

Our Digital Watching (Streaming) Case In The Pandemic: The Experience Of Staying At Home At Lockdown And Being Digital Audiences Pandemide Dijitalleşen İzleme Hallerimiz: Evde Kalma Ve Dijital İzleyici Olma Deneyimi



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Abstract

Citizens of the digital age have become more visible during the Covid-19 process on digital platforms where they carry out their everyday life activities. With the increase in the time we spend at home, we have become able to continue our digitalized daily life activities with mobile technology. We maintain our online presence as “digitalized individuals”. While education continues online, we work home-office or flexible working. In addition to shopping, banking transactions, and health services, we have also transferred our television, series or movie watching practices to digital platforms in this process. During the days we spend at home, digital technologies and digital entertainment, TV series and movie platforms offer the opportunity to find content according to the taste, age and lifestyle of each individual. During the time we spend in isolation during the pandemic, these platforms offer the opportunity to add an innovation to the routines of daily life and create an interaction space. In this study, which focuses on our digitalized streaming practices during the quarantine days, it is aimed to stay at home during the epidemic and to shed light on how our daily lives have been digitalized in terms of streaming practices, and what this digitalization brings in a social crisis such as the Covid-19 pandemic.

Keywords: Communication, Covid-19, Watching, Staying Home, Digital Video Streaming Platforms, Digital Audiences.

Öz

Dijital çağın vatandaşları gün içinde eğitimden alışverişe, eğlenceden, bilgi edinmeye, meslek alanlarından mali işlere kadar pek çok alanda faaliyetlerini sürdürdüğü dijital platformlarda Covid-19 sürecinde daha sık görünür olmuştur. Pandemide evde geçirdiğimiz zamanın artması ile internette mobil teknoloji ile dijitalleşmiş gündelik yaşam aktivitelerimizi sürdürür hale geldik. Pandemide dijital yaşamda “dijitalleşmiş bireyler” olarak çevrimiçi varlığımızı sürdürüyoruz. Eğitim hayatı çevrimiçi sürerken, biz ebeveynler esnek çalışma ya da home-ofis olarak devam eden iş yaşamlarımızdaki bu dönüşümlere adapte oluyoruz. Eve kapanma döneminde online olarak yaptığımız, alışveriş, bankacılık işlemleri, aldığımız sağlık hizmetlerinin yanı sıra gün içinde geçirdiğimiz vaktin epey büyük bir kısmını kaplayan televizyon, dizi ya da film izleme pratiklerimiz de bu süreçte dijital platformlara taşındı. Pandemide evde geçirdiğimiz günlerde elimizin altında kullanımımıza hazır dijital teknolojiler ve dijital eğlence, dizi ve film platformları her bireyin zevkine, yaşına, yaşam tarzına göre içerik bulma olanağı sunmaktadır. Pandemi süresince izolasyonda geçirdiğimiz sürede bu platformlar gündelik yaşamın rutinlerine bir yenilik katma ve bir etkileşim alanı yaratma olanağı sunmaktadır. Karantina günlerinde dijitalleşen izleme pratiklerimize odaklanan bu çalışmada salgın süresince evde olmayı ve gündelik hayatımızın izleme pratikleri özelinde nasıl dijitalleştiği, yaşadığımız Covid-19 pandemisi gibi bir toplumsal krizde bu dijitalleşmenin getirdiklerine ışık tutmak amaçlanmaktadır.

Anahtar Kelimeler: İletişim, Covid-19, İzleme, Evde Kalma, Dijital İzleme Platformları, Dijital İzleyiciler.



Introduction

In the information society of the 21st century, the period we live in is called the digital age. Today, when traditional media has been replaced by new media, most of what we do in daily life has become realized through these digital technologies with the rapid progress of mobile technologies and digital applications. With the transformation of our daily life practices into digital, we gain new practices that can be done on the internet every day, and we transform our routines by transferring a new one to digital. As our activities that we can perform in online environments increase, our daily life continues to transform (Önür & Kalamam, 2016, p. 270). Our daily life routines are becoming digital, and online applications, mobile technologies and technological innovations continue to serve in this direction. We are able to carry out most of our daily life routines with mobile devices in our hands, without leaving our homes. Compared to past ages, it is possible to observe that the digital age we live in differs in many areas from economy to politics, from science to philosophy. These transformations, which can be observed in many areas of life in our age, are taking place in a new dimension with the digitalization of administration, public services, citizenship, education, health, culture and many other fields (Işıklı, 2018, p. 143). The change of digital culture in our daily use of media in the new media environment has become visible with the replacement of computer media and written culture consumption. In this way, radios, televisions, newspapers, movies, etc. have been taken to the virtual space within the network. Digital environments, which take place as a life space in the daily life practices of individuals, change and transform institutionalized relationships by developing new areas of belonging and relationships. Individuals, as digitalized people in their daily life activities, maintain their relations in a different position from the previous period's tendencies. As having no difficulties while using all kinds of mobile technologies, we, adults call the younger generations, that is to say our children, as "digital native" (Kanoğlu Erinçmen, 2020). With the conceptualization of the "digital native" by Marc Prensky (2001, p. 366) in 2001, generations, including those born in 1980 and later, will not only use these technologies in part of their daily lives, but will also need these technologies for this generation to exist. It is apparent that these young people, referred to as digital natives, have more information and communication technology skills. Our ties with mobile technologies and digital environments, have strengthened in the days during our COVID-19 lockdown experience, which has become a global crisis in the first months of 2020 as well.

We see that digitalized individuals can experience many of their daily life activities without any change comparing to their routines before the pandemic, in digital environments during the period when they experience the pandemic crisis most deeply and when they are locked in their homes. In fact, it is noteworthy that while they perform their daily activities, which have become ordinary and invisible for them as part of their daily life routines before the pandemic, during the lockdown period, they also present these in social media environments where they are actively visible. Digital individuals, who are stuck somewhere between virtual and real life in digital environments, are alienated from the society and themselves, and to escape from this, they try to get rid of their cognitive contradictions by turning to the search for social belonging and consumption.

Digital spaces provide services according to the needs, interests and curiosities of users. and Digital services should make the streaming processes of digital persons user-oriented and quality-oriented In the scope of this study these digital spaces are called digital viewing platforms, originally they are known as "digital streaming video platforms" and

they offer alternative channels for individuals' viewing practices in their daily lives that fit at home in pandemic days.

For us digital individuals who stay at home in the pandemic restrictions, the televisions that are available to us and consist of our old viewing habits have become pure screens, and besides the structure of smart televisions that enable mobile applications, our televisions, cell phones, tablets, and computers that have become smart with simple devices are convenient for our digital viewing habits and they prepare the environment.

Among the possibilities offered by these digital viewing platforms to us as digital individuals, are personalization, different viewer profiles, special preferences for children and adults, the ability to continue watching as often as we want and for as long as we want, and the most important of these is the ease of access to what we want to watch regardless of time and environment restrictions in our daily life that we are fit into our home in lockdown.

During the time we spent at home during the pandemic, we never took our eyes off our mobile devices, and the social media platforms where we are online with our mobile devices are perfect for us digital people who prefer to continue our surveillance practices in digital environments. These platforms both facilitated access to the pages of the watched content and offered us new viewing options with the shares of users who accessed these contents before us.

It is possible to find dozens of answers to the question "what to watch" both on the pages we follow and also through our social media contents. While we ensure the continuity of our digital viewing experiences thanks to the tagging we make in the posts we share on the social media about the content we watch, We continue to exist in a kind of digital streaming cycle thanks to the comments made on the relevant posts, the content recommendations of our followers and the announcements about the content on the social media pages of the content we watch.

Aim of the Study

During the time we spend in domestic isolation during the pandemic, digital surveillance platforms offer us the opportunity to enrich our daily routines and create a space of interaction where we can share and talk about what we see. Focusing on our digitized surveillance practices during the quarantine days, this study is about staying at home during the epidemic and shedding light on how our daily lives have been digitized in terms of surveillance practices and what this digitization does in a social crisis like the Covid 19 pandemic. The study will examine our surveillance practices during the time we spend at home due to the restrictions put in place during the Covid 19 pandemic, and will attempt to explain the shift in our surveillance practices by moving them into digital environments like many of our daily routines.

1. Being an Audience in Digital Age and Our Digital Everyday Life

According to Lefebvre, the activities of daily life are accomplished through the dialectic of time and space. He argues that every space and spatial relationship is a production with the technologies of production of the time and that social values/meanings produce different perceptions of space (Schmid, 2008, p. 25-46). Today's technologies based on microelectronics give new properties to spaces and existing social organizations through hardware in the context of digital production possibilities. With the development of digital technologies and their entry into daily life, changes and transformations that

increase at an unpredictable pace have been incorporated into the flow of social life. To the extent that societies today integrate the digital technologies required for their production processes into their daily lives, they themselves become digitized and virtualized. All kinds of everyday actions are performed either directly or indirectly with digital applications. Therefore, every practice of daily life is transferred to the virtual environment, and sharing the virtual environment also affects daily practices.

Considering the many opportunities provided by new communication technologies, it would not be wrong to say that the century we live in is the age of mobile technologies (Sunal, 2020, p. 188). In the 21st century, which is dominated by new communication technologies, new media have become an alternative for traditional media.. Today, the use of new communication technologies is increasing day by day, the expression of new media is now expanding to include digital environments and social media platforms (Şaki Aydın, 2019, p. 1168).

The “convergence” feature of the new media, is known as technological convergence and the term is used to explain media technologies and platforms that are previously distinct merged through computer networking with digitization process. Media convergence allows digital production and viewing of content such as TV series, movies or videos, as in many activities in daily life in the digital age we live in, and mobile applications and platforms offer the contents to their users. “With its portability, reproducibility, and broadcastability in new media, the image leaves its homeland and builds its own form of experience, and even forces its audience to be a part of this form of experience even in everyday spaces” (Oğuzhan, 2015, p. 210).

Individuals who take advantage of the new media’s time and place limitations in their daily life practices and use it have added digital streaming practices to their online activities. Netflix fills out the notion of digital platforms in this study, and although 2010 is assumed to be the start of Netflix in Turkey, the company has been providing services around the world since 1997. Subscription-based digital platforms such as YouTube, Netflix, Puhutv, BluTV, Amazon prime and other digital platforms have become the preferred media for online viewing practices of individuals.

It has been reported that 10 percent of the viewers of the programs watched a full season in the first twenty-four hours after Netflix offered the program called Arrested Development in the summer season of 2013, which is one of these platforms that allows the audience to access all the seasons and episodes of the programs they love to watch (Matrix, 2017, p. 119). This initiative of Netflix was not limited to a single program, but platform members were able to access all seasons and episodes of House of Cards and Orange Is the New Black in the same period. These events have also been interpreted as a nationwide confluence of video surveillance. The Matrix also draws attention to the fact that Netflix’s subscribers, who are in the younger demographic (ages 18-34 according to the study), share mostly positive content about the programs they watch on social media.

2. Our Digitalized Daily Life and Streaming Practices in the Pandemic

In the study titled “The Effect of Covid-19 Virus on Digital Media and Mobile” conducted by MMA Turkey (MMA Türkiye, 2020), they examined the effect of lockdown processes on mobile usage during the pandemic period. In the research, they focused on the increase in the use of mobile applications that serve in areas such as education, work, social relations, shopping, health services, entertainment, with the assumption that the

Covid-19 epidemic affects my daily life practices in many areas. Especially in the first and second quarters of 2020, when we saw the effects of the epidemic to a large extent, mobile applications in the field of work and education were used at increasing rates first in China and then in Italy. In South Korea, on the other hand, it has been determined that the tendency to mobile games has increased. In the same research, it is stated that the interest in digital viewing platforms in the entertainment part of daily life at home has increased especially in Japan, the USA and South Korea, platforms such as Youtube and Netflix lead the video watching order, as well as social media shares related to the epidemic have increased rapidly. In the study, it is stated that the tendency to online shopping has increased in the Asian region, especially in Turkey, and that individuals around the world are using health-related applications during the global health crisis. It also predicts that the rate of downloading and using mobile applications will increase more globally and locally as the process in which daily activities become more and more digital during the pandemic process.

Sunal, in her study investigating the film watching practices of university students during the pandemic, stated that the flow of daily life has changed with the implementation of the measures to stay at home during the epidemic, and that the activities carried out with friends in social areas during the day before the pandemic were continued in digital environments and moved home, especially in online education and quarantine of university students. He mentioned that they spent more time watching movies during the pandemic, and that digital viewing platforms gave a different direction to their viewing habits with the closure of movie theaters during the pandemic (Sunal, 2020, pp. 198-199).

In the study investigating KPMG the effects of the pandemic on digital broadcasting platforms in Turkey (KPMG, 2020), the success factors in this sector, which has rapidly increased the number of subscribers in Turkey, were tried to be understood and two different consumer studies were conducted to understand how consumers' viewing habits changed during the pandemic. In the study, which draws attention to the potential of indirect and direct users in digital broadcasting platforms, it is stated that individuals who cannot be included in more than one platform by paying a membership fee, easily use more than one platform as an indirect user using a friend or family subscription through someone else's account. The reason for the preference of digital platforms is given in the study as content variety, lack of time limit and ad-free environment.

With the increasing importance of the Internet and mobile devices in our lives, television viewing habits have also changed. Many viewers now watch TV series and movies from entertainment platforms broadcast over the Internet as an alternative to traditional TV channels. These platforms, which can be viewed over the Internet, are characterized by the fact that they can be watched anywhere on mobile devices such as phones, tablets and computers, and they produce their own productions.

Characteristics of Film and TV Series Platforms Used over the Internet

We can say that TV series and movie platforms that serve new audience needs and habits have completely changed our understanding of TV. Platforms such as Netflix, Amazon Prime, BluTV, PuhuTV, Filmbox Live make it possible to watch many old and new movies, TV series, documentaries and entertainment programs over the Internet, wherever you want, using mobile devices.

Most of these platforms offer paid access through monthly subscriptions, but some can be used for free. While in the free platforms we have to see advertisements, as we are used to from TV, in the paid platforms we can watch uninterruptedly without ads.

We can actually see digital movie and TV series platforms as large movie and TV series archives. Features such as keyword searching, categorization by genre, personal list creation, viewing history, and the ability to pick up where you left off make it easy for users to access the content they are looking for. Age restriction, content restriction, etc. Special profiles for children are also an important innovation when it comes to viewing safe content.

In summary, TV series, movies and entertainment platforms, which we can also generalize as digital streaming video platforms, are designed according to new user needs and compete with each other in terms of practicality, quality content and personalization.

Characteristics of Internet series, movies and entertainment platforms:

- Ease of access
- Streaming on different devices
- Compatibility with mobile devices
- Personalization
- Restrictable profiles for security and children
- No time limit

3. Digitalized Streaming Practices in the Pandemic and Their Appearance in the Media

During the quarantine practices and measures where we stayed at home and could not go out during the Covid-19 epidemic, the situation of our daily routines, our work from home, our education, shopping, as well as the digital streaming platforms we are involved in for entertainment and socialization have occupied the media agenda. The interruption of television series and film production during the pandemic period, the closure of movie theaters have been the factors that feed the process of transferring our watching habits to digital environments.

In the news published in Evrensel, it was written that although we consider the decrease in the number of viewers watching the vision films in movie theaters and the increase in interest in digital platforms as a pre-pandemic situation, this situation increased the interest of young people in online viewing platforms due to the pandemic restrictions and the closure of movie theaters. In the news, which included the opening of new platforms as our viewing habits changed in 2020, when the pandemic was experienced, it was mentioned that Youtube, Netflix, Blu TV, Mubi, as well as Exxen and Gain were among the digital platforms (Hannarici, 2021). It is also shown in the news that, as a transformation in viewing activities, individual viewings are made from mobile devices instead of collectively appearing in front of the cinema screen or television.

In the news published in Independent Turkish, it is written that during the pandemic days, the number of Netflix members increased by more than ten million, and the revenues of the platform reached 6.15 billion dollars. In the news titled "Even though the pandemic brought 10 million members to Netflix, the company's shares fell", Covid-19 measures caused individuals to stay at home, postpone live cultural events such as concerts, cinemas, exhibitions, theaters, and close movie theaters, while individuals who closed their homes spent their free time in live events. Instead, they evaluate the series, movies and programs of digital platforms such as Netflix (Independent Turkish, 2020).

The news also included data from The Guardian newspaper, and it was reported that Netflix has 453.5 million users worldwide as of 2020. It is stated that close to 10 percent of this number of subscribers reached by Netflix are the subscribers gained during the pandemic period in 2020. Eric Haggstrom, an analyst at eMarketer, a subscription-based market research company that provides trends in digital marketing, media and commerce at The Guardian, predicts that Netflix will continue to be the first choice among its digital streaming platforms. According to figures from eMarketer, 72 percent of Netflix viewers are members of Netflix, 60 percent are members of Amazon Prime and 38.9 percent are members of Hulu platforms.

According to the news of Mesut Akbulut in Kocaeli Newspaper, the repetition of TV series and programs, programs on thematic channels and increasingly digital broadcasts are followed. According to the news, the time spent at home increased during the quarantine measures in the pandemic, and digital content consumption increased in Turkey as well as in the whole world (Akbulut, 2020).

Methodology of Study and Findings

This study investigates our digital watching (streaming) practices during the time we spend at home due to the restrictions imposed during the Covid-19 pandemic process that we are under the influence of. This research, which aims to understand this process in which our watching practices are transferred to digital environments like many of our daily routines, aims to shed light on our state of being a digital viewer with our transforming viewing practices. In the research, digital viewing platforms are Netflix, Blu Tv, Exxen, Amazon Prime etc. It is used to express digital streaming environments.

The focus of the study is the transformation of our streaming practices in our digitalized daily life during the pandemic.

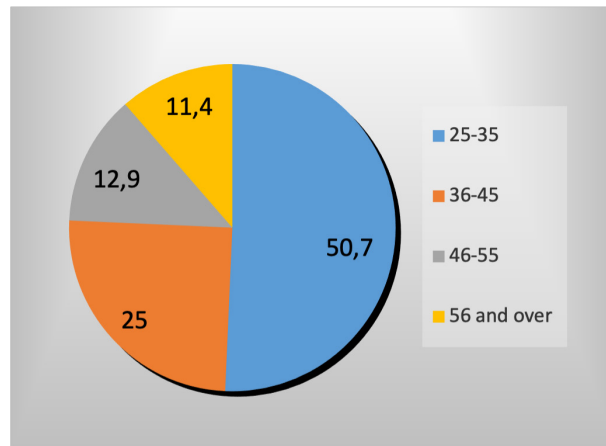
In the scope of the study the research questions are;

- How does the complete or partial shutdown during the pandemic affect the digitization process of our daily lives?
- Do digital technologies and digital entertainment services, TV series and movie platforms, available to us during the days we spend at home during the pandemic, provide the opportunity to find content that suits each individual's tastes, age and lifestyle?
- During the time we spend in isolation during the pandemic, do digital streaming platforms provide the opportunity to bring an innovation to the routine of daily life and create a space for interaction? If so, how has this been done?
- In today's world, where the use of mobile technologies is increasing, how are the surveillance practices that we shift to digital platforms, like most of our daily activities, becoming digital, especially in the context of the Covid 19 pandemic?

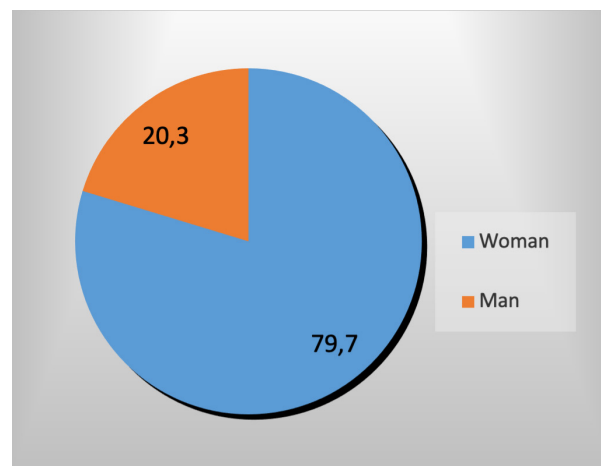
In order to reveal this trend, an online survey was conducted.. The study sample consists of adults over the age of 25 who have a job and are converting to home office or flexible working by staying at home as part of closure measures during the pandemic. An online questionnaire consisting of 10 questions and designed in the form of a Google form was administered to participants identified using the snowball method with these characteristics. The questionnaire was prepared and conducted in Turkish.

The study reached 143 participants with the questionnaire, which was available online for one month.

The demographic information of the participants was first asked in the research, which aims to draw an enlightening way about the transformation in the daily lives of the participants in the periods of curfews and closures in Turkey.

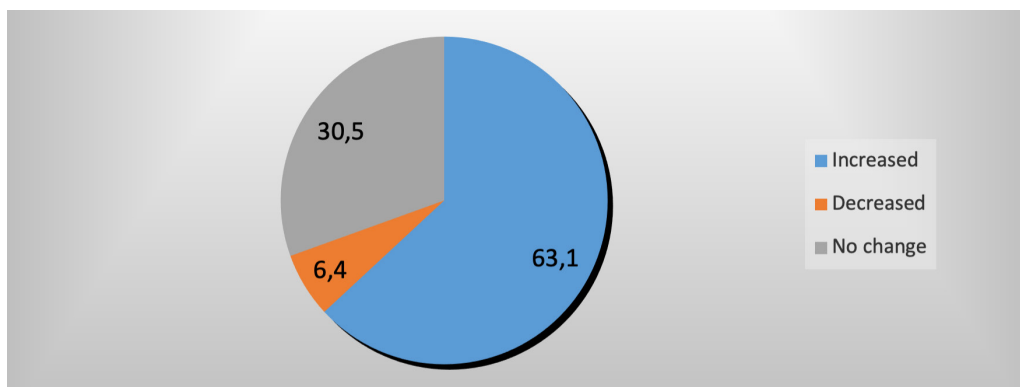


Graphic 1. Age

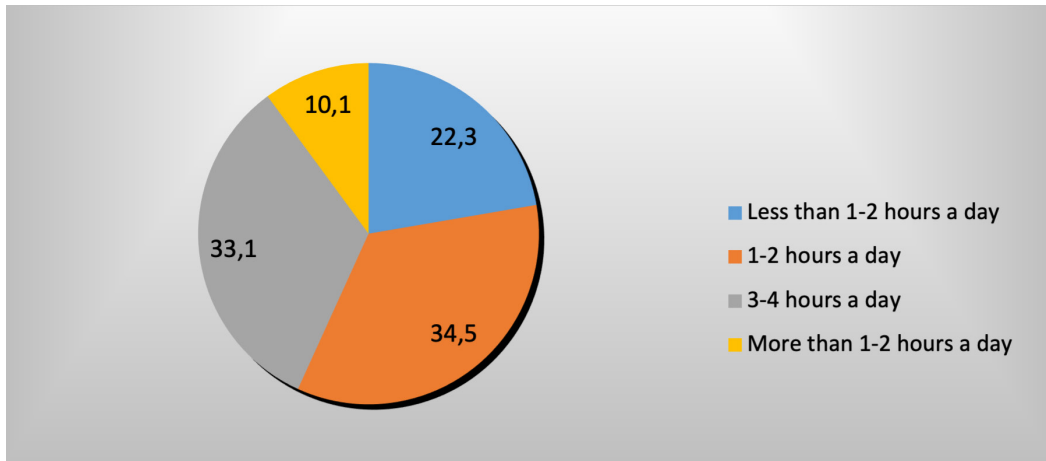


Graphic 2. Gender

The age range of the participants was determined as over 25, and it was seen that 50% of the participants were professionals between the ages of 26-35. Approximately 79,7 % of the participants are female and 20,3 % are male.

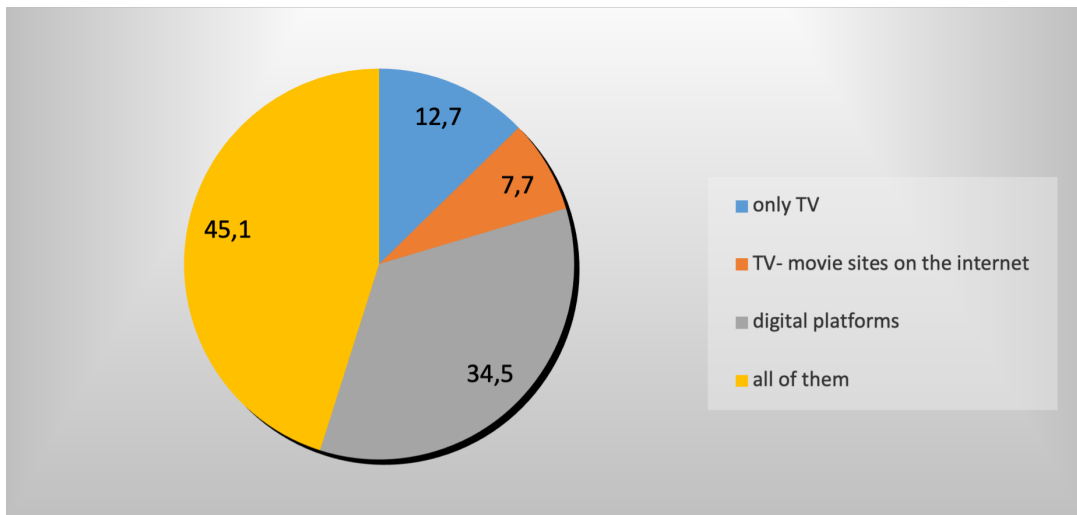


Graphic 3. Evaluation of the practices of watching TV series-films-programs in the daytime during the lockdown period in the pandemic process

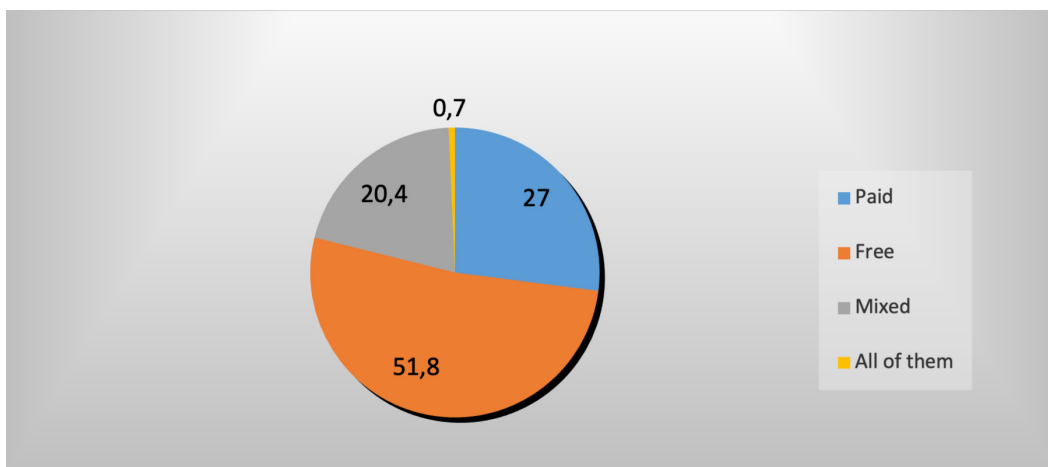


Graphic 4. Frequency of watching TV-film etc. in the lockdown process

It is found that 63.1% of participants in the measures who stay home during the pandemic engage in more streaming practices than in the pre-pandemic period, which is at least 1-2 hours a day.



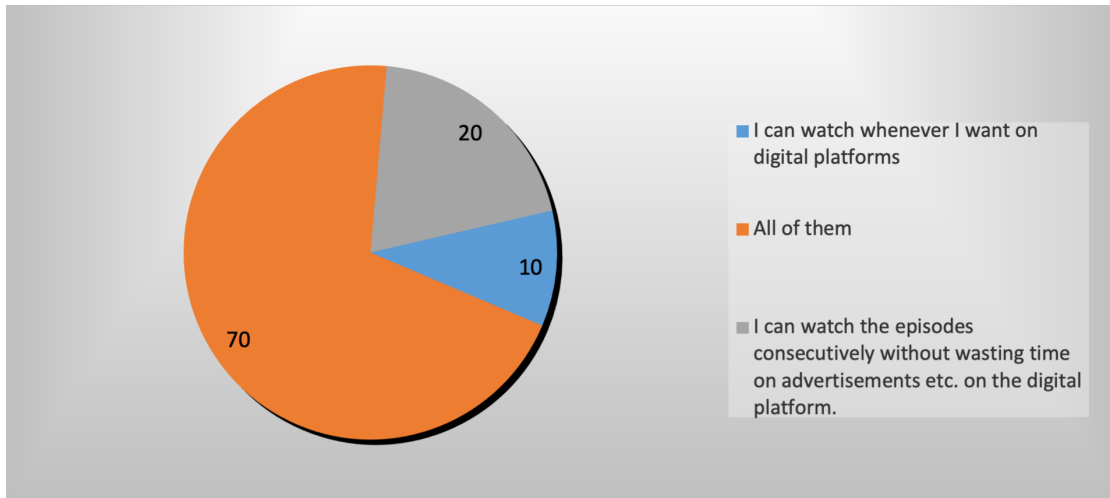
Graphic 5. Platforms where your monitoring practices are maintained



Graphic 6. Platforms you choose for watching serials or movies on the internet

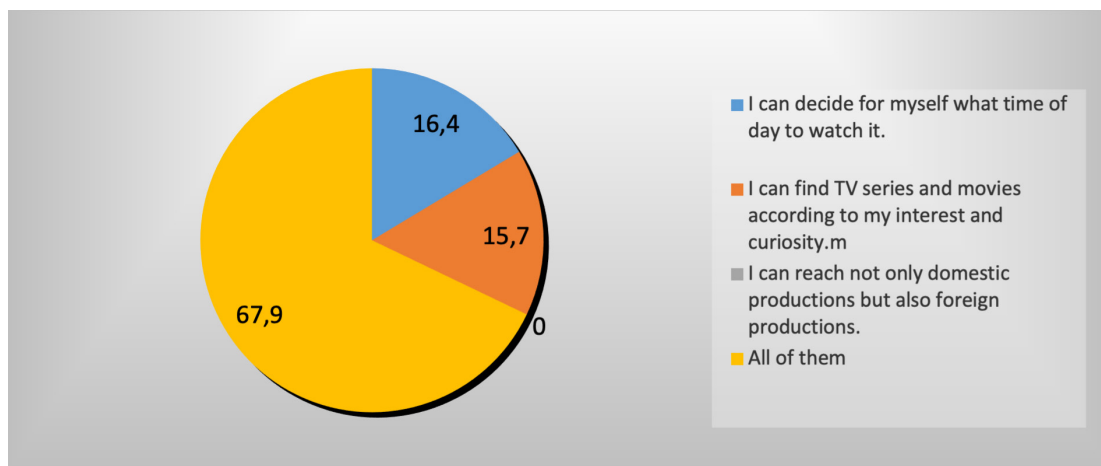
In the research, while digital platforms outperformed the participants with a ratio of 34,5 %, a mixed trend was observed in which 45,1 % of the participants continued to

watch both TV series and movies on the internet or digital platforms. The demand of the participants for free content on the internet also lagged behind the digital platform preferences with paid membership systems, and 51,8 % of the participants chose both options in this regard.



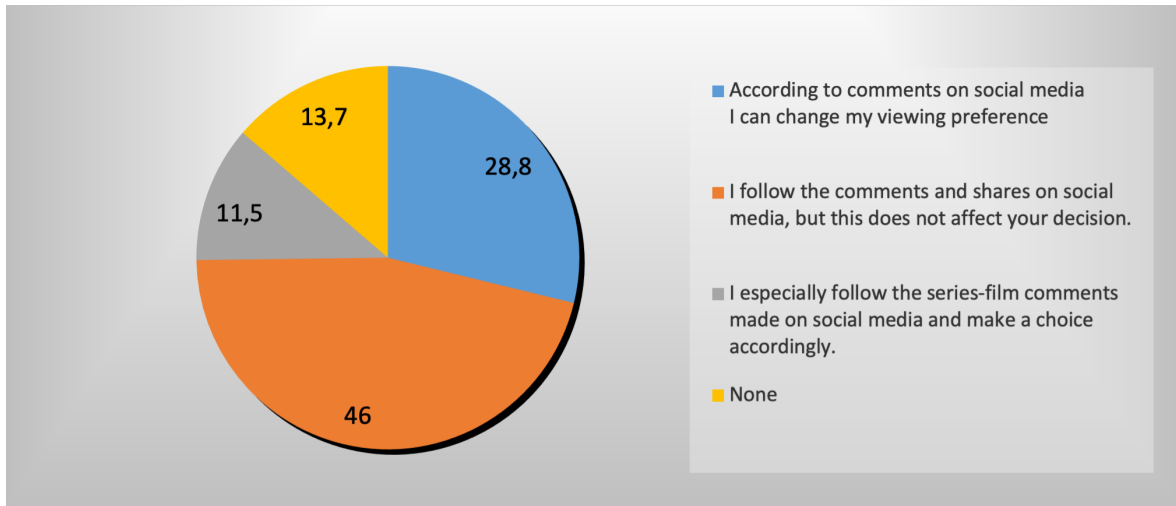
Graphic 7. The difference between watching TV series, movies or programs in digital environments

The biggest reason for those who prefer to watch TV series or movies on digital platforms instead of watching television is that they choose their own time to watch. In addition, not wasting time during commercial breaks and being able to watch the desired number of episodes in a row together constitute the reasons for the participants to prefer digital platforms.



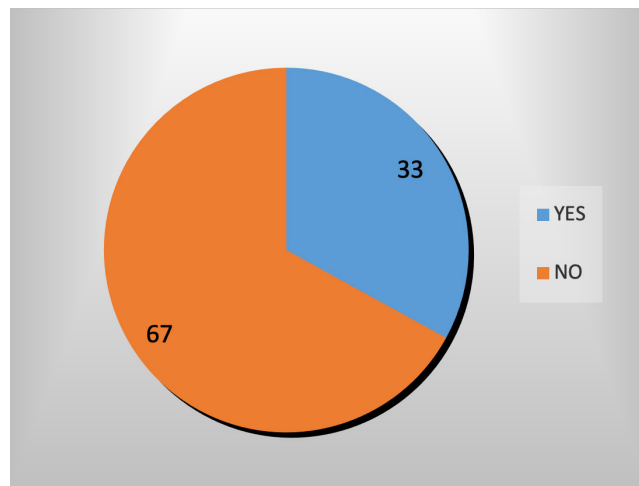
Graphic 8. What are your reasons for choosing digital monitoring platforms when you have to spend time at home during the pandemic?

The fact that the participants who use digital streaming platforms among their daily life activities during the pandemic process can make their own time planning and are guided according to their interests and curiosity in streaming practices are valid reasons on their own factors selected together.



Graphic 9. *To what extent are the audience comments and shares on social media effective in your viewings on digital platforms?*

When the participants were asked about their opinions on the social media posts on the content they watched on digital platforms, 46% of the participants followed the social media posts about what they watched, but these did not affect their viewing preferences, 13,7 % chose content according to their social media shares, and 28,8 % said that they did. It was observed that they were affected enough to change their preferences by sharing or comments.



Graphic 10. *Do you post anything on your social media accounts about what you watch on digital platforms?*

Finally, it was seen that 33% of the audience answered YES to the question of whether the participants themselves shared social media about the content they watched or not. This shows that in digitalized pandemic days, our watching practices create new reasons for individuals to be online on social media, and that the criticisms we made in public spaces about what we watched on television or in the cinema before the pandemic were transformed and continued in our social media accounts, which are our new socialization environments, in our homes that we closed during the pandemic process.

Ethics Committee Permission

Within the framework of the decision taken during the meeting by Mersin University Social and Human Sciences Ethics Committee dated 28/12/2021 and numbered 269; the study does not contain any ethical issues.

Discussion and Conclusion

As citizens of the digital age, the Covid 19 process has made us more visible on digital platforms where we engage in our activities in many areas, from education to shopping, from entertainment to information, from professions to financial matters. With the increase of time spent at home in the pandemic, we are able to continue our digitized daily activities with mobile technology on the Internet. We maintain our online presence as “digitized individuals” in digital life during the pandemic. While our educational lives continue online, we parents adapt to these changes in our work lives, which continue as flexible working or home offices. In addition to the shopping, banking, and healthcare services we receive online during the blackout period, we have also transferred our television, series, or movie watching practices that take up a large portion of our daytime to digital platforms in this process. During the days we spend at home during the pandemic, digital technologies and digital entertainment, TV series and movie platforms available for our use, provide the opportunity to find content according to the tastes, age and lifestyle of each individual. During the time we spend in isolation during the pandemic, these platforms provide the opportunity to bring an innovation to the routine of daily life and create a space for interaction. The problem of this study is how the surveillance practices that we transfer to digital platforms, like most of our daily life activities, are changing, especially through the pandemic process of Covid-19, and how this digitization process takes place in applications that are completely or partially lock down.

Streaming facilities during the time we spend at home due to the restrictions imposed on us during the Covid 19 pandemic is under the influence of this study. It explores our practices. With the goal of understanding this process in which our observational practices, like many of our daily routines, are transferred to digital environments, this research aims to illuminate our changing viewing practices and our condition as digital audiences.

While digital platforms were a choice for audiences before the pandemic, today these platforms have become the only option besides online screenings by a few movie theaters and cultural and arts foundations. Netflix, BluTV, Mubi, Exxen, etc. Platforms like these have implemented various campaigns and pricing strategies to attract audiences, especially on days when curfews are in place. We as digital audiences see that audiences generally choose and become members of a platform based on their interests, the content produced, and the variety of content.

When we look at the above-mentioned studies, reports and media texts, it is seen that the common discourse that emerges is that we are experiencing transformations in the daily life that fits at home with the progress of the worldwide pandemic process. Social isolation and quarantines have become a part of daily life around the world with the declaration of the corona virus, which emerged in the Wuhan region of China in the last days of 2019 and spread rapidly to the world, as a pandemic by WHO in March 2020. While one day continue to take strict day, curfews have been implemented to prevent the spread of the virus to the planet with the increase in the number of cases. While governments continue to take strict measures day by day, curfews have been implemented to prevent

the spread of the virus to the planet with the increase in the number of cases. With applying the measures like “stay at home” many facilities like work, education and health activities taking up big space of our daily life, were carried out in public spaces before the pandemic and started to be experienced at home during the epidemic process. With many applications such as online education, online health services, non-prescription access to drugs (for prescription drugs), online shopping, turning homes into home-offices, moving workplaces to homes, our daily life practices have been digitalized and daily life has been mobilized at home.

The issue on the focus of the study has been the digital transformation in streaming activities, as one of our daily life practices that we fit into the home during stay-at-home days in pandemic and through curfews. According to the answers given in the questionnaire, it was seen that the interest in digital streaming platforms increased during the period we spent at home, and these platforms were preferred especially because, members can place the streaming practices in their daily life whenever and wherever they want, as well as the fact that the content suitable for their interests and curiosity can be watched consecutively for as long as they want. It turns out that the feedback messages sent to the participants from the platform they prefer, makes them become aware of the uploaded content, and at the same time, the posts and comments about the preferred content in the social media are also effective on this. Individuals who become more and more digitalized every day by performing their education, work, health, consumption-shopping, social relations, gaming, watching and other entertainment activities in their daily life that they fit at home in the pandemic, on mobile applications or online platforms, and through their mobile phones, tablets, computers, TV screens. As the pandemic process gets longer, it can be predicted that we will continue to carry out these and many other activities by staying at home, and with more activities we have carried out during this process we will continue to exist in social media by staying online.

As the pandemic has unfolded, our surveillance practices have become individualized, as has most of the day. As digital viewers of the digital world, even when we are not physically together in a movie theater or in front of a screen, we can share what we watch on digital platforms on our social media accounts, add the accounts of the TV series we watch to the accounts we follow on our social media accounts, and follow the TV series movie recommendations shared on social media, all under pandemic conditions. We acted together and became aware of each other. It has been observed that digital viewing platforms have shown great interest in the series, movies and programs that individuals followed on television before the pandemic, and the movies that were released in movie theaters were interrupted during the epidemic process.

Today, with the rapid progress of digital technologies, the new media environment, which can also be referred to as Internet technologies, has begun to impact every aspect of daily life. Mobile communication technologies, digital objects in virtual environments and new combinations of these objects created for different purposes, different electronic media and sharing in these environments have radically changed daily life in this period. During the pandemic-induced lockdown, our habits of observing many activities of daily life have also shifted to digital platforms. Considering the results of this study, conducted with 143 participants who used digital streaming platforms during the pandemic COVID -19, and in which we experienced the benefit of digitalization in terms of a significant change in the activities of daily life, the following can be said;

During the pandemic, people watched more content through video streaming platforms than before, i.e., digitization can be seen in streaming facilities. Participants experienced watching TV series and movies through both the Internet and digital streaming platforms. Those who prefer the Internet to digital platforms give as a reason that it is free. The most important reason for those who prefer to watch TV series or movies on digital platforms instead of TV is that they can choose their own time to watch. Other main reasons are that they do not waste time with commercial breaks and can watch the desired number of episodes. The fact that participants who use digital streaming platforms as part of their daily activities during the pandemic can schedule their own time and watch according to their interests and curiosity. Half of the participants followed social media posts about what they were watching, but these did not influence their viewing habits. On the other hand, there are still participants who selected content according to their shares on social media and shared what they saw. Also, our streaming practices create new reasons for individuals to be online in social media. This shows that in the days of the digitized pandemic, the critiques we share in the public space about what we saw on TV or in the movies before the pandemic were transformed and continued in our social media accounts, which are our new socialization environments. That is, as in the example of digital streaming activities that can be followed from social media, digitization, especially in foreclosure, leads people to continue their everyday activities online.

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Pandemide Dijitalleşen İzleme Hallerimiz: Evde Kalma ve Dijital İzleyici Olma Deneyimi

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Genişletilmiş Özet

21. yüzyılın bilgi toplumunda yaşadığımız döneme dijital çağ denilmektedir. Günümüzde dijital teknolojilerin hızla ilerlemesiyle birlikte mobil teknolojiler olarak da adlandırılacak yeni medya ortamı günlük hayatın tüm alanlarını etkilemeye başlamıştır. Mobil iletişim teknolojileri, sanal ortamların dijital nesnelere ve bu nesnelere çeşitli amaçlarla oluşturulan yeni kombinasyonları, çeşitli e-medya ve bu ortamlarda paylaşımlar bu dönemin günlük yaşamında köklü değişiklikler yapmıştır. Yeni medya ortamlarının iç içe geçtiği bu karmaşık yapı, günlük yaşam aktivitelerinde önemli bir dönüşüm sağlamaktadır. Modern hayatın dijitalleştiği bu dönemde iletişim teknolojileri gündelik hayatın her alanına nüfuz etmiştir. Elimizdeki mobil cihazlarla günlük yaşam rutinlerimizin çoğunu evlerimizden çıkmadan gerçekleştirebiliyoruz. Geçmişle kıyaslandığında, yaşadığımız dijital çağın ekonomiden siyasete, bilimden felsefeye birçok alanda farklılık gösterdiğini gözlemlemek mümkün. Çağımızda hayatın birçok alanında gözlemlenebilen bu dönüşümler, yönetim, kamu hizmetleri, vatandaşlık, eğitim, sağlık, kültür ve daha birçok alanın dijitalleşmesi ile yeni bir boyutta yer almaktadır. İnternette geçirilen süre boyunca bu kadar aktif olmamız, geleneksel olarak yüz yüze yürüttüğümüz insan ilişkilerimize yeni boyutlar katıyor. Dolayısıyla bu, modern toplumun kurumsallaşmış toplumsal süreçleri içinde geçmişten gelen kimlikleri de değiştirir. Yeni medya ortamında günlük medya kullanımımızda dijital kültürün dönüşümü, bilgisayar medyasının ve yazılı kültür tüketiminin yerini almasıyla görünür hale geldi. Bu sayede radyolar, televizyonlar, gazeteler, filmler vb. ağ içindeki sanal alana alınmıştır. Bireylerin günlük yaşam pratiklerinde bir yaşam alanı olarak yer alan dijital ortamlar, yeni aidiyet ve ilişki alanları geliştirerek kurumsallaşmış ilişkileri değiştirmekte ve dönüştürmektedir. Bireyler günlük yaşam aktivitelerinde dijitalleşen bireyler olarak ilişkilerini önceki dönem trendlerinden farklı bir konumda sürdürmektedir.

Bilgi çağının dijital vatandaşları olarak dijital platformlarda yaşananları anlama ve anlatma telaşındayız. Özellikle bu platformlarda aktif olduğumuzda ve gerçek hayatımızı dijital olanlardan ayırmaya çalıştığımızda dijital vatandaşlık giderek daha önemli hale geliyor. Yetişkinlerin, cep telefonları, tabletler ile diğer mobil cihazlar ve her yeni teknolojiyi rahatlıkla kullanabilmeleri açısından "dijital yerli" olarak adlandırdıkları genç neslin elinden düşürmediği mobil teknolojiler ve dijital ortamlar ile bağlarımız, 2020'nin ilk ayları itibari ile küresel bir krize dönüşen Covid-19 pandemisi nedeniyle eve kapandığımız günlerde daha da güçlendi. Pandemi öncesinde gerçekleştirdiğimiz pek çok aktiviteyi eskiye oranla hiçbir değişikliğe uğramadan pandemi krizini derinden yaşarken ve daha da fazla dijitalleşen bireyler olarak dijital ortamlarda çevrimiçi dünyamızda devam ettirebildiğimizi görmekteyiz. İlgi çekici olan biz dijital bireylerin pandemi öncesinde sıradan ve görünmez hale gelen gündelik yaşam rutinlerini pandemi sürecinde dijital platformlar ve mobil uygulamalar ile gerçekleştirmeye devam ederken aynı zamanda sosyal medyada hesaplarımızda bu yaptıklarımıza dair paylaşım yapmamız olmuştur. Dijital yaşamak bu süreçte yaşadıklarımızı daha çok paylaşmamıza sebep olmuş ve rutinlerimizi gerçekleştirmek için yer aldığımız sosyal dijital platformlarda yaptığımız faaliyetler bize daha fazla sosyal medyada çevrimiçi olma ve gönderi paylaşma fırsatı

yaratmıştır. Dijital ortamlarda sanal ve gerçek yaşam arasında bir yerde sıkışıp kalan dijital bireyler, içinde buldukları topluma ve kendilerine yabancılaşmakta ve bundan kaçmak için toplumsal aidiyet ve tüketim arayışına yönelerek bilişsel çelişkilerinden kurtulmaya çalışmaktadırlar. Yaşadığımız Bu yeni dijital dünyanın vatandaşları olarak, özellikle aşmaya çalıştığımız bu zorlu pandemi sürecinde, dijital ortamların sunduğu fırsatlarla günlük hayatımızı sürdürmeye çalışıyoruz.

Evlere kapandığımız pandemi sürecinde dijital ortamlara taşıdığımız aktivitelerimizin arasında izleme pratikleri de yer almıştır. Özetle dijital akışlı video platformları olarak da genellenebilecek dizi, film ve eğlence platformları yeni kullanıcı ihtiyaçlarına göre tasarlanırken, pratiklik, kaliteli içerik ve kişiselleştirme açısından dijital bireylere farklı seçenekler sunmakta ve izleme aktivitelerimizi evlerimizde bulunan televizyonlar ve ulusal yayınların ötesine taşımak isteyen biz dijital vatandaşlar için ilgi çekici alternatifler sunmaktadır. Bu dijital platformların sunduğu fırsatlar farklı cihazlarda izleme, mobil cihazlara uygunluk, kişiselleştirme, içerik çeşitliliği, güvenlik, çocuklar için kısıtlı profiller ve zaman-mekan bağımsızlığı, şeklinde çeşitlenebilmektedir.

Gelelim bu platformlardaki içeriklere nasıl ulaştığımıza; Pandemi sürecinde mobil cihazlarımızı elinden bırakmadığımız, sürekli çevrimiçi olduğumuz sosyal medya platformları, erişime açık medya içerik sayfaları, bizden önce bu içeriklere erişen kullanıcıların izlenmeleri ve paylaşımlarına erişim olanağı ve sunduğu pek çok kişiselleştirilebilen olanak ile izleme pratiklerini dijital ortamlarda sürdürmeyi tercih eden biz dijital bireyler için dijital izleme platformları biçilmiş kaftan niteliğindedir. Dijital izleme platformların sosyal medya hesaplarında da, platformda takip ettiğimiz içeriklere, dizilerin yeni sezonlarına dair haberlere, yeni yüklenen içeriklerle ilgili paylaşımlara ulaşmamız mümkün. Bunun yanında sosyal medya hesaplarımızda yaptığımız paylaşımlarda gönderi ve hikâyelerin pek çoğunda izlediğimiz, beğendiğimiz ya da beğenmediğimiz içeriklere dair bilgilere yer vermekteyiz. Böylelikle “ne izliyoruz” sorusuna onlarca cevap bulmak da mümkün hale gelmekte. Sosyal medyada izlediğimiz içeriklerle ilgili paylaştığımız gönderilerde yaptığımız etiketlemeler sayesinde dijital görüntüleme deneyimlerimizin sürekliliğini sağlarken, ilgili gönderilere yapılan yorumlar sayesinde bir nevi dijital izleme döngüsü içinde var olmaya devam ediyoruz.

Bu çalışma, gerek bilgi çağının dijital bireyleri gerekse küresel krizin tanığı ve Covid-19 pandemisine tanıklık etmiş bireyler olarak karantina günlerinde dijitalleşen izleme pratiklerimize odaklanmakta ve dijitalleşen gündelik rutinlerimizin içinde salgın ve eve kapanma sürecinde gündelik hayatımızın izleme pratikleri özelinde nasıl dijitalleştiğine ışık tutmayı amaçlanmaktadır.

Anahtar Kelimeler: İletişim, Covid-19, İzleme, Evde Kalma, Dijital İzleme Platformları, Dijital İzleyiciler.

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In this study, the rules stated in the “**Higher Education Institutions Scientific Research and Publication Ethics Directive**” were followed.

Araştırma tek bir yazar tarafından yürütülmüştür.

The research was conducted by a single author.

Çalışma kapsamında herhangi bir kurum veya kişi ile **çakar çatışması** bulunmamaktadır.

There is no **conflict of interest** with any institution or person within the scope of the study.

Etik Kurul İzni | Ethics Committee Permission

Mersin Üniversitesi Sosyal ve Beşeri Bilimler Etik Kurulu'nun 28/12/2021 tarihli toplantısında alınan 269 sayılı karar çerçevesinde çalışma etik açıdan bir sakınca içermemektedir.

Within the framework of the decision taken during the meeting by Mersin University Social and Human Sciences Ethics Committee dated 28/12/2021 and numbered 269; the study does not contain any ethical issues.