

Geliş Tarihi:

27.12.2021

Kabul Tarihi:

20.05.2022


Yayımlanma Tarihi:

15.06.2022

Kaynakça Gösterimi: Okumuş, M. S. (2022). The effects of Covid-19 pandemic on audience practices in cinema, television, and OTT platforms. *İstanbul Ticaret Üniversitesi Sosyal Bilimler Dergisi*, 21(43), 133-147. doi: 10.46928/iticusbe.1047533

## **THE EFFECTS OF COVID-19 PANDEMIC ON AUDIENCE PRACTICES IN CINEMA, TELEVISION, AND OTT PLATFORMS**

*Research*

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# THE EFFECTS OF COVID-19 PANDEMIC ON AUDIENCE PRACTICES IN CINEMA, TELEVISION, AND OTT PLATFORMS\*

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## Abstract

**Purpose:** The aim of this study is to show whether the cinema industry and therefore the movies produced, lost value compared to the TV series during the last global pandemic period between 2019-2021. This study also expresses the position of movie theaters and their revenues against television and internet broadcasts in the coming years.

**Approach:** The availability of television and today's internet platforms significantly facilitates access to various movies or series for a large number of viewers. In this case, does it mean that the movie-watching habits of the audience have now largely shifted from public spaces to private spaces via the internet and will continue to do so in the long run? From this point of view, it presents that the restrictions imposed on public spaces due to such epidemics at a time when movie theaters in public spaces are clearly defeated by private spaces will rapidly reduce the interest in cinemas in the following years.

**Findings:** Due to these restrictions, in addition to the economic difficulties to be experienced in the cinema as global decrease of 72% in movie audiences is mentioned in this period. It is clearly seen that it will continue to progress in the coming years due to such pandemics, which are expected to exist in our lives for a long time with its derivatives, by causing an inevitable change in the movie-watching habits of the audience, and it will progress at much lower levels at cinemas than it was before the pandemic.

**Originality:** The fact that it is the first study to present the changing audience ratios between digital broadcasting platforms and cinemas, which have increased in recent years, especially after the COVID-19 pandemic process, reveals the originality of the study.

**Keywords:** Covid-19, Leisure Time, Movies, Pandemic, TV Series, OTT Platforms

**JEL Classification:** L82

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\* This article is an improved and detailed version of a study presented -online- in '8<sup>th</sup> International Conference on Research in Behavioral and Social Sciences' (ICRBS) in Stockholm (Sweden) on July 25, 2021.

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# COVID-19 PANDEMİSİNİN SİNEMA, TELEVİZYON VE OTT PLATFORMLARINDAKİ İZLEYİCİ PRATİKLERİNE ETKİLERİ

## Özet

**Amaç:** Bu çalışmanın amacı, 2019-2021 yılları arasındaki son küresel pandemi döneminde sinema sektörünün ve dolayısıyla üretilen filmlerin dizilere göre değer kaybedip kaybetmediğini ortaya koymaktır. Bu çalışma aynı zamanda sinema salonlarının gelecek yıllarda televizyon ve internet yayınları karşısındaki konumundan ve gelirlerinden de bahsetmektedir.

**Yaklaşım:** Televizyonun ve günümüz internet platformlarının mevcudiyeti, çok sayıda izleyici için çeşitli film veya dizilere erişimi önemli ölçüde kolaylaştırmaktadır. Bu durumda izleyicinin film izleme alışkanlıklarının artık internet üzerinden büyük ölçüde kamusal alanlardan özel alanlara kaydığı ve uzun vadede de böyle devam edeceği anlamına mı geliyor? Bu noktadan hareketle, kamusal alanlardaki sinemaların özel alanlara açık bir şekilde mağlup edildiği bir dönemde bu tür salgın hastalıklar nedeniyle kamusal alanlara getirilen kısıtlamaların, ilerleyen yıllarda sinemalara olan ilgiyi hızla azaltacağını ortaya koymaktadır.

**Bulgular:** Bu kısıtlamalar nedeniyle sinemada yaşanacak ekonomik zorlukların yanı sıra küresel olarak film izleyicilerinde bu dönemde %72'lik bir düşüşten söz edilmektedir. Türevleri ile hayatımızda uzun süre var olması beklenen bu tür pandemiler nedeniyle izleyicilerin film izleme alışkanlıklarında kaçınılmaz bir değişikliğe neden olarak önümüzdeki yıllarda da sinemalarda pandemi öncesine göre çok daha düşük seviyelerde ilerlemeye devam edeceği açıkça görülmektedir.

**Özgünlük:** Son yıllarda sayısı günden güne artan dijital yayın platformları ile sinemalar arasında, özellikle COVID-19 pandemi süreci sonrasında değişen izleyici oranlarının araştırmacılara sunulması noktasında ilk araştırma olması, çalışmanın özgün yanını ortaya koymaktadır.

**Anahtar Kelimeler:** Covid-19, Serbest Zaman, Filmler, Pandemi, TV Dizileri, OTT Platformları

**JEL Sınıflandırması:** L82

## **HUMAN PSYCHOLOGY AND LEISURE TIME**

In mass society theories, ‘mass’ does not mean a large number of people; it refers rather to the supposed separation of individuals, to feelings of loneliness and alienation. In mass society, individuals’ sense of personal identity is lost. There is a structure in which there are extremely routinized institutions. This structure was put forward and developed by social theorists at the end of the 19<sup>th</sup> century (Berger, 2012, p. 158).

According to S. Freud, the individual is under the influence of a single person or a small group of people. So mass psychology is the human being; takes it as a member of a nation, a caste, a class, an institution or as part of a mass of people who come together at a certain time and go to mass organization for a purpose (Freud, 1975, p. 2). According to this point of view, the main characteristics of the individual of the mass are as follows; the loss of the conscious personality, the unconscious personality taking over the sovereignty, the orientation of feelings and thoughts in the same direction as a result of suggestion and contagion, is the tendency to realize directives received with a suggestion without delay. In other words, it is the transition of the individual from being himself/herself to an automaton devoid of will (Le Bon as cited in Freud, 1975, p. 10).

Apparently, capitalism liberated individuals, but the great economic and social forces of the age actually took away the freedom of individuals and made them dependent on the results of the struggle between giant powers (Çizmeçi, 2016, pp. 19-20).

An individual with a developed sense of autonomous self is a person who does not feel obliged to act like other people in society. He/she got rid of the pressure/influence of various forces in his/her emotions, thoughts, and behaviors; he/she is a free person in his/her decisions. In addition to these, he/she is stated as a person who has high-level thinking skills, has high awareness, is interested in art and science, tries to understand himself/herself and his/her environment, question, do not believe without understanding, can think freely and can make free choices (Aslan, 2016, p. 726).

Kant mentions that there is a secret mechanism in the human psyche that prepares direct data in advance in a way that fits into the system of pure mind, and that mystery is revealed today. Although this mechanism seems to be planned by those who collect the data (the culture industry), it is imposed on the industry by the power of society that remains irrational despite all its rationalization efforts. The business world and its derivatives also want to impose this inevitable; they create an artificial impression that everything is under control by processing them according to their purposes. Nothing that can be classified is left to the consumer because everything has been classified before (Kant as cited in Adorno, 2012, p. 53). Here, it should be reminded that Descartes saved the individual from the idea of the cosmos by saying that “there is no more unity in the world, it is nothing but a set of objects presented to scientific research” (Touraine, 2016, p. 69).

Individuals are not alone; live in the community. Therefore, situations that affect the psychology of the individual appear as social conditions on this occasion. In this sense, the most prominent feature of a psychological audience is; although the lifestyle of the individuals that make up the mass is similar or different in terms of their character and intelligence, they're being crowded is a kind of "collective soul infusion" (Le Bon as cited in Ustakara, 2011, p. 172). According to Tocqueville, individualism in mass society has an effect that separates individuals from each other, pushes them to a corner by separating from their social environment, thereby reducing the world of individuals and reducing the relations between each other (Aydoğan, 2000, p. 96).

When viewed around all these contexts and concepts, it is necessary to talk about the impact of television, and of course, the most important representative of cinema, Hollywood, on the daily lives of individuals. It is obvious that individuals devote a considerable amount of time to cinema and television products in their free time in terms of their social and cultural development.

## **CINEMA AND FILM INDUSTRY IN TERMS OF USING LEISURE TIME IN THE COVID-19 PANDEMIC**

Today, cinema is still consumed as a commodity that one goes to with a certain expectation and spends time in a special place. The existence of television and internet platforms has made it easier to access movies or TV series and increased the number of them, with systems that can be subscribed monthly or annually with low fees than ticket prices.<sup>1</sup> In addition, the audience had to perform these activities on their own private property and in their individual free spaces, due to the mandatory postponement of the shooting of the big-budget movies, especially during the pandemic, and the closing of the movie theaters. They try to pass the boundaries of their individual areas, which are shaped according to the income levels of individuals, in the widest and most efficient way possible with the products they obtain through television or internet "over the top" (OTT) platforms. At this point, it is clearly seen that the cinema industry, and therefore movies, has suffered a significant loss of value compared to television and OTT platforms. This inevitably also takes place as a cog in the system that produces content for online platforms, not for cinemas anymore.

For decades, the movie enterprise has remained curiously immune to change. Movie theater proprietors caught to the limits of conventional theatrical performance. The upward thrust of streaming offerings, giving clients the capacity to observe masses of titles at the pressing of a button, has placed extra stress at the strong theater window. Cracks commenced appearing. Movie theaters were compelled to extend the conversations which have the capacity to disrupt their

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<sup>1</sup> "An HBO Max subscription is \$15 per month. Movie ticket prices in New York and Los Angeles start at \$20" (Rubin & Lang, 2020).

commercial enterprise fashions so long as possible, so one can preserve to live to tell the tale the protracted duration of display screen exclusivity till they don't have any preference however to succumb to marketplace forces. Then, as world-shaking activities generally tend to do, the pandemic modified everything. Theaters needed to be near and attendees have been without earnings for months. Studios have modified or behind schedule broadcast schedules, suspending a few movies to subsequent twelve months and sending others to streaming offerings or virtual apartment platforms. Developments that have been inconceivable for twelve months in the past commenced increasing at terrific rates. The most important query is the movie enterprise is presently going through is whether or not the abandonment of cinema might be a brief diversion introduced with the aid of using social distancing or a drastic lifestyle change (Carter, 2021).

Industry experts agree that the changes plaguing the film industry will overcome the pandemic at least to some extent (Rubin & Lang, 2020). Since March 2020, movie theaters have been closed for about a year and a half. The release dates of new films were also postponed to a later time because of producers. Although the service was tried to be provided with open cinemas or drive-in theaters the desired level of satisfaction and income could not be obtained. If you've watched a movie in the last fourteen or fifteen months, it's probably on your TV –and also thanks to the OTT platforms-, tablet, or mobile phone (Wilkinson, 2021).

As stated by Alissa Wilkinson; “Why go to movie theaters in a post-pandemic world?”

I talked to folks from all kinds of backgrounds across the US and the UK to try to answer this question, and I got a bunch of different responses. But what most people told me, after a year of watching movies only at home, is that they go to theaters for three reasons. One, they want to be around other people. Two, they value the loss of control that's inherent to movie theaters, the commitment to being in a space and paying attention to the experience the filmmaker has created. And three, they long to have their perspective shifted on the outside world in a way that's tough to replicate at home. (Wilkinson, 2021)

In 2020, movie theaters and production studios closed temporarily, while the global epidemic affected the theatre, cinema, and entertainment industries. Millions (perhaps billions) of people around the world have had to be quarantined. For this reason, viewers, during their stay at home; tried to close this gap with online services for video entertainment. Coinciding with the pandemic; Universal, Disney, Warner Bros, and other new video streaming services have emerged, joining (or competing) with Netflix, Hulu, and Amazon from leading studios for viewers who had to stay at home were able to share top-notch movies and series on various screens and platforms. While industry analysts comment that this trend has already begun, many agree that the pandemic has accelerated the pace of adoption of this trend (Adgate, 2021).

However, most important media corporations have made it clear that they see Netflix as their largest imperative. Disney is understood to devote nearly a whole four-hour investor day to saying its plans to weaponize Disney Plus, Hulu, and different subscription offerings, whilst additionally reorganizing its govt hierarchy to higher consciousness on streaming. Meanwhile, Comcast and WarnerMedia are already spending loads of tens of thousands and thousands of greenbacks to feature programming for HBO Max and Peacock, respectively. Flow wars are expected to boom similarly withinside the coming weeks and months in 2021 (Rubin & Lang, 2020).

As Tara Lachapelle mentioned, who runs the entertainment business for Bloomberg: “We’ve learned to live without movie theaters. Even those through the crisis can see online streaming apps stealing viewers for good.” (Carter as cited in edition.cnn, 2021). The COVID-19 pandemic, coupled with online streaming services and the superfluity of these platforms, is clearly pushing the future of movie theaters (Hendricks, 2021).

Cinema revenue fell slenderly in 2019, with total box office revenues falling 4.1% from 2018 to just under \$10.4 billion. Attendance also dropped by about 4.6%, though the drop was offset by higher ticket prices. Box office revenues plummeted in March after rising in January and February of 2020. Before the global quarantine, only three major movies<sup>2</sup> were released in 2020 (Linnane, 2020).

When 2020 began, the destiny of film theaters was regarded brilliant however the COVID-19 pandemic has mandated the suspension of indoor viewing. Hollywood’s largest studios have behind schedule their maximum expected games, and film theaters have contracted or disappeared altogether to deal with the increase in streaming services. After receiving a record \$42.3 billion in 2019, the worldwide container workplace rounded out a whopping 72% the ultimate year. Cineworld<sup>3</sup> reports more than \$2 billion in losses in 2020 (Li, 2020).

Box office revenues in North America fell from approximately \$11.4 billion in 2019 to \$2.2 billion in 2020 (Carter, 2021). Significantly, UK cinema ad spending collapsed in 2020, down 80% from 2019. Until 2025, these losses are expected to be covered for the next few years and only to reach 2019 values (Sutcliffe, 2021). And also as PwC principal CJ Bangah mentioned “Cinema took a big hit this year -2020- and we don’t expect revenues to return to pre-pandemic levels until after 2024” (Linnane, 2020).

Movie theaters throughout Turkey had been closed with a round issued through the Ministry of Interior in March 2020 as a part of the measures taken in opposition to the unfold of the

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<sup>2</sup> *Bad Boys For Life*, *Avengers: Endgame* and *Godzilla vs. Kinkong* (for detailed information about Adgate’s article in forbes.com, 2021).

<sup>3</sup> The world’s second-largest movie chain (Saigol, 2020).

coronavirus. According to the Turkish Statistical Institute (TUIK), the loss within the wide variety of spectators became 69.5% in 2020 whilst human beings needed to live at home. 13.2 million home film audiences were reduced by 59% and 3.9 million overseas film audiences were reduced by 83.6%. The wide variety of film theaters throughout us a reduced by 4.5% in 2020 as compared to 2019 and has become 2,698. The wide variety of films proven in cinemas in Turkey reduced by 59% to 25,960. In the equal period, the wide variety of home movies proven reduced through 62.2% to 10,978, at the same time as the wide variety of overseas movies reduced through 61.9% to 14,982. The huge decline determined in 2020 become in large part because of the closure of film theaters because of pandemic restrictions (Turkish cinema audience, 2021).

In 2020, the entire global theater/cinema and home/mobile entertainment market saw its lowest figure since 2016. It was \$80.8 billion, down 18% from 2019. The most negative impact in the sector, which decreased from 42.3 billion dollars in 2019 to 12 billion dollars in 2020, was in theater/cinema revenues. Theatrical entertainment only accounted for 15% of total global entertainment revenue, compared to 43% in 2019 (Adgate, 2021).

Hollywood suffered financial losses, and less famous productions entered the Oscar race on April 25, 2021. Many movies from Netflix and Amazon were in the race (Olze, 2021).

With the shutdowns around the world, consumers have revealed a significant flow towards digital content for entertainment. (video, streaming and electronic sales). The trend towards digital entertainment is accelerating in 2020; enabled revenue to increase by 31% to \$61.8 billion. Digital media revenues account for more than three-quarters of total theater, home/mobile entertainment revenue. Compared to 2019, there are currently 1.1 billion online video subscribers worldwide, up 26%. There has been a significant increase in online video subscriptions, which are among the drivers of digital entertainment. In 2020, there were 308.6 million subscribers, up 32% from the previous year. Revenue from online video subscriptions rose 35% to \$24.7 billion in 2020 (Adgate, 2021).

There has been a serious change in the way we communicate since March 2020 as online meetings, education, and entertainment sectors (Morales as cited in dw, March 3, 2021). In an obvious sense, we see that we are in a transition year, and 2022 will show us what our new normal is (Moritz as cited in theatlantic, Apr 24, 2020). When the world returns to normal after the pandemic, things will continue somehow, but the existing problems in the industry before the pandemic will grow and the position of the producers in the ecosystem will cause the viewing habits we are used to changing to change (Linnane, 2020).



As it has been said before about every field of art and technology, no branch of art has died, it has only resurrected the interest related to itself by changing its form or resorting to technological innovations (Child, 2021). For this reason, although cinema will never lose its interest completely, as in radio and television, it can be mentioned that it will occupy less space in the lives of individuals in the coming years. The reason for this is due to the involuntary caution of individuals against entering crowded environments where there are many people, leaving the house from a customary clean and known, safe area.

As a result, in a period when movie theaters were defeated by shopping malls, it is predicted that the habits of watching movies in the cinemas, which are their main places, will decrease with the fate of shopping malls where entrances are restricted due to such epidemics.

The list of institutions and organizations providing service in the world and Turkey is presented in the table below. In this list, the name of the platform, the year of establishment, the affiliated institution/company, whether the platform is paid or not, and if it is paid, the monthly fee, together with the broadcasting platforms' websites.

**Table 1.** Organizations Providing Online Streaming Broadcasting Services -OTT- in Global and Turkey<sup>4</sup>

	Platform	Year of Foundation	Affiliated Institution	Membership Format	Monthly Membership Fee	Broadcasting in Turkey	Web Site
1	Netflix	1997	Reed Hastings ve Marc Randolph	Paid	26.99 ₺	Yes	<a href="https://www.netflix.com/">https://www.netflix.com/</a>
2	BluTV <sup>5</sup>	2015	Dogan Holding	Paid	12.90 ₺	Yes	<a href="https://www.blutv.com/">https://www.blutv.com/</a>
3	PuhuTV	2016	Dogus Media Group	Free	-	Yes	<a href="https://puhutv.com/">https://puhutv.com/</a>
4	FoxPlay	2007	Fox	Free	-	Yes	<a href="https://www.foxplay.com.tr/">https://www.foxplay.com.tr/</a>
5	Gain	2020	Gain Media	Free&Paid	21.90 ₺	Yes	<a href="https://www.gain.tv/">https://www.gain.tv/</a>
6	beIN Connect	2014	beIN Media Group	Paid	14.90 ₺	Yes	<a href="https://www.beinconnect.com.tr/">https://www.beinconnect.com.tr/</a>
7	Filmbox Live	1996	SPI International	Paid	12.99 ₺	Yes	<a href="https://www.filmbox.com/">https://www.filmbox.com/</a>
8	Mubi	2007	Efe Cakarel	Paid	25.99 ₺	Yes	<a href="https://mubi.com/">https://mubi.com/</a>
9	D-Smart Go	2007	Demiroren Gruop	Paid	9.90 ₺	Yes	<a href="https://www.dsmartgo.com.tr/">https://www.dsmartgo.com.tr/</a>
10	TV Plus	2012	Turkcell	Paid	34.90 ₺	Yes	<a href="https://tvplus.com.tr/">https://tvplus.com.tr/</a>
11	Tivibu	2010	Turk Telekom	Paid	28.90 ₺	Yes	<a href="https://www.tivibu.com.tr/">https://www.tivibu.com.tr/</a>
12	Exxen	2021	Acun Media	Paid	9.90 ₺	Yes	<a href="https://www.exxen.com">https://www.exxen.com</a>

<sup>4</sup> For detailed information about online streaming services; Key & Minor (2022), Stodart & Keegan (2022), and Adalian (2021).

<sup>5</sup> According to the analysis done by *JustWatch*, BluTV took the market leadership in Turkey within the third quarter of the year (2021) by eliminating its competitors such as Netflix and Amazon Prime (Winona as cited in onedio.com). BluTV has 4.2 million subscribers at the same time as Netflix has 3.5 million nationwide (Turkish BluTV leaves Netflix behind, 2021).

13	Amazon Prime	2006	Amazon.com, Inc.	Paid	7.90 ₺	Yes	<a href="https://www.primevideo.com/">https://www.primevideo.com/</a>
14	Apple TV Plus	2019	Apple Inc.	Paid	4.99 \$	No	<a href="https://tv.apple.com/">https://tv.apple.com/</a>
15	Hulu	2007	The Walt Disney Company.	Paid	5.99 \$	No	<a href="https://www.hulu.com/">https://www.hulu.com/</a>
16	Paramount+	2021	ViacomCBS Streaming	Paid	5 \$	No	<a href="https://www.paramountplus.com/intl/">https://www.paramountplus.com/intl/</a>
17	Disney+	2019	The Walt Disney Company.	Paid	6.99 \$	No	<a href="https://www.disneyplus.com">https://www.disneyplus.com</a>
18	HBO Max	2020	WarnerMedia	Paid	14.99 \$	No	<a href="https://www.hbo.com/">https://www.hbo.com/</a>
19	Peacock	2020	NBCUniversal	Paid	5 \$	No	<a href="https://www.peacocktv.com/">https://www.peacocktv.com/</a>
20	Discovery+	1985	Multi-partner structure	Paid	4.99 \$	Yes (Blu TV)	<a href="https://www.discoveryplus.com/">https://www.discoveryplus.com/</a>
21	Showtime	1976	ViacomCBS Streaming	Paid	4.99 \$	No	<a href="https://www.sho.com/">https://www.sho.com/</a>
22	Epix Now	2009	Epix Entertainment LLC	Paid	5.99 \$	Yes	<a href="https://www.epixnow.com/">https://www.epixnow.com/</a>
23	Starz	1994	Lions Gate Entertainment	Paid	8.99 \$	No	<a href="https://www.starz.com/us/en/">https://www.starz.com/us/en/</a>

As it is clearly seen in the table, in addition to the old broadcasting companies established in the 1990s, in order to get a share of this huge broadcasting cake during the pandemic period, large companies that already have the right to show many films and series, medium-sized known or newly established broadcasting platforms have become online. It is seen that the number of OTT platforms that broadcast together with the internet has increased. It is also known from the information we provide that some of these platforms are owned by companies that broadcast globally and that monthly membership fees for these platforms can be subscribed for a small fee corresponding to the price of a movie ticket.

**Table 2.** Online Survey on Movie Watching Habits<sup>6</sup>

<b>Q: Have our movie watching habits changed? In which media or format do you watch movies the most?</b>	<b>Percentage (%)</b>	<b>Number of Votes</b>
Without downloading from the Internet	46%	15147
Downloading from internet	18%	5805
On TV channels	15%	5121
In the cinema	14%	4803
In paid digital channels (Digiturk, tivibu etc.)	6%	2008
From paid internet channels (Mubi, netflix etc.)	1%	257

Source: sinematurk.com

The website of sinematurk, which has been serving in the field of cinema database in Turkey since 2000 (who.is), was specially made for Turkish audience and according to the table above, it is seen that a total of 33,141 votes were cast.

<sup>6</sup> Survey information obtained from “Have our movie watching habits changed? In which media or format do you watch movies the most?” in sinematurk.com on July 21, 2021. For additional information, see the appendix.

According to this table, 15,147 people who answered the survey and have a share of 46% stated that they watched movies or TV series online without paying any fee to any platform except an internet service supplier. However, 5,805 people, corresponding to 18% of the respondents reported that they watched movies or TV series by downloading them from the internet. Besides, 4,803 people, corresponding to 14% of the respondents, stated that they prefer to watch movies in the cinema. Additively, 2,008 people, which corresponds to 6% of the respondents (it means they prefer, not in the pandemic times), have reported that they prefer to watch movies or TV series on overpaid TV platforms. Once for all, 257 people, corresponding to 1% of the respondents, stated that they prefer to watch movies or TV series on paid internet platforms.

## **CONCLUSION**

In the pre-modern world, people were in control of their non-working time, both in terms of their technological and physical conditions. He/she had unlimited freedom (within the current physical conditions) at times that were completely related to himself/herself such as resting, eating, drinking and traveling. However, the entertainment/news receiving devices that enter people's home (especially in modern city life) and their pockets (today) also suggest how people should make use of their free time.

In modern times, people can access the same information technologically, they do not have the opportunity to do the same things economically within the picture of the social status and working conditions of their job. Leisure time channels that can be increased a lot such as shopping centers, parks, cafes, trips, tours, food trips are reproduced in order to ensure the continuity of the current economic order.

Individuals are no longer completely independent whilst use their free time as they wish. What can and cannot be done visually, economically, and informatically to people; has been demonstrated and taught by political power, the media, and modern institutions.

Instead of getting out of their safe environment, getting the product they want at any time and at a very low cost in a safe environment, why should people leave their homes and go to a movie theater –located in a shopping mall today– to buy tickets? Who wants spend three hours waiting in the foyer for the movie to start on time, buying something to have a snack while watching the movie, at least for a 1.5-hour movie, when we calculate the time to return home? Is it because of the big screen? With the development of technology, every individual/audience can now turn their home into a small-scale movie theater. It can become a cheaper, more enjoyable, and safe consumption material, as the prices of large-screen televisions have become affordable and projection devices have become more enjoyable at home.

Since March 2020, there has been a serious change in the communication channels in every sector. With the shutdowns happening around the world, consumers showed a significant influx of digital content for entertainment. Combined with the COVID-19 pandemic, OTT platforms, and the profusion of these online streaming services, the future of movie theaters is clearly predicted to be challenged.

It is foreseen that the negative effects of this global epidemic period on the cinema sector will continue until 2024-2025, and the revenues that can be obtained after these years will only reach 2019 values. It is expected that the battles to increase the share in broadcast streams of platforms broadcasting over the internet will increase even more in the coming months.

After this pandemic period, the duration of which is unknown, although the existing sectors in the world are trying to put things right, as the experts said, the existing problems in the cinema sector will grow compared to the before epidemic era, and this will cause the producers to change their position in the ecosystem and this will change the viewing habits we are used to.

In this respect, it can be said that people will never completely lose their interest in cinema, as in the example of radio and television, but it will occupy less space in the lives of individuals in the near future.

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## APPENDIX

**Picture 1.** “Have our movie watching habits changed? In which media or format do you watch movies the most?”



Source: sinematurk.com, July 21, 2021.