A RESEARCH ON THE FACTORS AFFECTING THE PREFERENCE OF THE DEVICES AND ENVIRONMENTS IN WHICH TELEVISION DRAMAS ARE WATCHED[1]

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ABSTRACT

Media convergence, which occurs due to the development and spread of new communication technologies, enables new audience experiences. In this context, it is a current research area that the audience watches television programs from which devices and environments. From this point of view, this study aims to determine the new audience experiences by revealing the variables that affect the choice of the devices and environments in which dramas, one of the television programs types, are watched. In the study, a scale based on field research was developed, and the devices and environments in which the participants watched

television dramas were tried to be determined within the scope of demographic variables. In the study applied on 18 and 55 years old, the participants were included in the research by modeling on the particular population from the sampling technique based on probability calculations. Therefore, the specific main mass of the study consists of the participants watching television dramas. The people selected according to the sample structure in question were determined as n240, and the k=03 design factor was used. As a result of the study, it was concluded that variables such as gender, age, marital status, education level, and socio-economic status affected the devices and environments in that the participants preferred to watch television dramas and showed significant differences. Concerning this, it has been seen that media convergence offers participants an alternative viewing experience in different environments.

Keywords: *Television Dramas, Convergence, Demography, Audience, Variables.*

TELEVİZYON DRAMALARININ İZLENDİĞİ ARAÇ VE ORTAMLARIN TERCİH EDİLMESİNDE ETKİLİ OLAN FAKTÖRLER ÜZERİNE BİR ARAŞTIRMA

ÖZ

Yeni iletişim teknolojilerinin gelişmesine ve yaygınlaşmasına bağlı olarak meydana gelen medya yakınsaması yeni izleyicilik deneyimlerine imkân vermektedir. Bu bağlamda izleyicilerin televizyon programlarını hangi araçlardan ve hangi ortamlardan izlediği güncel bir araştırma alanı olarak karşımıza çıkmaktadır. Buradan hareketle bu çalışmanın amacı, televizyon program türlerinden biri olan dramaların izlendiği araç ve ortamların tercihine etki eden değişkenleri ortaya çıkararak yeni izleyicilik deneyimlerinin tespit etmektir. Çalışmada alan araştırmasına dayalı ölçek geliştirilerek katılımcıların televizyon dramalarını izlediği araç ve ortamlar demografik değişkenler kapsamında tespit edilmeye çalışılmıştır. 18 ve 55 yaş üzerine uygulanan çalışmada olasılık hesaplarına dayalı örnekleme tekniğinden özel ana kütle üzerine modelleme yapılarak katılımcılar araştırmaya dâhil edilmiştir. Çalışmanın özel ana kütlesini televizyon dramalarını izleyen katılımcılar oluşturmaktadır. Söz konusu örneklem yapısına göre seçilen kişiler n240 olarak belirlenmiştir ve k=03 tasarım faktöründen faydalanılmıştır. Çalışma sonucunda katılımcıların televizyon dramalarını izlemeyi tercih ettiği araç ve ortamlara cinsiyet, yaş, medeni durum, eğitim düzeyi ve sosyo-ekonomik statü gibi değişkenlerin etki ettiği ve anlamlı farklılık gösterdiği sonucuna ulaşılmıştır. Bununla ilişkili olarak medya yakınsamasının katılımcılara farklı ortamlarda alternatif izleme deneyimi sunduğu görülmüştür.

Anahtar Kelimeler: Televizyon Dramaları, Yakınsama, Demografi, İzleyicilik, Değişkenler.

INTRODUCTION

Convergence is an ambiguous term used by various disciplines to describe and analyse processes of change toward uniformity or union. Its application in the communications sector, often referred to as media convergence (Latzer, 2013:1). The development and rapid spread of the internet have revealed a new communication age and changed the traditional forms of communication. Parallel to the developments in new communication technologies, the lines between the two media have gradually converged with the convergence of traditional media with new communication technologies. Media convergence has occurred as broadcasting, informatics, and telecommunication systems contain and support each other (Çelenk, 2005: 20). Henry Jenkins, who approaches internet technologies from a positive perspective, associates "the audience's ability to watch the programs they want, whenever they want, and to follow and use different channels at the same time" with the concept of convergence (2006: 19).

"Media convergence" is a term that has been used to connote several phenomena that are brought about by advancements in telecommunication technology that may change some aspect of the communication process. Sometimes the term refers to the blending of previously individuated mass media: One can watch movies on one's computer, for example (Walther et al., 2011: 17). Media convergence is more than simply a technological shift. Convergence alters the relationship between existing technologies, industries, markets, genres and audiences. Convergence refers to a process, but not an endpoint. Thanks to the proliferation of channels and the portability of new computing and telecommunications technologies, we are entering an era where media will be everywhere and we will use all kinds of media in relation to each other (Jenkins, 2006: 33).

Media convergence is defined as the convergence of both the media contents and the media tools in which the content takes place. Depending on the development of computers, information technologies, and communication networks, the spread of the internet and the formation of inter-media connections in digital areas are expressed as media convergence (Flew, 2010: 22). In other words, media convergence is the blurring of the differences between communication devices and environments (as cited in Baran and Davis. Toschi, 2009: 4). Dijk (2016: 20) defines media convergence as the process of combining telecommunication, data communication, and mass communication in a single environment due to the nature of new communication technologies.

It is possible to understand media convergence in three ways with each other when new communication technologies are considered as the process in which old and new devices come together in different ways by integrating with each other's

features rather than annihilating each other. It is the displacement of a message or media text on various platforms, the transformation of communication functions and forms, and the change of audience behaviors as producers, consumers, and participants (Geçkin Onat, 2017: 57).

Evaluating media convergence as a process, Jenkins states that, thanks to rapidly increasing channels and new communication technologies, the media will be everywhere, and individuals will use all kinds of media concerning each other (2017: 34). Jenkins (2017:34) explains the media convergence with the following example: mobile phones have become multifunctional tools that are used to access the internet and social media platforms, play games, and watch television programs rather than being a means of communication and communication. Jenkins attributes the realization of media convergence to the condition of the audience consuming various media tools.

Media convergence, which allows the audience to watch the content they want, whenever and wherever they want, makes it possible to determine from which channels other than traditional television dramas are consumed. In this context, the study's concept of media convergence is centered. How the audience prefers to watch television dramas are discussed with variables such as gender, age, education level, marital status, and socio-economic status. It is aimed to reveal how the audience meets the concept of media convergence.

In the study, the scale was developed based on field research, and the devices and environments in which the participants watched television dramas were identified and associated with the concept of media convergence. The participants who watch television dramas constitute the main mass of the research, which is designed quantitatively. The people selected according to the sample structure in question were determined as n240, and the k=03 design factor was used. The research was carried out with CATI (Computer Aided Telephone Interview), one of the quantitative research methods, "Computer Assisted Telephone Interview". The hypotheses of the research and information on the demographic characteristics of the participants included in the research are explained in detail in the method section. This study, which aims to determine the means and environments preferred by the participants while watching television dramas, to reveal the meaning of the concept of media convergence in the audience and whether there is a change in the viewing preferences of the audience, aims to fill the gap in this field by contributing to the current literature and to be a source for future qualitative studies.

TELEVISION DRAMAS AND THE AUDIENCE IN THE CONTEXT OF MEDIA CONVERSION

Media complaints due to the development and spread of new communication technologies have changed media content and consumption. With media convergence, Jenkins refers to the flow of content through various media platforms, the cooperation of multiple media industries, and the nomadic behavior of media audiences who want to experience the entertainment they want (2016:19). Referring to the fact that the convergence in communication devices and environments is not only institutional and technological, Manuel Castells describes the audience, which is positioned as both sender and receiver with media convergence, as audiences who interact and interpret the messages, they receive from different communication tools. He states that the active audience, which produces common meaning and shares their experiences in communication networks, also forms the basis of mass self-communication (2009:13). It is possible to mention that media convergence creates a change in the position of the audience and that content producers develop changes in the process of producing and distributing content. While media convergence is a process that mutually affects content producers and consumers, it is a cultural shift that allows the forces of producer and consumer to interact in unpredictable ways.

Media convergence, which means that functions performed with different tools can be achieved with a single device, makes it possible to connect multimedia and media content with technological developments. When we consider convergence in television broadcasting, interactive television broadcasting applications that emerge with the effect of digital technologies are diversified with internet access. Today, televisions, described as Smart TVs, offer a networked television viewing experience by integrating computer features with internet access. Smart television applications also allow viewers to watch the content later by providing options such as intervening in the content, selecting the content, recording the broadcasts, stopping, forwarding, rewinding, and replaying. With the convergence of new communication technologies in television broadcasting, the fact that the audience has more personalized and free viewing options also refers to new audience positions.

With the convergence of television's new communication technologies, the scope of television broadcasting has expanded and evolved into different dimensions. Web pages were opened on behalf of television channels, and programs began to be broadcast live on web TV and YouTube. The producers or channels offered new viewing experiences by opening accounts on social media platforms on behalf of the programs and interacting with the audience. It would be a correct approach to consider the changes and transformations brought about by media convergence in the context of media-media and audience.

With the convergence of television broadcasts to the internet, viewers can access them whenever they want, but they can follow the programs on their own time, not when they are broadcast (Karaduman & Aciyan, 2019:676). With media convergence, television and television programs have gained a global character. Today, television, beyond being a tool in the corner of the house where only national channels are watched, has become a tool with the characteristics of a computer, connects to the internet, and can watch content from all over the world. In this way, television programs gained a global character and allowed viewers worldwide to access the content. In this way, international television audiences have been created worldwide; dramas broadcast in one country have been watched in all countries and have a global fan base (Şimşek & Özmen, 2020: 413).

The media convergence, which gained momentum with the development and spread of the Internet, led to the development of a new publishing approach. In this process, television dramas have become watchable from non-television channels and environments. With the intensive use of internet technologies in television broadcasting, the concept of "internet serial broadcasting" has developed. Paid or free broadcasting digital platforms increased in this process, enabling television dramas to improve in quantity and quality. Dramas broadcast on traditional television have also become visible on digital platforms, reaching audiences worldwide. In this process, the quality of television dramas has increased, and audience habits have also changed.

With the convergence of television's new communication technologies, viewers' access to television dramas has become more accessible, and audience-oriented options such as start-stop, forward-rewind, recording, and rewatching have increased. Additionally, the fact that it offers ad-free viewing and mobile viewing opportunities indicates changing viewing habits (Karaduman &Çetinkaya, 2020: 960).

New communication technologies transform the audience's straight/linear watching habits into non-linear watching habits in which the flow order can be changed (RTÜK, 2018: 91). While linear viewing is related to traditional television viewing habits, non-linear viewing habits are related to watching broadcasts at the desired time and place and interactive viewing with tools that make it possible to be included in the content (RTÜK, 2018: 91).

Television dramas, which are integrated with new communication technologies, enable individual audience experiences in private and public spaces. For example, dramas shot with large budgets can be watched on devices with internet access instead of television, regardless of their broadcast day and time. The fact that television dramas can be watched from devices such as tablets, smartphones, and

computers with internet connection at work, in public transportation, in traffic, while cooking or eating transforms the viewing habits and watching practices of the audience with their personal and alternative viewing experiences.

METHODS AND FINDINGS

The change experienced by television broadcasting with the convergence of the media has diversified the production styles of dramas, which are among the television program types, and the platforms on which they take place while offering the audience the opportunity to consume content in different media and environments. Various types of research reveal the changes in the understanding of television broadcasting with the convergence of new communication technologies of television. In this context, in the study titled "A Reception Analysis on Netflix's First Turkish Series *the Protector*", which deals with the effect of media convergence on television dramas, it has been determined that broadcasting the series on Netflix, an international platform also defined as the internet television network, has a prominent effect on the reasons for watching the series (Karaduman & Aciyan, 2019:685). The fact that the content is published on digital platforms affects the viewing preference of the audience.

In this study, the devices and environments that individuals prefer to watch dramas are discussed in the context of media convergence. The effect of gender, age, education level, marital status, and socioeconomic variables on watching preferences is tried to be revealed. The audience experiences that media convergence offers to the audience have also been identified. Studies dealing with the relationship between technology usage and gender have shown that the usage, duration, and mode of usage of digital technologies differ according to gender (Özmen & Çağlan Bilsel, 2022: 97). In another study aiming to reveal the relationship between gender and age in Instagram usage motives, it was concluded that there was no significant difference in the motivation levels of Instagram use according to the gender of the participants, but there was a link between the motivation of avoiding Instagram and surveillance and age (Saatçioğlu & İnanç 2020: 30). Studies have revealed that there is a relationship between gender and age with different contexts such as technology use, internet usage duration, and usage motivations.

As a result of the literature review, it was observed that the usage of technology was handled in the context of gender and age variables. On the other hand, this study is essential in revealing the response of media convergence to the audience by considering the effects of variables such as gender, age, marital status, education level, and socio-economic status on the devices and environments in which television dramas are watched. The study aims to fill the gap in this field by contributing to the current literature and being a source for future qualitative studies.

Based on this information, it is possible to say that various factors play a role in the differences in the means and environments in which the audience prefers to watch television dramas. In the study, the scale was developed based on field research. It was aimed to associate it with the concept of media convergence by revealing the effects of variables such as gender, age, marital status, education level, and socio-economic status on the preferences of the participants regarding the devices and environments used while watching television dramas.

The hypotheses determined for this purpose are as follows:

H-1) "The demographic characteristics of individuals are effective in the choice of the devices in which television dramas are watched".

H-2) "The demographic characteristics of individuals are effective in selecting environments where television dramas are watched".

The questionnaire applied in the research was made with CATI (Computer Aided Telephone Interview), one of the quantitative research methods. NUTS (Nomenclature of Territorial Units for Statistic - SRUC Turkey Statistical Regional Units Classification) was taken into account in determining the participants included in the study. According to the classification mentioned above, 81 provinces in Turkey are expressed as 12 regions in terms of specific common characteristics (population, cultural structure, level of development, etc.), and the provinces where the participants live are determined by choosing one area from the said regions. In this context, the research was applied to participants living in 15 metropolitan cities classified as NUTS 1 regions. It is seen that 23.6% of the participants live in Istanbul, 13.9% in Ankara, 13.0% in İzmir, 10.9% in Bursa, 9.2% in Kayseri, 7.6% in Adana, 7.2% in Samsun, 3.4% in Van, 2.3% in Erzurum, 2.5% in Tekirdağ and 2.2% in Gaziantep. In this context, it is possible to say that the cities where the participants of the research live show diversity.

Since the socioeconomic status could not be determined with the only income in the household, the socioeconomic status of the participants was considered without considering their income levels (URL-1). In this context, the participants in group A refer to noble families, who are considered to be the social elite, those whose wealth comes from at least 2-3 generations, prominent industrialists, senior managers, and famous self-employed people. Group B, on the other hand, consists of newly rich private sector managers, journalists, writers, senior public executives, and prominent tradespeople, who are described as underprivileged. C1 and C2 groups refer to professionals, white-collar workers, and small shopkeepers. Group D consists of blue-collar workers and qualified and semi-skilled workers. Group E, on the other hand, consists of unskilled workers, small tradespeople, and the unemployed with the lowest income and education level (URL-2).

Two main questions were asked of 240 participants who watched television dramas. Then, the data obtained were transferred to the Statistical Packages for the Social Sciences (SPSS) program, which enables statistical data analysis in the field of social sciences and analyzed by t-test in the context of gender, age, marital status, education level, and socioeconomic status variables. The reliability tests of the results obtained in the research, in other words, each of the hypotheses determined within the scope of the study were tested at =0.05, that is, 5% significance level. Thus, the reliability (significance) tests of each research finding were carried out, and the results above 5% were rejected (Newbold et al., 2013:347).

Before the research began, ethical approval was obtained from the Social and Human Sciences Research Ethics Committee of Istanbul University. Therefore, the study was conducted between 15.03.2022 and 15.04.2022, depending on the ethics committee's approval.

Technological Devices Used While Watching Television Dramas

A total of 240 participants participated in the research. 120 of the participants in the study are female, and 120 of them are male participants. The research was applied to the participants aged 18 and over 55 who watched television dramas.

A total of 302 answers were received from 240 participants (125.7%) since more than one answer was obtained from the participants in the question asked to determine how television dramas were watched. The majority of the participants watch dramas on television (n.208, 86.7%). On the other hand, it is a remarkable finding (23.7%) that the usage rate of smartphones while watching dramas is much preferred over tablets and computers.

Table 1. Technological Tools Used When Watching Television Dramas According to Gender, Age, Marital Status, Education and Socio-Economic Status %,

	N	Television %	Tablet %	Smart Phone %	Personal Computer %	Laptop %	TOTAL %
General	240	86.7	6.7	23.7	4.6	4	125.7
Women	120	93.3 B	7.5	21.6	2.2	3	127.6
Men	120	80.2	5.9	25.7	6.9	5	123.8
18-24	44*	71.8	10.1	35.6 G	5.4	10.1 E	132.9
25-34	62*	86	6.3	25.1	1.9	5.3	124.6
35-44	51*	87.8	8.1	24.4	5.8	0	126.2

45-54		46*	97.4 CD	3.9	17	5.2	2	125.5
55-70		37*	91.2 C	4.8	14.4	5.6	2.4	118.4
Married		130	93.4 I	5.5	17.8	4.1	1.4	122.2
Single	I	110	78.9	8.1	30.6 H	5.1	7 H	129.8
Elementary School	J	57*	84,5	7,8	26,9	6.2 K	0	125,4
High School		107	85,8	8,3	23,6	0,8	5	123,6
University Graduate		75*	89,7	3,6	21,3	8.7 K	5,5	128,9
AB		64*	87.9 P	6,1	25,1	10.2 NO	2,8	132,1
C1		88*	86.4 P	3,4	20,7	2,4	7,8	120,7
C2		68*	92.1 P	11.8 N	22,8	1,7	1,3	129,8
DE		20*	66,3	5,9	35,3	5,9	0	113,3

When we analyzed the data on the technological tools used while watching television dramas in detail with demographic variables, it was observed that there was a remarkable difference between gender and age factors and the tools with which television dramas were watched. Women watch television dramas more than men. As age increases, the rate of watching dramas on television increases at the correct rate. 78.9% of the participants who watch dramas on television are married. While singles watch television at a lower rate than married people, 30.6% of singles watch dramas on smartphones. As age increases, the rate of watching drama on smartphones decreases in direct proportion. Female participants aged 45-54 mostly watch dramas on television (Table 1).

Most participants watching the dramas on desktop computers are from the EU socioeconomic status, with 10.2%. On the other hand, participants between the ages of 18-24 come to the forefront compared to different age ranges since they state that they watch on a laptop 10.1% (Table 1). In this context, it is possible to say that how television dramas are watched differs from generation to generation. Participants of EU socioeconomic status watch dramas on television more than participants of DE socioeconomic status.

Time and Environment that Television Dramas are Watched

More than one answer was received from the participants to determine when and in which environment the domestic television dramas broadcast on national channels were watched. Most participants (72.2%) watch television dramas while they are broadcast on television in their day and time. On the other hand, the rate of participants who watch the drama on digital platforms at any time independent of the broadcast date is 23.6% (Table 2).

Table 2. Viewing Times and Environments of Television Dramas According to Gender, Age, Marital Status, Education and Socio-Economic Status %

		The series Base is on TV on On its own day and time		at any time, independent of the broadcast date	In public transport on the Road in Traffic	While Eating work in While Cooking	At work in the office	The Course The School	Together with my friends	Other	Total
		N	%	%	%	%	%	%	%	%	%
General		240	72.7	23.6	0.5	8.3	4.5	0.5	2.5	4.7	17.2
Women	A	120	76.1	22.4	0	9.7	0	0	3	4.5	15.7
Men	B	120	69.3	24.8	1	6.9	8.9 A	1	2	5	18.8
18-24	C	44*	59.1	28.9	2.7	10.8	0	2.7	0	2.7	06.7
25-34	D	62*	73.4	23.2	0	9.2	7.7	0	3.4	7.7	24.6
35-44	E	51*	66.9	24.4	0	8.7	4.6	0	5.2	4.6	14.5
45-54	F	46*	83 C	20.9	0	2	5.2	0	2.6	6.5	20.2
55-70	G	37*	83.2 C	20	0	11.2	3.2	0	0	0	17.6
Married	H	130	76	22.2	0	10.1	5.5	0	2.3	5.3	21.3
Single	I	110	68.9	25.2	1.1	6.2	3.2	1.1	2.7	4.1	12.5
Elementary School	J	57*	72	26,9	0	11.9 L	0	0	1,6	6,7	19,2
High School	K	107	75,3	15,8	1,1	10,3	3,3	1,1	2,5	3,1	12,5
University Graduate	L	75*	69,6	32 K	0	2,8	9.5 J	0	3,2	5,5	22,5
AB	M	64*	67,4	32.6 N	0	7	11.1 O	0	3,7	3,3	25,1
C1	N	88*	72,9	16,3	1,4	8,1	4,1	0	3,1	6,1	11,9
C2	O	68*	79,8	21	0	11	0	1,7	1,3	4,4	19,3
DE	P	20*	64,7	35,3	0	4,4	0	0	0	4,4	08,8

When the watching times and environments of television dramas are examined in detail, most (76.1%) female participants watch the dramas at the time they are broadcast and in the 45-54 age range (83.0%). Additionally, 76% of the participants over 55 are married, 75.3% are high school graduates, and 79.8% are in C2 socio-economic status. Participants between 18-24 watch television dramas on various digital platforms, with 28.9%, regardless of the broadcast date. While 32% of the participants who stated that they watched television dramas on digital media at any time independent of the broadcast date had undergraduate and graduate education levels, they were from the EU socio-economic status (32.6%). 11.9% of the participants who watch dramas while cooking is at the primary education level. On the other hand, male participants watch television dramas in the office workplace and are at the undergraduate and graduate levels of education and EU socio-economic status (Table 2).

With the convergence of new communication technologies in television broadcasting, the means and platforms on which television dramas, one of the television programs types, are broadcast have diversified. The viewer's position has changed in this process, and new viewing styles have emerged. When we

consider the viewers' new viewing types and places in the context of television dramas, the viewers have become mobile on the internet, digital platforms, or online viewers. The mobile audience found the opportunity to watch television dramas regardless of time and place. The fact that smart mobile phones are the second means of watching television dramas supports this view.

As a result of media convergence, television dramas have been watched on television and devices such as tablets, smartphones, laptops, and personal computers. Concerning this, the audience can watch the dramas on television on their day and at the broadcast time, but they can watch the drama from any platform at any time and place independent of the broadcast day. Moreover, media convergence transforms watching into a cultural process by offering alternative viewing opportunities in traffic/public transportation while cooking and/or eating, at the office/workplace, at school/course, or in the environment of friends, thanks to its timelessness and spatiality.

CONCLUSION

The continuation of the development of new communication tools and environments has led to discussions that television, one of the tools described as traditional media in communication sciences, will not be as powerful and effective as it used to be. However, television continued to maintain its power and influence by entering the digitalization process by integrating the features of new communication technologies and changing the broadcasting approach.

Television, one of the traditional media tools, converged with new computer-based communication technologies and allowed the audience to follow different media tools and environments simultaneously by watching the programs they wanted at any time and place. With the convergence of television's new communication technologies, viewers can watch television dramas from non-television devices and environments outside the home. Smartphones, tablets, and computers are how television dramas can be watched.

Digitalization led to a transformation of television's technology, distribution, economics, media policy and use (Mikos, 2016: 154). Reaching the audience from different platforms in the context of convergence of television content continues to change and transform watching practices. The tendency to watch television together turns into an individual watching practice. As access to internet technologies continues to expand in Türkiye, watching practices differ according to variables such as socio-economic status, gender, age and educational status. The transformation of television with digitalization, the culture of convergence and the circulation and flow of media content through different communication tools continue to transform audience practices.

According to the "Television Watching Trends Research" conducted by RTÜK in 2018, variables such as gender, age, marital status, education, and socio-economic status are influential in the media and content preferences of the audience (2018: 92). More recently, this study reveals that variables such as gender, age, marital status, education level, and socio-economic status show significant differences in the viewing preferences and environments of the participants.

Within the scope of the study, the tools used by the participants while watching the television dramas were discussed in the context of media convergence, and it was aimed to reveal the effect of demographic variables on the choice of the devices in which the television drama was watched. Within the scope of the research, it was seen that most participants still watched television dramas. However, it has been observed that media convergence offers viewers a diverse and alternative viewing experience.

Women watch television dramas more than men. Participants in the 45-54 age range watch more television dramas than those in the 18-24 and 25-34 age range. On the other hand, participants over the age of 55 watch dramas on television more than participants between the ages of 18-24. Married participants watch dramas on tv more than single participants. Single participants watch dramas more on their smartphones than married participants. Participants with undergraduate and graduate education levels watch television dramas on personal computers more than those with high school and primary education levels. Participants with AB, C1, and C2 socio-economic status watch dramas on television more than participants with DE socio-economic status. Participants with C2 socio-economic status watch dramas from tablets more than those with C1 socio-economic status.

However, it is a remarkable finding that smart mobile phones are the most used tool while watching dramas after television. Although television still maintains its power and place, the convergence of television's other tools and mediums provides audiences with various tools and environments in their preference for watching television dramas. Those who watch television dramas on mobile smartphones perform a viewing practice independent of time and space. Additionally, mobile smartphones offer a more individual and unrestricted viewing experience in private and public areas.

The time and environment when the participants watched the television dramas were also discussed in the context of media convergence, and it was seen that the majority of the participants watched the dramas. At the same time, they were broadcast on television in their day and time. Additionally, it is essential within the scope of the study that 23.6% of the participants watch the drama on digital platforms at any time, regardless of the broadcast day and date. From this point of view, it is possible to talk about the transformation of television broadcasting

and viewing practices in the context of media convergence. The diversity of the devices and viewing environments used while watching television dramas transforms the act of watching into a cultural practice.

Participants over the age of 45 watch television dramas on television more than the participants in the 18-24 age group on their broadcast day. Male participants watch dramas more in the office/workplace than female participants. Compared to high school graduates, participants with undergraduate and graduate education levels watch more dramas from digital platforms at any time, regardless of the broadcast date. Participants with primary and below education watch dramas while cooking or eating more than participants with undergraduate and graduate education. On the other hand, participants with EU socio-economic status watch dramas from digital platforms at any time, regardless of the broadcast date, compared to participants with C1 socio-economic status. Media convergence finds more significant responses among respondents aged 18-24 and 25-34. In other words, since the media and environments in which the participants between the ages of 18-24 and 25-34 watch television dramas show more diversity than other participant age groups, it can be said that they can watch more freely.

Smartphones, tablets, computers, and laptops eliminate the limit of watching television dramas only on television and on the day the drama is broadcast. Additionally, they offer the opportunity to watch them at work, while cooking or eating, in traffic / on the road / in public transport, at school or in a course, and the environment of friends. All this information refers to the non-linear viewing of television dramas. Therefore, it is possible to associate the diversity of media and environments in which television dramas are watched with the audience's requirement to consume more than one media tool in relation to each other for Jenkins' media convergence to occur. In light of all this information, when we consider television dramas in the context of media convergence, it is possible to talk about the viewing experience of the audience in different times and environments, as the content of the dramas takes place on other digital platforms and the content flows from multiple platforms.

When the devices and environments in which the participants watched television dramas were examined according to their demographic characteristics, it was concluded that there were significant differences in terms of the devices and environments they preferred to watch television dramas, depending on variables such as gender, age, marital status, education level, and socio-economic status. These findings prove the correctness of the hypotheses of the study. Therefore, variables such as gender, age, marital status, education level, and socio-economic status appear as essential criteria in choosing the devices and environments in which television dramas are watched.

Studies with qualitative methods to determine the devices and environments used by individuals while watching television dramas will yield valuable results in revealing more profound and detailed data on the subject. In addition, studies based on the age range of 18-24 and 25-34 will provide data on the personal/individual viewing experience regarding watching television dramas from mobile devices since young participants mostly watch television dramas on mobile smartphones.

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