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Research Article | Araştırma Makalesi

Academy Awards on the Axis of Digitalizated Cinema Cameras: An Evaluation of the Competition Movies Selection
Dijitalleşen Sinema Kameraları Ekseninde Akademi Ödülleri: Yarışma Filmleri Seçimine Dair Bir Değerlendirme

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Abstract

The digital revolution of cinema started with the post-production process and has changed all the dynamics of film production and distribution today and brought a new discipline. Festivals, awards and competitions, which are an area where films can introduce and highlight themselves, are also organizations that are directly affected by digitalized cinema, such as the creation of selections from the past to the present, the evaluation and rewarding of films. This research aims to question the nomination preferences of the Academy Awards, where mostly the films produced by the mainstream American cinema from past to present, compete with the digital revolution, the preferences of the candidates fort he competition films and different geographies on the axis of digitalized cinema cameras. This descriptive field study uses the embedded theory method with a systematic pattern. Limitation is determined as the period between 2006-2023 at the Academy Awards. As a result, after 2010, it is revealed that a structural transformation has been experienced in which non-American mainstream cinema production, low-budget independent films competed and won awards in many categories, including the "Best Picture" award at the Academy Awards, and films produced for digital platforms could compete.

Keywords: Academy Awards, Digital Cinema, Cinema Cameras.

Öz

Sinemanın dijital devrimi, yapım sonrası süreciyle başlamış ve günümüzde film üretimi ve dağıtımının tüm dinamiklerini değiştirmiş ve yeni bir disiplin getirmiştir. Filmlerin kendilerini tanıtabilecekleri ve ön plana çıkarabilecekleri bir alan olan festivaller, ödüller ve yarışmalar da geçmişten günümüze seçkilerin oluşturulması, filmlerin değerlendirilmesi ve ödüllendirme gibi konular da dijitalleşen sinemadan doğrudan etkilenen organizasyonlardır. Bu araştırma, geçmişten günümüze daha çok ana akım Amerikan sinemasının kendi içinde ürettiği filmlerin yarıştığı Akademi Ödülleri'nin dijital devrim ile birlikte yarışma filmleri aday tercihlerini ve farklı coğrafyalarla olan ilişkisini dijitalleşen sinema kameraları ekseninde sorgulamayı amaçlamaktadır. Açıklayıcı bir alan araştırması olan bu çalışma, sistematik desenli gömülü teori yöntemini kullanmaktadır. Sınırlılık Akademi Ödülleri'nde 2006-2023 arası dönem olarak belirlenmiştir. Sonuç olarak 2010 sonrası Akademi Ödülleri'nde "En İyi Film" ödülü olmak üzere birçok kategoride Amerikan ana akım sineması üretimi olmayan, daha düşük bütçeli bağımsız filmlerin de yarıştığı ve ödül aldığı, dijital platformlar için üretilmiş filmlerin de yarışabildiği bir yapısal dönüşümün yaşandığı ortaya çıkmaktadır.

Keywords: Akademi Ödülleri, Dijital Sinema, Sinema Kameraları.

Introductıon

Considering the history of the world, very important developments that concern all humanity are accepted as a transition between ages. While the 1789 French Revolution started the Modern Age, it still lives in an ongoing process. It is possible that digitalization, which is defined in several different ways as the internet age, virtual age, cyber period, which develops due to digitalization, which is a new important development, will also be accepted as the beginning of a new age. The concept of digitalization is a concept that has entered human life with the introduction of computer technology into daily life. The digital life and production style, which is dominant in different areas of life based on digital data, has revealed that the relationship of life with many different disciplines cannot be explained independently of the concept of digitalization and that existing issues should be discussed again. Transforming data into "0" and "1" also brings new concepts to the definition of life. It seems that digitalization is a development that will never end and will remain in a constant evolution within itself, and the way and speed of renewal of concepts is just as variable. Among these concepts, meta-universe, virtuality, three dimensions, artificial intelligence are the topics that are mostly discussed and tried to be discussed today.

Art is also one of the concepts most affected by digitalization as an intellectual and practical application. Cinema, which is accepted as the seventh art, is defined as a combination of all arts. 8. Time will tell whether a new branch or a new discussion will emerge as art, but many theorists argue that a contemporary branch of art or a blend that will be a mixture cannot be considered independently of the concept of "digital". Some sources state that the eighth art, "digital", now exists as the "combination of all arts", which was previously ascribed to cinema. This discussion will continue to question itself in the future and in the context of digitalization of its transformation in each branch of art.

Cinema has passed through certain phases from its birth as the last accepted art branch to the present day. Georges Meliés saw what the Lumiere brothers could not see and realized how effective cinema can be as a storytelling tool. The movement of the camera, the discovery of the close-up, the incorporation of sound and color into cinema are perhaps the most key developments in film production. The inclusion of the computer in the filmmaking process especially after the 1960s and its increasing dominance in different phases of the process has given birth to a completely digital production system today. Films are now produced, distributed and shown digitally in all their phases. Films screened in movie theaters also meet their audiences through organizations such as competitions, festivals, and special screenings that have been held for many years. The Academy Awards, which is one of the main axes of the research, has existed mainly as a competition organization of the mainstream cinema for many years. Cannes, Venice, Berlin, Sundance, Tribeca, Rotterdam, Istanbul, Antalya and many film festivals are venues for screening and proving the existence of filmmakers who want to convey the universal language of expression to certain audiences around the world, rather than in movie theaters that are out of the mainstream and serve the box office system.

Digitization is a cost-reducing development for cinema cameras, and it is also an indication that high budgets will not be needed to make movies. All these developments also affected competitions and festivals. While these organizations did not accept digital films as formats until a certain period, the production, which has completely transformed towards the present, has made this format change inevitable. Digital discs have now replaced the pellicule copy for screening, and filmmakers send their films to festivals via

online application platforms instead of sending copies of files at the application stage. Stressing that one of the biggest problems, especially for low-budget productions, is the allocation of the screening budget, Kirsten Stevens stated that "*The cinemas are limited by the new costs they program, the dominance of the big studios in terms of market and technology continues to ensure that independent and non-mainstream products are released into the environment"* states that there will be a way (Stevens, 2012, p. 287). The digital platforms that emerged especially since the second half of the 2010s created a new screening channel for films, as well as creating an environment where the productions produced are from different geographies and different storytellers can prove themselves. Now, a film produced for the digital platform can show itself in many organizations from Academy Awards to festivals and competitions. Kluge (Erkılıç, 2022, p. 398) describes the positive and negative results of this process as follows:

Some say that cinema is dying (or will survive in museums and international film festivals). I do not agree. But as cinema is reborn, it may take a shape that we do not immediately realize… The trend towards movies with big budgets worth the marketing expenses, the closing of movie theaters, the crisis of multiplex cinema, private television companies buying series instead of movies, and last but not least, blindly and A bleak picture of block sales for the future of cinema and the evolution of cinema history in the 21st century… Until now, a 'new cinema' has consistently emerged from even the most hopeless situations.

There are many reasons for the systematic changes in the best movie nominees announced both in the United States of America on a national basis and in the Academy Awards, where mainstream cinema has dominated for many years, especially since the 2000s. A report on the preliminary research of the study, TUBITAK 1001 Project / 121K234 Film Festivals in Turkey: Structure, Economy, Operation, Audience Profile (Antalya, Adana, Istanbul, Ankara Film Festivals Example) organized as part of the Project, 2002 Adana Golden Boll it was presented at the 2nd International Film Festivals Symposium held within the scope of the festival. In this research, the transformation of cinema cameras and the history of academy awards will be mentioned through the concept of digitalization, and the process that has developed in the form of determining the competition films towards the present and the mainstream cinema including the non-mainstream cinema in itself will be examined in the axis of digitalized cinema cameras and answers will be sought.

Digital Cinema and Digital Cinema Cameras

The concept of digitalization has initiated certain transformations in all the production processes of a film. New infrastructures brought by digital have been utilizes in all stages from scriptwriting, production process, post-production to distribution and screening, and these opportunities have become the building blocks of the new production order over time. Digital cinema is not just a transformation in the filmmaking phases. At the same time, it had a great impact on the content of the films, enabling stories from different geographies to come to light. Digital cinema, therefore, lays the foundation for a number of paths to the future; A future in which films of all lengths and genres will be made, screened on screens of all sizes, suitable for all formats, and valued not by price, but by the conditions we live in (Elsaesser & Hagener, 2015, p. 314). Swartz explains why we need digital cinema:

Digital Cinema is at a crossroads. Current trials have demonstrated that today's interim process of digital mastering, distribution, and display in the theatre can create a

presentation that moviegoers find compelling, especially when compared to an ordinary release print after multiple showings. At the same time, technology demonstrations provide a window into the future through which we can see a Digital Cinema that equals or even exceeds the quality of a first generation print (an answer print). But obstacles lie ahead that cloud that vision unless they are addressed: we need global interoperable standards; we need a system that enables mastering to a single color reference, with assurance that the images in the theatre will look exactly as creative decision-makers intend, regardless of the projection technology in place; and we need a scalable and extensible deployment that will encourage theatre owners to adopt the system and not penalize them as quality improves (Swartz, 2005, p. 2).

When we look at what the concept of digital cinema or digitalized cinema is, we come across the editing process. The editing process is the process in which computer technology was first used in filmmaking, and naturally the concept of digital data came to the fore here. In the stage of transferring the editing process to the computer, it started with the "EditDroid" software, which was supported by the director & producer George Lucas in the 1980s. In the following years, the name "EditDroid" changed and turned into the "Avid" software, which is still actively used today; At the same time, new computer-based software such as Adobe Premiere, Final Cut, Edius, DaVinci Resolve were also developed. The fact that editing, which is the first digitized stage, uses the computer in film production is an important development, but it is very laborious. Because the movie industry uses pellicule as a shooting material.

The film strip known as pellicule has been the main raw material of shooting, editing, distribution and screening from the birth of cinema until the 2010s, in different genres. Although 35mm is the most commonly used standard pellicule format, there are varieties such as 16mm used in lower budget series, television works, 8mm designed for amateur users, and 65mm and 70mm, which are rarely preferred for very high budget jobs. 35mm pellicule (film) is the most common format in which the image is exposed by a cinema camera, edited by hand or in other setups, and used as a copy for display purposes.

The pellicule is a film box that can shoot for 3.5 to 4 minutes, and a new one must be replaced each time this box is full. This mounting-removal process also means a serious cost not only for the shooting, but also for the laboratory and editing process to be experienced afterwards. The pellicule is a material that can be touched by hand, but the computer editing process works with digital data. Images taken with a pellicule for a certain period of time are called "Telecine", etc. It was transferred to the computer with devices, edited over software and again passed through the telecine device and printed on the pellicule for screening in movie theaters.

The transfer of editing to the digital environment did not remain a first, but the transfer of interventions such as visual effects, animation, sound and color to the computer environment has been a successive development. Although Sony's cameras recording on tapes carrying CCD sensors, which became known in the 1970s, are generally designed for the television industry, they have paved the way for the image production mechanism to shift towards a digital process. The evolution of video cameras from analog to digital can be summarized as follows:

In 1969, at the Bell lab in New Jersey, George Smith and Willard Boyle came up with the idea of a CCD sensor, and that's how the first CCD chip came about. The first thing that makes CCD unique is that it allows to improve the performance of camera movements.

The images of the two of us you see on the TV screen were recorded by the small CCD sensor camera and are right in front of us, here. After visiting Bell's lab in the early 1970s, Sony began developing devices with CCD technology. In the mid-1980s, Sony announced its first CCD camera to the consumer. In the 1990s, small, standard-definition cameras began to record digitally (Kenneally, 2012).

The most important criterion for filmmakers is that digitally produced cameras do not provide image quality and depth of field in the pellicule. "*Since the first days of the discovery of the electronic imaging method, the aim has been to achieve the perfect image of the film*" (Fener, 2012, p. 17). Another important point is that the images recorded with the pellicule were transferred to the computer environment for the editing phase, while the digital resolution was 2K (2048x1080) pixels, while the resolutions that digital cameras gave until a certain period were SD (Standard Definition) 720x480 pixels or 720x576 pixels. Since the mid-1990s, developments have begun to take place in both mainstream cinema and filmmakers outside the mainstream. The first of these developments is the design of cinema cameras that can shoot from SD format images in HD (1920x1080) pixel resolution and record onto discs or cassettes independently of the pellicule. One of these cameras is the Sony HDW-900F model camera designed by Sony and Panavision companies for the movie *Star Wars Episode I: The Phantom Menace* (George Lucas, 1999), which was released in 1999. The advantage here was that we could transfer the main image of the camera directly to the computers and be able to do those enormous post-production image work without ever leaving the digital environment. The fact that most of the post-production processes require digital media is the biggest reason for shooting with HD (Wheeler, 2005, p. 248).

The second development is the process experienced by filmmakers who make low-budget films. Lars von Trier and Thomas Vinterberg, representatives of the Dogme95 movement, both intellectually set sail for a new film production mechanism with the manifesto they published; They have taken an important step towards eliminating the necessity of filming with pellicule. One of the films they shot, *The Celebration* (Thomas Vinterberg, 1998), although it was shot with simple digital handheld cameras, it was shown in some festivals and was awarded in some of them. This change has led not only to the formation of genres, but perhaps to the change and transformation of the structural, narrative and effective features of cinema (Şentürk, 2016, p. 33). It is a provable fact that the new forms of expression that emerged with digital cameras have also begun to change the perspective of competitions, awards and festivals.

Especially with the telecine system, the transfers made to digital in 2K resolution and then transferring to the pellicule for display bring serious costs. The fact that HD resolution is very close to 2K has also accelerated the transition to digital for filmmakers. In the 2004-05 period, the release of new cinema cameras designed with 2K and 2.5K resolutions accelerated the period of moving away from the pellicule. Digital cinema cameras are almost an escape point for filmmakers who do not have a large budget and find it difficult to allocate certain costs to pellicule, transfer and laboratory processes.

Another issue is the screening of movies. The process of digitizing the screening of films also brings us the name of George Lucas. The opening of the hall, which has two separate digital screening systems, is identical with the same Star Wars movie so that a digitally shot movie can be shown digitally. Since the beginning of the 2000s, the projection devices that show with pellicule in movie theaters around the world have been changed

and transformed into a machine called DCP (Digital Cinema Package), which plays this material, which is recorded on a special lossless encrypted disc of the film. Today, the number of halls that show with pellicule is almost finished and all screening systems have been transferred to digital.

The increase in digital cinema cameras has been realized since the beginning of the 2000s. Cameras capable of shooting in pellicule formats and lenses suitable for these cameras, ARRI and Panavision, which are the two big companies, have started to turn to completely digital models since their establishment to the present day. It is seen that Panavision company diverged with Sony after the HD resolution camera they developed for the movie *Star Wars Episode I: The Phantom Menace* (George Lucas, 1999) together with Sony. After this date, Sony CineAlta series cinema cameras with HD and higher resolutions, ARRI and Panavision's own cameras came to the fore. Thomson Viper released by Grassvalley company in 2003, RED One released by RED company in 2007, ARRI D-20 released by ARRI company in 2005, Panavision Genesis produced by Panavision in 2004 are the first digitally produced cinema cameras. Again, since the 2010s, Canon's Cinema EOS series and Blackmagicdesign's cinema cameras have come to the fore as new productions. Another important point in the increase of digital film production has been the development of computer technologies that can process 2K and above resolutions and the spreading process in the world. CMOS (Complementary Metal Oxide Semiconductor) type sensors, which have been used in cameras, have provided a more efficient way for digital workflow (Seçmen, 2020, p. 167). These cameras, which offer uncompressed (Raw) extension images and the opportunity to intervene digitally later on the computer, have reached resolutions of 4K and even higher today, and this development will continue. Another important detail is that the sensors used in digital cameras -the 36x24mm value obtained by horizontal use in 35mm pellicule- have increased to a value equivalent to the film quality and even more recently. The fact that the sensors go above these sizes is a more important issue than the resolution, and it now points to a sensitive point in camera selection for filmmakers in the digital cinema era.

When we look at the digital cinema cameras, it is seen that the Alexa series cameras produced mainly by ARRI in the world cinema sector are the leaders in the shooting of films. Panavision, which was once the main camera of the Hollywood industry, fell seriously after the digital process, and ARRI's dominance began in American cinema. The market share after ARRI belongs to the cameras produced by RED and Sony companies. The raw film producers Kodak and Fuji, which have been in a difficult situation with the sales of celluloid film that have decreased by 96% since 2006, thus entered into an economic bottleneck and decided to terminate the pellicule production as of 2013 (Zengin, 2016, p. 206). One of Kodak's pellicule film factories was acquired by director and producer Steven Spielberg after its bankruptcy in 2013, with the aim of ensuring continued pellicule production for filmmakers who continue to make films with pellicule. "*Digital cinema can provide certain economic benefits. Films can be produced and shown completely in computer environment. But the storytelling feature of cinema and its bond with reality will change according to the wishes of the audience, and digital technology will also servet his in some way, even if it brings different narratives and aesthetics"* (Erkılıç, 2006, p. 67). A few directors such as Christopher Nolan and Steven Spielberg are currently shooting their films in 35mm or 70mm (IMAX) formats, but in general, it is possible to say that digital cinema cameras have gained dominance all over the world.

Academy Awards

The Academy (Oscar) Awards, which started to be distributed in 1929, date back to 1927. The Academy of Motion Picture Arts and Sciences (AMPAS), which was established on May 4, 1927 in accordance with California State Laws, convened on May 11, 1927 and decided that the artists should be awarded (Meşe, 2015, p. 13). There is a board of directors affiliated with the academy and an invitation must be sent from the board to the person in order to become a member of this board. In the academy, which has members from different geographies from all over the world, it is necessary to have an accepted career as an actor in the sector or in one of the branches of the cinema industry. The Academy switched to the secret voting system in 1935 in order not to interfere with the selection process of the winners of the Oscar awards, the most prestigious award in the world. Since 1935, the Academy's secret voting process has been managed by PWC (Price Water House Coopers) (Üçkardeş, 2013, p. 14).

There are certain conditions for a film to be nominated for an Oscar, and this is determined by the specification, which is updated every year. In this specification, there are basic conditions such as that the film must be at least 40 minutes and that it must be screened for at least 1 week in at least one movie theater within the borders of Los Angeles. In general, for many years, only American cinema has been seen as an award field, but there is no such clause in the specification. Article 3 of the specification in Chapter 16, Special Rules For The Best Picture Of The Year Award, reads:

The individual(s) who shall be credited for Academy Awards purposes must have screen credit of "producer" or "produced by." The nominees will be those three or fewer producers who have performed the major portion of the producing functions. In determining the number of producers eligible for nomination, a bona fide team of not more than two people shall be considered to be a single "producer" if the two individuals have had an established producing partnership as determined by the PGA's Producing Partnership Panel. To qualify as a producer nominee for a nominated picture, the producer must have been determined eligible for a PGA award for the picture, or have appealed the PGA's refusal of such eligibility. Final determination of the qualifying producer nominees for each nominated picture will be made by the Producers Branch Executive Committee, including the right to name any additional qualified producer as a nominee (*95th Oscars Complete Rules*, n.d.).

It is understood from this article that parts such as which country the applicant films were shot in and whether they were American co-producers are not important. Only the company or companies producing the film must have brought together some conditions provided by the PGA production partnership, which are included in the academy specifications. The ceremony, in which the world of cinema is seen as the most commercially important and prestigious ceremony, is considered by some to be the best inflated balloon of the American film industry and does not express any artistic value; For a large part of the cinema industry founded by the film production, distribution and screening trio, these ceremonies are considered as indispensable rituals (Yurdigül et al., 2015, p. 7).

At the Academy Awards, which started to be given for the first time in 1929, awards were given in 7 different categories in the categories of Best Picture, Best Director, Best Actress, Best Actor, Best Production Design, Best Cinematography, Best Adapted Screenplay.

There has been an increase in these branches in the following years, and the newly added categories and years are as follows:

1930 – Best Sound Mixing
1931 – Best Short Film and Best Animated Short Film
1934 – Best Original Score
1935 – Best Editing
1936 – Best Supporting Actress and Best Supporting Actor
1939 – Best Visual Effects
1940 – Best Original Screenplay
1943 – Best Documentary Film and Best Short Documentary Film
1947 – Best Foreign Film
1948 – Best Costume
1981 – Best Makeup
2001 – Best Animated Feature

The subject of cinema cameras, one of the main axes of the research, is directly related to the Best Cinematography branch of the Academy Awards. This award is given from the year the first awards are given. In many festivals and competitions, especially in the Academy Awards, there are many conditions, including the obligation of pellicule, for the cameras on which the films are shot. Considering the specifications of all film festivals, competitions and award ceremonies before the digital revolution, it is required that the films be shot with cameras such as 35mm, 16mm, 65mm or 70mm recording with pellicule. Towards the end of the 1990s, the requirement for nominated films to be shot with pellicule was abolished at the Academy Awards.

Especially since the 1990s, with the production of digital, more cost-effective cameras, feature films, the number of which increased in independent cinema examples, caused a change in the specifications of the festivals, which are the first screening areas. In the Academy Awards, films/films shot entirely with digital cameras until 2009 did not compete on the basis of the "Best Picture" award, and films shot entirely or partially with digital cinema cameras after 2009 have become all of the films competing in this category to date. Parallel to this phenomenon, nominations have begun to be made in many different categories, both in the USA and in the films of production companies with co-producers from different countries, as well as films produced digitally and with a lower budget in a country independent of the USA.

Methodology

This research aims to question the Academy Awards, in which the films produced by the mainstream American cinema compete, together with the digital cinema revolution, the candidate preferences and their relationship with different geographies on the axis of digitalized cinema cameras. The purpose-question sentences of the study are as follows:

Q1: How has the production of digital cinema cameras transformed the camera selection of the films nominated for the Best Picture category at the Academy Awards?

Q2: Depending on the digital cinema cameras, how do the countries where the films competing in this category are produced or the co-production situations change in the Academy Awards within the limits determined?

This descriptive field study uses the grounded theory method with a systematic pattern. It is supported with explanations, visuals, numerical data and transcripts in a systematic

design. It was used as a combination of descriptive method use and literature review. The chronological breakdown of the films shot with digital cameras is an open coding, the classification after this data breakdown is axis coding, and the result obtained after the analysis and interpretation of the data obtained in the two codings is selective coding. The Academy Awards were determined as a universe, and the "Best Picture" award category among these awards was determined as a sample. Limitation, on the other hand, is among the Academy awards for 2023 (inclusive), starting from 2006, when the first digital camera film was competed. The information about the cameras where the films were shot, the producer countries and the film companies were taken from Imdb (*IMDb*, n.d.). The obtained numerical data were turned into graphics, statistics and tables.

Findings (Open and Axial Coding)

In this study, the grounded theory approach was used to analyze the findings. There are many different patterns (methods) in grounded theory. The systematic design was preferred in the research. The systematic design is accepted as a pattern that emphasizes using a predetermined set of coding steps in the data analysis process and developing a logic paradigm or visualizing the developed theory (Çelik & Ekşi, 2015, p. 40). Analysis was carried out in three separate stages on this pattern axis. In the first part, open coding, the chronology of films using digital cinema cameras in some or all of their shootings since 2006 has been made. A classification of the data obtained in this chronology is included in the axial coding, which is the second section, and the final interpretation and predictions made on the axis of the purpose-question sentences in the last section, selective coding.

Open Coding

To begin with, as a limitation, *Letters From Iwo Jima* (Clint Eastwood, 2006), which competed at the Academy Awards in the same year, is the first film to use a digital camera in a small part of its shooting. Sony's HVR-Z1U, a handheld camera, was chosen in a part of the movie. After this film, two films in which digital and pellicule were used together, *Slumdog Millionaire* (Danny Boyle, 2008) and *The Curious Case Of Benjamin Button* (David Fincher, 2008) competed in the Academy Awards in the Best Film category.

In these years when brands such as Sony, Canon, Phantom, and Thomson Viper were used for filming, *Avatar* (James Cameron, 2009) and *District 9* (Neill Blomkamp, 2009) were nominated in this category at the 82nd Academy Awards as two completely digital films. *District 9* (2009) was shot with Phantom, RED and Sony cameras, while *Avatar* (2009) was shot by combining Sony CineAlta series cinema cameras on a Pace Fusion 3-D setup.

Axial Coding

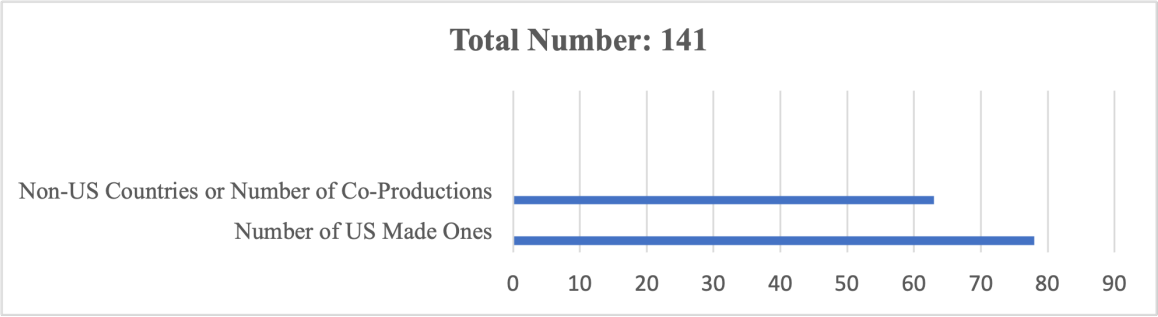

Figure 1. *Films Competing In The Best Picture Category at The 2006-2023 Academy Awards*

A total of 141 films competed in the Best Picture category at the Academy Awards between 2006 and 2023. Of these films, 78 are entirely made in the USA, and 63 are films produced in another country or co-produced with the USA.

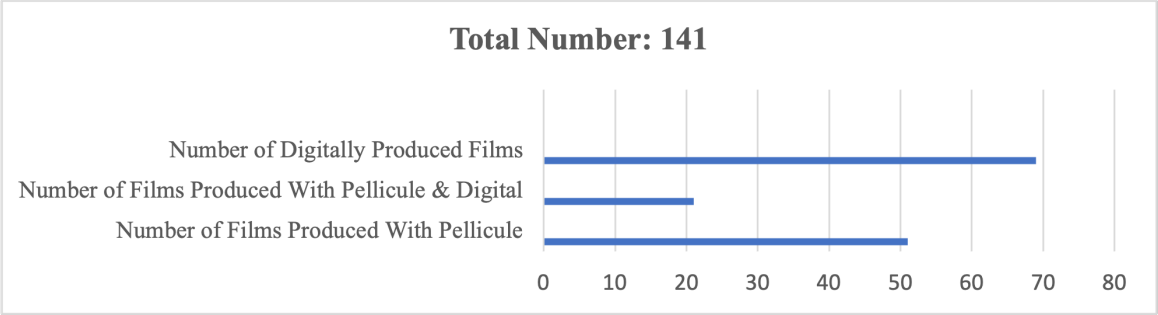

Figure 2. *The Use of Pellicule or Digital Cameras In Films Competing In The Best Picture Category at The 2006-2023 Academy Awards*

Of the 141 films that competed in the Best Picture category at the Academy Awards between 2006 and 2023, 51 were shot in pellicule. While 21 of these films were produced with the use of pellicule and digital together, 69 of them were shot with completely digital cinema cameras.

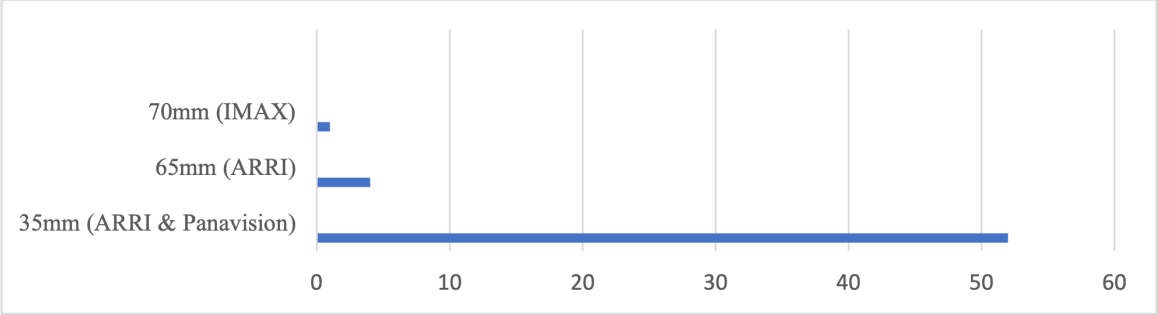

Figure 3. *Format Distribution In Films Using Pellicule Competing In The Best Picture Category at The 2006-2023 Academy Awards*

Among these years, the total number of films that competed in the Best Picture category -wholly or partly- shot using pellicule is 57. 52 of these films were shot with 35mm cameras produced by ARRI or Panavision. While the number of movies shot with ARRI 65mm format camera is 4, there is 1 movie shot in 70mm IMAX format.

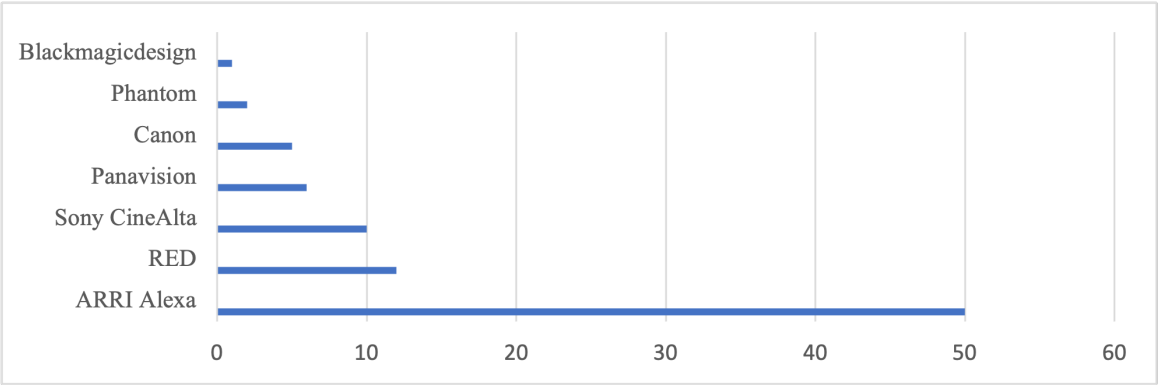

Figure 4. *Brand Distribution In Films Using Digital Cameras Competing In The Best Picture Category at The 2006-2023 Academy Awards*

As can be seen in the table, of the films competing in the Best Picture category between 2006 and 2023 and shot with digital cinema cameras, all 50 are ARRI Alexa, 4 are all RED (12 with combined use), 4 are all Sony (10 with combined use). , all 6 of them were shot with Panavision cameras. These three brands, Canon 5 film, Phantom 2 film and Blackmagicdesign 1 film, have been used together with different camera brands, and there has not been a film shot entirely with the models of these three brands.

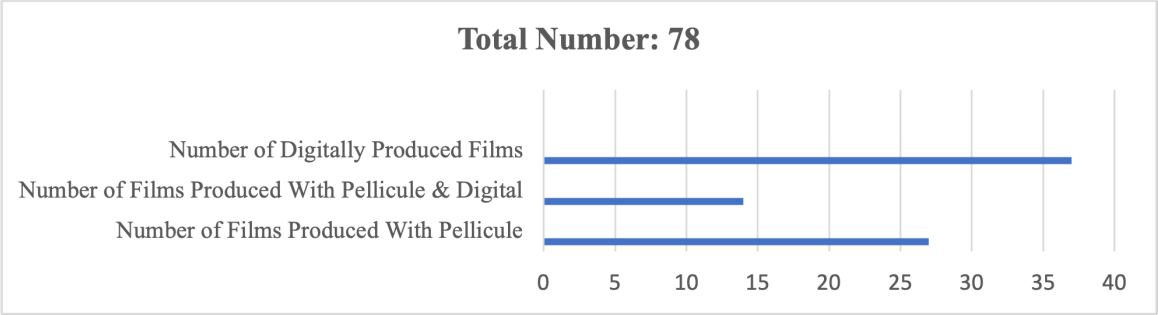

Figure 5. *Use of Pellicule of Digital Cameras in All-US Films Competing In The Best Picture Category at The 2006-2023 Academy Awards*

Of the 78 films, all of which were made in the USA, competing in the Best Picture category at the Academy Awards between 2006 and 2023, 27 were completely filmed in pellicule. While the number of films using pellicule and digital together is 14, the number of films shot with completely digital cinema cameras is 37.

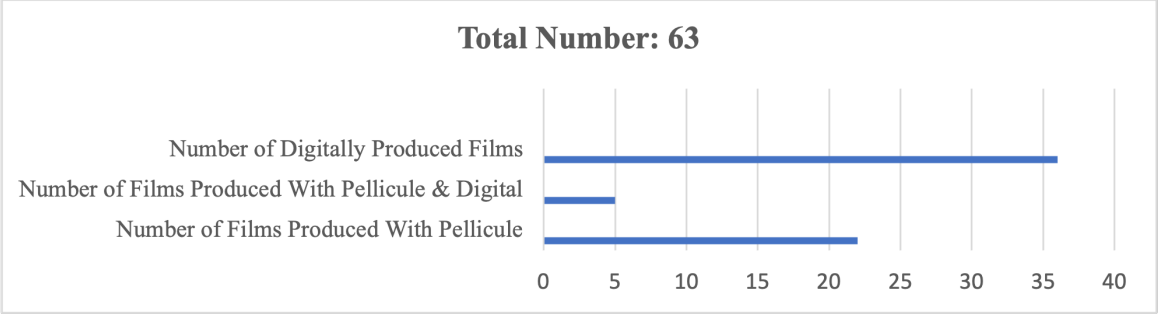

Figure 6. *Use of Pellicule or Digital Cameras in Non-US Country or Co-Production Films Competing In The Best Picture Category at 2016-2023 Academy Awards*

Of the 63 non-US country or co-production films competing in the Best Picture category at the 2006-2023 Academy Awards, 22 were shot entirely with pellicule. While 5 of these films use digital and pellicule together, the number of films shot completely digitally is 36.

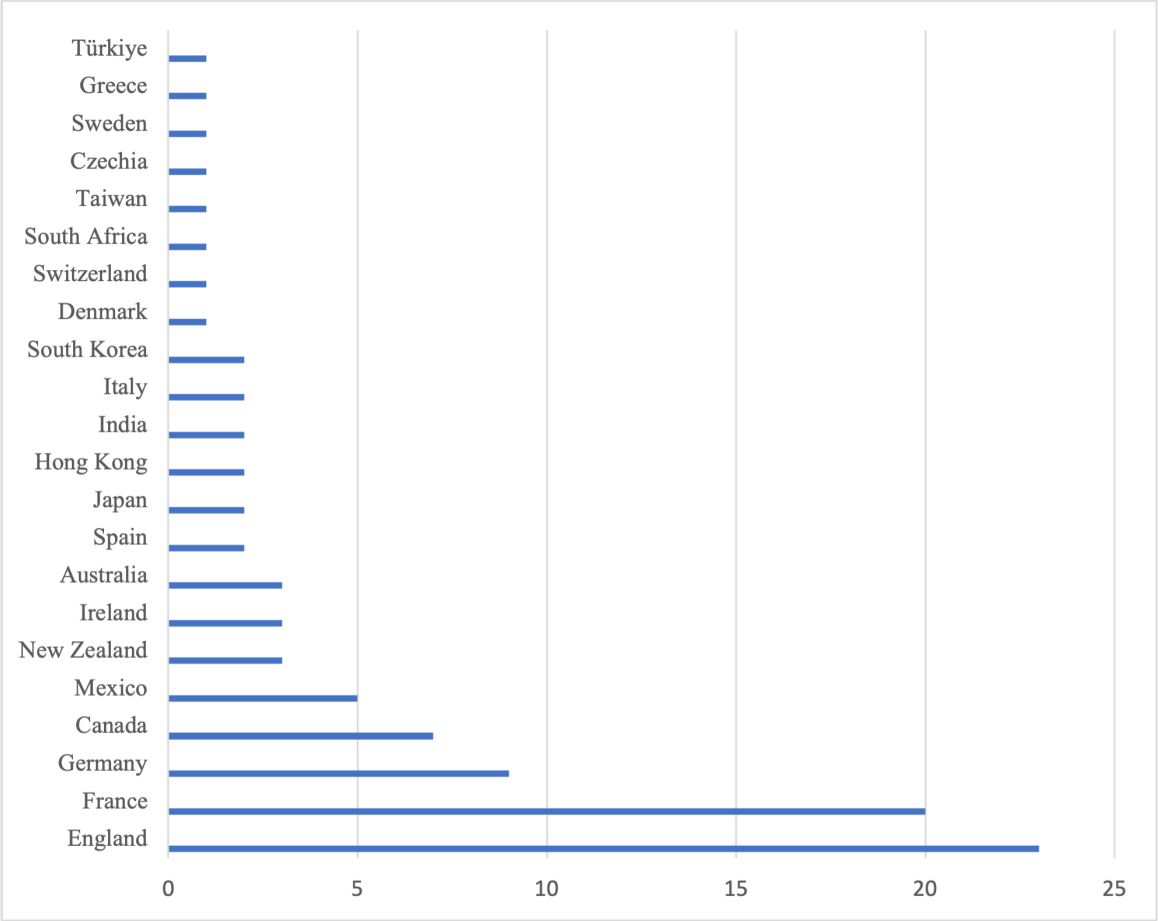

Figure 7. *Distribution of Countries in Non-US Country or Co-Produced Films Competing In The Best Picture Category at the 2006-2023 Academy Awards*

Countries with the most co-producers in Non-US Country or Co-Produced Films Competing in the Best Picture Category at the 2006-2023 Academy Awards UK (23), France (20), Germany (9), Canada (7), Mexico (5), New Zealand (3), Ireland (3), Australia (3), Spain (2), Japan (2), Hong Kong (2), India (2), Italy (2), South Korea (2), Denmark (1), Switzerland (1), South Africa (1), Taiwan (1), Czechia (1), Sweden (1), Greece (1) and Türkiye (1). Competing at the 2023 Academy Awards, *Triangle of Sadness* (Ruben Östlund, 2022) is in the Best Film category as a film co-produced by the Turkish Radio and Television Corporation (TRT).

After the numerical data given in the table above, the following details were obtained in the analysis made between the productions competing in the Best Picture category between the years 2006-2023. *Slumdog Millionaire* (Danny Boyle, 2008), a film made for the first time using digital cinema cameras with a pellicule, won this award. *Argo* (Ben Affleck, 2012), another film shot in the same way, was the second film to win this award with this production method. *Birdman* (Alejandro Gonzalez Inarrutu, 2014) was the first film to win the Best Picture award, shot entirely with digital cinema cameras.

All the films that have received the best picture award since 2014 have been shot digitally, and among these 9 films, 8 were shot with ARRI Alexa and 1 with Sony CineAlta cameras. Films that won Best Picture as co-productions include *Slumdog Millionaire* (Danny Boyle, 2008), *King's Speech* (Tom Hooper, 2010), *The Artist* (Michel Hazanavicius, 2011), *Birdman* (Alejandro Gonzalez Inarrutu, 2014), and *CODA* (Sian Heder, 2021). *Parasite*

(Bong Joon-Ho, 2019), which is among these films, is an important example that was completely produced in South Korea and was shot with digital cinema cameras and won the Best Picture award, which was released independently from a non-US geography. This paper argues that rather than proving that foreign film, and foreign-language films, have somehow finally "arrived" in the United States that an historic win by the South Korean film Parasite in the best picture category at the 92nd Academy Awards in February 2020 proves precisely the opposite. It does so by way of its exception-to-the-rule status as the first non-English language film in the 92-year history of the Academy to win in the best picture category. Parasite's extreme exception-to-the-rule status proves the rule itself by virtue of the fact that its win is such a clear exception to the rule (Demont-Heinrich, 2022, p. 2).

Among these films, there are films produced for digital platforms such as Netflix, Prime, Apple TV and competing in the Best Picture category and even awarded. Films produced for digital platforms were first included in the Best Film award category in 2018. *Roma* (Alfonso Cuaron, 2018), *Irishman* (Martin Scorsese, 2019), *Marriage Story* (Noah Baumbach, 2019), *Sound of Metal* (Darius Marder, 2020), *Judas and The Black Messiah* (Shaka King, 2020), *The Trial Of The Chicago 7* (Aaron Sorkin, 2020) and *CODA* (Sian Heder, 2021). Of these films, 2021's CODA, produced by Apple TV, is an example that won the Best Picture award at the 2022 Academy Awards. There has been an increase in the participation of digital platform films in the Oscar awards race, especially between 2018 and 2023, and the consequences of the Covid-19 pandemic, which coincided with the same period, in the form of the cessation of going to movie theaters and the orientation of the audience to digital platforms can be seen as a main factor for this.

Conclusion and Discussion

Looking at the axis of digitalized cinema, digital production has dominated all phases of motion picture production today. According to Erkılıç, digital cinema (Erkılıç, 2022, p. 416) has become the cinema of the 21st century by taking the past accumulation of cinema history behind it. The fact that digital data can be changed has made the reality value of cinema as a document controversial and as a result, it has also changed the identity of cinema (Erkılıç, 2022, p. 416).

Especially in today's world, where globalization affects every sector at full speed, the cinema sector has also taken its share from globalization and today's modern cinema has turned into a political indicator. In this case, it naturally affects the winners of the Oscar awards. It is useful to examine the impressions of Uğur Kutay, who is connected to the relationship between Oscar and politics (Üçkardeş, 2013, p. 25):

The most striking element in the Oscar results is the awarding of films of that year that have a political premise, be it undercover or overt. Of course, even the simplest romantic comedy has politics in its sub-narrative rivers, at least on a connotative level, but in the case of Oscar the nature of this political proposition is often taken in relation to the American situation. This is exactly why Oscar turns into an event that also carries intense traces of world politics. At a time when the effects of the Gulf War continued, the number of homeless increased at an incredible rate in America, and socialist thought seemed to rise again in Europe, the movie "Titanic", which Cameron came out and clearly placed in the context of interclass relations at both the basic and connotation levels, It's not for nothing that he won an Oscar. We can say this for dozens of films such as "Schindler's List", "Forrest Gump, "The English Patient" with its clear political structure.

Within the framework of selective coding, which is the last stage of the grounded theory method used as the approach of the research, the data on the results and discussion are answered on the axis of the purpose-question sentences as follows:

Q1: How has the production of digital cinema cameras transformed the camera selection of the films nominated for the Best Picture category at the Academy Awards?

In the context of digital cameras, digital systems have caused a decrease in film production costs, and it has opened the way for different storytellers from different geographies to apply for prestigious awards. After 2004, films that were produced in different countries with co-producers, especially American independents, began to be added to the films competing in the Best Picture category at the Academy Awards. Especially in the films competing in this category at the Academy Awards after 2010, there has been a noticeable increase in the number of films produced digitally with small budgets and co-producer system.

Q2: Depending on the digital cinema cameras, how do the countries where the films competing in this category are produced or the co-production situations change in the Academy Awards within the limits determined?

While the rate of using a digital camera for the films made in the USA after 2006, which is stated in the limitation, is 45%, the rate of using a digital camera for the films with US co-producers from different countries is 60%. American cinema rarely uses the digital cameras of its own brand Panavision, even in its independent films, but ARRI's Alexa series stands out as the camera choice in digital cinema production all over the world. The preferred brands from now on are RED and Sony CineAlta models. Looking at the 2020 Academy Awards (with the effect of the pandemic), 8 of the 9 films competing are entirely US-made, but 4 are produced for digital platforms. In 2021, CODA, the only film in the competition produced for digital platforms, received the award. In addition, the number of films in the competition, which was co-produced in 2021, increased to 7.

Considering that we are in a period in which a mechanism in which film production is completely based on digital systems has proven itself, it is certain that this process will continue in this way from now on. Digital cinema cameras point to an important point as a storytelling tool for filmmakers who are shrinking in size, decreasing in cost and wanting to continue making films with low budgets. Undoubtedly, digital platforms also support storytellers from different geographies of the world and provide opportunities for these narrators, who would normally have difficulty in showing themselves in movie theaters due to financial conditions, to shoot and have their films shot. The number of works and applications made in all distinguished festivals and competitions, especially in the Academy Awards, is increasing day by day. In this context, digital cinema cameras enabled the films competing in the Academy awards to exist without being shot with large budgets, and also enabled new narrators from different geographies to take the stage at the award ceremonies.

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Dijitalleşen Sinema Kameraları Ekseninde Akademi Ödülleri: Yarışma Filmleri Seçimine Dair Bir Değerlendirme

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Genişletilmiş Özet

Sinemanın dijital devrimi, yapım sonrası süreciyle başlamış ve günümüzde film üretimi ve dağıtımının tüm dinamiklerini değiştirmiş ve yeni bir disiplin getirmiştir. Kurgu aşamasının bilgisayar ortamına taşınması, verilerin "0" ve "1" lere dönüşerek istenildiği gibi farklı biçimlerde manipüle edilmesi imkanını doğurmuştur. Kurgu sonrası dijital süreçten bir diğer etkilenen yapım alanı da efekt teknolojisidir. Efekt, dijital dönem öncesinde yüksek oranda çekim sırasında gerçekleştirilen bir aşama iken dijital süreç ile birlikte bilgisayar ortamına yani dijitale taşınmaya başlamıştır. Pelikülün hala birtakım yönetmenler tarafından kullanıldığı görülmektedir fakat genel anlamda bakıldığında gösterim teknolojilerindeki güncellemelerin de gerçekleşmesiyle sinemanın dijital devrimi tamamlanmıştır. Bu yeni disiplin salt teknik olarak değil maliyet, tasarım, anlatı yapısı başta olmak üzere filmin düşünsel ve görsel bazda üretimiyle ilgili birçok dönüşüme de sebep olmuştur.

Sinemanın dijital devriminin dönüştürdüğü akslardan biri de film kameralarında yaşanan dijital dönüşümdür. Uzun yıllardan bu yana var olan ARRI, Panavision, Moviecam gibi peliküle çekim yapan kamera üreticisi firmalar, dijital devrim ile birlikte yeni arayışlara girmişlerdir. Panavision, Sony ile ortak dijital bir kamera üretimi yapmış, ARRI pelikülü terk ederek yeni nesil dijital sinema kameraları üretmiş, ayrıca Sony, RED, Canon, Phantom, Blackmagicdesign gibi firmalar dijital devrimin getirdiği olanaklarla kendi sinema kameralarını tanıtmışlardır. Bu yeni nesil kameraların dijital kayıt yapması ve fiyat performans olarak daha iyi sonuçlar vermesi düşük bütçeli projelerin hayata geçebilmesini sağlamıştır. Bu türde üretimlerin kendilerini gösterebilecekleri ilk mecralar olan festivaller, yarışmalar ve ödüllerin de bu gelişmeden etkilenmesi uzun sürmemiştir. Filmlerin kendilerini tanıtabilecekleri ve ön plana çıkarabilecekleri bir alan olan festivaller, ödüller ve yarışmalar da geçmişten günümüze seçkilerin oluşturulması, filmlerin değerlendirilmesi ve ödüllendirme gibi konularda dijitalleşen sinemadan doğrudan etkilenen organizasyonlardır. Dijital devrim öncesi tüm film festivali, yarışma ve ödül töreni şartnamesine bakıldığında filmlerin peliküle kayıt gerçekleştiren 35mm, 16mm, 65mm veya 70mm gibi kameralarla çekilmiş olması şartı aranmaktadır. Özellikle 1990'lardan itibaren dijital, daha uygun maliyetli kameraların üretimiyle birlikte başta bağımsız sinema örneklerinde sayıları artan uzun metraj filmler, ilk gösterim alanları olan festivallerdeki şartnamelerde değişime sebep olmuştur. Akademi Ödülleri'nde ise 2009 yılına kadar tamamen dijital kameralarla çekilmiş film / filmler "En İyi Film" ödülü bazında yarışmamış, 2009 sonrası tamamı veya bir kısmı dijital sinema kameraları ile çekilen filmler günümüze doğru bu kategoride yarışan filmlerin tamamını kaplar duruma gelmiştir. Gerek Amerika'da gerekse ortak yapımcısı olan farklı ülkeler kökenli yapım şirketlerinin dijital ve daha düşük bütçe ile üretilen filmleri bu olguya paralel olarak birçok farklı kategoride aday gösterilmeye başlanmıştır.

Bu araştırma, geçmişten günümüze daha çok ana akım Amerikan sinemasının kendi içinde ürettiği filmlerin yarıştığı Akademi Ödülleri'nin dijital devrim ile birlikte yarışma filmleri aday tercihlerini ve farklı coğrafyalarla olan ilişkisini dijitalleşen sinema

kameraları ekseninde sorgulamayı amaçlamaktadır. Açıklayıcı bir alan araştırması olan bu çalışma, sistematik desenli gömülü teori yöntemini kullanmaktadır. Sistematik desende açıklamalar, görseller, sayısal veriler ve dökümler eşliğinde desteklenmektedir. Bu, betimsel yöntem kullanımı ve kaynak taramasının bir birleşimi olarak kullanılmıştır. Dijital kameralarla çekilen filmlerin kronolojik olarak dökümü alınması bir açık kodlama, bu veri dökümü sonrası sınıflandırma eksen kodlama ve iki kodlamada elde edilen verilerin analizi ve yorumlanması sonrası elde edilen sonuç da seçici kodlamadır. Akademi Ödülleri'nin bir evren, "En İyi Film" ödülü kategorisinin bir örneklem olarak belirlendiği bu çalışmada, ödüller tarihine bakıldığında Panavision, Arri ve Moviecam markalarının peliküle kayıt yapan farklı kameralarının 2006 yılına kadar kullanıldığı görülmektedir. 2006 yapımı *Letters From Iwo Jima* (Clint Eastwood, 2006) çekimde küçük bir kısımda dijital kamera kullanan ilk filmdir. 2008 yapımı *Slumdog Millionaire* (Danny Boyle, 2008) ve *The Curious Case of Benjamin Button* (David Fincher, 2008) filmleri pelikül ve dijitalin bir arada kullanıldığı görülmektedir. Sony, Canon, Thomson Viper gibi markaların film çekimlerinde kullanıldığı bu yıllarda, *Avatar* (James Cameron, 2009) ve *District 9* (Neill Blomkamp, 2009) tamamen dijital çekilen iki film olarak 82. Akademi Ödülleri'nde bu kategoriden aday olmuşlardır. RED ve Blackmagicdesign gibi yeni nesil sinema kameralarının da piyasaya sürülerek film üreticiler tarafından tercih edilmesi, 2010 yılından itibaren ise tek bir marka veya farklı markaların birleşimi ile çekilen tamamen dijital üretilen filmlerin Akademi Ödülleri'nde birçok dalda aday olmaları birbiri ardına yaşanan gelişmeler olmuşlardır. Kameraların dijitalleşmesi ile dönüşen bu durum ana akım dışı Amerikan ve dünya sinemasının örneklerinin de bu mecrada kendisini gösterebilmesine olanak sağlayabilecek bir süreci başlatmıştır. Çalışmanın sonucunda, 2010 sonrası Akademi Ödülleri'nde "En İyi Film" ödülü olmak üzere birçok kategoride Amerikan ana akım sineması üretimi olmayan, daha düşük bütçeli ortak Amerikan yapımcısı bulunan bağımsız filmlerin de yarıştığı ve ödül aldığı, dijital platformlar için üretilmiş filmlerin de yarışabildiği bir yapısal dönüşümün yaşandığı ortaya çıkmaktadır. Dijitalleşen kameralar bu sonuca doğrudan etki etmektedir.

Anahtar Kelimeler: Akademi Ödülleri, Dijital Sinema, Sinema Kameraları.

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Araştırma tek bir yazar tarafından yürütülmüştür.

The research was conducted by a single author.

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