

**FROM THE MOVIE SCREEN TO THE MOBILE SCREEN: THE EFFECTS OF CHANGING SCREEN USAGE ON THE AUDIENCE**

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Gönderilme Tarihi / Submission Date: 22.09.2023 - Kabul Tarihi / Acceptance Date: 04.10.2023  
DOI: 10.55055/mekcad.1364537

Söğütölüler, T. & Aday, O. (2023). From the movie screen to the mobile screen: The effects of changing screen usage on the audience. *Medya ve Kültürel Çalışmalar Dergisi* 5 (2), 44-61. <https://doi.org/10.55055/mekcad.1364537>

**ABSTRACT**

All the technological innovations that took place after the first meeting of cinema with society had various effects on the audience and changed its interaction with the content. By means of the developing technological opportunities, the usual viewing trends have changed and a new audience culture has emerged. The proliferation of digital platforms had an impact on both audience culture and the tools used in the act of watching. Due to the viewing action carried from the movie screen to the mobile screens in the course of time, it becomes possible to talk about changing psychological and sociological structures. For this reason, it was considered necessary to investigate the sociological and psychological effects of changing the use of screens on the audience. Despite various research which were conducted on the international scale related to the issue research, we don't observe enough studies in Turkey about the aforementioned issue. In this study, the audience-content interaction in the new audience culture was questioned, taking into account the changing viewing trends in Turkey, and the effects of changing screen usage were discussed by interpreting the data obtained through the semi-structured in-depth interview method. It has been observed that young generations want to consume content without leaving the comfort of their homes, and it has been found that they generally want to watch content on the largest screen possible. Although young generations tend to execute mobile and individual watching activities, it was found that movie theatres are still the places that provide the best viewing experience.

**Keywords:** Cinema, Audience, Digital Platforms, Screen Usage, Cinema Sociology.

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## BEYAZ PERDEDEN MOBİL EKRANLARA: DEĞİŞEN EKRAM KULLANIMLARININ İZLEYİCİ ÜZERİNDEKİ ETKİLERİ

### ÖZ

Sinemanın toplumla ilk buluşmasının ardından gerçekleşen tüm teknolojik yenilikler, izleyici üzerine çeşitli etkilere sahip olmuş ve içerik ile olan etkileşimini değiştirmiştir. Gelişen teknolojik olanaklar sayesinde alışlagelmiş izleme eğilimleri değişim göstermiş, yeni bir izleyici kültürü ortaya çıkmıştır. Dijital platformların yaygınlaşması hem izleyici kültürü üzerinde hem de izleme eyleminde kullanılan araçlar üzerinde etkili olmuştur. Beyaz perdeden zamanla mobil ekranlara kadar taşınan izleme eylemi nedeniyle de değişen psikolojik ve sosyolojik yapıdan bahsetmek olanaklı hâle gelmiştir. Bu nedenle değişen ekran kullanımının izleyici üzerindeki sosyolojik ve psikolojik etkilerin araştırılması gerekli görülmüştür. Uluslararası ölçekte çeşitli araştırmaların gerçekleştirildiği konuya ilişkin Türkiye’de yeteri kadar çalışma gerçekleştirilmemiştir. Araştırmada, Türkiye’de değişen izleme eğilimleri gözetilerek yeni izleyici kültüründeki izleyici-içerik etkileşimi sorgulanmış, yarı yapılandırılmış derinlemesine görüşme yöntemiyle elde edilen veriler yorumlanarak değişen ekran kullanımının etkileri tartışılmıştır. Genç kuşakların evlerinin konforundan ayrılmadan içerik tüketmek istedikleri görülmüş, genellikle mümkün olan en büyük ekranla içerik izlemek istedikleri bulgulanmıştır. Genç kuşaklar her ne kadar mobil ve bireysel bir izleme eylemine yönelmiş olsalar da sinema salonlarının hâlâ en iyi izleme deneyimi sağlayan mekânlar olduğu tespit edilmiştir.

**Anahtar Kelimeler:** Sinema, İzleyici, Dijital Platformlar, Ekran Kullanımı, Sinema Sosyolojisi.

### INTRODUCTION

Upon the meeting of cinema films with society, the act of watching together became an increasingly important part of daily life, and cinemas became areas where films are watched as well as areas where connection is established with the environment. The structure of cinema which offers a collective viewing experience substituted for a new structure with today's technological advances. Digital platforms which are one of the most important actors in these transformations had a disruptive effect on traditional broadcasting and cinema practices. Since watching activities were conducted via mobile devices, the interactions between audiences and content also changed, and screen sizes transformed the interaction between audience-content interaction.

The first instrument to first tool in history to move the act of watching from the big screen to another medium was television technology. The television broadcasting process, which was founded by Scottish engineer John Logie Baird in 1925 (Burns, 2000) has led audiences to consume content without leaving the comfort of their home. The accessibility of television technology also closely influenced the production and consumption patterns of the cinema sector. In the following periods, the cooperation between cinema and television came to the agenda and thus the viewing experience was limited to a smaller area, the immediate environment.

Television technology which combines information and entertainment in a single place rose to the position of determining the action of watching in terms of both global and

local scale. The political-economic negativities experienced in the world and closely affecting the societies were also effective in the realization of this situation. The safe environment of the houses was instrumental in making television a habit for the audiences and the act of watching television became a ritual.

These transformations in cinema and television technologies were followed by the inclusion of mobile technologies in daily life and the ability to offer video content to the audience. In the increasingly individualized act of watching, each audience turned to watch by preferring the content that is directed to their liking, and the recommendations created through algorithms have started to direct the viewing action. For this reason, the study focused on the young generation who had the opportunity to closely observe all transformations and use changing screens, and the effects of changing screen use were determined by including individuals born after 1995 in the sampling. In order to carry out the research, approval was obtained from Aydın Adnan Menderes University Social Sciences and Humanities Ethics Committee and semi-structured in-depth interviews were conducted with a sample of 14 female and male participants who are users of digital platforms. All interviews were transcribed, and the data were interpreted in the light of the audience research literature and presented for scientific use.

### **The Effective Factors in Display Preferences**

With the introduction of global digital platforms, changes in traditional audience culture began to be observed and a new audience culture emerged. Digital platforms, which are one of the main actors in the formation of new audience culture, gradually increased the number of members in the world and Turkey and strengthened their position in society. The collective viewing environment offered by television which in the past was a tool for ritual use<sup>1</sup> by gathering all family members around it is scattered in different corners of the house. The signals of this transformation became visible as the mothers, fathers, and children with different tastes within the family began to watch television in different rooms of the house.

While the changing viewing practices with the possession of two or more televisions in the family constitute the beginning of a permanent transformation, the ritual-based use of television<sup>2</sup> has turned into an instrumental use model.<sup>3</sup> Of course, permanent transformations occurred in the monitoring action thanks to the increasing availability of the screens that will enable the monitoring action although this situation is undoubtedly under the influence of economic determining factors.

According to Özsoy (2011: 13), the field of publishing in Turkey has undergone transformations that started in the 1990s and accelerated in the 2000s. Koçak (2001) Turkish viewers' television; It has been revealed that people watch with entertainment-relaxation-habit (18.32%), moral support (6.71%), information (5.94%), friendship (5.89%), economic information (5.83%) and escape (4.75%) motivations. Since 2010, concepts such as Cable TV have entered the Turkish broadcasting sector and local providers that have started to earn subscription-based income have emerged. Global digital platforms which started their activities in Turkey in 2016 have divided the audience into two separate poles that turn to traditional broadcasting and new forms of broadcasting. This

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<sup>3</sup> The instrumental use of television is employed to express the individuals who sit in front of television more consciously and aware of knowing what to watch (Rubin, 1993: 100).

is because the younger generation who are more familiar with technology and tend to adopt innovations quickly abandoned the monitoring actions that would have found common ground with their families. For this reason, young individuals have turned to consume content in different locations from all family members, either through mobile technologies or through their computers. This situation undoubtedly has a sociological effect and the changing viewing practices between generations, had a negative effect on the interaction of family members with each other (watching television in the same environment, sharing the content watched, etc.).

The fact that young individuals who do not prefer traditional broadcasting patterns can use their own mobile technologies or computers in the monitoring activity has dispersed the collective viewing area that creates the socialization environment within the family. The most important of the situations that cause the monitoring action in different areas of the house is the increase in the number of contents within the framework of technological developments.

Mass research on this issue has shown that the situation is similar in the world and Turkey. One of the important sociological effects of the transformations in the monitoring act and the sector of publishing is undoubtedly that the areas of socialization within the family have changed. The sharing of family members on the broadcasts they watch became unrealizable with the variations in the number of tools and content. While the viewing process which is controlled by the dominant member of the family in the traditional act of television viewing caused the messages presented by television to be necessarily distributed to family members, the situation has changed with digitalization.

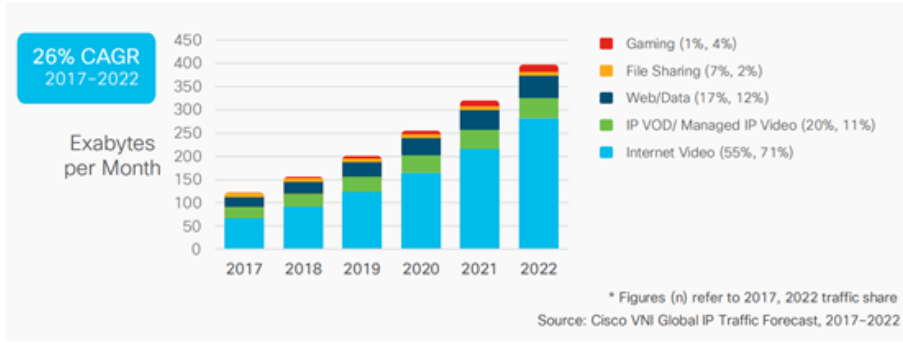
Although it is possible to be exposed to messages in traditional broadcasting, it is more difficult to be exposed to unwanted messages in the new audience culture where each individual is a consumer of their own content. This is related to the subscription systems of digital platforms. Thanks to the digital platforms that are based on the subscription system and promise not to show ads to their users, users can avoid being exposed to unwanted information or advertising messages. When we look at the past and present from a holistic perspective, it is possible to see that screen usage in the act of monitoring changes frequently. The use of screens which evolved from the movie screen to television tended to switch to computers and mobile devices with the spread of internet technology, and all these situations had sociological and psychological effects on the audience.

### **The Relationships between Display Preferences and Audiences**

Developments in information technologies caused people to spend more time looking at electronic screens, and the fact that long-term use carries various risks in terms of health was revealed by scientific studies. Studies such as the effects of screen sizes on eye strain were produced in the academic field and obtained results that may be closely related to health sciences in this regard. Considering the prevalence of the internet today, we are surrounded by screens and these screens have become inseparable parts of both business and daily life. Although there are health risks in their long-term use, their use has become indispensable and new technologies have started to be added to them. The use of technologies such as AR and VR for educational and entertainment purposes has also increased and has had significant effects on health problems such as visual fatigue (Lee et al., 2020). In addition to the effects of screen sizes associated with health, studies were also produced to understand their effects on usability and productivity.

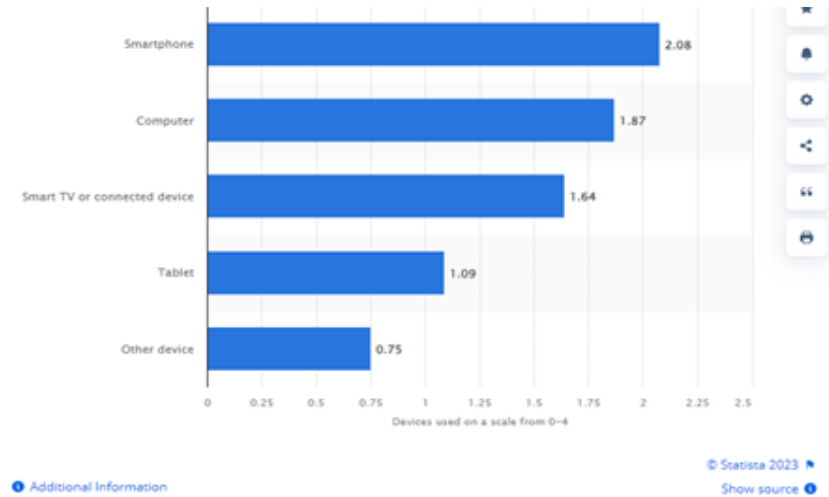
These studies focused on how users interact with the system and how important the screen size is, the effects of font size, etc. (Amornchewin and Sitdhisanguan, 2017).

According to Barnett et al. (2018), video content is dynamically increasing in terms of global scale. The statistics of the 2017-2022 Cisco Annual Internet Report indicate that video traffic on the internet has the most significant share of video traffic, proving the global importance of surveillance. Along with the monitoring action, it has been stated that web data, file sharing, and games have a significant share in internet traffic.



**Figure 1:** Cisco VNI Global IP Traffic Forecast, 2017-2022  
(Source: <https://www.cisco.com>)

According to Statista (Ceci, 2003) and according to a survey conducted in October 2022 among users in the United States, 76 percent of respondents between the ages of 18 and 34 stated that they use their smartphones to watch online video content on a weekly basis. It has also been stated by Statista that the popularity of smartphones decreases as age increases.



**Figure 2:** Devices used to watch online video worldwide as of August 2019  
(Source: <https://www.statista.com>)

Studies that focus on whether the change in the size of televisions and monitors affects user or audience experiences also say that they are related to film although they accept that screens are important. Studies were carried out stating that elements such as visual effects and colors used in films increased the immersion of the film, and it was stated that screen dimensions and film-audience interaction were not one-dimensional. In aforementioned these studies, it is stated that more academic studies should be carried out in which changing screen sizes are taken into consideration (Troscianko et al., 2012: 423).

According to Allen (1999: 16-19), the film industry had to change screen sizes for a variety of reasons. In these transformations, the importance of large screens in terms of audience participation has emerged, while sound quality has had to be considered in research. While image quality and dimensions have grown, sound quality has also updated itself through new technologies and this allowed for increased immersion of movies. Although the increasing trend towards large screens may seem attractive at first glance, various negatives arise when the screen size becomes excessively large. The fact that the screen is large from the audience's point of view undoubtedly has a negative impact on the experience of watching movies.

The results of the research carried out by Reeves et al. (1999: 62) emphasized the importance of screen size. According to scientists, screen size can increase attention and stimulation for media messages regardless of the content. It was stated that the effect of screen size exists in content such as sexuality and violence and therefore the subject can be traced back to impact research. The study which suggests that the effects of the media which we have assumed to date can be strengthened through large screens emphasizes that the subject is also important for persuasive communication activities and also states that screen size has a significant effect on audience psychology.

Studies examining the effects of screen size and messages presented by mass media on remembering have also reached conclusions that there is a relationship between them and it also pointed out that large screens increase the intensity of audience reactions. It has been stated by scientists that audience responses are affected in terms of arousal, attention, memory, etc., and that there are more intense responses on the big screen (Grabe et al. 1999: 6).

Researches that discuss how video games and gamers relate to screens and the importance of screen size in this relationship were also carried out. The case study on Tomb Raider 2 declared that the use of large screens in-game character and player interaction was efficient, confirming the data of previous research (Hou, 2012: 617).

Grabe et al. (1999) stated that large screens could evoke intense reactions in the audience, but the distraction of the audience could reduce the persuasiveness of the messages presented by the mass media. Although there is no consistent evidence that individuals like large images that they see on the screen more than small images, there is evidence that various camera techniques are effective in the preference for content consumption with a large screen. It is stated that audiences may prefer small screens for individual viewing action, while the preference for large screens will come to the fore for the collective viewing experience. Grabe et al. (1999: 4-9) stated that it was more effective to watch the contents such as breaking the fourth wall<sup>4</sup> and fast camera movements on a big screen in order to increase the para-social interaction.<sup>5</sup> The researchers also noted that screen size influences a variety of audience responses,

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<sup>4</sup>It is the boundary that is assumed to be between the screen and the audience, separating the scene from reality. It is stated that the fourth wall is broken when the actor looks directly at the camera, which increases parasocial interaction (Auer, 1992: 179)

<sup>5</sup>The term of para-social interaction which was mentioned in an article called "Mass Communication and Para-social Interaction: Observations on Intimacy at a 137 Distance" and written by Donald Horton and R. Richard Wohl in 1956, explains the one-way relationship which audiences establish with the figure of media. The concept which explains the illusion of the relationships between audience and the characters on the screen also became important for communication sciences, especially for the field of psychiatry.

including perception of reality, enjoyment of viewing experiences, assessment of image quality, arousal, attention, memory, and other media effects.

According to Lombard et al. (1997: 95) who stated in 1997 that the demand for large-screen televisions or monitors is increasing, the reason for this is that the big screen increases the interaction between the audience and the content. Factors such as the fact that large screens make audiences feel under the illusion that they are in the environment depicted on the screen can be effective in this case. A study conducted on this subject focused on how the audience is affected by viewing experiences in screen differences. According to the findings of the research conducted on eighty students who watched the current programs broadcasted on television, it was noticed that the participants who watched on the big screen reported that they enjoyed it more, and the audiences developed more intense reactions to the content they watched on the big screen. In the research conducted by Lombard et al. (1997: p. 104), the content that gave the most striking results for screen size differences was advertising, action-thriller, and adventure genres. The researchers also noted that programs such as talk shows and dramas did not have a significant impact on audiences' viewing experience. For those who watch the content with the big screen, situations such as short shots and sudden movements in the camera have more impact. While it may seem reasonable to expect audiences to enjoy watching a larger image, as noted, there is little empirical evidence that this is the case. The study published by Neuman (1990) reported differences in viewing experience for high-resolution images only in users who preferred large screens. This will become more evident as advanced image sizes and broadcasting systems become more pronounced.

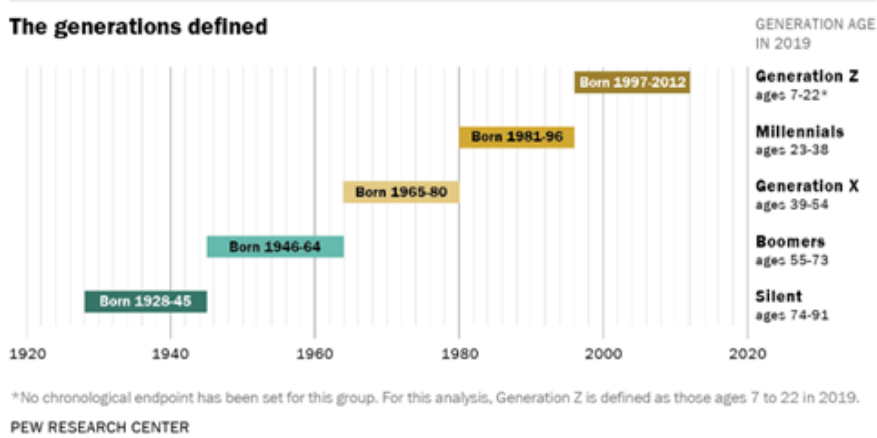
According to O'hara et al. (2007: 860), it has been declared by researchers that there are more important reasons underlying the issue although audiences generally state that they perform the monitoring activity individually with their mobile tools for the purpose of leisure time. Research has been carried out that expresses the opinion that this form of monitoring is not only related to spending time but also a way of managing relationships with others around. Public spaces such as public transport, parks and cafes where monitoring has taken place have been places where audiences have struggled to manage their relationships through their mobile vehicles.

The research which focuses on the interactions with audiences and content, focuses on important global changes such as mobile technologies and the internet, and how these changes are shaped by areas such as consumption, socialization, and economy (Zevenbergen, 2007: 19). One of the prominent findings of the research on the individual and society is that the contents presented by technological tools have a structure that shapes individual attitudes. Although this is happening on a global scale, the way each generation is affected is different. For this reason, the selection of generations has been limited and the generations that have seen the technological developments and the past period together have formed the criterion for inclusion in the research.

There are various contrasts in the scientific literature on the classification of generations. The main purpose of these discussions which are referred to as generational discussions has been to recognize the samples correctly by including age groups under certain nomenclatures. In the research, the past accumulation of generational theories was benefited and the interview form was created employing the ideas of the pioneers of the field such as Karl Mannheim, Franco Mentré, and José Ortega Y Gasset which state that

generations should not be considered independent of the age, conditions, social and cultural variables they are in.

Howe and Strauss (1991: 34) who put forward accepted ideas in generational studies stated that the field is closely related to various branches of science. According to philosophers, each age group has its own unique qualities and passes these qualities on to the next generations. According to philosophers who state that generations have a dynamic structure, the events that take place have different values and importance for age groups. Due to these aforementioned differences, it was deemed necessary to classify the generations in the study and the generation was determined by examining the data of sociological research institutions.



**Figure 3:** The Generations Defined  
(Source: <https://www.pewresearch.org>)

In the study, the sociological parameters for the classification of generations were taken into consideration by the classification criteria specified by the Pew Research Center, a research organization. The Pew Research Center is an independent organization that provides information on social issues, public opinion, and demographic trends shaping the world. The table below describes the organization's classifications of generations, and the individuals born between 1997 and 2012 who make up the sample are referred to as "Generation Z".

## Methodology

In the research, it is aimed to deal with the phenomena that have adopted qualitative methods in relation to their social realities. The aim of qualitative research is to reveal the meanings attributed by individuals or societies related to a social and human issue and to ensure that the discovered meanings are brought to science by the researcher (Creswell, 2007; Creswell, 2018: 44). Yıldırım and Şimşek (2021) emphasized the necessity of considering phenomena with an inductive approach and focusing on their meaning within their natural conditions. For this reason, the current sociological-economic conditions of Turkey were also taken into consideration in the realization of the audience research, and the semi-structured in-depth interview form focused on the exploration of the field by taking into account the current conditions.

It has been stated by researchers that in-depth interview which is a frequently used method in qualitative research has an important place in the deep-rooted tradition of social sciences (Patton, 2015; Seidman, 2006). The researchers who underline that the



in-depth interview technique is important for the participants to present their experiences to the researcher emphasized that the exploratory aspect of the semi-structured interview technique is also important. Stating that semi-structured interview is a technique that provides flexibility to the researcher, the researchers stated that a new data can emerge by getting answers to open-ended questions (Kvale & Brinkmann, 2009, 78). According to Seidman (2006: 34), semi-structured interviews are also important in terms of offering new perspectives to the researcher.

There are various differences of opinion on how many participants should be included in the study in studies using semi-structured interview technique. Guest et al. (2006: 59) argue that in-depth interviews have a number ranging from 6 to 20 participants. The fact that the data start to repeat in qualitative researches is considered as a negative situation. For this reason, it was decided to include 14 participants in the study.

Before the interviews with the participants started, Aydın Adnan Menderes University Social Sciences Ethics Committee was applied and approval was obtained for the research to be carried out. A semi-structured in-depth interview form was employed in the study as a data collection tool. A total of 14 people, 7 women and 7 men, participated in the study, and 2 participants were excluded from the scope because they did not meet the research criteria. Before the start of the research, the consent text was read and the oral consent of the participants was taken and archived by the researcher. Audio and video recordings were made during the interviews and the interviews of all participants were dictated. The identities of the interviewees were kept confidential, and the letter "P" and the participant number representing each participant were used.

In the qualitatively conducted research, the thoughts and statements of the participants on the subject were interpreted with a relational perspective without being separated from the sociological context. In the study where the semi-structured interview form prepared by the researcher was used, the interactions between the audience and the content were considered together with the related conditions.

Participants were asked questions about changing viewing trends, their use of technological tools in the act of monitoring, and three main problems questioning the interaction of these differences with content. In order to get answers to these questions, the following questions, compiled under six headings, were asked. All questions asked to participants during the interviews were designed to answer the research problems.

It is possible to classify the research questions under the following six headings:

- In what direction are the changes in the viewing tendencies of the younger generations?
- Do generational differences have an impact on viewing trends?
- How are screen usages in the new monitoring action?
- On which screen do viewers prefer to watch content?
- Does the big screen offer a more effective experience when watching movies or TV series?
- What is the impact of changing screen usage on the younger generation?

In the research conducted for Generation Z participants, each interview lasted approximately 10-15 minutes. Following the collection of research data, all images were archived by the researcher. The demographic characteristics of the participants are as indicated in the table below.

**Table 1:** Demographic Characteristics of the Participants

Participant Number	Gender	Date of Birth	Education	Digital Platforms with Subscriptions	Content Watch Time	Income
P1	Female	2002	University Student	BluTV, Netflix, PuhuTV,	2 Hours	10,000 TL
P2	Female	2004	High School Graduate	Netflix	5 Hours	1,500 TL
P3	Male	1999	University Student	Disney+, Mubi, Netflix,	2 Hours	1,250 TL
P4	Male	2003	University Student	Exxen, Gain, Mubi, Netflix,	3 Hours	10,000 TL
P5	Female	1999	Associate Degree Graduate	Disney+, Netflix,	4 Hours	11,402 TL
P6	Male	1999	Undergraduate Graduate	Exxen, Disney+, BluTV, Netflix,	4 Hours	5,000 TL
P7	Female	2001	University Student at Employee	Youtube Premium	2 Hours	11,402 TL
P8	Male	2002	University Student at Employee	BluTV, Disney+, Netflix, Youtube Premium	3 Hours	12,000 TL
P9	Female	2003	University Student at Employee	BluTV, Netflix, Youtube Premium	2 Hours	6,000 TL
P10	Female	2001	University Student	Exxen, Mubi, Netflix	4 Hours	3,500 TL
P11	Male	1998	University Student	Amazon Prime Video, Mubi, BluTV, TOD Gain	2 Hours	2,000 TL
P12	Female	2000	Graduate	BluTV, Netflix, Youtube Premium	4 Hours	20.000
P13	Male	2003	University Student	Amazon Prime Video, BluTV, Disney + Gain Netflix	1 Hours	10,000 TL
P14	Male	2001	University Student	Amazon Prime Video, BluTV Disney+ Netflix	2 Hours	5,000 TL

## Findings and Interpretations

The fact that the traditional audience culture has been replaced by an audience culture oriented towards individuality and mobile tools has caused sociological transformations while changing audience-content interaction. Changes in viewing habits that change the interaction of family members with each other and the socialization environments within the home have various positive and negative effects. In the research, the effect of new screen use within the framework of the changing viewing trends of generations was questioned and only grammatically corrected by remaining faithful to the meaning of the participants' comments.

It was important for the research that the participants were a generation that was able to observe all the technological transformations in the viewing experience, so the sample consisted of individuals born in 1995 and after by considering sociological definitions. It is important that the educational status of the participants is different from each other, so the sample is composed of individuals who are high school graduates and do not have a student record, who continue their associate, undergraduate, and graduate education and work.

Without exception, all of the participants stated that cinema tickets are expensive in Turkey. When they compared the subscription fees and movie tickets of digital platforms, a clear preference trend was seen towards digital platforms. Apart from watching social media videos, participants stated that they spent about 1-4 hours per day on the digital platforms. The act of watching social media videos, along with watch time, covers a significant period of time in their daily lives which proves the importance of the study.

In the study, participants were also asked questions about the educational status of their families, and a significant relationship was found between the increase in the level of education in the family and the connection of television to the internet. As the level of education and income in the family increases, it has been seen that the content consumption of children with their families increases. It was observed that Amazon Prime Video, BluTV, Disney +, Exxen, Netflix, and YouTube Premium platforms were popular among the participants. It was seen that the participants who had a special interest in the field of cinema preferred the Mubi platform.

Because cinema tickets are expensive and they want to perform the act of watching movies without leaving their comfort zones, participants do not want to go when a film is released; they have declared that they expect it to come to digital platforms. For this reason, it is possible to see that there is a decreasing interest in movie theaters. Participants indicated that they only wanted to go to the cinema if they were very keen to watch it or when it was a popular production.

*"I think digital platforms are more economical because movie ticket prices are constantly rising with inflation. I find it more affordable and sensible to use a digital platform, but it also offers a variety of options in terms of access to content" (K1).*

*"If it's a movie I want to watch a lot, I definitely go to the cinema. I'd love to see movies like The Lord of the Rings in the cinema." (K6)*

*"Subscribing to digital platforms actually feels more powerful because you have something at your disposal and you can reach for it at any time. When we go to the cinema, we can only experience the moment, but when we get a digital subscription, we can repeat that moment over and over again." (K12)*

Although the participants turned to watch movies through digital platforms instead of cinema for various reasons, they stated that it was more enjoyable to watch movies in the cinema. The fact that movie theaters offer a viewing experience with qualified sound systems on the big screen distorts the relationship between the participants' perception of the film and reality, which increases the effect of the media content.

It is thought that watching movies on the big screen in the cinema increases parasocial interaction with the characters, and the audience enjoys this situation. The closer the experience of cinema technology offers to reality, the greater the impact of the content on the audience increases. Another factor that increases the motivation to watch movies in the cinema is the desire of the audience to be one of the first to watch the film. The reason for this situation is the desire to create a socialization environment among the viewers of the film and to establish a dialogue about the film.

*"It's more enjoyable to watch a movie in the cinema because when it comes out, I want to be one of the first to see it. When a movie comes out, we chat a lot with our friends about it. We look forward to watching and comparing it as soon as possible, chatting about the film, so I'd like to be one of the first to watch it." (K6)*

*"If it's a movie I really want to watch, I'd rather go to the cinema than wait for it to come to the digital platform, the movie Barbie has been very popular these days, but I haven't been to it yet. When it comes down to digital, I watch it, yes I do, digital platforms are much more interested in me." (K1)*

*"If it's a film I've been waiting for a long time, I'd definitely prefer to see it in the cinema, I wouldn't wait for it to come to digital platforms." (K8)*

*"If it's a movie I want to see a lot, I go to the cinema, but if it's not an artist or actor that I like very much, I don't go to the cinema." (K7)*

*"If the cinema is very crowded, I can't enjoy the content I watch, but if the cinema is not crowded, if there is no one around me who is constantly making noise, it is better for me to watch movies in the cinema." (K7)*

The vehicles in which the participants watch movies and series were mostly smartphones and laptop computers. Participants prefer these technologies because they offer a more comfortable viewing experience. Although smartphones and laptops stand out in content consumption, participants declared that they wanted to watch movies on the largest screen possible. Participants also expressed that when there is a film that they attach importance to their audiovisual features, they want to watch it on the largest possible screen or they want to watch it in the cinema.

*"I definitely buy tickets to sci-fi content, especially movies from Marvel or big directors, and watch it in the cinema right away, but I prefer to watch external content with my mobile tools." (K13)*

*Because the phone is such a small screen, there's a lot going on in the movie that I can't capture, so I watch it with the computer. The screen of the computer is wider, watching movies is of better quality, we can watch it in HD. Since I have three computers, I don't prefer the phone very much, the computer is of better quality." (K6)*

*"You know, Oppenheimer just came out, it was a movie I was curious about, I couldn't go yet, but it was a film that I intended to go to near the time it was coming out. Cinema fees are very expensive right now, and I find it unnecessary for an artistic event to be so expensive. Although cinema is an activity that I find very useful, I do not go to every film, but I always go to see the beautiful works of talented directors like Christopher Nolan." (K9)*

When participants were asked whether they wanted to watch the content alone or collectively, they answered alone. This proves the existence of the individualized audience culture which was described in the literature. Watching content in an individual form on mobile devices is also a way for participants to manage the relationship with the environment. When participants disconnect from the environment, they turn to their phones or computers and watch short-term content that does not matter as much as possible.

*"When I'm bored with the environment, I watch things for short periods of time, I don't watch anything over 30-40 minutes even if I'm bored with the environment. I'd rather go home and watch it instead, and that's happened a lot, and I've recently gotten bored with the environment I'm in and go home to watch it." (K6)*

*"I prefer to watch content alone, and I like it, because when I watch it with my friends, I feel the need to talk, which distracts me" (K1)*

*"When I'm bored with the environment, I spend time on social media instead of watching a movie or series. I think there are 6-7 hours of time I watch something on Instagram Reels, YouTube, TikTok, etc." (K5)*

The participants reported that they stayed influenced longer and were more influenced by the content when they watch the content on the big screen or in the cinema. There is the effect of screens, sound system and connection with the environment on the viewing experience offered by cinema. It has been thought that watching movies on the big screen increases parasocial interaction, and further studies are needed on this subject. Participants stated that the experience of watching movies in the cinema is not only related to watching movies, but also a form of socialization.

*"The effect of the movie I watch on the big screen lasts longer for me because the phone is a small screen compared to the cinema, and even the computer has a small screen compared to the cinema. On the small screen I get distracted, I can put the phone aside, and on the computer, I stop the movie, but when it's on the big screen I focus more, I don't lose focus" (K6)*

*"When I see the movie on the big screen, in the cinema, I feel like I'm there and I'm in it." (K1)*

*"Both because of the environment and because of the sound systems, the films I watch in the cinema have more of an impact on me. The bigger, close-up of the characters in the cinema makes the film easier to analyze, and it's definitely more impressive to watch in the cinema." (K8)*

*"On the bigger screen, we feel like we're in the movie and living in the movie, so I like to watch movies in the cinema, I think it's more memorable" (K2).*

*"If it's a movie I want to watch a lot, it's definitely more enjoyable to watch in the cinema. I prefer cinema because of the sound system and ambiance of the cinema. I think of myself as closer to the film, as if I were touching, as if I was in the movie. The last time I saw Burning Days in the cinema, I felt like I was in that moment, in that environment. When I watch it with mobile devices, there is only content that I consume and complete, movies or series." (K3)*

*"I get a lot of distractions when I'm watching something on the small screen, but not in the cinema, on the big screen. I feel like I'm in the movie." (K5)*

*"Watching movies in the cinema affects me more because even if you don't like the film, you can feel like it because of the effect the cinema creates. You're watching a movie on a big screen, and when you're watching it on a TV or computer, the screen you see is smaller, and the things around can distract you, but the cinema is more effective because it's a place to watch movies." (K14)*

*"Because the phone's screen is small, I get distracted more quickly and I'm more interested in the surroundings. On the big screen, when I'm watching something in the cinema, I'm not distracted because all my focus is on the screen and I don't see the surroundings, I prefer the big screen." (K10)*

When asked whether they watched traditional television content, it was seen that the ritual-based use of television was weakened among the participants. Participants turned to instrumental use instead of performing the act of watching television as a ritual. It has been found that television watching has lost its popularity among the members of the generation and that television messages have difficulty in reaching the audience. Participants who stated that they watch television stated that they only turned to watching television when there was content they liked.

*"I haven't been watching TV broadcasts for a long time, I was following TV content very often when I was in middle school. I used to watch broadcasts such as local Turkish TV series and weekend daytime programs, but now I can't watch it because I study and work, and I don't like the series, movies and programs that are currently broadcast on television. I think the same things are reproduced, I don't think it adds anything to me, I don't think it tells me, it teaches me. I can't find any meaning in television broadcasts. Turkish TV series have been telling similar stories for years, appealing to family members and adults." (K9)*

*"I can say that I don't spend any time on TV, I'm in my room, in my comfort zone, watching content with my computer. I'd say it's more suitable for me." (K2)*

*"My family watches TV, but I don't. I usually watch comedy or drama on TV, and I can watch it only if I watch it with them." (K4)*

*"I mostly enjoy watching series from the past. Right now, I think television shows are corrupt, they don't reflect a traditional family structure, real friendship relationships, there are a series of models where people are constantly doing business behind each other's backs. Everyone deals with similar topics in TV series, so I can sometimes watch them thinking that the old series reflect a little more Turkish society. I personally don't go and turn on the TV, since I live in the family home, I am exposed to television." (K10)*

*Participants stated that they may experience eye strain and mental fatigue due to the increasing screen hours, that this is not the case when they watch on the big screen, and that they are worried about their health while watching content with mobile devices.*

*"On the small screen, the details stay small and the eye has a hard time picking them out. I feel like my eyes are getting tired too." (K4)*

*"I definitely feel eye strain, I usually wear glasses when I watch things. When I watch with a small screen, it becomes difficult to choose the details, the things that need to be seen cannot be seen, so I can say that small screens are more troublesome for me." (K8)*

*"When I'm watching movies on the small screen, I can't be motivated at all and I'm very distracted. When I watch something with the small screen, I am very distracted because the image we see does not fully cover the screen. I have more eye pain when I watch something with the small screen." (K12)*

The research found that adverse social conditions had a negative impact on the act of monitoring. In cases of political turmoil, disasters such as earthquakes or floods, participants follow the agenda or participate in the agenda through social media tools instead of performing monitoring actions. Only one exception for this is the period of the COVID-19 Pandemic. The negativities and curfew restrictions experienced during the pandemic process have had a positive effect on the viewing action, and viewers have turned to digital platform content.

*"Especially during the pandemic, when schools were closed, I watched a lot of movies and series, but the situation was different in the earthquake. I always follow the agenda on Twitter because I produce news on Turkey's two largest web pages. So, I gravitated toward the agenda, I was on Twitter to help people, I never watched a movie or a TV show." (K6)*

*"During the pandemic, everyone was confined at home and activities were limited. That's why everyone turned to movies, series, social media accounts. The situation was different in the earthquake, I turned to follow the agenda." (K4)*

## RESULTS AND DISCUSSION

Especially since 2010, radical changes have begun to be seen in the field of broadcasting in Turkey, and the foundations of an irreversible new audience culture have been laid with the start of the broadcasting life of global digital platforms shortly after. Today's young generations who have the opportunity to see and use the whole process in the field of broadcasting technologies closely also changed their viewing habits by rapidly accepting technological innovations. This situation is clearly seen in the

reports of the Radio and Television Supreme Council (RTÜK) (RTÜK, 2018). In the interviews carried out within the scope of the study, important findings related to the consumption area of cinema were included and compiled in this section and presented to scientific use.

In the study, 14 participants defined as Generation Z in the literature took part and the sample was formed to represent individuals with various socio-economic statuses. All of the participants stated that there is no close connection with traditional television broadcasting and that they consume digital platform content as an ordinary ritual of their daily lives. It was found that the level of education and income in the family affected the viewing trends, it was seen that the television of the families with higher education levels was connected to the internet, and it was determined that there was content they watched jointly with their children. Amazon Prime Video, BluTv, Disney +, Exxen, Netflix, Youtube Premium platforms, which offer subscription-based services, have risen to the position of the most important actor in the viewing action of young people, and the Mubi platform has become the preferred choice by offering independent cinema examples.

Participants stated that cinema tickets are expensive in Turkey, so digital platforms are preferred because they offer unlimited content. It has been found that there is a declining interest in movie theaters among the younger generations. Instead of going to movie theaters, younger generations who tend to watch content with mobile devices without leaving the comfort of their homes have nevertheless stated that watching movies in movie theaters affects them more. Stating that cinema brings the viewing experience to the next level with its collective environment and large screen, the participants stated that they are quickly distracted when they consume content with mobile devices.

It was determined that movie theaters had an important role in increasing audience and content interaction, and it was seen that the movie screen of cinema was in an important position in the relationship between viewers and content. Participants expressed that they wanted to watch the content on the largest screen within their possibilities and emphasized that the auditory features of the movie theaters were also important in the viewing experience. It has been observed that as the screen size grows, the pleasure from the content also increases. Movie theaters have been thought to have a positive role in parasocial interaction between the audience and the content, but more studies are needed on this subject.

It was also included in the conclusions that the mobile monitoring action was not only related to content consumption but was an element in managing the relationship of the participants with the environment. When participants are bored with their environment; they turn to the act of watching, which they see as an escape, preferring to watch short content on social media instead of watching long content. The study proved that the experience that movie theaters offer to the audience is not in mobile devices. Although young generations tend to consume content through their mobile devices due to sociological, economic and individual factors, they have accepted that cinema provides a high-level viewing experience and this issue has formed the final result of the research. In order to predict how the economic balances of cinema will be shaped, the studies to be carried out on the consumption areas of cinema are important.



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