Research Article / Araştırma Makalesi

THEMATIC ANALYSIS OF TURKISH SHORT FILMS RELEASED ON MUBI

MUBI'DE YAYIMLANAN TÜRK YAPIMI KISA FİLMLERİN TEMATİK ANALİZİ

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Abstract
A thematic content analysis was conducted on 49 Turkish short films released on the MUBI platform, revealing that the majority are fictional (78%) while a smaller portion are documentaries (22%). In the analysed films, the problem of gender equality in the directing position was observed and it was revealed that the majority of the directors were male. In terms of language use, it was determined that Turkish was dominant (59.18%) and some films did not contain any dialogue (22.45%). In the gender distribution of the main characters, it was observed that female and male characters were used with similar frequency. It was observed that the majority of the films were shot in the Marmara Region and the geographical diversity of Turkey was reflected in the cinema. In the thematic analysis, social and psychological problems came to the forefront, and it was determined that social issues such as migration and women's rights were intensively handled (58.16%) and psychological themes such as melancholy and loneliness (18.36%). In conclusion, it has been observed that Turkish short films published on MUBI bring together various aspects of Turkish cinema with the audience through their language diversity, gender representation, geographical distribution and rich thematic content.

Keywords: MUBI, Short Film, Digital Platforms, Digitalization, Thematic Analysis.

Öz
MUBI platformunda yayınlanan 49 Türk yapımı kısa film tematik içerik analizi yöntemiyle incelenmiş ve çoğunluğunun kurmaca (%78) ve az bir kısmının belgesel (%22) türünde olduğu belirlenmiştir. İncelenen filmlerde yönetmenlik pozisyonunda cinsiyet eşitliği sorunu gözlemlenmiş, çoğunluğun erkek yönetmenlerden oluştuğu ortaya çıkmıştır. Dil kullanımı açısından Türkçe'nin baskın olduğu (%59,18) ve bazı filmlerin hiç diyalog içermediği (%22,45) tespit edilmiştir. Ana kahramanların cinsiyet dağılımında ise kadın ve erkek karakterlerin benzer sıklıkta kullanıldığı gözlemlenmiştir. Filmlerin çoğunluğunun Marmara Bölgesi'nde çekildiği ve Türkiye'nin coğrafi çeşitliliğinin sinemaya yansıdığı görülmüştür. Tematik analizde toplumsal ve psikolojik sorunlar ön plana çıkmış, özellikle göç, kadın hakları gibi toplumsal konuların yoğunlukla işlendiği (%58,16) ve melankoli, yalnızlık gibi psikolojik temaların da (%18,36) bulunduğu belirlenmiştir. Sonuç olarak, MUBI'de yayınlanan Türk kısa filmleri, dil çeşitliliği, cinsiyet temsiliyeti, coğrafi dağılım ve zengin tematik içerikleriyle Türkiye sinemasının çeşitli yönlerini izleyiciyle buluşturduğu gözlemlenmiştir.

Anahtar Kelimeler: MUBI, Short Films, Dijitalleşme, Tematik Analiz.

INRODUCTION

Cinema is an art form that enriches emotions, broadens thought, and deepens cultural understanding. The importance of cinema for people is determined by the fact that it provides in-depth meaning and perspective on social issues, human relationships and the complexity of life. With these features, cinema can sometimes offer viewers an escape from everyday life, while at the same time providing entertainment. With the aesthetic structure established in the compositions; it offers the viewers the opportunity to appreciate the beauty, the subtleties of storytelling and the mastery of cinematic techniques. It emphasises the power of art and encourages viewers to explore different cultures, to understand and empathise with other lives. It also enriches collective memory and brings societies together by recording many important moments throughout history. In this way, it enables people to express themselves, share their thoughts and have a common cultural experience. According to Barsam and Monahan (2010, p. 2), the nature of cinema is that it emerges from society and then returns to society. For this reason, the art of cinema is considered an important tool for understanding the essence of society. While reflecting various aspects of a society, it can address different aspects of reality, even through different genres such as fantasy or science fiction. By revealing the collective subconscious and emotional depths of society, cinema offers viewers the opportunity to touch their own lives, thoughts and even emotions.

With these features, cinema is not only a mirror reflecting the rhythm of life in the society, but also a means of artistic expression. Today, this means of expression is categorized as short, medium and feature films. Short films, which are the subject of the research, are considered to be the independent as the independent front of cinema since they are mostly produced and distributed free from commercial concerns. This situation allows short films to have a freer and more creative focus within the cinema industry. However, the free structure of short film also makes it difficult to provide a clear definition of the concept. Even though many theorists and filmmakers try to make various definitions, these definitions may not be sufficient to cover all aspects of short film. In other words, the freedom and creativity of short film makes it difficult to establish a precise framework to define it. The diversity and adaptability of short film make it a dynamic and unique entity in the world of cinema (Zor, 2013, p. 1). When analysing the narrative structures of traditional feature films, we can find certain characteristics such as the depth of characters, the level of complexity, and usually the three-act structure. However, the characteristics of short films often differ from these standards. In most cases, short films have a simpler approach and character development and story complexity are treated at a more reduced level. Subplots or secondary storylines are usually minimal. However, it can be observed that sometimes experimental and sometimes rare techniques are used in terms of the originality of the subjects they contain and the processing of these subjects with cinematic technique. Despite the simplicity of the aforementioned storytelling, the use of more creative narrative techniques instead of the stereotypical classical narrative techniques that are frequently used in feature films becomes a necessity due to the time limitation. This situation, as Cooper and Dancyger (2005, p. 5) state, leads to the adoption of a more experimental and creative approach in storytelling and visual expression. Even though it is said that the main situation that defines the concept of short film is a limitation regarding the duration of the film, it is understood that there is no common opinion on how long this duration should be. For example, According to the Regulation on Supporting the Cinema Sector, which entered into force after being published in the Official Gazette No. 30919 on 15.10.2019, Section Three, Article 8, subparagraph f, short film is defined as films with a total duration of less than 30 minutes (KTB, 2019). As of 2024, İFSAK National Short Film and Documentary Competition, which is one of the first short film festivals in Turkey and held for the 44th time, states that it will consider films that do not exceed 20 minutes as short films in the application conditions (İFSAK, 2024). In the participation conditions of the Cannes Film Festival, one of the most popular festivals in the international arena, films exceeding 15 minutes cannot compete in the short film category (Cannes, 2024). The number of these examples can be increased. As can be seen, there is no common view on the characteristics that limit the duration or content of a short film. Since the MUBI platform evaluates films shorter than 40 minutes in this category, these films were accepted as short films in our research.

In today's society, although the perception that short films are a field for amateur filmmakers to gain experience and develop skills before professional projects is common, this idea is open to debate. This

is because even the master directors of box office films sometimes try to produce works in this field by making short films for various reasons. Reha Erdem, Yeşim Ustaoğlu from Turkish cinema, Federico Fellini, Wim Wenders, Jim Jarmusch or Wes Anderson from World Cinema can be given as examples. For this reason, it can be said that short film should not be considered only as an amateur endeavour (Can, 2010, p. 15). In addition, short film has a history dating back to the history of cinema. Even in the periods when feature films had not yet emerged, short films had an important place in the world of cinema, and at that time such works were only called feature films. Moreover, in discussions on the history of cinema, the idea that the birth of cinema began with the short film is almost universally accepted. Indeed, as stated in almost every book and article on short films, in the beginning, all films were short. The emergence of the concept of short dates back to the 1910s, when feature films began to become widespread. According to Patrick Nash, the emergence and widespread use of feature films led to the introduction of the term short for other films. In this way, the concept of short film or short subject emerged to distinguish single-reel and two-reel films from multi-reel productions (Felango, 2015, p. 20). Short films, which were especially prominent in the early years of the developing studio system, were overshadowed by the rise of feature-length productions over time. However, this period in the shadow has been a period in which the short film found its own identity and developed a unique form of expression. The changes in the history of live action short films allow us to better understand the studio and post-studio periods in American film history. Short film has undergone a unique evolution parallel to the history of feature-length productions and has presented an impressive film heritage to audiences with many achievements and twists and turns (Felango, 2015, p. 19). In this context, the history of short film has played an important role, representing a rich and diverse aspect of the art of cinema.

Short film includes various genres such as documentary, fiction, experimental, commercial, animation and video. However, the temporal limitation underlying the nature of short films brings along a series of differences compared to feature films. The film crew, especially the director, has to tell a lot in a short period of time. The power of the short film comes from its ability to convey deep meanings with limited images. The director has to present the desired message in a short, clear, simple but impressive language (Zor, 2013, p, 4). The main differences between short films and feature films lie in the narrative techniques used and the way they focus on the story. While short films usually focus on an intense narrative of events within their limited time, character development and depth may be less emphasised. Such films often aim to present a fast-paced and compelling story. Feature films, on the other hand, can offer more in-depth storytelling, focusing on the personal experiences, emotional development and relationships of characters over longer periods of time. The characters often take precedence over the events, creating a deeper connection with the audience. These different approaches shape the emotional and semantic depth that cinema works want to convey to the audience and enable each genre to reveal its unique form of artistic expression (Can, 2010, p. 19).

We can also talk about the differences between short and feature films in terms of screening venues. While the traditional cinema experience focuses on ticket sales and the white screen for the screening of feature films, it can be observed that short films can usually reach audiences through film festivals or digital media. Cinema, as a means of communication that appeals to the masses, can have a significant impact on cultural life. Film festivals are special platforms for this cultural interaction and encounter. They serve cultural, economic, political and educational functions by bringing together different products, services and shows with audiences (Bigiç, 2019, p. 233). Short film festivals create an important platform in the world of cinema, offering directors the opportunity to present their works to a wide audience. These events contribute to the recognition of short film as an independent genre, introducing people to this particular art form and making them appreciate it. Directors who receive awards through festivals are encouraged to further develop their creativity by being encouraged for their next projects (Öztürk, 2017, p. 368).

Contemporary Cinema and Digital Platforms
Digitalisation is an important factor causing fundamental changes in the cinema industry. The integration of traditional film production processes with digital technologies has had profound effects on a number of stages, from the production to the distribution of cinematic works. Firstly, digitalisation has led to a significant reduction in production costs and greater flexibility in business processes. The

shift from analogue film cameras to digital cameras has accelerated the shooting and editing processes, resulting in more dynamic and cost-effective projects (Bordwell and Thompson, 2008: 21). Furthermore, post-production processes have also become more effective thanks to digitalisation. Digital editing systems and special effects have provided a wider creative playground for film artists and enriched the audience experience. The digitalisation of visual effects has led to groundbreaking changes in film aesthetics, allowing filmmakers to get rid of the physical constraints that limit their imagination (Kandar, 2018, p. 15). In addition, digitalisation, which has also affected the screening areas, has led to the emergence of new distribution models such as VOD1, SVOD2 and digital cinema. These new distribution channels have enabled filmmakers to reach a wider audience and market their works more easily. This has reduced the dependence on traditional movie theatres and made it easier for audiences to access the works.

However, this situation points to changes in the distribution of cinema as well as its meaning and aesthetic structure. Marshall McLuhan's (2013) concept of "medium is the message" offers an important perspective by addressing the revolutionary changes in the field of communication and technology. McLuhan introduced this concept in 1964 in his book Understanding Media: The Extensions of Man, arguing that communication tools not only convey the information they contain, but also carry a message themselves. In other words, this concept emphasises that a media is not only about the information it contains, but also that what the media, communication tool or new technology brings has personal and social effects on the individual and society. A media element has an in-depth impact on its environment by conveying a message not only with its content, but also with the way it is used, the way it interacts and the new arrangements it brings. In other words, the digitalisation of cinema or the use of digitalisation as a tool in cinema production is not only a technical or distribution issue. It is also an issue that involves cultural, aesthetic, philosophical and sociological debates.

The excessive consumption and accessibility brought about by digitalisation has transformed the cinema industry in the fields of distribution and exhibition. Digital cinema projection systems have increased access to cinema halls by making film screening available to a wider audience. Moreover, with the rise of digital platforms, audiences now have the freedom to watch films and TV series whenever and wherever they want. In fact, as the internet has become the central platform for cinema distribution, diversity in narrative forms has increased. Bordwell and Thompson (2008, p. 43) predicted that cinema halls would be replaced by mobile phones and that we would see films designed specifically for these platforms. Their prediction has largely come true. These contents are designed for mobile devices such as mobile phones with their narrative features as well as their formal features such as duration, editing and colour. Similarly, the number of interactive films that can be watched on various internet platforms is increasing day by day. Netflix, one of these platforms, had approximately 260 million subscribers worldwide as of 2023 (Stoll, 2024), while MUBI, which is the basis of the research, has approximately 10 million members (Mert, 2021, p. 85). While the total number of members of VOD and SVOD services in 2021 is approximately five hundred million people, this number is expected to increase to 1.2 billion by 2025. It is understood that MUBI has identified approximately 15 percent of the total number of members of platforms that show digital content as a potential subscriber target (BBC, 2020).

The rapid growth of VOD and SVOD platforms brings about discussions in many areas in addition to the positive aspects mentioned in the text. Especially with developments in internet bandwidths, cinema production, screening and distribution models are changing, and many non-renewable models are

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[1] VOD (Video on Demand): VOD stands for video on demand. This means that viewers can watch the content they want when they want. Unlike traditional television broadcasts, on VOD platforms, users can watch the content they want when they want. Platforms such as Netflix, Amazon Prime Video and Hulu offer VOD services.

2 SVOD (Subscription Video on Demand): SVOD stands for subscription-based video on demand. This is a VOD model where users access the platform for a certain fee, usually a monthly or annual subscription. Users can watch unlimited content on the platform during their subscription. Platforms such as MUBI, Netflix, Disney+, Apple TV+ use the SVOD model.

disappearing. For example, the rapid rise of digital platforms in recent years has brought about a trend of decreasing preference for cinema halls. In addition to high ticket prices and piracy problems, the internet access and subscription models offered by digital platforms attract especially the urban middle class. This situation may cause a large audience to move away from cinema by restricting the access of the lower and upper classes to cinema halls in general. In addition, the artificial intelligence or algorithm-based catalogues of digital platforms may cause changes in traditional cinema culture by transforming the audience into customers. Customised film options for cinephiles and affordable entertainment opportunities for families make digital platforms more economically attractive and challenge the competition of cinema halls. This situation points to a transformation in the cinema industry by leading to significant changes in the viewing experience and audience profile (Erkılıç & Erkılıç, 2021, p. 118). The impact of technological advancements extends beyond the general audience to cinephiles as well. Cinephiles, who view films as a ritualistic experience, immerse themselves deeply in the world of cinema. They integrate films into their daily lives, engaging in discussions, writing critiques, and forming vibrant communities. The advent of new communication technologies and the Internet has revolutionized this landscape, giving rise to a new breed of cinephile. These "new cinephiles" leverage digital platforms to explore, analyze, and appreciate films in innovative ways. They participate in online forums, contribute to film blogs, and connect with fellow enthusiasts across the globe. This digital environment has not only democratized access to film discussions but also expanded the avenues through which cinephiles can express their passion and insights. The concept of a "new cinephile" reflects an evolution in how individuals engage with and interpret cinema in the digital age (Shambu, 2020, p. 7). The community revealed by this new concept consists of cinephiles who attach great importance to the aesthetic experience of cinema, improve the experience of watching films at home thanks to technological innovations, and make use of the mobility offered by digital platforms (Turgut, 2022, p. 258).

MUBI
With the digitalisation of cinema, a significant diversification and differentiation have been observed among digital content platforms. These platforms have distinguished themselves by focusing on different film categories. In particular, large Hollywood-influenced platforms focus on mainstream films, while pioneering platforms such as Netflix appeal to a wide audience (Yahşi, 2021). Netflix, an actor already positioned in the field of internet television, influences the players that come after it and occupies a place that cannot be ignored (Dikkol, 2020, p. 487). While Netflix is positioned as an internet television with a wide range of content such as reality shows, series and films, MUBI offers content only for films and claims to be a central platform for the new cinephile culture (Şahin, 2024, p. 387). Aiming to offer cinephiles a special and diverse film experience, MUBI focuses on a wide range of productions from auteur works to social realist works, from experimental films to art-house and festival films (Türkyılmaz, 2023, p. 1987). And it can be said that its primary target audience is new cinephiles.

With these features, MUBI stands out as a special digital platform for cinema. Founded by Efe Çakarel in 2007, MUBI adopted a different approach from other streaming services in the early period and focused on the principle of presenting only one film to the audience every day. With this feature, it is understood that it adopts a different approach from the binge-watching[3] approach of platforms such as Netflix. This unique model provides viewers with access to a selected film archive, but aims to offer a more in-depth film experience by limiting it to a new film every day (Toor, 2015). The difference of MUBI stems from the fact that films are available on the platform for shorter periods of time compared to other SVOD services, giving the audience the chance to discover them within a certain period of time. This model, which differs from other digital platforms, aims to attract cinema enthusiasts by focusing on the film discovery experience as well as offering users a selective collection of films. This model of offering a curated film catalogue has undergone changes over time. As a result, a new curated SVOD service has launched, offering access to a rotating collection of just 30 films. This approach aims to elevate the perception of quality by narrowing the selection, catering to viewers who prefer a more

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[3] *Binge-watching generally means watching episodes of a single television series or programme one after the other for a long time. Especially thanks to online media services, it is defined as watching 2-6 episodes of the same series in one sitting (Starosta & Izydorczyk, 2020: 1)*

focused and carefully curated movie-watching experience (Smits and Nikdel, 2019, p. 24).

The platform is based around the mission of supporting cultural diversity and independent cinema. MUBI's founders claim that by offering a wide range of films, they aim to bring cultural enrichment and art to audiences around the world. It focuses on encouraging audiences to be discerning by offering a limited choice of only one film per day and to discover outstanding, rare or cult works from a massive pool of films. MUBI is known for its support of independent cinema, with a worldwide audience and awards in the film industry. Through collective production spaces such as online groups, social media channels and websites, cinephiles in search of stimulating and informative new experiences have brought cinematic pleasure to digital environments (Turgut, 2022, p. 264). It also focuses on personalising the cinema experience by providing users with the freedom to watch films whenever and wherever they want through mobile applications and various access options. MUBI explained how it wants to have a place among digital platforms with the following sentences:

> *'Our film library is overflowing with visionary films that wouldn't fill a Belgian cinema for a week - or even a day. But if you turn the world upside down, you can find thousands of spectators even for these rare cinematic presentations. We don't think that thousands of people should be ignored just because they live in different time zones or far away from Belgian cinemas. If someone felt the need to meticulously make a film, it means that someone else somewhere else should also watch it. More importantly, that someone could be you. Or Martin Scorsese (he's one of our members). From Annie Hall to The Royal Tenenbaums, you'll also find your favourite Hollywood films. At the end of the day, it doesn't matter where the films come from, as long as they come from someone's mind.'(MUBI, 2024)*

In order to increase brand awareness and create the perception that its content pool is of high quality, MUBI has taken effective initiatives in many areas such as film festivals, press communication and special screenings. Although it initially adopted a content pooling strategy similar to other SVOD services, the company eventually rejected this model and decided to change it by developing a model with less content but more carefully selected. The basic logic of this model is that it transforms the platform into a recommendation platform instead of operating like a search engine. This is exemplified by the fact that, unlike SVOD platforms such as Netflix, film discovery is based on human choice rather than algorithms, but in an overly guided form. Indeed, despite the limitations of the titles on offer, MUBI puts forward an emphasis on diversity that can be based on the individual merits of each of the thirty films in its content pool (Frey, 2021, p. 71-72). In order to support this claim and to determine the films it will screen, MUBI supports many film festivals such as Cannes, Venice and Berlin, sometimes economically and sometimes with screening opportunities, and tries to become a part of the festivals as a stakeholder or sponsor. By participating in film festivals, it symbolically reinforces its presence in this field and thus emphasises its importance for its target audience (Şahin, 2024, p. 393; MUBI, 2024)

MUBI substantiates its commitment to fostering cinephile culture through several initiatives. For instance, they offer discounted or complimentary memberships tailored specifically for film students, aiming to support and nurture the next generation of cinema enthusiasts. Additionally, MUBI curates its content meticulously, often aligning film selections with current social trends or cultural themes. This approach includes retrospectives dedicated to influential filmmakers, screenwriters, or actors, as well as timely screenings that coincide with prestigious international festivals like Cannes or Venice. Moreover, MUBI enriches its platform by broadcasting curated collections that highlight significant social events or international holidays, thereby providing a diverse and culturally resonant viewing experience for cinephiles worldwide. These efforts underscore MUBI's dedication to promoting a vibrant and inclusive cinephile community through thoughtful curation and engagement with global cinematic movements. For example, many temporary categories created for March 8 International Women's Day, such as screenings of films that focus on women's rights or films made by women directors, can be given as examples of this situation. MUBI's focus on thematic programming serves to align itself with the longstanding institutional practices of cinematheques and film museums. By curating films around specific themes, MUBI mirrors the dedication of these institutions to contextualizing cinema within broader cultural and historical frameworks. Similar to cinematheques and film museums, MUBI's thematic approach not only enhances the viewing experience but also educates and engages audiences

by exploring diverse aspects of filmmaking. This method allows MUBI to showcase the depth and richness of cinema while fostering a deeper appreciation among cinephiles for different genres, styles, and cultural perspectives (Smits and Nikdel, 2019, p. 28).

Research Methodology

As of February 2024, the Mubi database contains 748 short films produced in Turkey. However, 49 films continue to be screened as of February 2024. These films were included in the research, and the films in the database that were screened in the past or planned to be screened in the future were excluded from the research. In this respect, the research was conducted with convenience sampling.

Method

The research was conducted using qualitative content analysis method. In qualitative research, social phenomena are investigated and tried to be understood within the social environment they are connected to. Observation, interview, document analysis are the most frequently used data collection techniques in qualitative research. Researchers collect information to gain a deeper understanding of the events or phenomena under investigation and analyse and interpret the data they obtain in line with specific objectives.

Thematic content analysis is an analytical technique that aims to discover the meanings in texts. This method reveals symbols, thoughts, themes and categories by looking at contents such as documents, films, newspapers, music, videos, photographs. The researcher objectively and systematically codes the hidden meanings in the text and discovers the semiotics. Content analysis is a widely used method in qualitative research and it organizes, interprets and makes sense of data according to themes and concepts (Boyatzis, 1998, p. 19).

In accordance with this method, the films in the sample of the study were watched by the researcher and themes were created. The themes created in the findings section were analysed in detail. MAXQDA program was used in the analyses and reported. In addition, the films were coded by another person different from the researcher and the reliability of the codes was tested.

The films are presented in Table-1 with their production years and directors. In the examination of the films, it was understood that most of them were screened in different film festivals and were deemed worthy of various awards.

Table 1. Films, Years and Directors Analysed in the Scope of the Research

	Name of the film	Year of the film	Director of the film
1	The Address	2022	Aram Dildar
2	Bakirkoy Underground	2022	Berkay Şatır
3	In Search of Dad One Night	2022	Alkım Özmen
4	a 9/8 fight for all of us	2022	Gizem Aksu
5	Istanbul Istanbul	2022	Demir Özcan
6	Doubt	2022	Gökçe Pekhamarat
7	Hell is Empty, All The Devils Are Here	2022	Özgürcan Uzunyaşa
8	Dry Nightmare	2022	Mert Avcı ve Ali Mert Değirmencioğlu
9	You All & I Alone	2022	Sami Barış Kefeli ve Hükhet Taneri
10	Stormers	2022	Esme Madra
11	Anima	2021	Yusuf Emre Yalçın
12	Plastic Dream	2021	Merve Bozcu
13	Nosema	2021	Etna Özbek
14	A Ruthless Desire for Simplicity	2021	Bulut Kırbaş

15	Flag	2021	Pınar Göktaş
16	The Diamond Sea	2021	Arda Ekşigil
17	Distances	2021	Efe Subaşı
18	Glassy Stares	2020	Rıdvan Karaman
19	Bilge and Her Apprentice: Diary of an Assistant Director	2020	Belmin Söylemez
20	Beder	2020	Arin İnan Arslan
21	A Mother's Sonata	2020	Fehmi Öztürk
22	The Hurt	2020	Onur Güler
23	Black Box	2020	Can Deniz Atıcı
24	Don't Talk	2020	Volkan Girgin
25	Coal	2020	Reşat Fuat Çam
26	Climate Change	2020	Yasemin Demirci
27	Family Table	2020	Burcu Uğuz
28	Preparation for Being Late	2018	
29	Blue Tomorrow	2018	Numan Ayaz
30	Mahkumlar Adası	2018	Esmanur Bayar
31	Station	2017	Serdar Çotuk
32	The Garden	2016	İdil Ar Uçaner
33	Invisible Walls: Tales of Insecurity	2016	Nurbanu Asena
34	We Bear Good News for Our Beloved Country, Our Cinema Is Celebrating Its 100th Anniversary!	2015	Melik Saraçoğlu ve Hakkı Kurtuluş
35	Weeping Willow	2014	Ethem Onur Bilgiç
36	Zamanın İpliklerinde	2014	Emir Roda Alır
37	Swing	2013	Nazan Kesal
38	Aunty	2013	Fulya Takaoğlu
39	Girl, Slipped Insıde	2012	Işık Dikmen
40	Flawless Life	2012	Özgül Gürbüz
41	I've Come and I am Gone	2011	Metin Akdemir
42	Tetrist	2011	Melis Bilgen
43	Moto Guzzi	2010	Özcan Alper
44	Snow	2010	Erol Mintaş
45	Milk and Chocolate	2008	Senem Tüzen
46	My Mother Learns Cinema	2006	Nesimi Yetik
47	Boreas	2006	Belma Baş
48	Mice	2005	Senem Tüzen
49	To See Africa While Flying to the Moon	1991	Enis Rıza

Findings

When the durations of the 49 films on the MUBI platform are analysed, it is understood that the average duration of these films is between 13 and 20 minutes. Although MUBI considers films with a total duration not exceeding 40 minutes as short films, it was observed that there were 10 films exceeding 20 minutes in general. In addition, when the release years of the films are analysed, it is understood that most of the films belong to the period after 2015, when VOD and SVOD services became widespread. The graph showing the duration distribution of the films is given below:
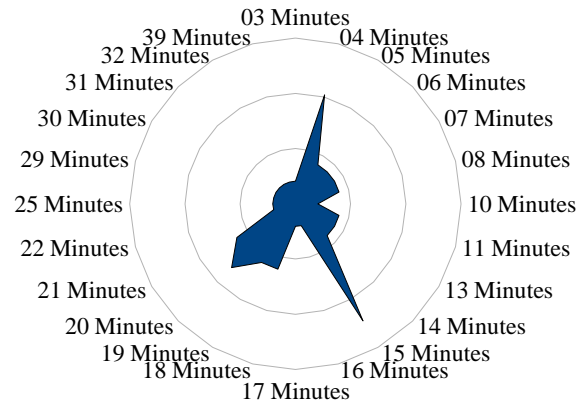
Figure 1. Distribution of Films by Duration

Male	62,00 %
Female	38,00 %
Total Directors	52

Figure 2. Distribution of Directors by Gender

Three of the 49 short films examined have more than one director. However, when all of these films were examined, it was observed that male directors were in the majority in terms of the distribution of directors by gender. This observation reveals that progress is still needed in terms of gender equality in the directing position of short films. The data based on this sample, in which male directors are in the majority, shows that the representation of women directors in the cinema industry is still insufficient. it is evident that women directors need more visibility and opportunities in the cinema and media sectors, and that diverse perspectives and experiences can be reflected more broadly in this way.

Fiction	**78,00 %**
Documentry	22,00 %
Total Films	49

Figure 3. The distribution of films according to their genres

It has been observed that the majority of Turkish-made short films published on the MUBI platform are in the fiction genre. While 12 of the 39 fiction short films are in the animation genre, 27 of them are live-action films. Of the remaining 10 documentary films, one is in the animation genre while 9 films are live-action.

Without Dialogue	**22,45 %**
Multilingual	12,24 %
Kurdish	6,12 %
Turkish	59,18 %

Figure 4. The languages spoken in the films

While Turkish was preferred in the majority of the films examined, it was observed that the films with no dialogue constituted 22.45% of the total films. This data reflects the diversity of language use in Turkish short films shown on MUBI and the preferences of filmmakers. The fact that Turkish language is the dominant choice in the films emphasises the importance of local culture and social context. On the other hand, the presence of films without any dialogue with a rate of 22.45% reflects the tradition of

silent cinema and the power of visual narration. Such films offer a different aesthetic and communication style by presenting the audience with a narrative in which visual experience is at the forefront. Such analyses on the use of language and narrative forms offer an important perspective to understand the cultural and artistic diversity of cinema.

More than one main character	**9**
Uncertain	5
Child	7
Male	15
Female	13

Figure 5. Distribution of the Main Character by Gender

When the distribution of male and female main characters by gender was analysed, it was found that a close result emerged in terms of the use of male and female main characters. This finding shows that gender representation in cinema and short films is handled in a balanced way. Today, increasing awareness and social sensitivity encourage gender equality in the choice of main characters in films. The use of both male and female main characters with similar frequency shows that cinema questions and diversifies gender norms. This approach provides the viewer with the opportunity to tell stories from different perspectives. In this way, the art of cinema evolves into an inclusive and innovative form of expression that is far away from sexism.

Black Sea Region	2,50 %
Uncertain	22,50 %
Marmara Region	55,00 %
Central Anatolia Region	2,50 %
Eastern and Southeastern Anatolia Region	17,50 %

Figure 6. Percentage Distribution of the Regions where the Films are Set in Turkey

It is understood that most of the films are set in Turkey. Among all the films analysed, 8 of them included scenes from Europe, while 2 of them used unspecified locations. On the other hand, it was determined that 40 of the 49 films examined contained scenes from Turkey. In addition, the distribution of the scenes shot in Turkey is provided in the table. As can be seen from the table, while the Marmara Region constitutes the majority of the films locations, the films shot in the Eastern and Southeastern Anatolia Regions are in second place in terms of density. This data illustrates how various regions of Turkey contribute to the cinema and short film industry. The fact that the Marmara Region is the most frequently used location in the films emphasises the central position of this region in cinema production. The fact that the Eastern and Southeastern Anatolia Regions come in second place as shooting locations shows how the cultural and geographical diversity of these regions is reflected in the art of cinema. This situation reveals how Turkey's rich cultural heritage and diverse geographical features are a rich resource for telling various stories in cinema.

In addition, themes were identified regarding the subjects preferred by the films. According to the themes in the films analysed, it can be said that they generally focus on psychological and social issues. It was observed that the films coded under psychological problems featured scenarios related to subheadings such as melancholy, mourning and loneliness. Additionally, it can be said that the films that deal with social problems as a theme have prominent sub-headings such as migration, women's and children's rights, the effects of political problems on the individual, economic difficulties and marginalisation.
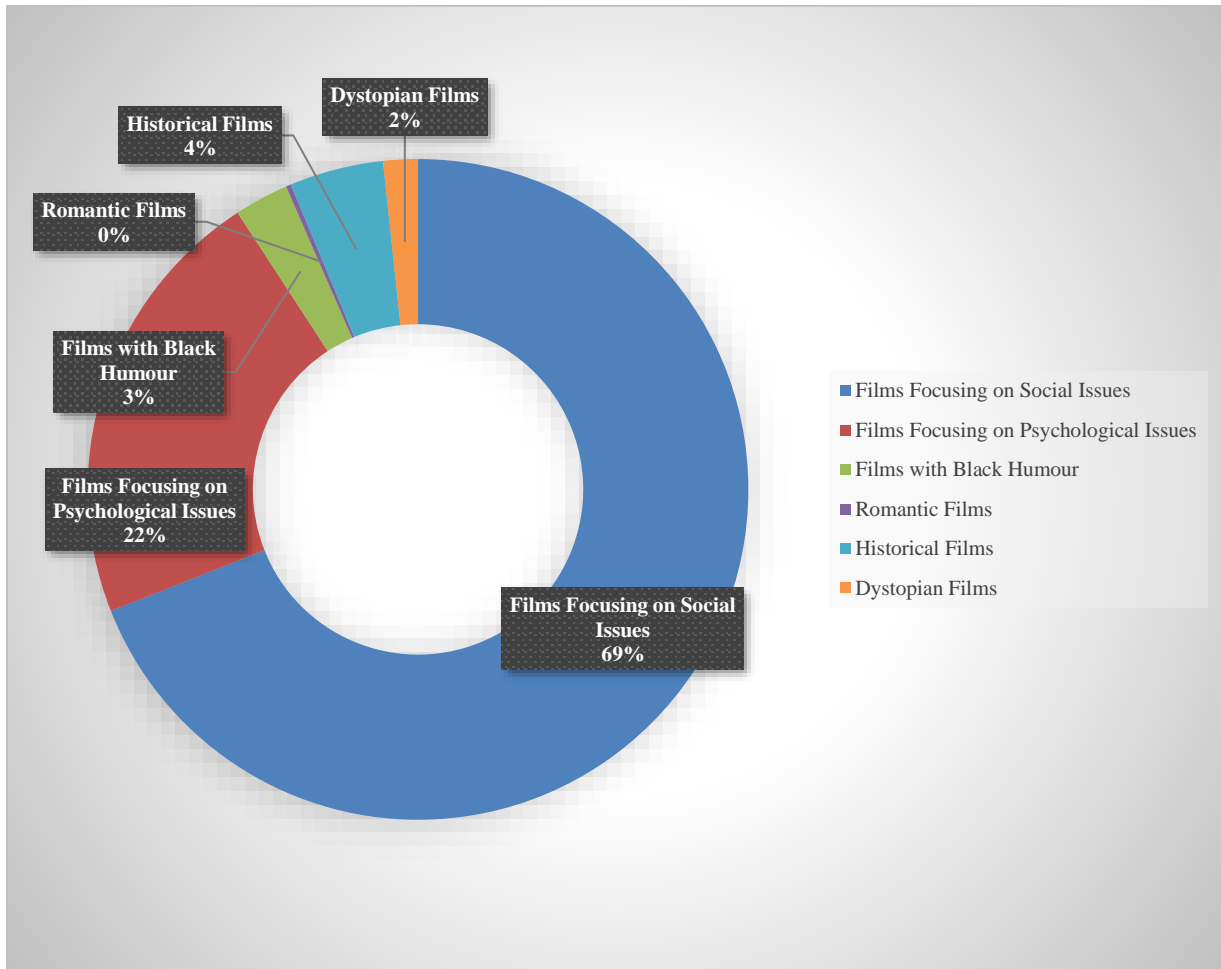
Figure 7. The distribution of main themes of films according to codes

As can be seen in the graph above, the concepts related to social problems were treated as themes in a great majority of the films examined. In terms of coding frequency, 285 coding was made for social problems, while 90 coding was made for films focusing on psychological problems. The fact that social problems are frequently thematised in the films shows that directors and screenwriters try to make the audience think and affect them emotionally by explaining the problems in the society.

Social Problems in Films
Social problems can be effectively conveyed to large audiences through cinema, and in this context, many films raise the awareness of audiences by addressing issues such as social injustice, racism, poverty, immigration and gender inequality. For example, 12 Years a Slave (2013) reveal racial injustice and human rights violations by telling the brutal realities of the history of American slavery through an individual story. Bong Joon-ho's Parasite (2019) deals with the relationships between rich and poor families in a tragicomic way, as it dramatises class distinctions and economic inequalities. The Breadwinner (2017), on the other hand, draws attention to universal issues such as gender inequality and children's rights by focusing on a girl's struggle for survival under Taliban rule in Afghanistan. These films not only provide entertainment for the audience, but can also raise social awareness and inspire change.

When analyzing the 49 films released by MUBI it is understood, that most of these films deal with the effects of social problems on individuals as a theme. Generally, it has been observed that issues such as class problems, poverty, economic inequality, exploitation relations, work accidents, migration, dispossession are addressed through self-realisation and psychological problems of individuals in

accordance with neoliberal economic policies. When the codes made during the research were analysed, it was seen that 285 codes were made regarding social problems. 285 of the total 413 codes were related to social problems, indicating that this theme is prominently featured. It was observed that 90 codes were repeated regarding psychological problems. Based on these data, it can be interpreted that most of the films deal with themes arising from social problems. In addition, many sub-themes for the processing of social problems come to the fore. These themes are shared in the table below according to the frequency of handling.
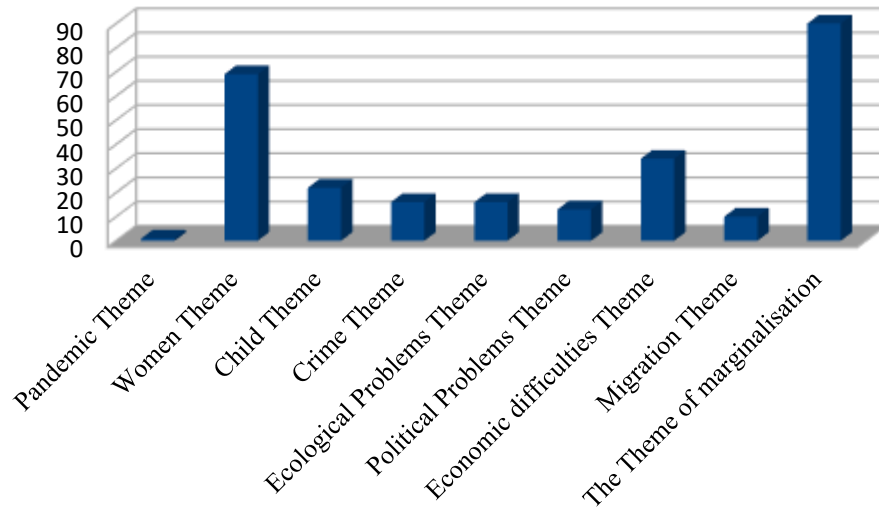
Figure 8. The subcodes of films focusing on social issues

As can be seen from the graph above, the themes of women and marginalization were handled in most of these films shown on MUBI. In the processing of the theme of women, issues such as problems faced by women in private and public spaces public areas, violence against women, sexual abuse, mother-child relationship, women's body perception, women's problems in the modern world come to the fore. It has been observed that there are many films that deal with the problems of women in the modern world as a theme. For this purpose, it has been observed that the negative experiences of women in urban and business life are combined with the issues of violence and ill-treatment against women. For example, in Özgürcan Uzunyaşa's film *Hell is empty, All The Devils Are Here* (2022), Gülşah, an actress, is harassed by a famous male actor while working as an assistant in a theatre. This event takes place at a complex intersection of her personal and professional life. At the same time, the realities of the film and theatre world in which she acts also affect Gülşah's life. In this challenging process, she has to struggle to protect her own truths and ensure justice. Similarly, in the film *Swing* (2013), the last twelve minutes of a woman living in a suburb are shown. The narrative of the radical decision that a woman trapped between social pressures, violence and poverty will take in her life is shown to the audience.

In the theme of marginalisation, which is another frequently coded title, it was observed that the problems arising from the individual's inability to self-actualise, physical difficulties and discrimination (religious, linguistic and cultural) were the themes. Discrimination was coded 32 times, the desire for self-realisation was coded 24 times and the themes related to physical disabilities were coded 9 times. Regarding discrimination, it is seen that themes related to gender, religious, age and ethnic discrimination are handled in the films.

In the films where the theme of physical difficulties is handled, it is seen that the subject of aging is used as a theme as well as the emphasis on physical and psychological disabilities. For example, in the film *Glassy Stares* (2020), brothers Tayfun and Taykan live in a nursing home despite being in their early forties. However, they try to hold on to life with the music group they have established here called *Glassy Stares*. In the film *Aunty* (2013), the main character tries to enter the pool despite her advanced age, by jumping from the diving board.

The individual's desire for self-actualisation is a theme frequently explored in cinema, telling the inner journeys and personal transformations of the characters and offering inspiring stories to the audience. Inspired by a real life story, *The Pursuit of Happyness* (2006) tells the story of the perseverance and determination of Chris Gardner, who pursues his dreams despite difficult living conditions, and reveals the obstacles encountered on the road to personal success. Richard Linklater's *Boyhood* (2014) follows a child's transition from childhood to adulthood over the years, intimately exploring the individual's search for identity and the turning points of life. *Dead Poets Society* (1989) emphasises the importance of individual freedom and creativity through the story of a teacher who challenges the traditional education system and encourages his students to express themselves and discover their potential. These films effectively explore themes of personal growth and self-realisation, encouraging viewers to pursue their own dreams and goals. However, in the vast majority of the Turkish-made short films shown at MUBI, even if the characters have the desire to realise themselves, this desire either ends in failure or the story is left open in the final scenario. For example, in the film *Preparation for Being Late* (2018), the character's dream of changing the taxi he owns cannot be realised due to the death of his father and the loss of his money. Similarly, in the film *Hell is Empty, All the Devils are Here* (2022), the main character, who wants to become an actor, is blocked by his abusive tutor. This structure creates a Kafkaesque atmosphere in which individuals are constantly confronted with obstacles and meaningless bureaucratic forces, and emphasises the failure of the characters' desires for self-realisation.

Moreover, two important themes stand out in the films where economic difficulties are coded. Firstly, the theme of economic power is presented concretely through money, while the other theme is presented through the spatial transformations that occur due to the changing hands of the economy. The loneliness and marginalisation experienced by individuals as a result of the transformation of cities, towns and villages for personal or social economic reasons are emphasised.

Melancholy Theme	27,27
Mourning Theme	4,55
Faith Theme	3,41
Loneliness Theme	46,02
Belonging Theme	18,75

Figure 9. Themes of Psychological Problems in Films

The theme of psychology was coded 90 times during the research. The sub-codes of the films examined in the research were melancholy, mourning, faith-unbelief, loneliness, and problems of belonging. However, it was observed that the most common theme in the narratives of the films was loneliness. The theme of loneliness is a universal subject that is analysed in depth in cinema and allows viewers to establish emotional bonds; it reveals the inner worlds of individuals and the disconnections in social relations. By enhancing the feeling of loneliness with visual and auditory elements, cinema impressively conveys the inner conflicts and emotional emptiness of the characters. Films on this theme often examine the efforts of individuals to adapt to social norms and expectations, the alienation and isolation brought about by modern life, how technology affects relationships between people and the weakening of personal bonds. While loneliness makes it difficult for characters to understand and make sense of themselves, it also offers the audience the opportunity to empathise and question their own experiences. In the film *Doubt* (2022), the character lives alone with his faith, having abandoned worldly things. However, the character's faith is replaced by scepticism with the guest who comes to his house. In the film *The Hurt* (2020), Bahar, a doctor, goes to an old man's house to prepare a death report after receiving a phone call during her son Mert's birthday celebration. Thinking that she is on her way for a routine procedure as part of her job, Bahar is forced to make a serious accounting of conscience with the confession of the bride. The bride is the victim of sexual abuse by the deceased. The film emphasises to the viewer the stuckness and helplessness of the bride in the family with her loneliness.

History Theme in Films
When the themes created for all 49 films were examined, it was observed that few films had historical themes. The theme of history was coded only 19 of the 413 codes prepared for the distribution of the subjects according to the themes. The subheadings of the history theme are music history, Istanbul history and cinema history. As can be seen from the table below, which shows the coding frequencies, the theme of history is concentrated on Istanbul and cinema history. With these features, it has been observed that the vast majority of the films in which the theme of history is dealt with are documentary films, and the theme of history has been dealt with very few in the fiction films examined. *Bilge and Her Apprentice: Diary of an Assistant Director* (2014), Belmin Söylemez, who worked as Bilge Olgaç's assistant for two years, narrates her experience of working with one of the productive female directors of Turkish cinema in a documentary film. The film, in diary format, also contains observations on filmmaking techniques in the 1980s. *Bakırköy Underground* (2022) combines archive images from the 90s and 2000s with modern shooting to examine a musical identity and culture and to reveal the changing structure of Bakırköy. In the documentary film *We Bear Good News for Our Beloved Country, Our Cinema Is Celebrating Its 100th Anniversary!* (2015), a historical analysis extending from 1856 to the present day was made through the lost film 'The Destruction of the Russian Monument in Ayastafenos', which is claimed to have been shot on 14 November 1914 and which no one has seen.

Music History	2
Istanbul	7
Cinema History	6
Other	4

Figure 10. Frequency of Coding of History Theme

Dystopian Theme in Films
Dystopia presents a pessimistic portrayal of the future, often centred around themes such as totalitarian regimes, environmental destruction, technological dependency and loss of individual freedoms, and in this context dystopian films have become a powerful vehicle for social and political criticism. One of the well-established examples of this genre, *1984* (1984), adapted from George Orwell's novel of the same name, tells the story of individuals living under the constant surveillance of Big Brother and exposes the dangers of totalitarianism. Similarly, *The Matrix* (1999) series questions the control of technology over humanity and the nature of reality as Neo struggles to save people trapped in a virtual reality. *Mad Max: Fury Road* (2015), on the other hand, paints a portrait of environmental destruction and the darker aspects of human nature through action-packed scenes set in a future of resource scarcity and barbarism. These films offer viewers a cinematic experience while making them think about current social dynamics and potential future dangers.

It has been observed that the theme of dystopia is handled in accordance with the definition of the concept among the Turkish-made films shown at MUBI. For example, the subject of the film *Plastic Dream* (2021) which was examined in the research, is a woman who has a worse appearance after undergoing plastic surgery, while the film *A Mother's Sonata* (2020) focuses on the story of a woman who replaces her mother with a robot. In films such as *Dry Nightmare* (2022) and *Blue Tomorrow* (2018), society or individual issues after an ecological disaster are handled.

CONCLUSION
It is understood that digital platforms are expected to become increasingly powerful and have the potential to replace the classic cinema experience. With the increase in viewers, the economic power is expected to shift significantly to VOD (Video on Demand) and SVOD (Subscription Video on Demand) platforms. This transformation in the economic size of cinema tends to change the films produced and their content to a great extent. Although the independent side of cinema continues to exist, it is clear that short films cannot avoid this effect. For many short film directors, it can be said that VOD and SVOD platforms will become an increasingly central space.

Short films, which are often seen as more liberating for filmmakers, are also affected by digitalization. It was observed that most of the short films on the MUBI platform were shot after 2015. In addition, when the themes of the films are analysed, it is seen that most of them are related to social problems. In this respect, it can be said that the problems of women and children in the private and public sphere, dystopias in parallel with the deterioration observed in the ecological balance, dramas caused by economic impossibilities, migration and marginalisation issues are frequently handled.

Additionally, as seen in many films, the psychological states, anxieties, excitements, etc of the heroes were tried to be revealed in depth. It can be said that melancholy, mourning and loneliness, on which many scenarios are shaped, constitute a basic axis when we look at the films in general.

With the concentration of short films on digital platforms, the flexibility and accessibility of this format comes to the fore. Especially on platforms that offer original content such as MUBI, short films meet with the audience by addressing various social issues in depth. While a wide range of issues ranging from the problems faced by women and children to ecological balance are handled, the psychological depths and inner conflicts of the characters are also frequently emphasised. This situation shows that short films successfully utilise the opportunities offered by the digital age as impressive and thought-provoking works of art.

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