

In this context, most of the research carried out on this theory on a regular basis dates back to the 1970s. Despite the fact that the research carried out in these years has multiple characteristics, it is thought that the most discussed subject of the research is that people have social and spiritual needs, and they apply to the media to meet these needs. While people meet their information needs by watching news programs on TV, they meet their entertainment needs by listening to songs on the radio. As in this example, it is stated that the concept of need draws attention in this theory, unlike the first period of the theory (Yaylagül, 2010, p. 72).

According to the information above, in the 1970s, this theory became regular and systematic. In this process, Katz et al. based the theoretical foundations of this approach on a number of factors. These elements are listed as follows (Katz et al. 1974, p. 20):

- The social and spiritual origins of needs
- Expectations from the media and other sources in line with the needs
- Distinctive patterns in the media driven by the aforementioned expectations
- The activities of the square provide the satisfaction of needs.
- Other (perhaps unintentional) consequences

Blumler et al. (1972) played a role in the progress and development of the theory. In the research, four basic satisfactions were specified while determining the reasons for watching TV. These satisfactions are:

- Appreciate yourself

- Social interaction
- Education
- Excitement

In addition, in the research, it was determined that the majority of those who watched the competition programs on TV at that time were from the working class. In addition, individuals who have many friends among their neighbors stated that they do not have any problems with conversation in friend groups thanks to the TV they watch, and that this situation meets their social interaction needs. However, introverted working-class people refer to TV in order to add excitement to their ordinary lives, and people who terminate their education early also watch TV for educational purposes (Fiske, 2003, p. 195).

Rosengren, who tried to redefine this theory theoretically in 1974, considered the characteristics, problems, and solutions of people living as social beings in the social structure important in determining their basic needs (Rosengren, 1974).

During the 1970s, studies on theory were carried out at the experimental level, and discussions were held on various field studies on media use and their results. McLeod and Becker's (1974) "Testing the Validity of Gratification Measures Through Political Effects Analysis" and Johnstone's (1974) "Social Integration and Mass Media Use Among Adolescents: A Case Study" are among the important studies in this context.

Johnstone (1995) included the media usage preferences of adolescents in his study. The use of the media allows people to escape the social structure in which they live as well as the difficulties of daily life. In this context, the media are used as an escape and shelter in a way.

Although this theory was handled by multiple scholars in the 1970s, it is stated that the theory began to lose its influence in the 1980s (Erdoğan & Alemdar, 2002). It is stated that in the 1980s, it started to be questioned whether the media use of all the audience was consciously and for a certain purpose or not (Rubin, 1984).

One of the people who work on the theory is Windahl. In his research, Windahl stated that the main distinction between theory and traditional effects studies stems from the audience. Thus, in the 1980s, the theory gained a new dimension and continued to progress in the direction of effects studies (Birsen, 2005).

The 1980s were named as the period of responding to the critiques against the theory. On the other hand, it has been called the period of renewal of theory with new situations (Ruggiero, 2000).

At the same time, it was seen that the research carried out on TV audiences in the 1980s increased and options began to be created in satisfaction studies. It has been underlined that research on specific media tools together with the options, the preferences of media tools, and the satisfactions obtained from these preferences are emphasized (McQuail & Windahl, 2010). As a result, this theory has been included in the field of study again with every media tool that has been used. Undoubtedly, the Internet's share in the re-inclusion of the theory in the field of communication studies is quite high. Because, towards the end of the 1980s, the repetition of similar studies on the media put the research field at a dead end. However, the Internet, which is a new media tool, has renewed the theory and enabled various research projects to be carried out.

Theory of Uses and Gratifications since 1990

With the new media culture, there have been visible changes in the daily lives of people. Normal media tools have changed and evolved, particularly with the

addition of the Internet and smart phone technologies to the forefront of people's lives. As such, the technological improvements that caused a great change in the understanding of the media and affected the media also caused the scientific interest to progress in this direction. The real revolution is taking place, especially when the Internet, e-mail, and multiple virtual media technologies enter places such as home, school, and work (Lievrouw, 2009). In this framework, it has been stated that since the 1990s, the theory has been used to highlight the impact of new technologies on people (Ruggiero, 2000).

With the advancement of new communication technologies, the theory has begun to revive. Thanks to the new communication technologies, the size of the bond between the communication industry, the media, and the consumer has changed, as have the exposure patterns of people to the media. For this reason, with the increase in the use of new media, more attention has been given to the habits and satisfactions of the audience in the studies.

Although the Internet and new media tools constitute the new research area of the theory, detailed research has been carried out on the media, which people with various social roles applied at the beginning of the 1990s, and especially on the TV, amongst them (Abelman, 1987).

In the 1990s, research on TV and TV content was carried out in terms of the theory. Especially considering the spiritual elements, the satisfactions achieved as a result of the bond between TV and the audience came to the fore. Rubin et al.'s study on TV audience habits and psychic choices of the audience and O'Donohue's (1994) studies on advertisements can be cited as examples.

At the same time, with the rapid spread of computer technology in recent years, experts have directed studies related to the theory here. The reason for this is

that the users have been affected by the increase in the production, content, and usage areas of the computer. Along with all these developments, changes have started to occur in the field with the inclusion of the Internet concept among computer systems. Thanks to the use of Internet technology without being subject to time and place, it has managed to enter the domain of previous media tools. In this context, it has been stated that Internet technology heavily affects media users and media tools and plays a role in the creation of a new research environment in the field (Gülnar & Balçı, 2011).

All these developments make the field of research broader due to the spread of theory, computer, and Internet technologies to every part of the social structure. Therefore, new and different research areas related to the theory are emerging.

Research conducted within the scope of theory in the 2000s explained that there were various tendencies towards new media types, and it was stated that research focusing on contemporary phenomena and problems was carried out at the same time. In particular, it has been determined that studies on exposure to TV violence and audience quality have been carried out, and as a result, audience experiences have stronger effects than TV violence. In addition to all this, in the studies conducted on audience aggression and talk show choices, women stated that they were especially affected by programs with a high level of stress and violence. While people who are adversely affected, despised, and victimized in front of TV experience intense pleasure, programs similar to talk shows play an important role in creating bonds with other people in their daily lives. The changes that took place in the media in the 2000s also led to changes in the viewing habits of the audience. Especially after these changes, the theory has created a new research area by including its research on this subject. In this regard, the theory gives importance to the habits and reasons for using new media tools (Papacharissi, 2008).

With the new media, some concepts have been focused more on. These concepts, which will be discussed in more detail below, are as follows (Birsen, 2005, p. 27-31):

- Interactivity
- Concurrency
- Individualization
- Hypertextuality

Theory of Uses and Gratifications Today

From the beginning of the 2000s to the present, there has been an increase in research conducted within the scope of the theory. In general, TV, radio, and newspapers were the media tools discussed in these studies. In addition to these, over time, the Internet and social media have also found a place in research (Biçer, 2014).

With the increase in digital platforms and the spread of the paid subscription system, changes have occurred in people's TV-watching habits and attitudes. In particular, with the increase in the number of media tools such as tablets and mobile TV, individuals continue to enjoy more personal viewing. As a result, the theory conducts various research to determine the causes of this change. At the same time, the theory shows that it has a theoretical and methodological structure that can be used easily and clearly in terms of new media tools by adapting to technological activities that develop and change.

2.2. Television Broadcasting in the New Media Age

In this section, information is given about television broadcasting in the new media age.

2.2.1. Concept of New Media and Characteristics of New Media

Smart phones, computers, the Internet, and all virtual technologies that are frequently used in every part of our lives, that change our daily lifestyle, even if we do not consciously, and whose usage area is increasing due to some needs in our social life, and which have become indispensable in our lives, are defined as new media (Binark, 2007, p. 21).

The development of new media has also changed the traditional publishing order. In particular, the effect of the Internet on TV broadcasting is quite high. The characteristics of this new medium have also led to changes in broadcast style and viewing preferences. While the individual is only a receiver in traditional TV broadcasting, this characteristic has changed in the broadcasting style on the Internet, and therefore, the interaction between the audience and the broadcasters has increased (Kandemir, 2013, p. 78). On the basis of all these developments, it has become important for broadcasters to improve their activities in the new media environment and adapt to new forms of interaction with the audience in order to deliver TV content to more audiences. These new media environments, which increase the opportunity of the audience to evaluate the content, share and interact directly with the broadcasters, have also provided the opportunity to better determine the audience types for broadcasters (Kırık & Karakuş, 2013, p. 70). In the communication studies of this period, it was stated that TV broadcasting began to be examined within the framework of the basic features and changes created by new media technologies. Some concepts

have been identified that better explain the new media environment. These concepts are:

- Virtuality
- Digitality
- Interactivity
- Hypertextuality

Since the 1990s, more than one definition has been made about the term interactivity (Lister et al., 2009, p. 22). New media is transforming into an environment where people interact together. The interaction quality enables the new media to be used by different users by communicating together. This communication can take place at the same time or in different time periods (Binark & Bayraktutan, 2013, p. 19). Interactivity also enables users to act more actively in the media environment.

Interaction takes place in two different ways: either selectable or encompassable. The fact that the interaction is selectable causes the person to access the data via hypertext. In the encompassable interaction, the person finds himself in a three-dimensional virtual environment. There are distinctions between besiegeable and selectable channels in terms of the target of individuals and the presentation of the media. In this besieged environment, people turn to the content they prefer and can benefit from this digital environment as they wish. The contents of the data that people want to access should come together on a common subject in selectable interactions (Nalbant & Boston, 2006, p. 2).

The interactive nature of new media enables data exchange between users. An example of this is when a user comments on news on an online news site and another user comments on that comment (Binark & Bayraktutan, 2013, p. 20).

One of the differences between traditional and new media is their digital nature. Since new media channels are formatted with numerical coding systems, they can carry multiple pieces of data to more than one person at the same time and allow people to give feedback. For this reason, it is possible to switch to multimedia in the direct transfer of data (Binark, 2007, p. 21).

In new media operations, all data is transformed into numerical data. Numerical coding provides the data to be stored and is ready to be shaped. These codings enable simultaneous online access to data (Aygül, 2013, p. 59). With the transformation of data into numerical codes, it becomes more rapid and simple to store data in smaller places and to reach distances that are not covered by a data network. The basis of network-supported structures is the ability to carry numerical encodings and a copy of these encodings (Aygül, 2013, p. 59). These features enable broadcasters to present more content in a more rapid and active manner, and they enable viewers or new media users to access different content through the same channels.

The fact that these features increase the storage limit of information and the possibility of creating different content over the data is one of the main features that cause the change in TV broadcasting patterns (Binark & Bayraktutan, 2013, p. 19).

Since digitalization provides people with the opportunity to produce, it also eliminates the difference between producing and consuming. Pier Levy stated that thanks to the digital nature of the new media, the distinction between the producer and the consumer has become blurred, disappearing, and that consumers are in an environment where they can contribute to each other's information. Therefore, the information cannot belong to a single person (Binark & Löker, 2011, p. 9). If the message ready to be sent needs to be forwarded to more than one individual and

everyone who receives the message has the quality of interpretation, then the person who consumes it can also be a producer (Kürkçü, 2015, p. 17).

One of the most important features of new communication channels is virtuality. Thanks to virtuality, which is defined as a copy of the real, people get away from the real environment as much as possible. In other words, it has been stated that new communication channels try to build a virtual environment by diversifying daily situations (Yengin, 2012, p. 136). In another view, virtuality means the same thing as the concept of simulation in digital space (Lister & Dovey, 2009, p. 36).

Virtuality, which is one of the technological features of new media, has created similar ideas such as virtual worlds, virtual relationships, and virtual roles. In addition, virtual reality is also defined as people's communication with each other through computer graphics and virtual videos with various competencies. In this case, people continue their existence on online media according to their preferences. Virtuality provides a person with an opportunity to exist that has never been seen (Lister et al., 2009, p. 36).

The digital nature of the users is provided through virtuality, their connection and communication with all kinds of objects and channels. In other words, they can communicate remotely with an Internet connection and, at the same time, they can make video calls with people who are far away thanks to 3G, 4G, 4.5 G, and 5G features (Aygül, 2013, p. 69).

Today, people can access not only the events around them but also the events in the whole world as they want and whenever they want, thanks to virtual channels (Aygül, 2013, p. 69).

The concept of hypertextuality, which was first introduced by V. Bush in 1945, is defined as the link between textual information types and the simplification

of the unrestricted passage of people between texts within the physical structures that establish this link (Yengin, 2012, p. 86). The simple way of accessing various channels over a network is explained as hypertextuality (Binark, 2007, p. 22).

With its hypertextuality feature, users save the reading verb from a monotonous form and increase their reach to wider shapes. In this way, the reader can act more actively and according to his wishes in channels where he can act according to his own desires and needs (Turan, 2014, p. 103). For example, in the Twitter application, users can find themselves in different content on different pages while reading the “tweets” of other users they follow. In such cases, access to the other text with similar characteristics in the relevant text is faster (Aygül, 2013, p. 65).

In the development of TV broadcasting, broadcasting networks or were in question, but with today’s Internet-based broadcasting, new broadcasting forms and new broadcasting organizations established on new media networks have emerged. This situation, therefore, appears as another feature that explains the changing nature of TV broadcasting on the basis of new media. Network order is a concrete and abstract articulation system that requires at least three elements. Controlling time and space with a network system is defined as globalization. As the most obvious example of this situation, the phenomena defined as the “wired city” or “network society” explain the new media environment (Castells, 2004).

A network system not only allows messages to travel long distances in a short amount of time using electricity and electronics, but it also aids in improving control over communication by removing it from place and time (Törenli, 2005, p. 136).

Another feature that also finds its response in broadcasting in the context of new media is demassification. With demassification, which is explained as the change of the message source, that is, from the sender towards the receiver, the control of the

WMD passes to the receiver (Timisi, 2003, p. 82). In the new communication, this situation refers to a special communication, not an ordinary communication with the receiver. The reason for this situation is that new media communication is subjective. Thus, the buyer has the privilege of special communication over social networks. The Internet is specified as a private channel. This situation enables people to access any data they want and to make the media they use subjective. All these situations indicate that communication technology is demassifying (Mazoo, 2008, p. 26).

Communication in new communication channels provides a special communication opportunity between buyers. Due to the fact that the new media is a medium that appeals to the individual, each buyer is contacted individually through areas such as e-mail and social media. For example, while TV offers the same broadcast for all people, in the application called YouTube, which offers broadcasting over the Internet, the user can instantly access and watch many videos from more than one video or from similar applications (Mazoo, 2008, p. 26).

2.2.2. New Media Technologies and Television Broadcasting

Convergence, which we encounter in the context of digitalization, is defined as the ability of different applications to offer similar services all at once in general. This change is important as we experience a major change in TV broadcasting (Yengin, 2012, p. 84). One of the most general characteristics of the Internet is that it combines various media channels through networks and enables various communication channels. This quality is formed by convergence. Convergence combines voice, information, and mass communication into a single medium. Convergence finds solutions to the problems in front of us with written and visual media data and network systems and provides a more effective and efficient service (Aktaş, 2007, p. 32).

Convergence deals with communication technologies as a whole. This situation brought together traditional and new media. The rules of the media channels that came together within the media orders were ignored over time, and after a while, rulelessness was adopted (Dennis, 2006, p. 23). One of the important aspects of convergence is that the traditionalist TV audience can watch the content while in front of the TV and act actively in the new media environments while watching TV (Çetin, 2016, p. 34). In this context, the person's ability to access media content with objects such as smartphones, computers, and tablets whenever and wherever they want is realized through convergence.

Convergence is now applicable not only to technological changes, but also to broadcasting organizations and events (Törenli, 2005, p. 124). The combination of numerical-based technological developments with technologies in other fields has prepared the environment for companies to create new industrial moves and to change their media content (Yurdagül, 2012, p. 109).

Since the 1980s, the concept of convergence has entered our lives with computers and has been used to indicate the progress of digital technology that has continued until today (Briggs & Burke, 2011, p. 297). The concept of convergence, which is defined as the creation of a relationship between computers depending on computer-oriented communication, has been described as an indispensable concept due to the digitality of communication technologies and media technologies (Törenli, 2005, p. 125).

2.2.3. New Media Technologies and Television Broadcasting in Turkey

It is stated that TV broadcasting in Turkey started later than the rest of the world when compared to radio and cinema broadcasting. The main reasons for the delay in TV broadcasting in our country are as follows:

- Not launching TV as a necessity at a time when basic needs are prioritized
- Political events in the 1950s
- 1960 military coup

After the coup, arrangements made with the 1961 Constitution resulted in the start of TV broadcasts (Tanrıöver, 2010, p. 11). In the following years, regulations were made in the field of broadcasting, and TRT (Turkey Radio and Broadcasting Corporation) Ankara Television started broadcasting in 1968 (İlaslan, 2014). In addition, TV broadcasting in our country first started in 1952 with the contributions of Istanbul Technical University (ITU) and was implemented before TRT (Morgül, 2011, p. 17). Due to a lack of TV transmitters, broadcasts were only made in the studio during the 1952–53 academic year (Tanrıöver, 2010, p. 11). After the production of TV transmitters and antennas at the centers within ITU, TV broadcasts continued with these transmitters and antennas until 1971 (Morgül, 2011, p. 17). In addition, in a real sense, TRT started to broadcast TV in our country for the first time. Until 1994, the only institution that held the legal right to broadcast TV was determined as TRT (Mutlu, 1999, p. 19).

Broadcasting in Turkey is handled in three periods. In the first period, broadcasting started in our country with the radio broadcasts made by TTTAŞ (Wireless Telephone Turkish Joint Stock Company) between 1927 and 1936. In the second period, between 1936 and 1964, radio broadcasts continued under the control of the state with a decree. The third period was a period when TRT started broadcasting. The development of broadcasting accelerated, and the broadcast times increased and became technically stronger, but the contents were negatively affected due to employees who did not have sufficient qualifications and centrist staffing (Kejanlıoğlu, 2004, p. 173–174).

It is stated that in the 1980s, there were both technical and financial developments in the field of TV broadcasting. It is stated that since this period, TV broadcasting has entered a period of great change. Some situations that paved the way for this change are listed as follows (Kejanlıoğlu, 2004):

- Neoliberal policies
- Globalization tendency
- Deregulation policies

In these years, technological developments began to make itself felt. Within the scope of the economic support needed for these developments, the media bosses united at first and then took action on the high-level structures. Thus, radio, TV, and newspapers, known as traditional media, ceased to be family businesses and became elements of large holdings. In this period, the state-centered understanding of publications was broken (Duman & Özdoyuran, 2013, p. 87).

It has been stated that, on the basis of all these developments, private TV broadcasting in our country started in 1990 with the broadcasts of Star 1 channel. In addition, with the initiation of cable broadcasting by the PTT (Post and Telegraph Organization) , satellite broadcasts were monitored in our country (Yegin, 1994, p. 116). Technological improvements and the end of the monopolistic understanding of TV broadcasting have changed the understanding of TV broadcasting in a rapid manner.

Star 1, Turkey's first private TV channel, started broadcasting via satellite from Europe in the early 1990s. This first broadcast, which took place in terms of this transformation in the media, has a very important role in the development of the new media in our country. After the broadcast of Star 1, many TV channels started broadcasting from Europe via satellite. This continuous period not only changed the

media system in our country, but also changed the understanding of the capital and media bosses investing in the media field. This situation caused the commercialization that dominates the TV broadcasting system today (Avcı, 2008, p. 200–207).

1993 is expressed as the period when private TV broadcasting exploded in Turkey (Avcı, 2008, p. 208). Following all of these developments, RTÜK(Radio and Television Supreme Council) was established as an institution in charge of monitoring and supervising broadcasts, and legal deficiencies in broadcasting activities were attempted to be corrected (Akbulut, 2005, p. 286).

In the 1990s, Internet usage in our country increased rapidly. This situation paved the way for the spread of new media technologies and the greater use of new media environments. The first wide Internet network in our country was established in 1986 with the cooperation of “EARN, BITNET, and TÜVEKA” (METU-CC, 2005). Under the leadership of TUBITAK and METU, various projects have been started to plan for the creation and improvement of the Internet network infrastructure. An Internet connection was established for the first time at METU in 1993. With TT’s TURNET Project in 1996, commercial and domestic use of the Internet was ensured (Turk Telekom, 2020).

Due to the establishment of the first Internet infrastructure and the establishment of the first private TV channels, the 1990s were expressed as the years in which important developments were experienced for Turkey. After the private TV channels started broadcasting in this period, which was encouraged by new media technologies, websites belonging to these TV channels began to be established on the Internet. This process, which started with these amateurish sites at first, later turned into sites containing many contents. The increasing use of computer and Internet

technology in the 2000s contributed to the formation and development of such media channels (Dikmen, 2017, p. 430).

As a result of the changes in this new media field, the changes in TV broadcasting have also changed the quality of the audience. In addition, the relationship between TV and the TV audience has also changed (Özsoy, 2011, p. 17).

Although there was a significant increase in the number of Internet usage in the 2000s, it is stated that it will take a certain time for most of the people in our country to use the Internet, and accordingly, a certain time is needed for the use of the new media platforms by TV broadcasters (Dikmen, 2007).

The rapid spread of the Internet and its prominence in the field of TV broadcasting have led to the emergence of different rumors that this has or may break the influence of TV. In this context, although it is thought that the importance of TV has decreased, its development continues with advancing technology (Proulx & Shepatin, 2012, p. 4). The emergence of the Internet did not cause the end of TV, but, on the contrary, merged with it and caused this traditional broadcasting understanding to change. From the past to the present, television has evolved in response to technological advancements and has adapted to the times (Akcan, 2017, p. 53).

It has been stated that people have recently started to watch TV programs via the Internet. This situation is among the main reasons for this change. People can control their viewing by choosing where and when they want to watch what they want to watch thanks to these shifting motivations for watching TV broadcasts (Yengin & Knay, 2016, p. 7). Digitality's time-shifting and displacement options, in particular, enable accessing and watching TV content on screens and in applications that can be viewed in a variety of ways (Buonanno, 2016, p. 97). In this way, a copy of the TV content offered by new media technologies is stored to be watched live or on tape.

The audience can watch the stored program wherever and whenever they want (Aktaş, 2007, p. 116).

2.3. Netflix

Netflix, which has approximately 213 million members in nearly 200 countries, offers the series, documentaries, and movies it produces to its users. Netflix is an entertainment application that provides service over the Internet, with an average of over 125 million hours of TV series, movies, and documentaries being watched daily. Users can watch the content they want on any screen by connecting to the Internet at any place and time they want. Users have the ability to pause and resume watching content whenever they want (Bilbil, 2018, p. 5).

Netflix has created a recommendation scheme that aims to individualize the viewing experience to a degree that is difficult to achieve on TV or in the cinema. It does this by recording every interaction the member has with the app and interpreting the member's viewing history. Not only is the content watched by the member, but also what applications the member uses, what time of day he uses Netflix, and how much time he spends on Netflix are also taken into account. There are some features that distinguish Netflix from other applications. These are listed as follows (Arnold, 2019):

- Gathering information on audience viewing attitudes
- Being a global market
- Creating content according to days, months, seasons
- Existence of paid subscription system

These features are the ones determined by Netflix to provide its members with a “unique” viewing pleasure.

Netflix was initially offered to customers via cable networks. American Movie Classics (AMC) and Home Box Office (HBO) content distribution companies have

also delivered unrestricted content productions to the audience using their cable broadcasts. HBO introduced this method in 1972 and did not produce original productions until the late 1980s. The US-Norwegian production *Lillyhammer*, released in 2012, was shown as the first original production on the Netflix platform. Thus, 5 years after its establishment, Netflix begins to broadcast TV and cinema content via the Internet. Within just one year, the TV series “House of Cards” and then “Orange is the New Black” were introduced to the audience (Osur, 2016, p. 14-15).

Netflix continues its broadcasts as an important combination of the changes in distribution and audience motivations in the virtual era. Netflix today announced that with its unlimited transportation hubs on computers, smart phones, tablets, and smart televisions, it expands the way of watching in every place. Everybody can watch Netflix whenever they want, wherever they want, however they want.

2.3.1. History of Netflix

It was founded by Reed Hastings and Marc Randolph in 1997 in Los Gatos, California, USA. Netflix initially offered only DVD sales and rental services. Thus, people who wanted to watch movies bought DVDs from the Netflix application instead of going to places where movies are sold. While DVD rentals were more in demand at first, people started to buy more DVDs due to the changes in shipping charges (Sapmaz, 2018).

When Netflix was first established, it was based entirely on two technological differences. These differences are the Internet and DVD. In order to create a company based on these differences, Netflix envisaged that changes in audience attitudes and changes in the technological field should be considered together. Therefore, Randolph

and Hastings created Netflix, which symbolizes the combination of technology and audience attitudes (Osur, 2016, p. 23).

Netflix, which started providing service through Internet networks in 1998, has started to carry out some research and studies on this website. Thus, the company has identified content that appeals to the audience and styles that are generally intriguing and interesting. According to its paid subscription system, Netflix initially set a fee of 4 USD for a DVD rental and 2 USD for shipping. In 1999, Netflix created a new program. For this program, the audience can buy 4 DVDs per month for a monthly fee of 15.95 USD (Osur, 2016, p. 26–27).

In 2000, Netflix took the company to the next level. In these years, an agreement was reached with the service provider named CineMatch, enabling subscribers to rate the content they watch. With this scoring, it was determined which content the members liked and disliked by performing analysis and supporting the company's practices. New recommendations are presented based on popular products and services. By adopting the movie rental service, the members preferred movies according to their individual tastes. The system of renting more than one piece of content with standard money has been preferred by the members many times (Sapmaz, 2018).

Founded in 1985, Blockbuster Company, which is said to be as influential as today's Netflix in the 1990s and 2000s, rejected the partnership offer from Netflix, which was in its growth period when it was an important company in 2000. Netflix CEO Reed Hastings stated that the company could be sold for \$50 million USD, but Blockbuster also rejected this offer (cal, 2018).

Growing day by day, Netflix's competitors have also increased. But its most important rival has been the Blockbuster company. Essentially, when Netflix first

went public in 2002, the Wall Street Journal referred to Blockbuster as Netflix's most important foe. Blockbuster, which was at the top of the film industry in 2004, continued its activities with nearly 10,000 centers all over the world. Blockbuster had nearly 90,000 employees at that time (Öcal, 2018). Blockbuster went bankrupt in 2010 and sold its shares to DirecTV for \$320 million. Thus, Netflix's biggest competitor has withdrawn from the industry, and there is no significant competitor to Netflix in the industry (www.bloomberght.com).

With the launch of YouTube in 2005, the company realized online video broadcasting. YouTube's success has proven that an audience's attitude is close to that of watching Internet-based videos. This situation encouraged Netflix to publish Internet-based movies (Osur, 2016, p. 44).

Netflix organized a competition in 2006. The competition lasted three years and attracted over 50,000 participants from 186 countries. The aim of the competition is to find the best movie recommendation system. The winner of the competition was Bellkor's Pragmatic Chaos team, which received a prize of 1 million US dollars (Chaudhry, 2012, p. 4).

It was stated that the most important event for Netflix was the use of the "streaming" service in its application in 2007. Netflix, which started to offer original productions this year, has created a virtual store consisting of original productions, where its members can choose TV series and movies to watch according to their wishes (Sharma, 2016, p. 12).

While DVD's effectiveness is decreasing day by day, media technologies such as Video Home System, Blu-ray, and HD-DVD entered the film and media industry in 2008. However, even more important is the entry of virtual broadcasting into the media and film industry. While Netflix offered its own box for sale in 2008, it started

broadcasting console games such as Xbox and Sony PS, and DVD players made with Blu-ray, TVs, laptops, and mobile devices (Keating, 2012, p. 224–225). Until recently, applications such as Hulu, Amazon Video, and YouTube, which performed large virtual downloads and broadcasts that broadcast new programs, TV series, and movies, became Netflix's new competitors (Keating, 2012, p. 4).

In 2010, it was stated that Netflix had around 20 million customers or members globally. Thus, he stated that there was a 63% increase in the number of members from 2009 to 2010. At the same time, Netflix has decided to designate a subscription at this time that allows members to enjoy unrestricted viewing for \$7.99 per month. Also this year, Netflix entered the first phase of its global expansion by serving in Canada (Cook, 2014).

Netflix expanded into South and Latin America in 2011, and in the first part of this year, it made \$60.2 million in profits. In 2011, Netflix cooperated with Norway and bought the distribution rights to broadcast the series *Lilyhammer*, but Netflix did not qualify this content as a series because it had an agreement with another publisher in Norway for this content. Until 2011, Netflix offered 111 licensed pieces of content, including licensed documentaries, programs, and movies, to its members. At the same time, this year, Hulu and Amazon started to create licensed content to rival Netflix (Lovely, 2016).

The rapid acceptance of mobile devices by the audience has greatly changed the motivations and wishes of the audience. Watching TV on mobile has revealed how and where watching TV is done, but a large part of the audience still chooses to watch the programs on TV. However, since applications such as Netflix, AVP, and Hulu are ready to end this dilemma in watching technology, they have improved their players and added them to Internet-based services.

Netflix's profit is entirely dependent on membership fees. Through marketing, competition, customer service, and a wide variety of movie content, Netflix has sought to expand its membership base. Every year, Netflix retains existing members by reducing the number of those who terminate their memberships. On the other hand, it was thought that the transition of Netflix from DVD content to virtual content would be completed successfully in a long time (Carroll et al., 2009).

Netflix began expanding in Europe in 2012. It began serving in England, Ireland, Denmark, Finland, Norway, and Sweden, in that order. It started to gain members in the Netherlands in 2013, and in Germany, Austria, Switzerland, France, Belgium, and Luxembourg in 2014. It started to be published in Spain, Italy, and Portugal after October 2015, and in Turkey and all EU countries in 2016 (Osor, 2016, p. 14). Netflix, which exists in many countries today, does not broadcast in Syria, Crimea, and North Korea (Sandvine, 2018).

2.3.2. Netflix's Executive Staff

Netflix consists of an executive staff of eight people. Hastings, the CEO of the company, is also among the founding members. Hastings, who was born in the USA in 1960, graduated from Bowdoin College Mathematics in 1983 and was sent to Swaziland in the same year with the voluntary application of the US government. For 2 years, he voluntarily gave mathematics lessons to children here. He returned to the USA in 1985 and completed his graduate studies at Stanford University. An enterprising person, Hastings founded a software company called Pure Software in 1991 with his friends Mark Box and Raymond Peck. This company started serving the public in 1995. The company merged with another software company, Atria, in 1996, and was sold to Rational Software in 1997. In the same year, Hastings and Randolph founded Netflix.

Ted Sarandos has been the production director of productions at Netflix since 2000. Sarandos, who was initially interested in the production licenses obtained on behalf of Netflix, has been at the head of the group that has created licensed Netflix content since 2016. Sarandos, who has experience in this field, has worked in such companies before Netflix (media.netflix.com).

One of the new names joining Netflix's management team is Jackie Lee-Joe. Lee-Joe, who took over marketing in September 2019, previously worked at high-profile companies such as the BBC, Skype, and Orange before joining Netflix (media.netflix.com).

Jessica Neal, who was included in the management team of the company in 2006, left the company in 2013 and took a job as a personnel resources officer at Coursera University. Then she took on the task of managing personnel resources at Scopely, a company that makes mobile games. In June 2017, he became the director of the personnel resources service in the product engineering department, which employs more than 2,000 individuals working to improve the viewing experience of Netflix subscribers (media.netflix.com).

Rachel Whetstone has worked for important technology companies such as Google, Facebook, and Uber in the USA. Rachel, who joined Netflix in 2018, qualifies as a qualified communications specialist (media.netflix.com).

David Hyman is one of the company's former directors. David's areas of responsibility are company-related legal issues and social order (media.netflix.com), where he has been serving as a senior advisor since 2002.

Greg Peters serves as Netflix's director of global development. Greg, who has been the content director since July 2017, graduated from the physics and astronomy departments (media.netflix.com).

Spencer Neumann, who was previously the chief financial officer at Walt Disney Internet Group for two years, worked at ABC Television, Providence Equity Partners, and Summit Partners, respectively. Spencer, who has been at Netflix since 2019, heads the company's finance department (media.netflix.com).

Today, Netflix, which has many members from almost all over the world, is managed by individuals who are competent in the field.

2.3.3. Content Production on Netflix

Netflix has led not only the TV but also the film industry to change, especially recently. Today, TV series and movies can be watched on mobile devices and laptops without time and place restrictions. Therefore, there is no TV channel or movie theater that can compete with applications such as Netflix. Thus, Netflix licensed productions began to be developed. Over time, the variety of series and movies on Netflix has increased, and a wide selection of watching has been offered to members. Members had the opportunity to watch TV series or movies without watching very long iterations and introductions. While a normal broadcast TV channel broadcasts 168 hours a week, there is no such broadcasting limitation on Netflix. Thus, viewers have the opportunity to watch more than one episode of a series on the same day (Gür, 2018).

A series called *Lilyhammer* is broadcast on the TV channel NRK1, which broadcasts in Norway. Netflix, which provided financial support for this series in 2012, then broadcast the first 8 episodes of the series on its own platform. After a while, Netflix bought the rights to the series and broadcast all the episodes. Thus, it was stated that the foundations of TV series and movies specific to the Netflix Originals application were laid (www.22dakika.org).

In 2013, Netflix licensed productions began to be broadcast. The TV series *House of Cards*, which was completely broadcast on Netflix, starring Kevin Spacey and directed by David Fincher, was liked by the critics, liked by the audience, and attracted the attention of the industry.

It developed the licensed program technique with the TV series *Lilyhammer* and *House of Cards*. With Netflix viewer selections for series, movies, and programs in the series, it has become simple for the audience to control when and how they watch TV (Osur, 2016, p. 15-16). Netflix has started the purchase of licensed content in terms of its content library, starting with the one-hour political drama *House of Cards*, which was broadcast in 2013. Netflix has abandoned the weekly episode release method and implemented a method that will broadcast the entire season of its licensed series (Jenner, 2017, p. 309). As a result, Netflix introduced a new viewing policy, allowing viewers to watch an entire season of a show at once.

The concept of “binge watching” is translated as “serial-watching”. It is defined as watching episodes of TV content one after another. It is thought that the concept is formed by watching serial marathons or DVD sets, which are a mixture of some parts of the content broadcast by TV channels, one after the other. In a survey conducted by Netflix in 2014, it was determined that 73 percent of those who participated in the survey were “binge watching” (Jenner, 2016).

Apart from TV and cinema, Netflix does not rely on TV’s non-permanent schedule or a very short delivery window for theatrical release. Instead, members are provided with a list of productions for them to choose from. Thus, instead of experiencing the influence of TV and the cinema, it has created more alternatives for the members by enabling them to get the production they want to watch from the applications (Arnold, 2019).

At the 2013 Primetime Emmy Awards, Netflix's *House of Cards* series is the first digital content to receive 3 awards and 14 nominations at an important award ceremony. Netflix added the *Orange is the Black* series to its content in 2013. At the same time, Netflix has created series in the category of various comedy. These serials are *Arrested Development* in 2013, *Bojack Horseman* in 2014, *Grace and Frankie* in 2015 and *Unbreakable Kimmy Schmidt* (Guthrie, 2013).

Pre-release series have also been successful, with Netflix releasing the *Hemlock Grove* series in 2013. In fact, the first audience group of the series reached a larger audience than the first season audience of *House of Cards*.

In 2015, Netflix released approximately 475 hours of content with 48 licensed series and special productions, while 126 licensed TV series and movies were released in 2016. In 2016, Netflix spent over \$6.5 billion on its content.

Netflix released 475 hours of content in 2015, with 48 original series and licensed productions. In 2016, 126 original series, shows, and movies were featured on Netflix. In the same year, Netflix spent \$6 billion on original content. In 2017, its short documentary film, *The White Helmets*, received an Oscar award, while its productions with Netflix received 93 Emmy Award nominations. In the application, which offers an interactive audience experience with the TV series *Black Mirror* in 2018, in the detailed news created by the "BBC", the character named *Bandersnatch* is depicted as a very fast creature that takes place in the poem in the book *Inside the Mirror* (BBC, 2018).

Netflix, which constantly creates new productions for the year 2020, has started to offer its subscribers the top ten most watched content catalogs in the countries where they live, and to inform them about the most watched content in the region where they live. Regarding the pandemic affecting the whole world, Netflix

created the Crisis Fund for innovative communities affected by COVID-19 and stated that they financed 2% of the cash amount for black groups (Netflix, 2020).

2.3.4. Consumption of Netflix Content

Netflix was conceived in 1997 by Reed Hastings (current CEO) and Marc Randolph. Both had previous ventures in the West Coast tech scene. Hastings owned the debugging software firm Pure Atria, while Randolph founded MicroWarehouse and sold it for \$700 million.

Originally a DVD rental service, Netflix broke ground with its mail order service, in the same vein as Blockbuster. At the turn of the millennium, it introduced a subscription model that allowed subscribers to rent as many DVDs as they wanted without incurring any additional costs. That ruined the lives of many Blockbuster fans.

Even before the streaming service, Netflix focused on recommendation algorithms and unique experiences through its website. Despite these advances in technology, Netflix was hit hard in the dot-com bubble and was offered \$50 million by Blockbuster in 2001. Netflix turned down the offer and went public on the Nasdaq a year later. It wasn't until 2007 that the video streaming service launched, which set Netflix apart from Blockbuster and many other DVD rental services that shut down in the 2010s. It took a few years for the streaming service to become mainstream, but once it did, Netflix turned to a platform-only approach, canned its DVD rental service, and launched Netflix worldwide. Today, only citizens in North Korea, Syria, China, and Crimea are denied the extreme viewing pleasures of the streaming service.

In 2012, Netflix also raised the bar with its own programming, starting with *Lilyhammer* but heavily backed by *House of Cards* and *Orange is the New Black*, two

of the company's most-watched TV shows. Netflix began taking on awards for its TV shows, surpassing HBO with an Emmy nomination in 2018.

Netflix has also distributed several notable movies, including *Beasts of No Nation*, *Marriage Story*, *Roma*, and Martin Scorsese's *The Irishman*. Netflix received more nominations for the 2020 Oscars than any other movie studio. But in terms of awards, Netflix's first Emmy in 2012 is perhaps the most revealing: an Emmy Engineering Award is given to individuals or organizations that have profoundly changed the way we watch television. It's fair to say that Netflix has achieved this profoundly.

As Netflix's revenue and subscriber numbers grew, it convinced others to copy its formula. Amazon launched its Prime Video subscription service at around the same time, spending heavily as it wanted to replicate Netflix's performance in awards.

In November 2019, Disney also launched its own streaming service, and in 2020, several American cable services, including HBO Max, Peacock, and Showtime, launched their own streaming services. The next five years will undoubtedly be harder for Netflix as it tries to keep its fans loyal when there is so much more available.

Information about the data and statistics on Netflix consumption is given below.

- Netflix's revenue in 2020 was \$24.9 billion, a 23.8% increase over the previous year.

- Netflix's revenue of \$11.45 billion was generated in its largest market, North America.
- Netflix's operating profit in 2020 was \$4.5 billion, up 73% year on year.
- Netflix had 209 million subscribers worldwide in 2021.

The annual revenues of the Netflix company, which change from year to year, are given in Table 1.

Table 1*Netflix Company Revenues*

Year	Income
2011	3.1 million dollars
2012	3.5 million dollars
2013	4.3 million dollars
2014	5.4 million dollars
2015	6.7 million dollars
2016	8.8 million dollars
2017	11.6 million dollars
2018	15.7 million dollars
2019	20.1 million dollars
2020	24.9 million dollars

Note. Netflix revenue by region is shown in Table 2 (Netflix Company Data, 2020).

Table 2.*Netflix Revenues by Regions*

Year	USA-Canada	Europe	Latin America	Asia-Pacific
2018	8.28 million dollars	3.95 million dollars	2.22 million dollars	0.94 million dollars
2019	10.05 million dollars	5.54 million dollars	2.78 million dollars	1.46 million dollars
2020	11.45 million dollars	7.77 million dollars	3.13 million dollars	2.37 million dollars

Note. The table showing the change in the number of Netflix annual subscribers from year to year is given below (Netflix Company Data, 2020).

Table 3.*Number of Netflix Subscribers*

Year	Number of Subscribers
2011	21.5 million
2012	25.7 million
2013	35.6 million
2014	47.9 million
2015	62.7 million
2016	79.9 million
2017	99 million
2018	124.3 million
2019	151.5 million
2020	192.9 million

Note. The most watched Netflix movies until June 2021 are listed below (Netflix Company Data, 2020):

1. *Extraction* (99 million)
2. *Bird Box* (89 million)
3. *Spenser Confidential* (85 million)
4. *6 Underground* (83 million)
5. *Murder Mystery* (83 million)
6. *The Old Guard* (78 million)
7. *Enola Holmes* (76 million)
8. *Army of the Dead* (75 million)
9. *Project Power* (75 million)
10. *Fatherhood* (74 million)

2.3.5. Netflix and Turkey

Netflix, which broadcasts in almost most countries in the world, started broadcasting in our country in 2016 with the slogan "Netflix Everywhere" on September 22, 2016, in Istanbul. With its high image quality, special productions,

Turkish language, and Turkish lira payment alternatives, Netflix has rapidly passed the levels in our country.

Its popular films include *Kelebeğin Rüyası*, *Düğün Dernek 1 and 2*, *Recep İvedik 4*, *G.O.R.A*, *A.R.O.G*, and *Arif V 216*, and popular TV shows include *Leyla ile Mecnun*, *Suskunlar*, *Karadayı*, and *Ezel*. In addition, Netflix has broadcast productions broadcast all over the world in Turkey. It has been stated that 80% of the productions on Netflix Turkey are subtitled and 33% are dubbed. At the same time, it was stated that Netflix provides options for subscribers in image quality. It is stated that 3 separate subscription packages are offered as normal resolution, HD resolution, and 4K.

The ways in which members access Netflix in Turkey are given in the table below.

Table 4.

Media Tools Providing Access to Netflix in Turkey

Computers	Windows, Mac
Game consoles	PlayStation (PS3, PS4), Wii U, Xbox 360
Smartphones and tablets	IOS Phones and Tablets, Android Phones and Tablets, Windows Tablets
Blu-ray players	LG, Panasonic, Samsung, Sony, Toshiba
home theater systems	LG, Panasonic, Samsung, Sony, Toshiba
Smart TV	LG, Panasonic, Samsung, Sony, Vestel, Arçelik

Note. Netflix offers mobile data management to members, particularly smart mobile device users, to help them manage the data numbers they use in a better quality when watching via the smartphone network (Netflix, 2021).

The launch of Netflix in our country has been evaluated with some models. These models are (Bilbil, 2018, p. 48-50):

Technical Model

Although there has been an increase in mobile data flow technically, no problems have been encountered in terms of freezing or investment related to the entry of Netflix into the market in our country. At the same time, the necessity of the lowest level of quality depending on the speed of the Internet has been determined. This determination has shown that the average speed rating of Netflix Internet Service Providers Speed Index² in our country is not sufficient for a quality video.

Economic Model

From an economic point of view, despite the increase in demand for the video industry in our country, there is no price discrimination between the videos in terms of innovation or relevance.

Low-cost content

Although no problems were encountered in this regard, it was stated that there were concerns about transparency. In terms of transparency, uncertainties may arise from time to time in the remuneration process. For example, there have been changes between Netflix's pricing today and in the past. While Netflix buys more TV productions, allows new content features, and improves Netflix usage, it may change its membership fees from time to time. It can also change plans and wages to respond to local market changes, such as tax obligations or economic changes in the country.

Netflix started broadcasting in Turkey in 2016 with a system consisting of two partnerships. One of these partners is Vodafone, and the other is Vestel. Netflix gave a 3-month Netflix subscription to Vodafone users who bought a 1 GB Internet package. The purpose of this is to promote and increase the use of Netflix. Another partner, Vestel, gave a 3-month Netflix subscription to its customers who bought 4K Smart TVs (Soykan, 2016).

In order to ensure that the first locally licensed content will be broadcast in our country, Netflix has entered into a cooperation with the production company 03 Media. Thus, Netflix started producing licensed content for the first time in our country in 2018. The content has been determined as ten episodes, and the duration of each episode is forty-five minutes. The name of the content is *Hakan: The Protector* (*The Protector*), and it has been greeted with interest by the audience since its release. This series has been watched by nearly ten million people around the world. The interest and love for the series has also increased the number of subscribers for Netflix (Congar, 2019).

The second Netflix original series in our country is *Organize İşler: Sazan Sarmalı*. Having bought all the rights to the movie, Netflix made it possible for the movie to be broadcast on its own media instead of in cinemas. In addition to these, Netflix has produced a lot of new content in Turkey and has announced that it will continue to produce it.

Below is information about the topics and directors, screenwriters and actors of original local content published by Netflix in Turkey.

Hakan Muhafız: Protector (2018-2020)

The topic of the series is “Hakan”, a young man who continues his life routinely and lives in Istanbul. However, the responsibility placed on him has put him in a different position from everyone else in Istanbul, where millions of people live. The city he lives in is threatened by the mysterious undead from the depths of history. Hakan’s duty is to protect the city against these immortals.

The series, which lasted for 4 seasons and consisted of 32 episodes, was adapted from the novels "Nilüfer İpek Gökdel: Karakalem ve Bir Delikanlının Tuhaf Hikayesi. Onur Güvenatam, Jason George, and Özge Bağdatlıoğlu produced the

series, while Can Evrenol, Umut Aral, Gönenç Uyanık, Gökhan Tiryaki were together in the director's chair. The series' scriptwriters are "Yasemin Yılmaz, Emre pirinçci, and Kerim Ceylan."

The character of Hakan is played by Çağatay Ulusoy, and the cast of the series also includes actors such as Okan Yalabık, Ayça Ayşin Turan, Hazar Ergüçlü, Engin Öztürk, Taner Ölmez, and Mehmet Kurtuluş.

Organize İşler: Sazan Sarmalı (2019)

It tells the story of Asım Noyan and his friends. Continuing their organized business in Istanbul, Asım Noyan and his gang continue to lie and defraud people. The gang, which could not be caught, fell into the trap themselves this time. When Asım Noyan learns that his daughter and son-in-law have been defrauded, he and his gang immediately take action and find themselves in a trap called the carp spiral.

While Yılmaz Erdoğan is sitting in the director and screenwriter's chair, Necati Akpınar has undertaken the production of the film. The leading roles in the movie were Yılmaz Erdoğan, Kıvanç Tatlıtuğ, Bensus Soral, and Ezgi Mola.

Atiye (The Gift) (2019-2021)

Atiye, the second original series of Netflix in Turkey, is adapted from the book *Dünyanın Uyanışı* by Şengül Boybaş. The subject of the series consists of mysterious events that happened to a young painter, Atiye. Living a happy life with her family and her lover, Ozan, Atiye's life undergoes a major change when she visits Göbeklitepe, the oldest place of worship on earth. Atiye meets an archaeologist named Erhan during her trip to Göbeklitepe and its surroundings, and it turns out that there is a mysterious connection between these two from the past. Stuck in this mystery, Atiye finds herself searching for her past in another dimension. As Atiye

moves towards her past, she begins to question everything between her past and her future.

While Netflix is producing the series, the screenwriters are Jason George, Nuran Evren Şit, and Fatih Ünal and the directors are Ozan Açıktan, Burcu Alptekin, Gönenç Uyanık, Gökhan Tiryaki and Ali Taner Baltacı. Beren Saat, Mehmet Günsür, and Metin Akdülger play the leading roles in the series, while Melisa Şenolsun, Başak Köklükaya, Civan Canova are important names in the series.

Aşk 101 (Love 101) (2020-2021)

“Love 101”, Netflix’s 3rd original domestic project, tells a story set in Turkey in the 1990s. It tells the story of a group of young people who are excluded by society, who do not want to give up, and who join hands to make their teachers stay with them.

Ahmet Katıksız and Deniz Yorulmazer sit in the director’s chair of the series, which consists of 2 seasons and 16 episodes in total. There are actors such as Kaan Urgancıoğlu, Pınar Deniz, Mert Yazıcıoğlu, Kubilay Ak,a and Alina Boz in the series, of which Meriç Acemi is the scriptwriter.

Bir Başkadır (2020)

Bir Başkadır, the 3rd original Turkish production of Netflix, published in 2020, became one of the productions that won the appreciation of the audience with its realistic theme. The subject of the series is what goes on when the paths of people who have very different characteristics and experiences come together in one place. These people are left alone to question their confused pasts as they progress together on their united paths.

Berkun Oya sits in the screenwriter and director's chair of the series, which consists of a single season and 7 episodes, while Öykü Karayel, Fatih Artman, Funda Eryiğit, and Defne Kayalar are among the actors of the series.

9 Kere Leyla (2020)

The plot of the movie, which was released in 2020, is as follows: Leyla and Adem have been happily married for years. However, after a while, their marriage comes to a dead end. The excitement in their marriage is gone, and Adem falls in love that makes his heart beat again. Adem, who falls in love with the woman named Nergis, who comes across him during this period, cannot think of anyone other than Nergis. However, Nergis, who blew the mind of Adem, has no intention of moving to another life than the one-man world he has established.

Ezel Akay sits in the director's chair of the film, written by Adnan Yıldırım and Özlem Lale. The leading roles in the series are Demet Akbağ, Haluk Bilginer, Elçin Sangu, and Fırat Tanış.

Yarına Tek Bilet (2020)

The film tells the story of two people whose paths cross on their journey from Ankara to Izmir. Although the two strangers, who met during the trip and have very different personalities from each other, quarrel constantly at first, a different attraction develops between them as they get to know each other. The duo, who want to turn a new page in their lives, begins to face their own truths as they spend time together.

The screenwriter of the movie is Faruk Özerten, and the director is Ozan Açıktan. Dilan Çiçek Deniz and Metin Akdülger share the leading roles in the movie.

Kağıttan Hayatlar (2021)

The plot of the movie, released in 2021, is as follows: Mehmet, a young man, makes a living by collecting papers. His biggest supporter in this life is "Tahsin

Baba”. Mehmet’s life takes a completely different turn when an 8-year-old boy named “Ali” enters his life. Trying to reunite “Ali” with his family, “Mehmet” establishes a different bond with the little boy.

Ercan Mehmet Erdem is the screenwriter of the movie, while Can Ulkay sits in the director’s chair. While the lead role of the movie is Çağatay Ulusoy, Emir Ali Doğrul and Ersin Arıcı are the other actors in the movie.

50 Metrekare (2021)

The subject of 50 m2, one of Netflix’s original domestic series, is the life of a mysterious hitman, Gölge, when his life is turned upside down by the betrayal of Servet, whom he sees as his father, and what happens afterwards. Fleeing after his betrayal, “Shadow” finds himself in the tailor shop of a neighborhood he has never seen before. Those who see Gölge taking shelter in an area of 50 square meters think that he is the son of a tailor who died a short time ago. Gölge, who assumes the identity that is thought about him, becomes more integrated with his new identity as he spends time with the neighborhood. This process will enable the Gölge to understand who he really is.

The series consists of a single season and eight episodes. The director of the series, whose script was written by Burak Aksak, is Selçuk Aydemir. Among the actors of the series are Engin Öztürk, Aybüke Pusat and Cengiz Bozkurt.

Azizler (2021)

The film, which is one of the original domestic productions of Netflix, deals with the difficult part of the life of the character named Aziz. Aziz, who is far from the dreams he had about his profession in his youth, works at a job he does not like. Aziz, who has been with Burcu for four years, thinks that he should put an end to their relationship now. Meanwhile, Aziz, who wants to get away from everyone and be

alone, has an opportunity. Aziz has only one thing to do, and that is to tell a lie and continue that lie. However, the consequences of the lie he told cause the life of Aziz to change.

The screenwriter of the movie is Berkun Oya, and the director is Yagmur Taylan. The film's actors include Engin Günaydın, Haluk Bilginer, Öner Erkan, Fatih Artman, Binnur Kaya, and İrem Sak.

Geçen Yaz (2021)

The subject of *Geçen Yaz*, which is one of the domestic films released in 2021, tells the story of Deniz, who is only 16 years old, during his summer vacation. For Deniz, this summer is different from the others. "Deniz", who goes to his family's summer house every year, falls in love with a young girl named Asli. Trying to get close to Asli, Deniz realizes that Burak, a handsome young man, also likes Asli.

While Ozan Açıktan sits in the director's chair of the movie, Sami Berat Marçalı has undertaken the script. The leading role of the movie is Fatih Şahin, while Ece Çeşmioğlu and Halit Özgür Sarı are also among the actors.

Sen Hiç Ateşböceği Gördün Mü? (2021)

Released in 2021, *Sen Hiç Ateşböceği Gördün Mü?* was adapted from the play of the same name and turned into a movie. The subject of the movie is as follows: It focuses on the life of Gülseren, who was born as a gifted child who struggles to adapt to the environment she lives in with her family. Gülseren is a woman who was born in Istanbul in 1948. Gülseren, a gifted woman, has the skills to multiply four-digit numbers in her mind. The panorama of Turkey is unfolded in the background of the film, in which many episodes from the life of Gülseren are told.

The screenwriter of the film is Yılmaz Erdoğan, and the director is Andaç Haznedaroğlu. While Ecem Erkek plays the leading role in the movie, the other actors of the movie include names such as Devrim Yakut and Engin Alkan.

Fatma (2021)

The plot of *Fatma*, one of the Netflix original productions, is as follows: The life of Fatma, who works as a cleaner, takes a completely different turn with the sudden disappearance of her husband Zafer, who was released from prison a while ago. Starting to search for her husband, Fatma finds herself committing a murder unexpectedly. Fatma's life is in great danger because she is aware of her husband's dark connections to this murder. Fatma has no choice but to continue taking lives. As she continues to kill, Fatma turns this situation into a ritual of revenge for what she has experienced in life, while she continues to commit murder by disguising herself as a cleaning lady, while trying to find her husband.

Özgür Önurme is the scriptwriter of the series, which consists of a single season and six episodes, while Özer Feyzioğlu sits in the director's chair. The leading actress of the series is Burcu Biricik. Uğur Yücel, Mehmet Yılmaz Ak and Hazal Türesan are other actors who take part in the series.

Kin (2021)

Kin is a detective and thriller based on the adaptation written by Yılmaz Erdoğan. The plot of the movie is as follows: After receiving the highest award in his profession, Superintendent Harun goes to a celebration with his teammates. Confident that he will be promoted after the award, Harun commits a self-defense murder as a result of the attack by the driver of the taxi he got into while returning home that night. The next morning, this murder case reaches the police, and Harun starts looking for the perpetrator of the murder he committed. As she tries to cope with the stress of

being both the escapee and the chaser, every clue she finds draws her into something much more complex.

The screenwriter of the film is Yilmaz Erdogan, and the director is Turkan Derya. Among the actors of the movie are Yılmaz Erdoğan, Cem Yiğit Üzümoğlu and Duygu Sarışın.

Kulüp (2021)

Kulüp, one of Netflix's domestic series productions, is a two-part series. The plot of the series, the first part of which was broadcast in 2021, is as follows: In the cosmopolitan Istanbul of the 1950s, a mother starts working at a nightclub to reconnect with her rebellious daughter, whom she could not raise due to her troubled past. Matilda's daughter, Raschel is unaware of its existence until she is released from prison. Trying to establish a good relationship with her daughter, Matilda tries to keep Rachel away from Pistachio İsmet, who is the troublemaker of Pera. Matilda also tries to fight the egos of her boss, Orhan, nightclub manager Çelebi, and artist Selim. Adding a different spirit to the environment when she sets foot in the club, Matilda turns the club, which is hell for employees, into a home.

There are six episodes in the first part of the first season of the series. The director of the series is Seren Yüce, and the screenwriters are Aysin Akbulut and Rana Denizer. Some of the actors in the series are Gökçe Bahadır, Barış Arduç, Asude Kelebek, Salih Bademci, and Fırat Tanış.

Beni Çok Sev (2021)

One of Netflix's latest domestic productions, *Beni Çok Sev*, was released in 2021. The subject of the film is the story of Sedat, who is in prison, going to his hometown on leave and what he goes through afterwards. Sedat is a man who works as a guard in a closed prison in Konya. Due to the task given to him, Sedat takes the convicted Musa out of prison for a day and takes him to his hometown. Musa sees his

wife, mother, and estranged daughter Yonca for the first time after 14 years in prison. Spending a wonderful day with his daughter, Musa has a feeling that something is wrong. Not long after, his mother tells him everything they've been hiding from Musa. Yonca is not actually the daughter of Musa. After learning that his daughter was killed, Musa has to learn what happened to him.

Mehmet Ada Öztekin undertook the script and director of the movie. The leading role of the movie is Sarp Akkaya. Ercan Kesal and Songül Öden are other actors in the movie.

Explanations have been made about Netflix's original domestic series and movies. There is also local content that will be released on Netflix in the future and is currently in the project phase. Brief information about these projects is given as follows.

Bir Denizaltı Hikayesi

The screenwriter team of the action-adventure series, starring Kıvanç Tatlıtuğ and Tolga Karaçelik in the director's chair, consists of Atasay Koç, Cansu Çoban and Sami Berat Marçalı under the leadership of Jason George. It has been stated that the official name of the series will be determined in the future.

Uysallar (Dizi) (2022)

Hakan Günday wrote the script for *Uysallar*, which will be brought to life by Ay Yapım, while Onur Saylak will be the director.

Pera Palas'ta Gece Yarısı (Midnight at Pera Palace) (2022)

Pera Palas'ta Gece Yarısı, based on the award-winning book of the same name by Charles King, will be brought to life by Karga Seven Pictures, a company of Red Arrow Studios. Emre Şahin from Karga Seven is in the director's chair of the production, which was written by Elif Usman.

Kuş Uçuşu

Kuş Uçuşu, which tells about the collision of the X generation, which is still in decision-making positions in the world, and the new generation Z, was written by Meriç Acemi, the creator of *Aşk 101*. Ay Yapım is the producer of the series.

Erşan Kurneri

Cmylmz Fikirsanat is the producer of the sitcom series, which Cem Yılmaz is both the creator and director of, as well as the lead role.

96 Yazı

The film, produced by OGM Pictures and directed by Ozan Açıktan, will be released on Netflix in June 2021. Ece Çeşmioğlu, Fatih Şahin, Halit Özgür Sarı, Aslıhan Malbora, Süreyya Güzel, and Kubilay Tunçer play the leading roles in the movie.

2.4. Covid 19 Pandemic

People have been affected by many epidemics throughout history and have sought ways to cope with them. In every epidemic disease seen in history, people have been deeply affected but have returned to their old lives. Societies have stood up with more strength than in their previous situations. The reason for this has been the lessons it has experienced, as well as the damage caused by the epidemic. In every period, epidemics have led to an increase in people's anxiety and panic levels and have created a great stress situation.

The epidemic, which occurred in China in December 2019, affected the whole world in a short time, and the damage left long-lasting effects.

The COVID-19 pandemic has been characterized as a public health problem. By solving the health problems, it will be possible to fully perceive the economic damage caused by the epidemic.

During the pandemic process, all human and business areas, from a single person in society to large-scale businesses, have caused as much damage as possible.

In this section, information is given about the impact of the COVID-19 process on individuals, the measures taken against the epidemic and what happened in this process.

2.4.1. The Concept of Pandemic and Pandemics in Modern History

All the difficulties that people face on earth, natural disasters, epidemics that spread strong enough to affect all regions, as well as innovations that cause changes in our lifestyle, affect people's lives to a large extent, while adding new terms that we have never come across before to our vocabulary and making the most of our lives. This can become an important issue. One of the words that entered our lives rapidly with COVID-19 and that is on everyone's tongue, from the smallest to the biggest, is the concept of pandemic. This concept and its meaning, which is generally used in medicine and which people have never heard of before, have now become the most important agenda of our daily conversations. The concept of pandemic, which is frequently encountered in this time we live in, is mainly related to epidemics, and the disease leaves the place where it is experienced and affects all regions. It is not correct to call it a pandemic when a certain disease spreads too much and causes many deaths. For a disease to be a pandemic, it must be an epidemic and affect societies. The concept of a pandemic is not directly qualified as an epidemic. The epidemic is expressed through the concept of epidemic. While an epidemic expresses the spread of the virus within a certain scope, the spread of the virus to other areas and affecting the whole world is defined as a pandemic (tdk.gov.tr, 2020). An epidemic is defined as the occurrence and spread of a disease among a certain group of living things at a

certain or unspecified time. The spread of the epidemic to large regions and affecting the people in those regions is a pandemic (drozdogan.com, 2020).

In the regions affected by the pandemic, the contagiousness of the epidemic, people's resistance to the virus, communication between people, natural conditions, and the development of the health system can show various effects.

A pandemic can create abnormal effects for the rulers of a country and the people of that country, and they can change their lifestyle as much as possible. It can have consequences that affect the country's economy, as well as cause problems in education and business conditions (grip.gov.tr, 2020).

Protecting against epidemics and taking the necessary precautions slows the spread of the disease. Thus, it is stated that there will be a decrease in the number of people who get the virus (medipol.com.tr, 2020).

Today, there is an outbreak of Covid-19 and a pandemic process. In the pre-modern period and in the modern period (1945 and later), various epidemics such as these have occurred, and pandemic processes have been created. Some of the pandemics that have emerged in the modern period are listed below as examples.

Hong Kong Flu (1968-1969)

Figure 1.

Hong Kong Flu



Note. This type of flu, which originated in Hong Kong in 1968, is known as H3N3.

The H3N3 virus has killed over 1 million people worldwide (Bilgincin, 2020).

Asian Flu (1957-1958)

Figure 2.

Asian Flu



Note. The disease, which emerged in the city of Guizhou, China in 1957-1958, affected the whole world in a short time and caused the deaths of 2 million people worldwide ([ttp://www.habaran.com](http://www.habaran.com)).

HIV/AIDS (1960- ...)

The first people diagnosed with HIV were generally determined to be homosexual men who caught the virus through sexual activity and substance addicts using shared syringes. In 1983, US and French experts determined that the HIV virus caused the disease and created blood tests against it. This disease is thought to have spread from Africa to the world. The high number of cases in Africa made this effective. Among the reasons for the rapid spread of the disease in Africa and all over the world are the increase in urbanization, travel between countries, and the increase in sexuality. In line with the report published by the UN in 2004, it is stated that 38

million people around the world carry the HIV virus. Close to 5 million people are infected with this virus every year, and 3 million people die.

SARS (2002-2003)

The SARS virus, which started in November 2002 and continued until July 2003, spread from Hong Kong to the world. This disease has killed 774 people worldwide.

West African Meningitis Outbreak (2009-2010)

Figure 3.

Meningitis Outbreak



Note. Experts have determined that bacterial meningitis is effective in the emergence of this epidemic. The epidemic has affected countries such as Mali, Nigeria, and Burkina Faso. This disease claimed the lives of 1210 people ([Posta, 2018](#)).

Swine Flu (2009)

Swine flu occurred on a not-too-distant date and took the whole world under its influence in a short time. Experts have studied the virus that causes the disease. According to some experts, this virus was produced in a special way in laboratories ([Saraç, 2018](#)). This virus has killed 284,000 people worldwide.

2.4.2. Covid 19 Pandemic Process in the World

The infectious disease caused by the coronavirus, which emerged in the city of Wuhan, China in December 2019, has managed to affect the whole world rapidly over time. It has created negative situations for countries and people, especially health-wise, economically and socially (Güven, 2020, p. 252).

COVID-19 disease was declared as a pandemic by the WHO on March 11, 2020. The disease still affects the quality of life, financial situation, and physical and social lives of individuals all over the world and creates problematic situations as much as possible in maintaining their daily activities. The most common symptoms of the disease are:

- Cough
- High fever
- Weakness
- Loss of smell-taste
- Joint pains

The symptoms mentioned above occur between 5 and 14 days. Studies have shown that 80% of those who have the disease recover from it in a mild way and spend it in quarantine at home through medication without hospitalization. Certain degrees of risk groups have been identified for the disease. People in the high-risk group are those with a chronic disease and the elderly. People other than the high-risk group also have the possibility of getting sick and spreading the disease (Budak & Korkmaz, 2020, p. 62–65).

In studies on the contagiousness of the disease, it has been determined that the disease is transmitted by aerosol and droplet. The COVID-19 virus can survive on surfaces and can be effective for 72 hours. It has been stated that people who come

into contact with the surfaces where the virus is present can get the virus (Şenkalfa, 2020, p. 27).

In the case of the coughing of infected people, the virus is transmitted by inhaling the droplets scattered around them by other people. People who come into contact with these infected areas then bring their hands to their mouth, nose, and eyes, and the virus enters the person's body (covid19.saglik.gov.tr, 2020).

In the time we live in, problems have been experienced in the health systems of many countries with the bad environment created by the pandemic and the increase in the number of cases. The measures taken to prevent the virus from being transmitted to more people have caused certain limitations in economic and social life.

With the emergence of the virus, some important events that took place in the world in 2020 and 2021 are listed as follows (Budak & Korkmaz, 2020, p. 66-69);

- On December 31, 2019, cases diagnosed with pneumonia in China were sent to the WHO.
- On January 5, 2020, the disease was named an epidemic by the WHO.
- On January 11, 2020, the disease caused the first death in China.
- On January 21, 2020, the first case of the epidemic was seen in the USA.
- On January 23, 2020, the Chinese city of Wuhan went into quarantine.
- On February 11, 2020, the virus was named COVID-19.
- On February 24, 2020, Italy was determined as the most affected country on the European continent by the virus.
- On March 11, 2020, the first case was seen in Turkey, and the disease was declared a pandemic by the WHO on the same date.
- The first vaccine trial took place on March 16, 2020.

- On March 24, 2020, The Olympic Committee postponed the 2020 Olympics.
- On March 30, 2020, the number of COVID-19 cases in the USA, Italy, and Spain surpassed the number of cases in China.
- On April 15, 2020, the number of COVID-19 cases worldwide exceeded 2 million.
- On May 12, 2020, the number of people who died due to the virus exceeded 283 thousand, while the number of cases exceeded 4 million.
- On June 23, 2020, human trials of the vaccine began for the first time in South Africa.
- On July 22, 2020, WHO announced that progress on the vaccine would be made in 2021.
- A state of emergency was declared in Spain due to the increase in the number of cases.
- As of January 2021, the number of cases worldwide exceeded 86 million, while the number of deaths exceeded 1 million.
- The countries with the most cases were announced as the USA, India, Brazil, and Russia, respectively.
- It was stated that the virus mutated in the UK. Vaccinations started in Belgium after the test phase, which lasted for 10 days.
- In February 2021, it was stated that the number of cases worldwide exceeded 103 million, and the number of deaths exceeded 2 million.
- Applications to be vaccinated in the USA have started to be received.
- The EU stated that there were some problems regarding the number of vaccines, and that additional vaccine production had started.

- In March 2021, it was stated that the number of cases worldwide exceeded 117 million, and the number of deaths exceeded 2 million.
- The digital vaccine ID application has started to be implemented in China.
- In April 2021, it was stated that the number of cases worldwide exceeded 143 million, and the number of deaths exceeded 3 million.
- The number of vaccines made worldwide until April reached 904 million doses.
- The virus, which first appeared in India and mutated twice, was also seen in the USA and England.
- Japanese experts announced that they are working on a test technique that allows the virus to be detected in as little as five minutes.
- In May 2021, it was stated that the number of cases worldwide exceeded 164 million, and the number of deaths exceeded 3 million.
- The total vaccine dose administered worldwide has exceeded 1.5 billion.
- It has been announced that a drug has been developed against the virus in India.
- The World Economic Forum, which was to be held in Singapore, has been postponed to a later date.
- Restrictions were partially eased in France and Austria, and cafes, restaurants, and shopping malls were put into service.

On the one hand, the pandemic posed a risk to people's health; on the other hand, it caused the economic situation of all countries in the world to be adversely affected. Import and export activities between countries have been shaken. In many countries, business activities are interrupted or terminated, people are away from

work and become unemployed as a result, consumers have problems accessing the products and services they need, and educational activities have been suspended.

In order to prevent the spread of the COVID-19 pandemic and to spend it with as few problems as possible, countries have largely determined the necessary measures and brought their social and economic lives to the point of almost ending. First and foremost, health: some countries' health systems were inadequate for such a situation, and they failed the class on managing the pandemic process. However, countries closed their border gates and had to terminate their commercial and touristic ties with each other. Many countries have taken the same drastic measures within themselves, apart from their borders, to prevent the spread of the virus to more areas (Balıcı & Çetin, 2019, p. 41).

One of the conveniences that comes with globalization is the increase in transportation and communication opportunities. In addition, even the smallest event that occurs in one part of the world can be easily accessed from another region. In addition, the acceleration of global trade and the almost unlimited transportation possibilities have also caused the rapid spread of the coronavirus throughout the world (Kaya, 2020, p. 263).

When we look at the effects of the pandemic, it is stated that it is not only a situation that affects the health systems of countries, but also a global problem that affects the internal and external ties of the country (Güler, 2020, p. 24).

Following the rapid spread of the pandemic around the world, countries have taken certain precautions and imposed some restrictions in order to get through this process with as few problems as possible. Travel restrictions, curfews, social activity areas, closure of entertainment venues, and interruption of education are the most common restrictions carried out all over the world.

2.4.3. Covid 19 Pandemic Process in Turkey

The COVID-19 virus, which emerged in China in December 2019, was declared by the WHO as an urgent public health problem on January 30, 2020. With the epidemic being seen in 113 countries around the world, the WHO declared a pandemic. In our country, research and studies on the virus started on January 10. On January 22, the first information meeting was held by the Ministry of Health Advisory Board ([covid19.saglik.gov](https://covid19.saglik.gov.tr), 2020).

Before Turkey faced the threat of an epidemic, there was a transformation program prepared and implemented by the Ministry of Health in 2003. The transformation program aims to pass through the epidemic disease process, which can be considered a crisis, with as few problems as possible. The identified titles of this transformation program are ([covid19.saglik.gov](https://covid19.saglik.gov.tr));

- Protective and Basic Health Services,
- Diagnostic and Treatment Services,
- Pharmaceuticals and pharmaceuticals,
- Health information system,
- Institutional structuring and capacity building,
- Cross-border health services and the European Union,
- Multi-dimensional health responsibility,
- Strategic management, performance, and quality in health,
- Financial management in health

It is very important in a society that before or after the pandemic, health-related institutions and institutions serving the country in other fields are in cooperation. There is a Pandemic Influenza National Preparation Plan used by the

ministry in our country in order to coordinate the process during the pandemic and to ensure that the management process to be implemented works effectively.

When we look at the framework of the preparatory plan, there are situations such as seeing the causes and information of the disease that caused the epidemic, the measures to be taken, how the treatment will be done, the coordination of the research in the health fields, and how communication will take place. The purpose of this plan (grip.gov.tr, 2020);

- To ensure that there is no stagnation and reduction in the service provided, even in the face of intense demand for health during a pandemic,
- To ensure the continuity of health services,
- Showing people how to fight the epidemic,
- Controlling the fight against the epidemic,
- Applying the most efficient epidemic-related technique.

The main intended dimension in planning: in the event of a possible pandemic, it is to be fully prepared for the pandemic process, as well as to know in advance what will be required in this process.

The first COVID-19 case was detected in our country on March 11, 2020, and the Minister of Health shared with the public the measures taken and what needs to be done in this regard. The Minister's speech is as follows (aa.com.tr, 2020):

Unfortunately, in a world where people are constantly on the move from country to country, it is not possible to prevent some consequences, regardless of the level of resistance or the severity of the measures. If we had completely cut off our relations with the world, I would not be here right now. The reason I am here at this moment is the transparency we have shown so far and the assurance that it will continue. I want to tell you the sad but not scary news.

The test result of a citizen who is suspected of having the coronavirus in the evening of today was positive. The diagnosis was made as a result of investigating the cause of the high fever and cough complaints. It is known that the patient got the virus through European contact. completely isolated from the outside world. All family members and all individuals in their immediate surroundings are under surveillance in this sense. This is the first case seen in our country. According to the data, the diagnosis was made early. If infected, it is very limited. Please do not go abroad unless absolutely necessary. Let's read the coronavirus protection rules announced by our ministry. The 14-day rule for those returning from abroad is our measure's keyword. We want them to isolate themselves for 14 days on their return. Likewise, our keyword for the measures that most of us will take against the coronavirus is 14. Everything is clear in the form of rules, from washing hands in a way that ensures full hygiene, to which cases to apply to health institutions. One or more cases should not be considered an epidemic. This only means that the virus has entered the borders of our country. It was highly probable, and it happened. This is the only meaningful isolated case at the moment. What we need to do now is to organize our lives in line with the 22 measures. We will wage a national struggle against this global problem.

The Minister of Health listed the 14-day rule he underlined in his speech and the measures he wanted to be taken as follows (covid19.saglik.gov, 2020):

- Cancellation of trips and not going abroad
- Quarantine at home for 14 days when domestic and international travelers return home

- Ensuring one's own isolation
- Not accepting guests until the quarantine is over
- Ensuring that the quarantine area is frequently ventilated
- Avoiding contact with people with chronic diseases, especially
- Using at least 20 seconds while washing hands
- Paying attention to the individual use of individual items
- Use of minimum 60 and maximum 90 degrees water while washing clothes

and clothes

- Giving importance to regular sleep and balanced nutrition
- Using the mask when going out
- Applying to a health institution if there are health problems such as fever,

shortness of breath and cough.

The 14 rules against the risk of COVID-19 are as follows (covid19.saglik.gov, 2020):

- Washing one's hands with soap and water by rubbing them for twenty seconds,
- Keeping a distance between people with cold symptoms,
- Covering the mouth with disposable handkerchiefs in case of coughing or sneezing or using the inner region of the elbow,
- Not making close contact,
- Keeping hands away from mouth and eyes,
- Cancellation or postponement of international travel,
- Spend the first fourteen days at home in quarantine upon returning from travel,
- Frequent ventilation of the areas where time is spent,

- Washing the clothes at a minimum of 60 degrees and a maximum of 90 degrees,
- Cleaning frequently used areas with detergent,
- Conversion of common items to personal use,
- Avoiding contact with the elderly and people with chronic diseases, not going out of the house without a mask,
- Making a balanced diet, paying attention to fluid consumption and paying attention to the most appropriate arrangement of sleep.

The limitations and measures taken in Turkey during the COVID-19 pandemic, which affected the whole world, are as follows (Kutlu, 2020:340):

- On January 6, 2020, the COVID-19 Operations Center was established.

On January 10, 2020, the Scientific Committee held its first meeting. –

On January 14, 2020, the Scientific Committee published an information guide about the disease.

On February 2, 2020, Turks living in China were brought to our country and quarantined. –

The first case of COVID-19 was seen on March 11, 2020.

March 12, 2020, it was announced that education was suspended in all educational institutions.

On March 16, 2020, mass events and worship were suspended.

On March 21, 2020, it was decided that restaurants and cafes would be closed, takeaway services would be provided, and people over the age of 65 would be subject to a curfew.

On April 3, 2020, a curfew was imposed on those under the age of 20.

At the same time, an entry-exit ban was imposed on all metropolitan cities and the city of Zonguldak.

On April 6, 2020, free mask distribution to people over the age of 65 started.

On April 10, 2020, a two-day curfew in metropolitan cities and Zonguldak was announced by the Ministry of Interior.

On May 4, 2020, the normalization calendar was shared with the public by the President. According to this calendar, some businesses are back in service.

On May 10, 2020, people aged 65 and over who had a curfew were allowed to go out for a certain time during the day.

On May 11, 2020, it was announced that universities would continue their education activities remotely.

On May 20, 2020, it was reported that it is possible to travel by applying the HEPP code for intercity travel.

- On June 15, 2020, it was announced that the palaces of justice would reopen.
-With the month of June, Turkey transitioned to the normalization process.

The measures taken since November 20, 2020 are listed as follows
(icisleri.gov.tr, 2020):

-Working hours of shopping malls and beauty salons have been updated as 10.00–20.00.

-The working hours of the eating and drinking places have been updated between 10.00 and 20.00 only as a package service. Businesses located on travel routes are not included in this restriction.

-Places and businesses where citizens gather to socialize will suspend their activities until December 31, 2020. All over the country, people over the age of 65

will be able to be outside their homes between 10:00 and 13:00, and people under the age of 20 will be able to be outside between 13:00 and 16:00.

-It will be prohibited to go out on Saturdays and Sundays until a different precautionary decision is taken. Businesses that meet basic needs are not included in the ban.

-The restrictions will be valid until a new decision is taken.

At the cabinet meeting held in the first week of March, the main elements regulating the rules of the “New Controlled Normalization Process” were rearranged by taking into account the ideas and suggestions of the scientific committee.

According to the regulation, the new decisions are listed as follows (icisleri.gov.tr, 2021):

According to the criteria determined by the Scientific Committee and the Ministry of Health, all provinces of Turkey have been divided into four different risk groups: low, medium, high, and very high.

Measures will be applied according to risk groups.

- Curfews based on the risk groups of the provinces

-It is forbidden to go out on the streets in Turkey between 21:00 and 5:00 on weekdays.

- In low and medium risk areas, weekend restrictions will be applied as on weekdays.

- In very high and high risk areas, the weekend is the same as weekdays on Saturday, Sunday is completely prohibited.

- Restrictions for citizens over the age of 65 and under 20 in medium and low risk areas will be lifted, and free time will be increased from three hours to four hours in very high and high risk areas.

- Students and employees will be exempted from the prohibited hours in face-to-face training and exams to be held in very high and high-risk areas deemed appropriate by the Ministry of National Education.

Eating and drinking places such as restaurants and cafes in high, medium, and low risk groups will be able to start serving within the scope of the rules within the hours of 07.00-19.00, provided that 50% of the capacity is used, depending on their capacity. In addition, it will be able to continue its package service services between 21.00 and 24.00. Food and beverage venues in provinces located in very high-risk regions will be able to provide gel-take and package service between 10.00 and 20.00 and only take-away service between 20.00 and 24.00. It will be mandatory to use the HES code at the entrance of the venues. It is not possible to enter the venues without the HES code.

- In areas with medium and low risk, sports activities (such as swimming pools and carpet pitches) can be carried out between 09.00 and 19.00 using the HES code. Institutions where these activities are carried out in very high and high-risk areas will remain closed.

- In medium and low-risk areas, weddings will be held for one hour with a maximum of 100 participants. In very high and high-risk areas, it can be carried out with a maximum of 50 people in one hour.

- All kinds of events (such as meetings and congresses) that require many people to come together can be held in medium and low-risk areas, with a maximum of 300 people taking precautions. It is necessary to notify the relevant authorities at least three days before the event and ensure its supervision. It is not possible to carry out such activities in regions with very high and high-risk groups.

- Working hours will operate as normal throughout Turkey.

- All the hygiene rules stated before in the fight against the epidemic will be valid.

With the daily changing case data in Turkey exceeding 50 thousand, new restrictions and measures have been taken to be valid since April 14, 2021. The purpose of the restrictions and measures, which will be valid for two weeks, is to reduce the number of cases and deaths. If the desired results are not achieved within this period, decisions have been made regarding the future of more stringent measures. The President listed the decisions taken as a result of the cabinet meeting as follows (cnnturk.com, 2021):

- The hours of the curfew on weekdays have been changed from 21.00 to 19.00. In the new regulation, the hours of going out on weekdays are between 19.00-05.00.

- Permission to travel between cities has been revoked, unless it is necessary to do so during curfew hours.

- All classes other than primary school students will continue their education activities as distance education.

- Citizens under the age of 18 and over the age of 65 are restricted from using public transport.

- Alternate and flexible working methods will be expanded in the public sector. The physical working time has been updated to 16.00.

- Women who are pregnant, chronically ill, and have children under the age of ten in the public sector are subject to administrative leave.

- Businesses engaged in food, beverage, and sports activities will take a break from their work until the end of the Ramadan Feast.

- Food and beverage activities will be carried out in the form of package service and gel-take.

- Organizations such as meetings and weddings will not be held until after the feast.

- Over-capacity use will not be allowed in hotels.

- It is prohibited to organize iftar or similar organizations in companies or houses that provide accommodation services.

As a result of the spread of the virus in a mutated form and the increase in contagiousness, the need to take new measures and decisions was felt on April 13, 2021, in order to keep the spread under control. It has been announced that additional decisions will be made on the decisions that are being implemented and that the full closure process will be started. With the closure, which will cover the period of 29 April-17 May, the new decisions are given as follows (icisleri.gov.tr, 2021):

- There are curfews; it is forbidden to go out between 05:01 and 19:01 every day of the week. In cases of exemption, it is not possible to move outside the specified route.

- Markets, grocery stores, greengrocers, dessert shops, butchers, and nut shops will be able to operate between 10.00 and 17.00.

- Within these hours, online ordering businesses will be able to provide home delivery services.

- In addition, chain market businesses will be closed on Sundays.

- Food and beverage businesses will continue their services in the form of package service.

- Bakeries will remain on.

- Accommodation establishments will only be able to provide service in obligatory circumstances.

- People who are obliged to go out of the city on a corporate duty can travel with their identity cards belonging to the institution they work for.

- People who are obliged to travel for funeral and transport procedures can travel with the permission of the Ministry of Interior.

- People who have completed the treatment process and want to return to their place of residence and those who have previously planned treatment and their companions.

- People who have arrived in the city they are in within five days of the restriction period and who do not have a place to stay in this city, who want to return to their own residence.

- People who will participate in an exam organized by ÖSYM.

- People who have finished their military service and need to return home.

- People who have completed their military service and need to return home.

After these decisions and the measures taken, case data that did not decrease began to be determined. With the decrease in the number of cases, Turkey has gradually transitioned to a new period with the normalization measures taken between 17 May and 1 June. The new measures taken are explained as follows (icisleri.gov.tr, 2021):

- Curfews: It will be restricted to going out to the street between 05.00 and 21.00 on weekdays, and from 21.00 on Fridays until 05.00 on all Mondays on weekends. Workplaces and employees who are exempt from the restriction will be able to continue their activities with a duty document. Small tradesmen will be able to operate between 10.00 and 17.00 on weekends. Citizens will only be able to meet

their essential needs. Foreigners staying in the country, excluding touristic areas, are subject to restrictions and conditions. Citizens over the age of 65 who have received two doses of the vaccine and those under the age of 18 will not be subject to any additional restrictions and are subject to existing restriction boards. Citizens over the age of 65 who have not been vaccinated will only be able to go out on weekdays between 10:00 and 14:00.

- Intercity travel restrictions: intercity travel will not be permitted on the days and hours of the restrictions. People who are obliged to go out of the city for corporate duty will be able to travel with their identity cards belonging to the institution they work for.

- Business activities: Businesses that provide food and beverage services will be able to provide package service between 07.00 and 20.00 on weekdays and take-away, take-away service between 20.00 and 24.00 on weekdays, and only takeaway service between 07.00 and 24.00 on weekends. The amusement park, sports facilities, and areas serving as a place for socialization will remain closed during the restriction period. Businesses other than these enterprises will be able to continue their activities between 07:00 and 20:00 on weekdays. Shopping centers will be able to operate between 10:00 and 20:00 on weekdays. Neighborhood markets can only be set up on weekdays. Online ordering and online food companies will be able to provide package delivery service between 07.00 and 24.00 on all days of the week.

- Kindergartens will continue education. Other grade levels will continue their education in accordance with the conditions determined by the Ministry of National Education.

- Overtime practices in public institutions: Working hours in public institutions will continue to be flexible, alternately or remotely between 10.00 and 16.00.

- Postponed events: all kinds of events, weddings, engagements, weddings, and visits to nursing homes that can have wide participation will be limited until June 1, 2021.

-In other public transportation vehicles other than aircraft, the total passenger capacity will be fifty percent of the vehicle's capacity. On urban public transportation, half of the vehicle capacity will be used, with no standing passengers transported.

- In the facilities and accommodation facilities located on the highways, service will be provided so that a maximum of two people can sit at the tables. Accommodation facilities will only be able to serve the people staying. Entertainment venues within the accommodation facilities will remain closed. No collective activities will be permitted on the premises.

- In order for the public in our country to be aware of the process, continuous information has been provided by all social media authorities, television screens, and the written press, and tables indicating the daily number of cases have been prepared and presented to the public. Thus, the public had information from a single source, and it was the most accurate source. The most basic strategy of the Ministry of Health since the detection of the first coronavirus case in our country is to reduce the incidence of cases with public health measures and to prevent the demand for health services by slowing the rise in the epidemic curve.

The coronavirus epidemic has been one and a half years since it came to the country, and it has caused very problematic processes in the world, first in health and then in other issues related to the epidemic. With the vaccination, the anxiety levels of

the individuals have become normal, albeit a little. The uncertainty of when the COVID-19 process will end continues today. Whether the vaccines will be effective or not will be determined in time.

2.4.4. Social and Technological Changes in the Covid 19 Process

The fact that the coronavirus process is not yet over and new developments occur every day makes it more difficult to find a complete consensus on what kind of problems or innovations it will create in the world at the end of the process. In general, it is thought that social structures, lifestyles, economic activities, consumption habits, and more than one element like this will not be the same as before the pandemic.

In the process we are in, the restrictions put in place in order not to endanger anyone's health are of vital importance in terms of health, but on the other hand, they have caused the social and social-economic activities of people to stop. The process has reduced the relationships between people and has led to the continuation of ties at a lower level. This situation can also create some problems in terms of the psychological state of the people.

When viewed socially and considering the social mood, the problems that occurred during the coronavirus epidemic have the possibility of creating positive and negative situations for the future. It can create positive results such as strengthening the unity between social structures and people, establishing more cooperation, being more adapted to the rules of the social structure, as well as dissociating between social structures and people, considering the interests of each person or formation, and the social structure. It is also possible to create negative consequences such as alienation and the separation of people from each other. The direction in which negative or

positive tendencies will follow is related to how problematic or unproblematic people will experience the situation they are in (asbu.edu.tr, 2021).

On the other hand, the restrictions on commercial activities have heavily affected the economies of employees and business owners. It has been stated that it would be the most optimistic approach possible to say that everything will return to normalcy following the pandemic.

The issues that the COVID-19 virus will affect in the context of social structure are listed as follows (Güngörer, 2020);

- Family structures and ties
- People's consumption choices and motivations
- Inequalities in society
- Generational conflicts
- Education
- Negative attitude towards strangers
- Migrant and refugee problems

Uysal (2020) listed what he expected from the system to be formed at the end of the pandemic as follows:

- A social crisis environment that may be caused by unemployment,
- Possibility of returning to the social state
- Regulation of the link between the state and the market,
- Increasing number of bankruptcies for businesses
- Company collaborations
- Increasing importance of research and development activities on health
- The use of the idea that human health is more important than anything else in

every field

- A clearer understanding of the importance of agriculture and production
- Changes in demand structure
- Use of technology in every field

The pandemic has also been effective in the development of digitalization. The tendency to use Internet technology, which is the fastest and most accessible technique to meet the expectations and demands of the whole world, has greatly contributed to the development of this field. Internet technology has moved into all areas of our lives, and the Internet has been used in many subjects, from education to health, from the economy to socialization. Technological issues that continued to rise after the pandemic are as follows (akrolu et al., 2019, p. 94-95):

- Machine Usage
- Navigation App
- drones,
- Internet Devices
- Virtual Environments
- Robotic Technologies
- Entertainment
- Smart phone
- Artificial intelligence

The use of technologies that show continuity with the effect of the pandemic has come to the fore. This will lead to the formation of a new world. The pandemic, which made technologicalization a necessity, enabled the development of this field. It is thought that the use of these schemes can be continued after the pandemic by offering various new experiences in more than one field, such as the creation of environments such as distance education, remote work, and online meetings. It is

estimated that investments to be made in technology will increase with the obligatory situations created by the current process. With the further development of technology, it is thought that there will be more than one change in the way businesses run their businesses (Çakıroğlu et al., 2019).

2.4.5 Media Consumption in the Covid 19 Process

The COVID-19 outbreak was declared a pandemic by the WHO on March 11, 2020 and was addressed as a public health problem. Over a four-month period, the virus killed approximately 150 thousand people worldwide. This figure had risen to over 2.5 million a year later (Our World in Data, 2020). All the countries in the world have taken action regarding a virus that spreads so quickly and has a life-threatening risk, and they have started to collect information about this virus. In doing so, they resorted to media tools. It has been stated that media consumption has increased throughout the world during the pandemic process. Information about the data obtained on media consumption in this process is given below.

A total of 3944 people living in the USA and the UK participated in the study conducted by Global Web Index between March 25 and March 30, 2020. In this study, media consumption data during the pandemic process was examined by taking into account the difference between generations. According to the results, the 16–23 age range represents the Z generation, the 24–37 age range represents the Y generation, the 38–56 age range represents the X generation, and the 57–64 age range represents Baby Boomers. According to the report created as a result of the study, 68% of individuals using the Internet searched for COVID-19. In addition, it was stated that 58% of those who use the Internet to listen to music, 49% to watch TV shows and movies, 42% to watch funny videos, 40% to play games, and 32% to watch viral videos. According to the results of this universal study, 87% of the US and 80%

of the British population used the media more during the pandemic process. It is stated that the younger generation consumes more media than the older ones (Global Web Index, 2020).

The TV watching data of the generation called Baby Boomers has increased with the pandemic process. But apart from the X generation, the older generation of individuals are not interested in watching online videos (Global Web Index, 2020, p. 12). Although the radio is the KIA that this generation is used to, the numbers of those who switched to radio after the pandemic are not very high. The generation between the ages of 57 and 64 uses social media to communicate with their friends rather than follow the news. According to the study, their rate is around 30%. While the rate of those who use Facebook more frequently to communicate with their friends in the US is 69%, the rate of those who use WhatsApp for communication in the UK is 77% (Global Web Index, 2020, p. 4-5). The website of the World Health Organization is the most trusted information channel for the generation called Baby Boomers. The rate of those who found the WHO website reliable was determined to be 57%.

According to the research, 30% of Generation Z subscribed to Netflix and 13% to Spotify applications during the pandemic process. In this process, while the rate of those who bought Netflix subscriptions from the Y generation is 22%, the rate of those who bought Spotify and Amazon subscriptions is 19%. While the rate of Netflix subscription purchasers in the X generation is 11%, this figure is 5% in the Baby Boomer generation (Global Web Index, 2020, p. 22-23).

Statista's study, "Coronavirus: Worldwide Media Usage," is a collection of studies covering the USA, China, Italy, Spain, Germany, Central European countries, and Latin American countries. In this collection study, data obtained by globally respected research companies such as Acast, ContentSquare, Axios, CSM Media

Research, and Nielsen was used. According to the study conducted in March 2020, it was stated that there were great changes in the media consumption of people during the pandemic process around the world. It has been stated that the rate of people watching news worldwide has increased by 36% due to COVID-19, and the time spent on social media has increased by 24%. It has been determined that the use of smart mobile phones increased by 70%, the use of laptop computers by 40%, and the use of desktop computers by 32% (Statista, 2020, p. 3-4).

Studies like these show that media use increases with the change of social structures in times of crisis. In crisis events such as snow, storms, hurricanes or pandemics, people resort to media consumption to get information, pass time, be comforted and communicate with others.

3. RESEARCH METHODS

Within the scope of the method section, there is information about the research model, universe and sample, data collection, and data analysis.

3.1. Research Model

It was decided to prepare an interview form in order to obtain data in line with the purpose determined within the scope of the research. In this context, the interview form, which is one of the qualitative methods, was preferred in order to obtain reliable and appropriate results for the purpose of the research. The interview form, which is one of the qualitative data collection methods in terms of carrying a qualitative dimension of the research, is based on the examination of events and perceptions in their natural environments. In this context, the aim is that the research has a holistic quality. For this reason, the data collected with qualitative data tools was analyzed both qualitatively and quantitatively (Niyazi, 2000).

In studies using qualitative research methods, data on the process, perception, and environment related to the research subject are generally taken as a basis. Data collection tools generally used in qualitative research consist of the following:

- Meeting
- Observation
- Documents

If the interview tool is used, the data obtained within the scope of the research is open-ended. In this context, the method in question can be expressed as the most effective method in terms of determining the views, experiences, perceptions, feelings, and thoughts of the participants included in the sample.

3.2. Universe and Sample

Since this research is qualitative, it was found appropriate to use the interview form. From this point of view, the universe of the research was determined as Netflix users, but the sample was determined in accordance with the framework of the subject. The sample size for the study was determined as 6 people. The socio-demographic characteristics of the participants are given in the table below.

Table 5.

Distribution of Participants' Socio-Demographic Information

	Gender	Age	Profession
K1	Female	19	Student
K2	Male	22	Software Editor
K3	Male	34	Officer
K4	Female	42	Teacher
K5	Male	26	Accountant
K6	Female	29	Housewife

Note. As shown in Table 5, of the participants included in the study, 3 were female. The gender variable of the research shows an equal distribution. The age of the participants participating in the research was between 19 and 42. One of the participants is a student, one is a software editor, one is a civil servant, one is a teacher, one is an accountant, and one is a housewife. In order to have sample diversity in the study, Netflix users with different age and occupation variables were selected.

It has been observed that the number and diversity of participants in the sample within the scope of the universe is limited. It was determined that it was not possible to reach many people within the scope of the study. This constitutes the most important limitation of the study.

3.3. Research Purpose and Questions

The aim of this study is to determine how often and how people prefer the Netflix application during the pandemic period. It has been tried to find answers to questions such as what kind of content people prefer on Netflix and how often they spend time on the Netflix application during the day. The interviews sought answer to the following questions:

- How did the participants discover Netflix and how did this affect the pandemic period?
- What are the motivations that push the participants to subscribe to paid internet television?
- What are the expectations of the Netflix participants during the pandemic period?
- How many hours a day do participants spend on Netflix?
- How many programs do the participants watch on Netflix daily?
- With which devices do the participants use Netflix?
- What types of content do participants watch on Netflix?
- What activities do the participants engage in while watching Netflix?
- With whom or with whom do the participants watch Netflix?
- In which venues do the participants watch Netflix?
- What time of the day do participants watch Netflix?
- What kind of place does Netflix occupy in the routine lives of the participants during the pandemic period?
- What is the effect of Netflix on the social and psychological needs of the participants during the pandemic period?

- How did participants' use of Netflix change at the beginning and end of the pandemic period?

3.4. Data and its Collection

The data used within the scope of the research were obtained by using the interview tool. With interview tool, the researcher establishes open-ended communication in a controlled and purposeful way.

A semi-structured interview form was used to obtain data for the research. In this research technique, there are questions that the researcher has planned beforehand for the research. However, during the interview process, the researcher can add sub or side questions depending on the interview situation and obtain more detailed information.

Interview forms were distributed and collected between 01.11.2021 and 29.01.2022. Interview forms were completed in a total of 90 days.

While the interview forms were distributed to the participants, they were distributed considering their convenience and ease of filling in. Participants in the study completed the interview forms on their own.

3.5. Analysis and Interpretation of Data

The problems in the research questions were taken as a basis in the analysis of the data. The answers to these research questions were compared and evaluated. The data obtained as a result of the research were explained by comparing the information in the research's literature section.

4. RESULTS

4.1. Findings Related to the First Sub-Problem

The codes and categories realized through the data obtained from the participants were separated, and the themes are given below. Two themes emerged from the interviews and their solutions: These themes were examined under the headings of discovering Netflix through friends and discovering it through social media.

Table 6.

Distribution of How Participants Discovered Netflix and the Impact of the Pandemic Period

Theme	Frequency (n)	Percent (%)
Discoveries Through Friend	3	50,0
Discovery Through Social Media	3	50,0

Note. Looking at Table 6, it is stated that 3 of the participants (50.0%) discovered Netflix through friends, and another 3 (50.0%) discovered it through social media. In the research, those who discover through friends and social media show an even distribution.

Below are examples of responses from some of the interviewees:

I discovered it while surfing the Internet. I think that because we couldn't go out during the pandemic, it prevented depression (Interview Record: P3).

I discovered Netflix through my friends. During the pandemic period, it had a positive effect on me because I was able to spend time and entertain myself during our stay at home (Interview Record: P6).

4.2. Findings Regarding the Second Sub-Problem

The second sub-problem of the research is related to the subscription of the participants. Respondents were asked about their motivations for subscribing to a paid Internet television service. The results for this question are shown in Table 7.

Table 7.

Distributions of Motivations That Drive Participants to Subscribe to Pay Internet Television

Theme	Frequency (n)	Percent (%)
Finding Quality Content	3	42,8
Access to Content in the Style They Want	2	28,5
They can watch whenever they want	1	14,2
Curious About the TV Series Turkish Actors Played	1	14,2

Note. Table 7 shows the frequencies and percentages of each response category and the motivations of the participants to subscribe to a paid Internet television service. 3 (42.8%) of the participants stated that they had quality content, 2 (28.5%) stated that they could access the content they wanted, and 1 (14.2%) stated that they subscribed because they could watch it whenever they wanted. One of the participants (14.2%) subscribed because they were curious about the TV series played by Turkish actors. It is observed that most of the participants are paid subscribers due to the availability of quality content. Below are some of the responses of the participants in this context:

Finding quality content causes a monthly payment (Interview Record: P4).

Because of the TV series I don't like, I can choose and watch TV series here.

That's why I passed this program (Interview Record: P3).

I can't get to the content I want when I want (Interview Record: P6).

I bought a subscription because I was curious about the TV series with Turkish actors (Interview Record: P1).

4.3. Findings Regarding the Third Sub-Problem

The third sub-problem of the research is related to the expectations of the participants. The participants were asked what their expectations were while being a Netflix subscriber during the pandemic period and whether they met their expectations. The results for this question are shown in Table 8.

Table 8.

Distribution of Participants' Expectations from Netflix During the Pandemic Period and Whether Netflix Meets Their Expectations

Theme	Frequency (n)	Percent (%)
Spending Time in Leisure	5	71,4
Being able to watch TV series they are curious about	1	14,2
Preventing Depression in the Pandemic	1	14,2

Note. Table 8 shows the frequency and percentages of each response category and whether the participants met their expectations and those of Netflix during the pandemic period. 5 (71.4%) of the participants subscribed to Netflix in order to spend their free time during the pandemic, 1 (14.2%) to watch the TV series they were curious about, and 1 (14.2%) to prevent depression during the pandemic. In the majority of the research, it is observed that they subscribe to spending their free time. All of the participants stated that their expectations of Netflix were met. Below are examples of the responses of the participants:

My expectation was to fill my spare time and watch the TV series I was curious about. After I became a member, these expectations were met by the application (Interview Record: P1).

My expectations were to get over boredom at home. It met my expectations (Interview Record: P4).

Yes, it did help to prevent depression during the pandemic (Interview Record: K3).

4.4. Findings Regarding the Fourth Sub-Problem

The fourth sub-problem of the research is about how many hours participants spend on Netflix. Respondents were asked how many hours a day they spent watching Netflix programs. The results for this question are shown in Table 9.

Table 9.

Distribution of How Many Hours the Participants Spent Watching Netflix Programs Per Day

Theme	Frequency (n)	Percent (%)
Between 2-3 Hours	3	50,0
5-6 Hours During the Pandemic Period, Now 1-2 Hours	2	33,3
Watching in Free Time	1	16,6

Note. Table 9 shows the frequencies and percentages of each response category and how many hours a day the participants spend watching Netflix programs. 3 (50.0%) of the participants watched for 2-3 hours, 2 (33.3%) watched for 5-6 hours during the pandemic period, and now for 1-2 hours, 1 (16.6%) watch in his spare time. In the

majority of the research, there are participants who watch the Netflix program for 2-3 hours. Examples of responses from some participants are given below:

At the beginning of the pandemic, it was 5-6 hours a day because I was at home all the time. Now, with the opening of schools, I spend about 1 hour in total for the knees I watch every day (Interview Record: P1).

I spend between 2 and 3 hours on Netflix (Interview Record: P5).

I watch it when I'm free (Interview Record: P2).

4.5. Findings Related to Sub-Problem

The fifth sub-problem of the study is about how many programs the participants watched. Participants were asked how many programs they watch on Netflix per day. The results for this question are shown in Table 10.

Table 10.

Distribution of How Many Programs the Participants Watch on Netflix Daily

Theme	Frequency (n)	Percent (%)
Watching 3 Episodes	2	33,3
Watching 1 Episode	1	16,6
Watching 1 or 2 Episodes	1	16,6
Watching 2 Episodes	1	16,6
Watching 2 or 3 Episodes	1	16,6

Note. Table 10 shows the frequencies and percentages of each response category and how many programs the participants watch on Netflix per day. 2 (33.3%) of the participants watch 3 episodes, 1 (16.6%) watch 1 episode, 1 or 2 episodes, watch 2 episodes, and watch 2 or 3 episodes. In the majority of the research, it is observed that they watch 3 episodes a day. The answers of the participants are as follows:

I'm watching 3 episodes (Interview Recording: P3).

I am watching 1 episode of the series I watched (Interview Record: P4).

I'm watching 1 or 2 episodes (Interview Record: P1).

I usually watch 2 episodes (Interview Record: P6).

In general, I spend time watching 2 or 3 episodes of TV series or a movie
(Interview Record: P5).

4.6. Findings Regarding the Sixth Sub-Problem

The sixth sub-problem of the study is about the device that the participants use the most. Participants were asked which devices they use most often to watch Netflix programs. The results for this question are shown in Table 11.

Table 11.

Distribution of the Devices Most Used by Participants While Watching Netflix

Theme	Frequency (n)	Percent (%)
Mobile phone	5	55,5
Laptop	2	22,2
TV	2	22,2

Note. Table 11 shows the frequencies and percentages of each response category and the devices that the participants use most while watching Netflix. Five (55.5%) of the participants who watched on mobile phones, two (22.2%) watched on laptops and television. In the majority of the research, it is observed that they watch the series on Netflix on their mobile phones. Some of the participants' responses are as follows:

I choose to watch by phone (Conversation Record: P2).

The ones I use the most are generally phones and laptops. I also use the television from time to time (Interview Record: P5).

Smart mobile phone and smart television (Interview: P6).

4.7. Findings Regarding the Seventh Sub-Problem

The seventh sub-problem of the research is about what kind of content the participants watch. Respondents were asked what type of content they usually watch on their Netflix account. The results for this question are shown in Table 12.

Table 12.

Distribution of What Kinds of Content the Participants Watch on their Netflix Accounts

Theme	Frequency (n)	Percent (%)
Science fiction	2	25,0
Detective	2	25,0
Comedy	2	25,0
Action	1	12,5
Mystery	1	12,5

Note. Table 12 shows the frequencies and percentages of each response category and what kind of content the participants watch on their Netflix accounts. 2 (25.0%) of the participants watch science fiction, crime, and comedy, while 1 (12.5%) watches action and mystery. Science fiction, detective and comedy audiences are equally distributed. The answers of the participants are as follows:

I watch science fiction themed TV series and movies (Interview Record: P2).

TV shows and films with a detective theme (Interview Record: P6).

Comedy series (Interview Recording: P3).

Comedy and Action (Interview Recording: P1).

I prefer to watch detective, mystery and science fiction series (Interview Recording: P4).

4.8. Findings Related to the Eighth Sub-Problem

The eighth sub-problem of the research is about the participants' activities while watching something. Participants were asked whether they did any activity while watching Netflix. The results for this question are shown in Table 13.

Table 13.

Distribution of Participants' Activity While Watching Netflix

Theme	Frequency (n)	Percent (%)
No	3	42,8
While Eating Something	3	42,8
Doing Housework	1	14,2

Note. Table 13 shows the frequencies and percentages of each response category and whether the participants engage in activities while watching Netflix. 3 (42.8%) of the participants stated that they did not do any activity, 3 (42.8%) watched while eating, and 1 (14.2%) stated that they watched while doing their housework. In the majority of the research, those who do not do any activity and those who watch while eating show an equal distribution. Examples of participants' responses are as follows:

No, I watch in a focused way (Interview Record: P4).

Sometimes I watch a series on Netflix while I'm eating or doing housework (Interview Recording: P1).

I eat a snack while watching (Interview: P6).

4.9. Findings Regarding the Ninth Sub-Problem

The ninth sub-problem of the research is about whom the participants watch the programs with. Respondents were asked with whom they usually watch programs broadcast on Netflix. The results for this question are shown in Table 14.

Table 14.

Distribution of the Participants Watching the Programs on Netflix

Theme	Frequency (n)	Percent (%)
Alone	5	55,5
with friends	3	33,3
With family	1	11,1

Note. Table 14 shows the frequencies and percentages of each response category and with whom the participants watched the programs on Netflix. 5 (55.5%) of the participants stated that they watched it alone, 3 (33.3%) of them stated that they watched it with their friends, and 1 (11.1%) with their family. In the majority of the research, there are participants who watch Netflix programs alone. Examples of responses from some participants are as follows:

I mostly watch myself. If there are TV series that we like together with some of my friends, we watch them together (Interview Record: P1).

Alone (Interview Record: K4).

We are watching as a family (Interview Record: P5).

4.10. Findings Related to the Tenth Sub-Problem

The tenth sub-problem of the research is about where the participants watch the programs. Respondents were asked where they usually watch programs broadcast on Netflix. The results for this question are shown in Table 15.

Table 15.*Distribution of Where Participants Watch Programs Broadcasted on Netflix*

Theme	Frequency (n)	Percent (%)
At home	6	85,7
Between Classes at School	1	14,2

Note. Table 15 shows the frequencies and percentages of each response category and where the participants watched the programs broadcast on Netflix. Six of the participants (85.7%) said that they watched it at home, and one (14.2%) of them at school. The majority of the research consists of participants who watch the programs broadcast on Netflix at home. Below are examples of participants' responses:

I mostly watch it at home. If there are long breaks at school, I sometimes watch it at school(Interview Record: P1).

I prefer to watch it at home (Interview Record: P2).

4.11. Findings Related to the Eleventh Sub-Problem

The eleventh sub-problem of the study is about what time interval the participants watched. Respondents were asked at what time of day they typically watch Netflix programs. The results for this question are shown in Table 16.

Table 16.

Distribution of the Time Intervals of the Participants Watching the Programs on Netflix

Theme	Frequency (n)	Percent (%)
22.000-00.00	5	71,4
13.00-15.00	1	14,2
01.00-04.00	1	14,2

Note. Table 16 shows the frequencies and percentages of each response category and the time intervals in which the participants watch the programs on Netflix. 5 (71.4%) of the participants stated that they watched between 22.00-00.00, 1 (14.2%) between 13.00-15.00, and 1 (14.2%) between 01.00-04.00. In the majority of the research, there were participants who watched Netflix programs between 20.00-00.00. Examples of responses from some participants are given below:

Between 13.00–15.00 in the afternoon and 22.00-00.00 before going to bed(Interview Record: P1).

I mostly watch between 8 and 12 pm (Interview Record: P5).

Intervals at night (01.00-04.00) (Interview Record: P2).

4.12. Findings Related to the Twelfth Sub-Problem

The twelfth sub-problem of the research is about the routines of the participants during the pandemic period. The participants were asked about their daily routines during the pandemic period and the place of Netflix in these routines. The results for this question are shown in Table 17.

Table 17.*Distribution of Participants in the Routine of Netflix During the Pandemic Period*

Theme	Frequency (n)	Percent (%)
Free Time Netflix Watching	6	100,0

Note. Table 17 shows the frequency and percentages of each response category and the place of Netflix in the routine during the pandemic period of the participants. Six of the participants (100.0%) stated that they watch Netflix in their spare time. In the majority of the research, the participants stated that Netflix had an important place during the pandemic period. Some examples of responses are as follows:

I was sitting at home all day because he wasn't at school during the closures. After taking my classes through distance education, I started watching TV series on Netflix in my spare time (Interview Record: P1).

Netflix had an important place in the routine. I would start watching after breakfast in the morning (Interview Record: P4).

4.13. Findings Regarding the Thirteenth Sub-Problem

The thirteenth sub-problem of the research is about meeting the social and psychological needs of the participants. Respondents were asked how Netflix helped them meet their social and psychological needs during the pandemic. The results for this question are shown in Table 18.

Table 18.

Distributions of How Netflix Helps Participants Meet Their Social and Psychological Needs During the Pandemic Period

Theme	Frequency (n)	Percent (%)
Fun and Pleasure of Leisure	4	66,6
Prevention of Psychological Wear	2	33,3

Note. Table 18 shows the frequency and percentages of each response category and how Netflix helped participants meet their social and psychological needs during the pandemic. 4 (66.6%) of the participants said that leisure time was fun and enjoyable, while 2 (33.3%) said that it prevented them from being psychologically worn out. All the participants in the study stated that Netflix was good for them during the pandemic period. Some examples are:

It allowed me to spend my free time in a fun way (Interview Record: P1).

It prevented me from being psychologically worn out. It prevented me from getting depressed with the TV series and movies I watched (Interview Record: P3).

4.14. Findings Related to the Fourteenth Sub-Problem

The fourteenth sub-problem of the research is related to the differences in Netflix usage of the participants. Respondents were asked about differences in Netflix usage in recent days compared to the onset of the pandemic. The results for this question are shown in Table 19.

Table 19.

Distribution of Participants' Differences in Netflix Use in the Last Days Compared to the Beginning of the Pandemic

Theme	Frequency (n)	Percent (%)
Netflix Usage Times Decreased	6	100,0

Note. Table 19 shows the frequency and percentages of each response category and the differences in the use of Netflix in recent days compared to the onset of the pandemic. Six of the participants (100.0%) state that their Netflix viewing time has decreased in the last few days compared to the beginning of the pandemic. Some participants state that the duration of Netflix usage has decreased due to the decrease in the time they stay at home with the start of school, and some participants with the stretching of the health measures taken. Some examples of responses are:

I don't use Netflix much anymore, especially after the opening of schools, as I don't have as much free time as I did in the early stages of the pandemic (Interview Record: P1).

I used to use it more during the pandemic, but now I don't use it much because I can go out (Interview Record: P3).

5. CONCLUSION

Since the earliest years of history, many epidemics have emerged, and people have searched for methods of dealing with these epidemics. In every epidemic that occurred, the basis of social structures was greatly affected and was able to recover after a while. The communities that survived this process have become stronger than in their previous situations. The reason for this is shown as the lessons learned as well as the damage caused by the epidemic. In every period, epidemics caused the levels of anxiety and panic to increase and created as much uneasiness as possible.

The COVID-19 virus, which spread from China to the whole world in December 2019, affected the entire humanity in a short time and continues to leave effects that will not disappear for many years. After the spread of the disease and the declaration of the pandemic, every country in the world took health-related, social, and economic measures and decisions within itself. Countries have implemented various measures to reduce the spread of the virus. The most common of these is the curfew. Although restrictions such as curfews and quarantines put countries in economic difficulties, this method remained in practice for a long time. Although people worked flexibly in this process, most of the day had to be spent at home. Considering the positive effects of social life on human psychology, the decline of social life to almost zero in this process has negatively affected people spiritually. In this process, people were deprived of going to cafes, restaurants, watching movies, concerts, theaters, or participating in sports activities. They resorted to media tools to meet these social needs.

Media technologies, which have advanced considerably in a short time, have helped people who are deprived of sociality at home. While people partially meet their socialization needs thanks to media technologies, they also watch TV series and

movies whenever they want and listen to the music they want. In addition, people can engage in activities such as distance education and remote meetings thanks to these media technologies. Individuals generally use media technologies for purposes such as filling their spare time, having fun, and getting information. Intergenerational differences are also evident in this type of media consumption. The media tools used differ between the generations separated as X, Y, Z, and Baby Boomers. While the Baby Boomer generation is mostly busy with radio and TV, the X, Y, and Z generations refer to TV, computers, tablets, game consoles, and smart mobile phones. The X, Y, and Z generations are trying to socialize during the pandemic process with various social media applications. In this process, they spend time on social media sites such as WhatsApp, Instagram, Twitter, Facebook, Youtube, Spotify, and Netflix. In particular, the Netflix application, which contains many TV series, movies, and documentaries, has increased the number of subscribers during this pandemic process. Many people have used Netflix, which allows people to watch the series or movie content they want for a certain fee, wherever they want, whenever they want, in the image quality and language option they want. The fact that the application can be used by many media technology tools is among the features that make the application useful. People can access Netflix via their smart phones, smart TVs, game consoles, computers, and tablets.

The uses and gratifications approach takes the audience out of a stagnant state and makes them active at a certain level. This indicates that the audience is not in a passive state that accepts every message from the media as it is intended, but rather in a situation that receives and analyzes messages from communication tools in line with their own needs. In recent years, when social media has become a part of our lives, digitalization has made itself felt in all areas of life. In our country, there are many TV

series-movie viewing platforms such as “Netflix, BluTV, Puhu TV, Exxen, and Amazon Prime Video”. Among them, the platform with the highest number of members is Netflix. Netflix, which is growing everyday thanks to digitalization, has increased its audience and members in our country and around the world. Compared to traditional television broadcasting, viewers experience emotional satisfaction by freely choosing some of their needs, which they wish to satisfy as effective users rather than passive receivers. Realizing this situation, digital broadcasting platforms entered into a competition among themselves to increase the number of members. As a result, digital platforms such as Netflix, which bring their content to the audience for a certain membership fee without being dependent on a TV channel, have emerged.

In this study, information is given about the Netflix application that people staying at home during the pandemic use to socialize, have fun, and spend their free time. It contains explanations about its historical process, institutional structure, series and movies in its content, and the number of its subscribers which is increasing from year to year. It has been determined that people use Netflix very often during the pandemic process.

In this study, a total of six people, three women and three men, were evaluated. In the study, the examination of Netflix usage during the pandemic process was discussed. The results achieved in this context are as follows: Participants discovered Netflix through their friends and social media. The reasons for watching Netflix are that they want to watch TV series with Turkish actors, they do not like mainstream TV series, and they think that quality content is available on Netflix. The majority of the participants watch Netflix alone at home, on their mobile phones, in the evening, watching 2-3 episodes. They usually watch science-fiction, crime, and comedy programs. According to the interviews, individuals express that Netflix helps

them socially and psychologically during the pandemic period. They stated that during the pandemic process, Netflix provided them with fun and quality time in their spare time. On the other hand, all participants in the study state that their Netflix usage times have decreased in recent days compared to the beginning of the pandemic.

Considering the results of the study, it can be stated that people use Netflix, especially during the pandemic period, because they do not like TV series and spend their spare time, but using Netflix makes them feel good. The following suggestions can be made for those who want to study a similar topic in the future:

- A qualitative study method was used in the research. With the quantitative study method, more samples can be studied.
- An interview form was used in the research. Other collection methods (surveys, etc.) can also be used.

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APPENDIX

1. How did you discover Netflix? What is the effect of the pandemic period?
2. What are the motivations that push you to subscribe to a paid Internet television?
3. What were your expectations when you became a Netflix subscriber during the pandemic period? Did it meet your expectations?
4. How many hours a day do you spend watching Netflix shows?
5. How many shows do you watch on Netflix per day?
6. Which device do you use most to watch Netflix shows?
7. What types of content do you usually watch on Netflix accounts?
8. Do you do any activity while watching Netflix?
9. With whom do you usually watch the programs broadcast on Netflix?
10. Where do you usually watch shows on Netflix?
11. What time interval do you usually watch the programs broadcast on Netflix?
12. How was your daily routine during the pandemic period? What is the place of Netflix in this routine?
13. How has Netflix helped you meet social and psychological needs during the pandemic?
14. Is there a difference in your Netflix usage lately compared to the beginning of the pandemic?