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360-degree Strategy for TV Broadcasters: Case of TRT

Televizyon Yayıncıları İçin 360 Derece Stratejisi: TRT Örneği

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ABSTRACT

Television broadcasting develops new forms of distribution with the technological developments. With the inclusion of online opportunities in distribution, new strategies gain importance and current broadcasting activities require a 360-degree strategy. In order to adapt to changing conditions, broadcasters operate on multiple platforms and try to adopt to a 360-degree strategy This study aims to reveal the activities and broadcasting strategies of the Turkish public service broadcaster TRT in the changing conditions of the sector. The importance of the study is to determine the impact of technological developments on the broadcasting industry. The literature review section analyses the 360-degree strategy and transformation of public service broadcasters with online distribution. Based on the previous studies in the literature, the public service broadcaster TRT from Turkey was taken as a sample. The case research method was used to examine the activities of TRT. Categories of broadcast distribution formats were created within the framework of the defined 360-degree strategy, and TRT's broadcasting activities were examined under these categories. The most general conclusion obtained as a result of the research is that TRT broadcasts in a wide distribution network and uses on-demand services at a high rate.

Keywords: Broadcasting, 360-degree Strategy, Public Service Broadcasting, Online Distribution, TRT.

ÖZ

Televizyon yayıncılığı teknolojik gelişmelerle birlikte yeni dağıtım biçimleri geliştirmektedir. Çevrimiçi olanakların dağıtıma dahil olmasıyla yeni stratejiler önem kazanmakta ve mevcut yayıncılık faaliyetleri 360 derecelik bir strateji gerektirmektedir. Yayıncılar değişen koşullara uyum sağlayabilmek için çoklu platformlarda faaliyet göstermekte ve 360 derece dağıtım stratejisine uyum sağlamaya çalışmaktadır. Bu çalışma, televizyon yayıncılığının değişen koşullarında Türkiye'nin kamu hizmeti yayıncısı TRT'nin dağıtım faaliyetlerini ve yayıncılık stratejisini ortaya koymayı amaçlamaktadır. Teknolojik gelişmelerin yayıncılık sektörü üzerindeki etkisini belirlemek çalışmanın önemini oluşturmaktadır. Alan yazın taramasında kamu hizmeti yayıncılarının 360 derece stratejisi ve çevrimiçi dağıtım ile dönüşümü analiz edilmektedir. Alan yazındaki önceki çalışmalara dayanarak, Türkiye'den kamu hizmeti yayıncısı TRT örneklem olarak seçilmiştir. TRT'nin faaliyetlerini incelemek için durum çalışması yöntemi kullanılmıştır. 360 derece yayın stratejisinin dağıtım yöntemleri belirlenmiş ve kategoriler oluşturulmuş, TRT'nin yayıncılık faaliyetleri bu kategoriler altında incelenmiştir. Araştırma sonucunda elde edilen en genel sonuç, TRT'nin geniş bir dağıtım ağında yayın yaptığı ve isteğe bağlı hizmetleri yüksek oranda kullandığı olmuştur.

Anahtar Kelimeler: Televizyon Yayıncılığı, 360 Derece Yayın Stratejisi, Kamu Hizmeti Yayıncılığı, Çevrimiçi Dağıtım, TRT.

Introduction

With the development of technology, changes in the media industry have accelerated. While the increase in bandwidth in transmission networks has paved the way for the circulation of larger amounts of data, the services offered over the Internet have diversified. Smart devices can access media content over networks. As a result of developments, media content can be consumed from multiple devices and devices can substitute for each other. The substitution of media devices makes new forms of consumption possible for the audience. For broadcasters, it is important to adapt to new forms of consumption.

The increasing use of smart devices and the ability to consume media content across multiple platforms on multiple devices is referred to as convergence (Doyle, 2010: 431). Convergence refers to the active participation of consumers based on the circulation of media content across different media systems, competing media economies and national borders (Jenkins, 2018: 19–20). What devices can do, and the relationships between them, initiate a series of screen experiences that change the nature of television viewing. While more active viewers prefer the screen, they want to access content on, they can also have a multiscreen experience by using other screens simultaneously. These devices can both substitute and complement each other (Jang & Park, 2016: 75).

Doyle (2010: 432) defines convergence as the use of common technologies in the production and distribution of content in the media industry. The convergence of telecommunications, information technologies, electronic media brings new forms of access and interaction. As a result, new media products form the basis for hyper-dynamic distribution of content (Turner & Tay, 2009: 7). To fulfil the expectations of the audience, broadcasters produce content, and these contents need to be accessed across to in multi-platform. Reaching audiences in multi-platform increases costs in production, but on the other hand, companies can generate revenue from multi-platform. In all stages of the television industry, broadcasting is changing as viewers consume content from multi-platforms (Doyle, 2010: 431).

Television broadcasters' distribution of their content on multiple platforms is considered within the scope of 360-degree strategy or multi-platform broadcasting. Doyle (2010: 432) states that in the 360-degree strategy, decisions about content are guided by the potential for audience generation and that although conventional television is effective in content distribution, it constitutes one of the distribution channels. Baumann and Hasenpusch (2016: 85) argue that television broadcasts are moving from conventional television to multi-platform, complemented by websites, online video streaming, chat channels and live events.

Studies in the literature on the subject were reviewed. Enli (2008) revealed the strategic functions of public service broadcasting in multi-platform broadcasting. Bennett and Strange (2008) analysed the 360-degree strategy adopted by the *BBC* in 2006 and the structuring of *iTV*, which broadcasts on all digital television platforms. Klein-Shagrir and Keinonen (2014) analysed the multiplatform broadcasting activities of public service broadcasters (PSB) in Israel and Finland, and Mitu (2015) analysed the multiplatform broadcasting of Romanian PSB *TVR*. Goyanes et al. (2021) discusses how multi-platform broadcasters in Spain have shaped audience perceptions of the PSB *TVE*. Colapinto (2010) analysed the activities of *Mediaset Group*, a broadcaster in Italy and Spain, which has been expanding with the Internet. Sujono and Yossie (2021) examine the activities of *NET.*, a television network established in Indonesia in 2013 that offers both live video streaming and video-on-demand broadcasting of all its content on *YouTube*, within the framework of media economics.

In this study, based on previous studies, the activities of *TRT*, the PSB in Turkey, are investigated within the scope of 360-degree strategy. Enli (2008: 105) states that the understanding of public

service broadcasting needs to be reshaped every ten years to survive technological, social and market changes. Although there are differences in the responses to these changes in public service broadcasting in Europe, it is also emphasised that they have similar characteristics. This research focuses on the changes in *TRT* as a PSB.

In the literature review section, the 360-degree strategy and the transformations of PSBs with online distribution are analysed. In the research, based on the studies in the literature, the instruments that constitute the 360-degree strategy were revealed. Within the scope of 360-degree strategy, *TRT*'s distribution activities were analysed. As a result of the data obtained, the instruments used by *TRT* in online distribution were mapped.

Features of 360-Degree Strategy

Advances in digital technologies have brought about changes in the production and distribution of television broadcasting. With the change, alternative distribution ways are used besides conventional television broadcasting and the economic structure of television broadcasting is being reshaped. The use of conventional media and its position in media ecology are constantly changing after the Internet's participation in distribution (Menke & Schwarzenegger, 2019: 659).

Increasing bandwidth brings new distribution possibilities. The content to be transmitted to the audience in IPTV is carried out over the Internet protocol using broadband Internet (Bağcı, 2021: 84). IPTV aims to offer users the possibilities that the Internet can provide and makes it possible to browse the Internet and shop besides television broadcasts (Çaycı, 2013: 1653). IPTV operates within the service of the Internet service provider.

OTT (over-the-top) is defined as audio-visual content distributed over the Internet where the Internet service provider is not involved in the process. OTT enables linear streaming of content, video-on-demand consumption, and online shopping (Roberts & Muscarella, 2015). Web TV, another type of online television distribution, allows watching television broadcasts from a computer via an Internet browser (Çaycı, 2013: 1652).

Audiences, whose technologically empowered, use new devices to watch more television (Lotz, 2014: 55). With new technologies, viewers can access content wherever and whenever they want, and plan their own streams. As a result of these changings, television use has become increasingly complicated, deliberate, and individualized (Lotz, 2014: 3–4). In addition, consuming online media requires television channels to make changes contrary to their traditional business model (Sujono & Yossie, 2021: 133).

With the change in distribution, new types of services are expected from television broadcasters. In media studies, these service forms are discussed under the concept of multi-platform, a term that describes the convergence between mass media and personal media (Enli, 2008: 106; Klein-Shagrir & Keinonen, 2014: 14–15; Syvertsen, 2006: 253–254). Instead of just producing content for television, it is necessary to produce and distribute content to multiple devices, and to fulfil it requires a more comprehensive approach.

Broadcasters are required to ensure audience participation along with content distribution. Alongside conventional broadcasting, online distribution is added in company strategies. For instance, the *BBC* distribute its own broadcasts free of charge over the Internet and at the same time extends its distribution network by establishing its own OTT platform "*BBC iPlayer*" (BBC, 2013: 5). The operational merger of two media paradigms under one large umbrella faces challenges broadcasters in implementing a multi-platform strategy (Sujono & Yossie, 2021: 137). Although new strategies bring challenges, they also provide new revenues.

Video-on-demand services that enable viewers to watch the content of their select are expanding to include conventional television channels, cable platforms and satellite platforms. Thus, different television broadcasting services coexist on the

Internet and intertwined. Yet, what distinguishes online television services from previous television services is that they are offered through Internet -connected devices and infrastructure, operate in a different digital ecosystem from terrestrial broadcast, cable broadcast, satellite broadcasting (Johnson, 2019: 38). Online television brings the newly emerging online-based actors to the media ecology and requires the actors of the previous period to adapt to the new conditions. Currently, the online television industry is expanding with different infrastructure systems and access devices over the Internet (see Table 1).

Table 1

Technology business: the controlling points of the online TV industry (Johnson, 2019: 65)

Business Origins	Sector	Technological Infrastructure	Technological Device
TV Native	Cable / Satellite providers	Internet / Broadband	Set-top boxes
	Telecoms providers / Internet service providers	Internet / Broadband	Set-top boxes
Online Native	Global IT firms	Cloud Computing	Digital media player
	TVPlayer	Streaming services	Desktops, laptops, tablet, smartphones, digital media players

As a result of cultural and economic transformation, television companies are focusing on multi-platform practices to adapt to the changing media ecology (Klein-Shagrir & Keinonen, 2014: 15). Television is complemented by the website, video streaming, chat rooms, and live events, and progressing from broadcasting to a multi-platform (Baumann & Hasenpusch, 2016: 85). In the multi-platform strategy, televisions arrange their content to be watched in multiple platforms and allow audiences to access content from multiple devices. Consuming content on multiple devices, put forward user preferences and displaces the established of linear television flow.

A multi-platform strategy focuses on the quality of content. It is important how the content can attract attention, adjust with technology and how it is different from its predecessors (Sujono & Yossie, 2021: 139). At this point, broadcasters the content-centered approach leads to the emergence of new formats. Multi-platform strategy, additional content for viewers (such as interviews), virtual experiences with social interaction are included in the format development processes (Baumann & Hasenpusch, 2016: 95).

Live streaming and video on demand for television content can now be accessed on various social networking sites like *Facebook* and *YouTube*. Some television stations even have OTT services that allow their audiences to enjoy the station's contens through digital media (Sujono & Yossie, 2021: 134). Broadcasters that is expanding contents distribution to new devices, are able to generate new revenue (Syvertsen, 2006), and the contents produced is also presented to the audience through new platforms. Thus, in the broadcast strategy of the channels, it becomes important to generate consumer value through new forms of distribution, and conventional television merely becomes one of the distribution channels, albeit still a very important one (Doyle, 2010: 432). Therefore, the multi-platform approach is becoming an established practice and conceptualized as a 360-degree strategy to reach more audiences through different forms of distribution. Broadcast formats diversified by on-demand distribution are the main instruments in the 360-degree strategy.

Simultaneous conventional television broadcasting with distribution over digital platforms forms to hybrid media. Within a hybrid distribution, editorial arrangements are required to ensure the smooth process of the broadcasters. Bennett and Strange (2008: 106), signify that as part of its 360-degree strategy, the *BBC* has undergone extensive restructuring to ensure creative coherence and editorial leadership across all

platforms. 360-degree strategy or multi-platform distribution requires quality service despite its challenges. Along with technological competence, cross-platform arrangements are also important. Broadcasters have an obligation to organize their contents to platforms in the framework of the strategy they planned and to ensure the quality of service.

Content can be distributed on the Internet through different types of services. These service types have different capabilities and features that shape user experiences. Online television services offer consumers regulated and controlled experiences. Meanwhile, *YouTube* serves as a free service that facilitates marketing and promotion because content is easier to discover and share (Johnson, 2019). Strangelove (2015: 163) argues that television is beginning to look more like a collection of disjointed video files as it expands into the online environment. He states that *YouTube* brings order to the world's largest collection of video clips and looks more television. The fluidity of the online space enables video services such as *YouTube* to enable the consumption of television content. Although *YouTube* channels generate revenue for the owners of online television services, their primary function is to bring visibility online by making content more accessible in the Internet ecosystem (Johnson, 2019: 39). Therefore, free video services such as *YouTube* are also becoming part of the television broadcasting. Considering its popularity, *YouTube* is an important instrument of 360-degree strategy.

Multi-platform distribution requires versatile planning, but 360-degree distribution requires a comprehensive perspective and a layered planning process. Television executives requires to decide how to distribute the content produced in accordance with the distinctive characteristics of the platforms. It is therefore important to organize both the distribution of content and the platform interfaces. The 360-degree strategy, which emerged with digitalization and forced television broadcasters to adapt, is expected to increase to importance in the future of broadcasting.

Public Service Broadcasting on Online Distribution

In the public service approach, the state works for the benefit of society, engages in activities beneficial for the public and provides the organization needed (Altın, 2013: 103). In this context, public service broadcasting aims to broadcast for the benefit of society. Public service broadcasting refers to broadcasting that aims to promote information, culture, education and entertainment (Erdoğan, 2008: 60).

Public service broadcasting is based on the use of mass media to serve citizens. It is not only a democratic ideal but also to serve the people as citizens. PSBs have been the main argument for criticizing commercial broadcasters entering the sector when the citizen and consumer dichotomy was being debated in media studies. Media research argues that PSBs serve the democratic ideal of people as citizens, while commercial broadcasters serve viewers as consumers targeted by advertising (Syvertsen, 2004: 367). Due to reservations, when *ITV* was established in the UK, it was conceived as a subsection of public service broadcasting rather than an alternative to public service broadcasting and was therefore given limited opportunity for commercialization (Akkor Gül, 2013: 22).

Since funding for broadcasting was indirect through the license fee, there is no need for direct contact with viewers. The *NRK*[1] Director General, stated that feedback from parliament, broadcasting councils and committees and statements in the press are important as the most important feedback (Syvertsen, 2004: 368). For this reason, audience preferences and opinions were disregarded, and broadcasting was shaped by the opinions of people mentioned above.

1 Norsk rikskringkasting is Norwegian Broadcasting Company, commonly known by its initalism NRK. NRK is the Norwegian government-owned radio and television public broadcasting company.

The success of commercial broadcasting has not been in the political sphere but linked to television system itself. The relationship with the public is indirect and limited to ratings, but activity that television channels desires from audiences is primarily media activity (Syvertsen, 2004: 369). Broadcasters aim to attract the attention of the audience and shape the broadcast plan according to the feedback they receive through ratings.

In Europe television's expansion in the 1950s, coincided with reconstruction after Second World War. For this reason, it was understood primarily as a collective project (Murdock, 2005: 184). The 1974 *Sacchi Court* (Judgment of the Court of Justice, 1974) concluded that television broadcasts should be included in the scope of services targeted for free movement in the European Economic Community.

In the 1980s, neoliberalism led to state retreat and deregulation in the political and economic spheres (Akyol, 2016: 295). In the early 1980s, major technological innovations, deregulation and privatization ushered in a new era in broadcasting (Erdemir Göze, 2017: 74). PSBs have experienced difficulties in the new era due to the lack of autonomy of channels (Yaylalı, 2010: 53), questions about representation (Keane, 1995: 6), economic difficulties of broadcasters (Bardoel & d'Haenens, 2008: 340), and the emergence of digital broadcasting technologies (Yaylalı, 2010: 53).

Technological developments in the 1980s fragmented the *BBC*'s audience, while in Italy Berlusconi invested in technology to attract audiences who wanted clearer and more vivid images to his channels (Akkor Gül, 2013: 91–96). Found of commercial channels in Turkey in the 1990s, *TRT*'s viewership dropped significantly and the organization lost much of its advertising revenue (Duman, 2018: 64). PSBs have begun to look for solutions to compensate for the regression they have experienced with the establishment of commercial channels.

PSBs have tried to prevent the loss audiences by tending to popular program genres and have tried to maintain their legitimacy and prove their economic efficiency (Yaylalı, 2010: 57–58). Channels have tried to adapt to the market in order to survive, even though this contradicts their founding purpose (İlaslan, 2019: 5).

In a competitive market, PSBs have tried to brand themselves and become global brands (İlaslan, 2019; Johnson, 2013) and have tried to gain an advantage in competition with commercial broadcasters. In the restructuring process, broadcasters aimed for a publicly financed broadcasting that offers a comprehensive and wide range of programs and meets universal expectations (Debrett, 2009: 8). With digitalization, broadcasters in Europe have increased the number of thematic channels in an attempt to reach fragmented groups of viewers. Broadcasters have diversified their services in the aftermath of digitalization and, with government support, have undertaken to educate audiences about the use and benefits of digital television (Yaylalı, 2010: 62).

In the monopoly era, the ideal was to inspire people to turn off the television and involve themselves actively in society. In contrast, newer forms of audience participation are media centric. Broadcasters aim to keep the audiences watching and additionally attend with activities. Audience participation is seen as a typical outcome of changing conditions in broadcasting (Enli, 2008: 107).

For the industry, the most important feature of new technologies is that they provide new sources of revenue in addition to license fees and advertising. With digital distribution, the services offered to customers are transforming into a whole new business area (Syvertsen, 2004: 370). The television industry is oriented towards generating new revenues and using media costs efficiently. Many commercial broadcasters advocate multi-platform as a way to stay relevant for advertisers and viewers (Baumann & Hasenpusch, 2016: 86;

Doyle, 2010: 432). The possibility of getting more income is a situation that the sector would want.

PSBs were initially reluctant to adopt formats that they considered populist, very commercial and of low quality. However, as participatory formats and their diversity grew throughout the 1990s, public broadcasters also began to use them (Syvertsen, 2004: 372). Broadcasters are trying to expand their impact with multi-platform their services and aim to greater audience participation (Yaylalı, 2010: 55). There are differences in how PSBs try to overcome the dilemma of being an alternative to commercial channels and attracting large audiences.

Vasaasen who Chief Executive *NRK Radio* says that "One can no longer make a public sphere gathering the nation solely by broadcasting. The large, inclusive formats today must include a form of interactivity. The only way to create this sort of common ground is to invite the viewers to participate." (Enli, 2008: 116). PSB managers and producers in Israel and Finland highlighted organisational challenges in the transition to multi-platform production. They also noted the difficulty of determining audience preferences in fulfilling public service obligations in an online world with sites such as *Facebook*, *YouTube,* and *Twitter* (Klein-Shagrir & Keinonen, 2014: 18). Public service broadcasting incorporates participation in its discourse of legitimacy. PSBs are engaged in a discourse that combines the ideal of serving the citizens with the expectations of the convergent media (Enli, 2008: 116).

In the convergence era, PSBs launch their own platforms (e.g. *BBC iPlayer*, *TRT İzle*) to compete. The boundaries between public service broadcasting and commercial broadcasting are becoming blurred as competition increases. The schedules of the two approaches are becoming increasingly similar. However, in order to legitimise themselves, PSBs claim that they offer a different value proposition to the commercial broadcasters (Enli, 2008: 117).

Following convergence, public service broadcasting is being restructured. Broadcasters' relationship with audiences and their approach to content varies according to market conditions. It is important for broadcasters to have audience participation and a wider audience reach. Broadcasters produce content in attractive popular genres and move away from public service ideals. As a result of the change, the ideals of public service broadcasting, such as responsibility towards the public and democratisation, which should be protected, are being questioned. Researchers in the field evaluate the consequences of convergence from different perspectives.

Enli (2008: 117) states that new technologies increase the expectation of participation. She emphasises the importance of initiating democratic participation in public service broadcasting by providing more opportunities for people to give feedback. Syvertsen (2004: 374) underlines that the participation brought about by convergence is concerned with the individual situations of the viewers. She points out attention to the fact that dealing with the individual situations of viewers in a competitive environment with commercial competitors may lead to a move away from the ideals of democratisation and socialisation.

As part of the 360-degree strategy, the activities of the public service broadcasters BBC and Rai were analysed as examples. An analysis of the distribution networks of the BBC and Rai shows that they are available on television platforms operating in their own countries. The fact that some of the platform formats are not available in the country is the reason why they cannot be part of the distribution network. For example, cable broadcasting has never developed in Italy (Matteucci, 2010: 163) and therefore there is no cable broadcasting in the Rai distribution network. Looking at the distribution plans of the broadcasters themselves, it is seen that they operate on Web TV and YouTube. However, while Rai uses YouTube with a single channel, the BBC has many channels. Both of them also have their own app and use their own OTT platforms as well. For terrestrial broadcasts, Rai handles the terrestrial distribution itself, while the BBC distributes terrestrial distribution via Freeview.

Table 2

BBC and Rai distribution networks

Distribution	BBC	Rai
Terrestrial	Freeview[2]	Raiway
Cable	Virgin	-
Satellite	Sky, Freesat	Sky Italia, TivùSat
IPTV	BT, Talk Talk	Fastweb
Web TV	bbc.co.uk	rai.it
App	iPlayer	Rai Play
YouTube	Many channels[3]	One Channel[4]

Methodology

Case research is based on the intensive study of a phenomenon over time in its natural environment in one or more fields (Bhattacherjee, 2012: 93). In case research, events are analysed by preserving the integral character of the phenomenon. The theoretical principle treats phenomena as complex configurations in spatial and temporal contexts (Dubois & Araujo, 2007: 171). The case under consideration is evaluated in a cause-and-effect continuum and in a chain of interconnectedness (Mitchell, 1983: 194). In case research, it is aimed to identify and see the details that make up an event, to develop possible explanations for the event and to evaluate the event (Gall et al., 2003: 439).

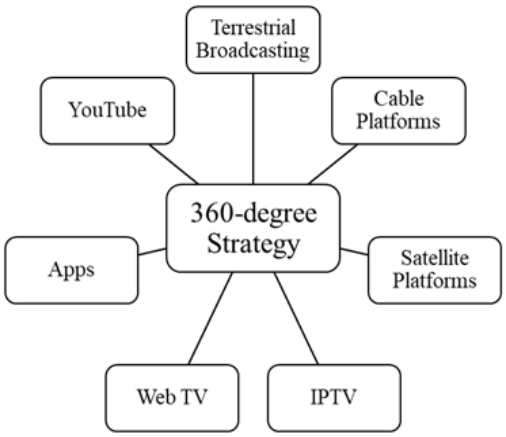
In the case research, the researcher uses theoretical sampling, not random sampling, to determine the situation. In this approach, the sample is selected based on theoretical rather than statistical considerations in order to replicate previous cases, to extend initial theories or to identify theoretical categories (Bhattacherjee, 2012: 95). Sources such as documentation, archive records, interviews, direct observations, participant observation and physical artefacts are used in data collection (Yin, 2003: 86). Data can be presented using graphical (such as network diagrams) or sequencing analysis. Since there is no predefined way of analysing various situations, the data analysis can be modified to suit the nature of the research project (Bhattacherjee, 2012: 97). Collected documents and field notes are organised, transcribed, coded, summarised, and interpreted. Data analysis includes categorical combination, direct interpretation, model drawing and natural generalisation techniques. In data analysis, categorical combination can be used, and the data are coded, and samples are collected from which meanings can be derived. In natural generalisation, when the research is applied to other situations, the results that can be obtained by other researchers are selected and separated from the data obtained (Büyüköztürk et al., 2021: 271).

In the research, the broadcasting activities of the *BBC* (BBC Press Office, 2006), which implemented the 360-degree strategy at an early stage, were investigated and a distribution model was developed. Following the literature review, distribution instruments were identified. Distribution was categorised into two main categories: television-native and online-native (see Table 1), and subcategories were created for terrestrial broadcasting, cable platform, satellite platform, IPTV, Internet browser, applications, and *YouTube*. *TRT*'s distribution activities were analysed under the determined categories (Figure 1). The findings obtained were evaluated within the scope of 360-degree strategy.

2 https://www.bbc.co.uk/reception/help-guides/freeview/what-is-freeview
3 https://www.youtube.com/@BBC/featured
4 https://www.youtube.com/@rai

Figure 1

360-degree Strategy Main Instruments



Findings

TRT's broadcasting activities are carried out through 18 television and 16 radio channels, 17 satellites, terrestrial infrastructure transmitters, IPTV, cable TV and digital platforms (TRT, 2020: 40). *TRT* has added its own platform to its broadcasting services and continues its broadcasting services on a wide network on *YouTube*.

TRT has more than 50 websites and applications, *TRT İzle* platform with video content, *TRT Dinle* platform with audio content and more than 30 mobile games (TRT, 2020: 282). The table shows the distribution of *TRT* television broadcasts on multiple platforms (see Table 2).

Table 3

Channels	Cable Platform	Satellite Platforms	IPTV	Web Browsers	Apps
TRT1	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle
TRT2	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ TRT İzle
TRT Haber	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle
TRT Spor	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle

Distribution of TRT Channels

TRT Spor Yıldız	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle
TRT Belgesel	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle
TRT Çocuk	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle
TRT Müzik	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle
TRT Avaz	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ TRT İzle
TRT Kurdi	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle
TRT Türk	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr blutv.com tvplus.com.tr trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle
TRT 4K		D-Smart	TV Plus	dsmartgo.com.tr	D-Smart GO
TRT3	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+
TRT World	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle
TRT Arabic	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com trtizle.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV TRT İzle

TRT EBA TV İlkokul	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV
TRT EBA TV Ortaokul	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV
TRT EBA TV Lise	Kablo TV	beIN Connect D-Smart	Tivibu TV Plus	kablowebtv.com beinconnect.com.tr dsmartgo.com.tr tivibu.com.tr tvplus.com.tr blutv.com	KabloWebTV beIN Connect D-Smart GO Tivibu GO TV+ BluTV

Terrestrial Broadcasting

Terrestrial broadcasting is the basis of the conventional broadcasting. *TRT* has been using terrestrial broadcasting in broadcast transmission since its establishment. According to the 2020 annual report, *TRT*'s 18 television channels broadcast it operates in terrestrial broadcasting with 2608 television and 1768 radio transmitters (TRT, 2020: 40).

Cable Platform

The ability to encrypt signals in cable and satellite infrastructure has made it possible to offer pay TV services (Johnson, 2019: 10). Thanks to encryption, television services were made available on a paid subscription basis. With subscription-based broadcasting, platforms based on cable or satellite infrastructure were included in television broadcasting. These platforms were the first examples of moving beyond linear television (Johnson, 2019: 11).

In Turkey, only *KabloTV* provides cable platform service. *TRT* channels can be watched by subscribers of the service. Cable broadcasting that is a television native business model, can operate as a video-on-demand service. *KabloTV* platform provides services under various subscription packages[5]. If included in the subscription used, the service can also be used from Internet browsers and mobile applications. In addition to cable broadcasting, OTT service is also provided using online distribution facilities. Within the *KabloTV* platform, *TRT* broadcasts can be followed both in linear flow and non-linear video-on-demand (Table 2).

Satellite Platforms

The emergence of digital satellite services coincided with the emergence of cable platforms. Encrypted signals enabled pay services in broadcasting and set-top boxes were used. Satellite platforms have reached high subscribers with content such as sports and films and thematic channels (Johnson, 2019: 60).

Digital satellite platform broadcasting in Turkey started with *Digiturk* broadcasting the football league. Digiturk was then transferred and currently serves under the name *beIN Connect*. In the following period, *D-Smart* emerged as a satellite platform. The activities of *TRT* broadcasts on the two platforms can be seen in Table 2.

The Internet connection to set-top boxes in the mid-2010s initiated the access to content over the Internet and the use of interactive services (Johnson, 2019: 15). Along with the Internet, *beIN Connect* and *D-Smart* services also provide OTT services with Internet browsers and applications. *TRT* broadcasts can also be accessed through *beIN Connect* and *D-Smart GO* applications (Table 2).

5 www.turksatkablo.com.tr/TV-Tarifeler

IPTV

IPTV refers to the system that allows subscribers to receive additional broadcast services over a specially managed network using broadband transmission technologies, by subscribing to a certain level of service via Internet Protocol, with set-top devices or integrated TV receivers (Resmi Gazete, 2010). IPTV offers features such as access to on-demand content and viewing of previously broadcast content. Using a set-top device, the Internet service provider transmits TV programmes from its own infrastructure (Özel, 2020: 121:122).

Internet service providers in Turkey, *Türk Telekom*, and *Superonline* also provide IPTV services. *Türk Telekom* provides IPTV service under the name *Tivibu* and *Superonline* provides IPTV service under the name *TV+*. Many of the channels broadcasted by *TRT* can be watched on these platforms (Table 2). *TRT* broadcasts can be accessed within the scope of the features[6-7] provided by the services.

TRT can be watched in IPTV broadcast distribution format within *Tivibu* and *TV+* services. In addition, the platforms also provide services via Internet browser and applications for mobile devices. The platforms' additional services allow *TRT* broadcasts to be watched on other devices without a set-top box. Thus, *TRT* can be watched in linear streaming and non-linear on-demand broadcasting service formats within the scope of both IPTV and OTT TV.

Web TV (Web Browsers)

Online TV services allow TV content to be integrated into websites (Johnson, 2019: 38). With the facilities provided by the infrastructure, channels, satellite or cable broadcasting platforms, IPTV services can distribute their services via Internet browser. In this way, web browser broadcasting is part of the distribution network.

TRT broadcasts can be watched on *KabloTV* within the scope of cable broadcasting, *beIN Connect* and *D-Smart* as a satellite platform, *Tivibu* and *TV+* platforms within the scope of IPTV. The broadcasts of these platforms can be watched by users via Internet browsers. In addition, some of *TRT* channels are broadcast on the OTT platform *BluTV* (Table 2) and can be accessed on the platform's website. Broadcasts can be followed on *TRT*'s own OTT service *TRT İzle*'s website *trtizle.com*.

Apps

With the development of online TV distribution, broadcasters can operate through mobile applications. The applications make it easier to watch TV from devices such as smartphones and tablets via a wireless Internet connection.

The services of cable, satellite or IPTV service providers can be accessed via Internet connection and can be used on mobile devices. *TRT* broadcasts, which can be accessed through these platforms, can also be watched on the platforms' *KabloWebTV*, *beIN Connect*, *D-Smart GO, Tivibu GO, TV+* applications. While broadcasts can also be followed on the OTT service *BluTV* application, the organisation's own platform *TRT İzle* also serves in this field.

TRT İzle

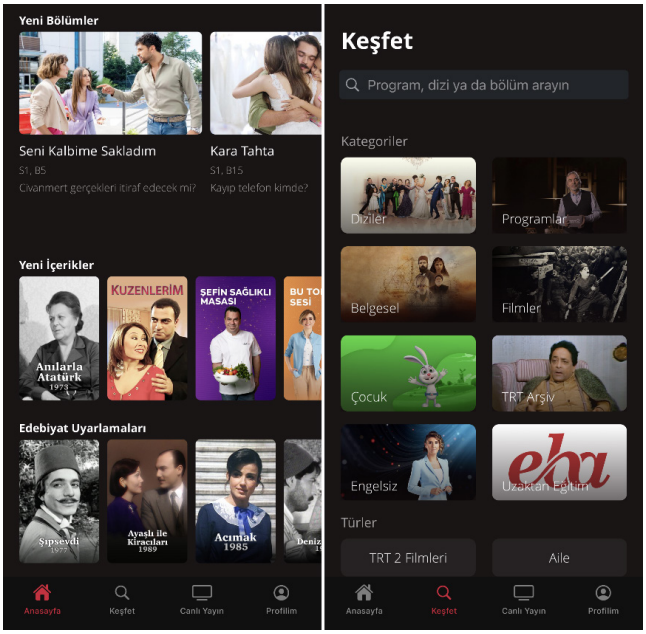
Johnson (2019: 57) notes that online television services use four different financing mechanisms. One of these methods is the service format in which the service is provided through government or licence fees. The *BBC* applies this form of financing in the *iPlayer* application and provides free distribution to the audience. *TRT* reorganised the *trt.tv* address in 2019 and gathered its content at a single address, and then created the *TRT İzle* application and its own platform at *trtizle.com* instead of the website in 2020 (TRT, 2020: 287).

6 www.tivibu.com.tr/tivibu-ozellikler

7 tvplus.com.tr/destek/sss

Figure 2

TRT İzle's Homescreen and Explore Page

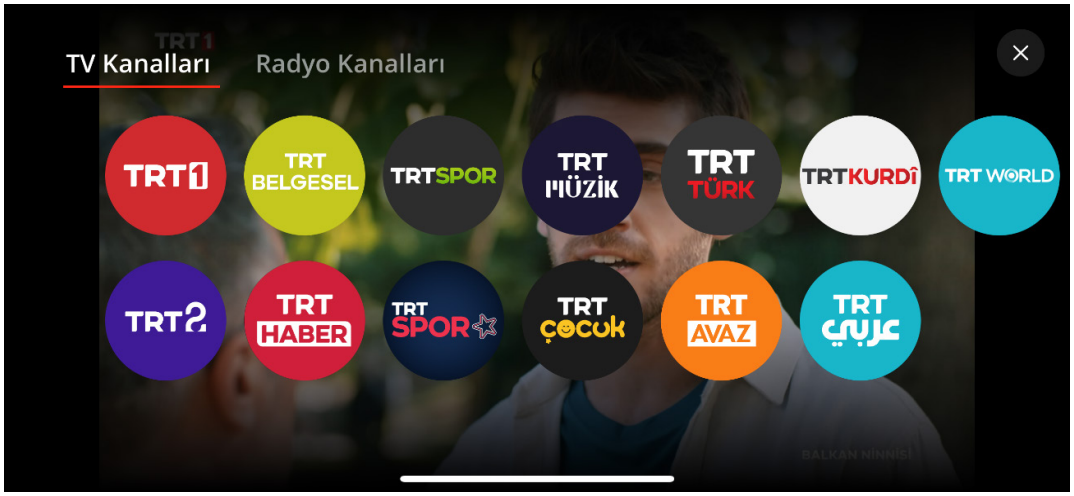


In *TRT İzle*, thousands of *TRT* productions are gathered in one place, enabling the content to be watched at anytime and anywhere (TRT, 2020: 287). The application can be used from television, tablet, smartphone[8]. A free subscription is required to access the platform. In the application, live broadcasts of *TRT* Channels can be followed (see Figure 3), content on various channels of *TRT* can be accessed, series of *TRT* in the previous period and content from *TRT*'s archive can be watched. Since there is no download-watch option, continuous Internet connection is required to use the application. At the same time, *TRT*'s radio broadcasts can also be listened to through the application[9]. Thus, all audiovisual content of *TRT* can be accessed through a single application.

TRT İzle can also be used via Internet browser in addition to the application (see Figure 4). The opportunities available in the application are also valid when the platform is accessed via the Internet browser. When the content watched through the application on any device is interrupted, users can continue from where they left off on the browser.

Figure 3

TRT İzle's Live Streams

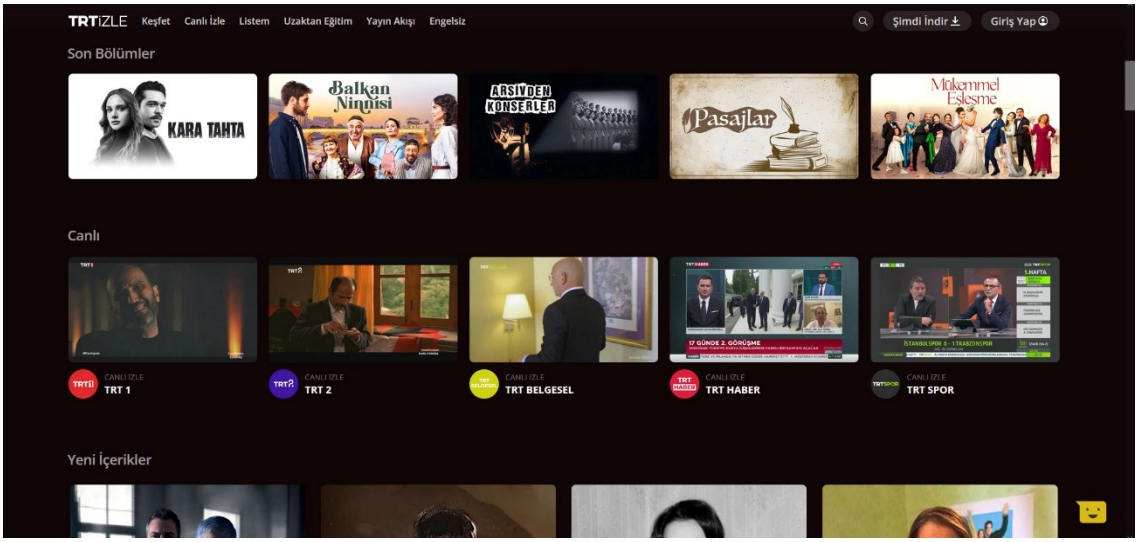


8 https://play.google.com/store/apps/details?id=com.trt.trttelevizyon&gl=TR

9 TRT also has an application called TRT Dinle in order to follow TRT's radio broadcasts.

Figure 4

TRT İzle's Web Page



TRT carries out OTT service activities through its own platform. With OTT service, both conventional television broadcasting with linear flow and video-on-demand service are offered together. Within the scope of multi-platform broadcasting, *TRT* offers a platform service where the editorial process is done by itself.

TRT on YouTube

TV channels use YouTube to distribute their content and YouTube becomes part of the TV distribution network. Johnson (2019:39) states that YouTube controls the interface, creates the algorithms, determines what data is collected and decides on the sharing of advertising revenue. This means that broadcasters do not have full control over the editorial process on YouTube. In fact, it is expected that broadcasters will have editorial control over online TV services (Johnson, 2019: 81). YouTube's disruption of editorial control creates a different situation in online distribution.

TRT offers a multi-channel broadcasting service on *YouTube*. It publishes its content on *YouTube* channels and reaches more viewers through free video service. *TRT* directs its content between *YouTube* channels with suggestions. *TRT* creates *YouTube* channels for television channels, series and television programmes and distributes content through these channels.

TRT content can be accessed through *TRT* channels on *YouTube* and *YouTube* is used as a content library. In the lists of recommended channels on *YouTube* channels created by *TRT*, there are other *TRT* channels. In addition, *TRT World*, *TRT Haber*, *TRT Arapça*, *TRT EBA* channels have live broadcasts.

TRT 1, *TRT Çocuk* and *TRT World YouTube* channels are directed to the channels of series or programmes. *YouTube* channels for programmes are prominent on the pages of three channels. In addition to directing to channels, playlists are also used. *TRT 1*'s current series and previously series can be accessed via *YouTube* (Figure 5).

The cartoon series on *TRT Çocuk* also have *YouTube* channels and there is a link to the cartoon series on the *TRT Çocuk YouTube* channel (Figure 6). *TRT 1* and *TRT Çocuk* use *YouTube* channels in a similar way. *TRT World* has *YouTube* channels for *The Newsmakers, Nexus, Strait Talk, Money Talks, Roundtable, Showcase, Newsfeed* programmes (Figure 7). While *YouTube* is a source for viewers to access on-demand content, features such as channel recommendation and playlist creation provided by the platform are used by *TRT*.

Figure 5

TRT 1 YouTube Channel Recommendations

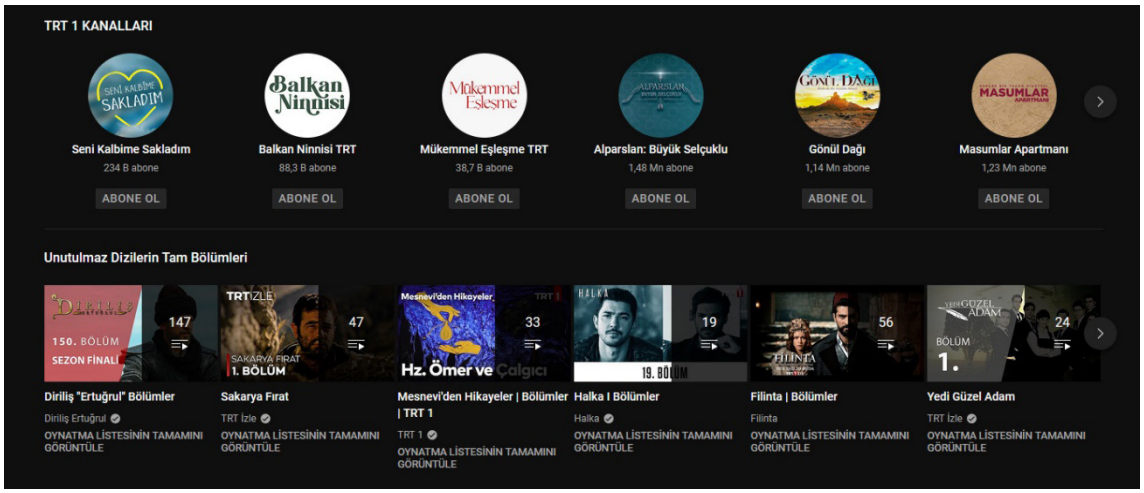


Figure 6

TRT Çocuk YouTube Channel Homescreen

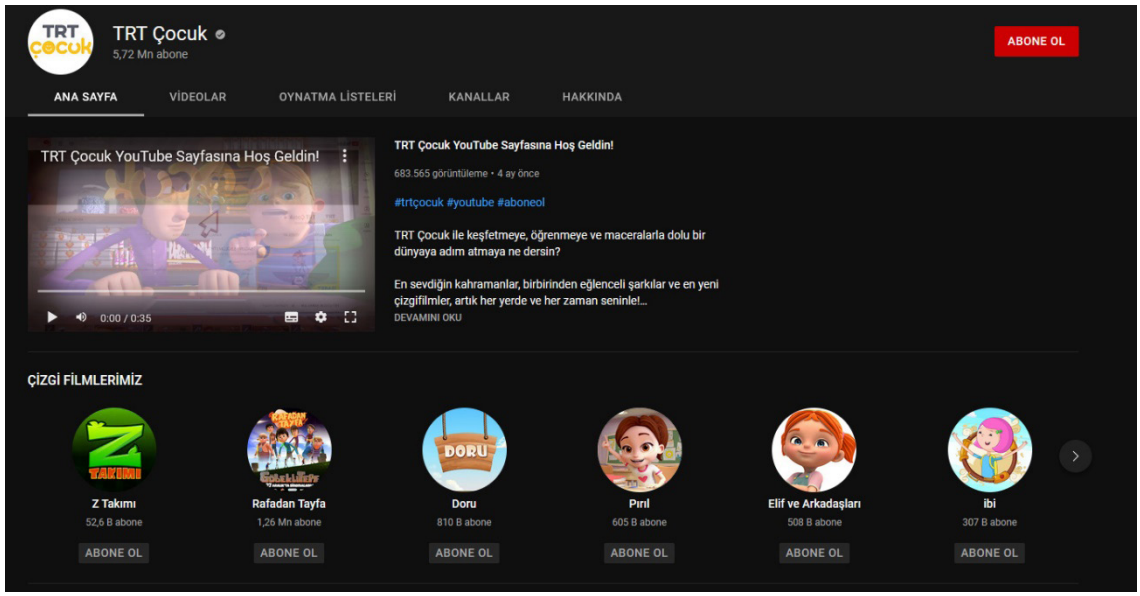
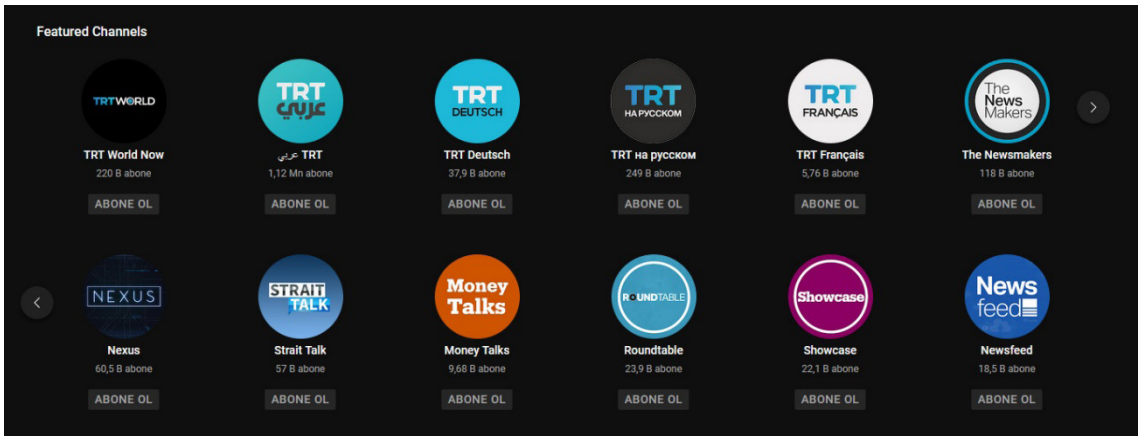


Figure 7

TRT World YouTube Channel Recommendations



One of *TRT*'s *YouTube* activities is *TRT Archive YouTube channel*. *TRT Archive* is not one of *TRT*'s television channels and is only available on *YouTube* and *TRT İzle* platforms. *TRT* has served for a long time at the beginning of television broadcasting as the sole broadcaster of the country. Content from that period is available on the *TRT Archive YouTube channel* and on the *TRT İzle* platform under the *TRT Archive* category. *TRT* also utilises its on-demand broadcasting services in the redistribution of content from the past. *YouTube* is included in *TRT*'s 360-degree strategy and *TRT* is present on the platform with many channels.

Discussion

Broadcasting is changing especially as a result of the opportunities provided by the Internet and the expectations of the audience are being reshaped. At this point, television organisations have to produce new strategies in order to survive in changing industrial conditions. With the newer forms of distribution, it is aimed to respond to the new consumption types of the audience and to ensure that the content produced by the channels is consumed through more devices. These forms of distribution aim to provide more services to the audience, whether they are of television native or online native.

The 360-degree strategy intertwines broadcasting formats. For example, cable platform broadcasting can also serve through Internet browsers or applications, and distribution formats are hybridised. Each emerging distribution form means both challenges and new financial opportunities for organisations. The race of actors in the television industry to reach more viewers continues in an expanding media ecology.

PSBs have faced challenges to compete with commercial channels after deregulation. The inclusion of online distribution in broadcasting forces public service broadcasters to compete in a wider field. In addition to their public service mission, they strive to be watched more and reach more citizens. They need to achieve this by adapting to the ever-changing television industry. Turkey's PSB *TRT* operates in an environment parallel to its European counterparts. The organisation states in its policies that it follows contemporary broadcasting technology practices (TRT, 2020: 20). The study focuses on *TRT*'s practices within the scope of the 360-degree strategy, which emerged as a broadcasting strategy in the current period.

PSBs are incorporating multi-platform broadcasting into their strategies. The European case studies show that public service broadcasters have reached a certain maturity in online distribution (Syvertsen & Enli, 2018: 85). In addition to television native business models, the use of online native SVoD applications is increasing. Especially after OTT platforms (e.g., *Netflix, Amazon Prime*) have gained strength in the market, public service broadcasters are creating their own platforms similar to these applications in order to address their audiences individually (D'Arma et al., 2021: 695). Similar initiatives to their European counterparts can be seen in *TRT*, which distributes via OTT model with its *TRT İzle* platform.

When *TRT*'s distribution is analysed, it is seen that the 360-degree strategy has affected *TRT* as well as its European counterparts. For example, the Italian PSB *Rai* offers terrestrial, satellite and IPTV services (Rai, 2021: 57) and has similar distribution channels to *TRT*. *Rai* has its own infrastructure in terrestrial broadcasting like *TRT* (Rai, 2021: 136). While *Rai* distributes content within the scope of on-demand broadcasting with its *RaiPlay* platform (Rai, 2021: 108), *TRT* operates its own OTT service for on-demand broadcasting with its own platform *TRT İzle*. Another example, when compared to the UK PSB *BBC* (BBC, 2013: 5), there is a similarity between *TRT* and *BBC* services in television-based broadcasting channels. The *BBC*'s *BBC iPlayer* platform corresponds to *TRT İzle*.

TRT offers its current content on its own platform within the scope of on-demand broadcasting. In addition, due to its monopoly in the field of television in Turkey for many years, it also offers

its archive through the platform. *TRT* has a wide variety of channels on *YouTube*, the world's largest video platform. Some of its channels broadcast live. It also uses *YouTube* channels as an open library. There are also channels for content such as television series, cartoon series and television programmes. *TRT* facilitates navigation within its own activities on *YouTube* by redirecting between its *YouTube* channels and creating playlists.

Conclusion

TRT aims to be the world's most effective and most successful public broadcaster with the ability to adapt to innovations with an international broadcasting vision (TRT, 2020: 20). *TRT* realises distribution by establishing its own platform at the national level. With its work under *TRT World*, it aims to have an impact in the international arena and therefore carries out an active work on *YouTube*. It follows the changes in the field of broadcasting and at the same time adapts to the 360-degree strategy.

At the end of the research, it is concluded that *TRT* has adapted to the 360-degree strategy. As a PSB, when compared to its European counterparts, it is seen that it has an equivalent service network. It endeavours to respond to the demand-based consumption demand and offers services to its audience accordingly. In parallel with the strategies of public service broadcasters in the new era, it is advancing its activities in Turkey.

It is seen that *TRT*, which plays a technologically pioneering role in the country, has a broadcasting infrastructure in parallel with the leading organisations in the international arena. The study analyses public service broadcaster *TRT* within the scope of 360-degree strategy. In future studies, it is thought that other results that will contribute to the literature can be reached when 360-degree broadcasting strategy is analysed through commercial broadcasting channels.

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Genişletilmiş Özet

Çevrimiçi dağıtım olanaklarının ortaya çıkmasıyla birlikte televizyon yayıncılığının dağıtım yöntemleri çeşitlenmektedir. Akıllı cihazların televizyon tüketimine dâhil olması içeriğin birden fazla cihazdan tüketilebilmesini mümkün kılmaktadır. Bunun sonucunda televizyon yayınları birden fazla cihazdan izlenebilmekte ve izleyiciler içeriğe farklı cihazlardan ulaşmayı talep edebilmektedir. Televizyon yayıncıları izleyici taleplerine uyum sağlamaya çalışmaktadır. Yayıncılar, değişen taleplere ve sektör koşullarına uyum sağlayabilmek amacıyla yeni stratejiler belirlemektedir. Bu stratejilerinden birisi 360 derece yayın stratejisi olarak karşımıza çıkmaktadır.

Televizyon içeriğinin birden fazla platformda dağıtılması 360 derece yayın stratejisi kavramında değerlendirilmektedir. Televizyon kökenli karasal yayıncılık, kablolu platformlar, uydu platformları ve çevrimiçi kökenli IPTV ve OTT hizmetleri içerik dağıtımına dâhil olmaktadır. Televizyon yayıncılarının izleyiciye ulaşabilmek için çevrimiçi dağıtım biçimlerinde daha fazla yer edinmeye çalışması geleneksel televizyon yayıncılığını yerinden etmektedir. Tüm yayın dağıtım biçimlerinde izleyici taleplerinin karşılanması önem kazanmaktadır. Yayıncılar değişimlere uyum sağlamak amacıyla yeni planlar geliştirmekte ve 360 derece yayın stratejisi bu planların sonucunda ortaya çıkmaktadır. Kamu hizmeti yayıncıları da değişen sektör koşullarında 360 derece yayın stratejisini benimseme eğiliminde olmaktadır.

Kamu hizmeti yayıncıları kitle iletişim araçlarını halka hizmet amacıyla kullanmış ve tekel dönemi boyunca yayın yapmışlardır. Deregülasyon politikaları ve 1980'lerde uydu teknolojisinin ortaya çıkışı tecimsel yayıncıların yükselişine olanak sağlamıştır. Tecimsel kanalların yükselişi kamu hizmeti yayıncılarının izlenme oranlarını düşürmüş ve etki alanlarını daraltmıştır. Kamu hizmeti yayıncıları, tecimsel kanallarla rekabette yayın stratejilerini değiştirmek zorunda kalmış ve daha popüler olabilecek içeriklere yönelmişlerdir. Rekabette güçlü olabilmek adına yayın stratejilerini ticari koşullara uyum sağlayacak biçimde değiştirmiştir. Yayıncılar, çevrimiçi dağıtım olanaklarının ortaya çıkması ve izleyicilerin yeni dağıtım biçimlerini talep etmesiyle birlikte yeni koşullara uyum sağlamak zorunda kalmıştır.

Kamu hizmeti yayıncılarının halka hizmet anlayışı çevrimiçi dağıtım olanaklarının ardından ticari stratejilere uyum sağlayarak dönüşüme uğramıştır. Çalışmada kamu hizmeti yayıncılarının 360 derece yayın stratejisini ele alış biçimleri önceki çalışmalar temel alınarak değerlendirilmiş ve farklılıklar bulunmasına rağmen tecimsel kanallarla benzer özelliklere sahip oldukları tespit edilmiştir. Kamu hizmeti yayıncıları 360 derece yayın stratejisini kullanarak daha geniş bir alanda faaliyet göstererek daha fazla izleyiciye ulaşmaya çalışmaktadır. Değişen yayıncılık koşullarında Türkiye'den kamu hizmeti yayıncısı *TRT* çevrimiçi faaliyetlerini geliştirmekte ve genişletmektedir.

Kamu hizmeti yayıncıları, tekel dönemini sona erdiren deregülasyon politikalarının bir sonucu olarak tecimsel yayıncıların rekabeti ile mücadele etmiştir. Bu dönemde kamu hizmeti yayıncılığı ilkelerine ters düşmemek kurumları zorlayan bir unsur olmuştur. Zaman için yayıncılar rekabet edebilmek için ilkelerinden ödün vermek zorunda kalmıştır. Çevrimiçi dağıtımsa kamu hizmeti yayıncılarının uyum sağlaması gereken yeni bir durumu oluşturmuştur.

Bu çalışmada, söz konusu strateji bağlamında Türkiye'den *TRT* örneklem olarak incelenmiş ve

TRT'nin yayıncılık stratejisinin ortaya konulması amaçlanmıştır. Çalışmada 360 derece yayın stratejisini oluşturan dağıtım biçimleri alan yazın taramasına dayalı olarak belirlenmiştir. Dağıtım faaliyetleri, televizyon kökenli ve internet kökenli olmak üzere iki ana kategoriye ayrılarak karasal yayıncılık, kablolu platformlar, uydu platformları, IPTV, internet tarayıcıları, uygulamalar ve *YouTube* alt kategorileri oluşturulmuştur. *TRT*'nin dağıtım faaliyetleri bu kategoriler çerçevesinde incelenmiştir. Elde edilen bulgular 360 derece yayın stratejisi kapsamında değerlendirilmiştir.

TRT'nin dağıtım faaliyetleri incelendiğinde, geniş bir dağıtım ağında yayıncılık faaliyetlerini yürüttüğü ve 360 derece yayın stratejisine uyum sağladığı görülmektedir. *TRT*, karasal, kablo ve uydu platformları gibi televizyon kökenli dağıtımın yanında IPTV, OTT platformlar ve *YouTube* üzerinden de yayıncılık faaliyetlerini sürdürmektedir. Aynı zamanda *TRT İzle* platformunu kurarak platform üzerinden canlı yayın ve talebe bağlı yayın hizmeti sunmaktadır. Güncel içeriklerinin yanı sıra arşivindeki içerikleri de kendi platformundan dağıtmaktadır. *YouTube*'u da aktif olarak kullanan kurum, bazı kanallarının canlı yayınlarını yapmakta ve oluşturduğu kanalları içerik kütüphanesi olarak kullanmaktadır. Televizyon dizileri, programlar ve çizgi filmler için kanallar oluşturmuş, kanallar arası yönlendirmeler ve oynatma listeleriyle kendi içerikleri arasında gezinmeyi kolaylaştırmaktadır. *TRT World* ile uluslararası alanda faaliyet gösteren kurum bu kanal kapsamında *YouTube*'da da aktif bir çalışma yürütmektedir. Avrupa'dan *BBC*, *Rai* gibi kurumlarla kıyaslandığında *TRT* onlarla benzer bir strateji izlemektedir. 360 derece yayın stratejisine uyum sağlayan *TRT*'nin uluslararası alandaki benzer kamu hizmeti yayıncılarıyla paralel ve sürekli güncellenen bir anlayışa sahip olduğu görülmektedir.

Yazar Bilgileri

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