

The Audience in the Competition between Cinemas and Streaming Services: A Quantitative Study within the Framework of the Technology Acceptance Model

Sinema Salonları ve Dijital Platformların Rekabetinde İzleyici: Teknoloji Kabul Modeli Çerçevesinde Nicel Bir Araştırma

Türker Söğütler, Arş. Gör. Dr., Aydın Adnan Menderes Üniversitesi İletişim Fakültesi,

E-posta: turkersogutluler@gmail.com,

ORCID ID: 0000-0003-1154-1112

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Abstract

The rising dominance of digital technologies has transformed established practices in the social sphere, and the cinema and broadcasting industries have also been affected by this shift. Cinema halls have lost their former popularity, and younger generations have rapidly turned to streaming services for viewing content. This transformation has prompted renewed discussions about innovations in both conventional audience culture and entertainment consumption. This study was conducted using a quantitative research design to identify the motivations behind users' preferences for streaming services, employing the Technology Acceptance Model (TAM). The sample consisted of participants aged between 18 and 28 with diverse demographic characteristics (n = 323), and statistical procedures were carried out using IBM SPSS Statistics software. According to the findings, female participants had longer viewing times than male participants, and Netflix was identified as the most commonly used platform. It was followed by Prime Video, BluTV, and Disney+. Regression analyses based on the TAM framework revealed that as perceptions of innovation and emotional value attributed to the platform increased, perceived usefulness also increased. In turn, higher perceived usefulness and emotional value led to a more positive attitude toward using the platform. As both attitude toward use and perceived usefulness increased, so did behavioural intention (i.e., intention to use). Emotional value was identified as the latent variable with the highest mean score, indicating that participants form emotional connections with the platforms' content and the characters featured in it. A clear tendency among the younger generation towards preferring video streaming services was observed, and participants expressed a strong preference for viewing content on the largest screen available to them. It has been determined that streaming services are preferred more than conventional cinema and broadcasting practices; the emotional bond established with the platform has been identified as the most decisive factor influencing this preference.

Keywords:

digital culture,
streaming services,
audience, technology
acceptance model,
sociology of youth

Öz

Dijital teknolojilerin yükselen egemenliği toplumsal alandaki alışlagelmiş pratikleri dönüştürmüş, sinema ve yayıncılık endüstrisi de söz konusu dönüşümden etkilenmiştir. Sinema salonları geçmişteki popülerliğini yitirmiş, genç kuşaklar izleme eyleminde hızla dijital platformlara yönelmiştir. Bu durum hem konvansiyonel izleyici kültüründe hem de eğlence tüketiminde yeniliklerin tartışılmasını gerektirmiştir. Araştırma, dijital platformların kullanıcılar tarafından tercih edilme motivasyonlarını belirlemek amacıyla nicel bir tasarım benimsenerek yürütülmüş, Teknoloji Kabul Modeli'ni (TAM) kullanmıştır. Örneklem 18-28 yaş arası farklı demografik özelliklere sahip katılımcı havuzundan oluşmuş (n=323), istatistikî prosedürlerde IBM SPSS Statistics programı kullanılmıştır. Elde edilen bulgulara göre kadın katılımcıların izleme sürelerinin erkek katılımcılardan fazla olduğu görülmüş, Netflix'in en çok kullanılan platform olduğu tespit edilmiştir. Netflix'i sırasıyla Prime Video, BluTV, Disney+ platformları takip etmiştir. Teknoloji Kabul Modeli ile gerçekleştirilen analizlerin sonuçlarına göre yenilik algısı ve platforma atfedilen duygusal değer arttıkça, algılanan fayda artmıştır. Algılanan fayda ve duygusal değer arttıkça, kullanmaya yönelik tutum artmıştır. Kullanmaya yönelik tutum ve algılanan fayda arttıkça, davranışsal niyet (kullanma) artış göstermiştir. Duygusal değer en yüksek ortalamaya sahip olan örtülü değişken olduğu tespit edilmiştir. Bu durum katılımcıların platformların içerikleri ve içeriklerde yer alan karakterler ile duygusal etkileşimler kurduğunu göstermiştir. Genç kuşakta video akış hizmetlerini tercih etmeye yönelik belirgin bir eğilim görülmüş, katılımcıların mümkün olan büyük ekranla izleme eylemini gerçekleştirmek istediği belirlenmiştir. Dijital platformların, konvansiyonel sinema ve yayıncılık pratiklerine kıyasla daha fazla tercih edildiği belirlenmiştir; bu yönelimi etkileyen en belirleyici değişkenin platformla kurulan duygusal bağ olduğu sonucuna ulaşılmıştır.

Anahtar Kelimeler:

dijital kültür, dijital
platformlar, izleyici,
teknoloji kabul modeli,
gençlik sosyolojisi

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Digital Culture and the New Dynamics of Audiences

Etymologically, the word “culture” derives from the Latin verb “colere” or “cultura,” meaning “to cultivate,” and it refers to the cultivation of the soil (Baecker, 1997). Culture, one of the most significant elements that enable humans to be social beings, is evident in areas that touch upon the entirety of life, such as traditions, institutions, beliefs, ceremonies, games, and works of art. Leslie A. White (1949, p. 121-123) defined humans as beings with the ability to create culture through symbols, and this definition remains accepted. Culture is a highly complex concept that varies over time and across geographies, and is perceived differently by various social groups (Rab, 2007, p. 183). Culture, one of the most important areas of discussion in sociology, has been interpreted by various disciplines within the scientific field. The definitions provided by sociology, a key discipline for communication sciences, have facilitated the association of the concept with media tools. Culture, which explains how concepts such as language, beliefs, behaviours, symbols, and social norms are understood within society, remains one of the most deep-rooted and dynamic topics of debate in both sociology and communication sciences.

Culture is a phenomenon encompassing all the beliefs, morals, knowledge, traditions, skills, information, and teachings of every individual within a society. The concept of culture, which refers to the entirety of meaning-making systems of individuals within a community, is a social phenomenon where each aspect builds upon previous ones and informs future developments. While defining culture, Tylor proposed sub-dimensional categories, such as animism, civilisation, symbolism, progress, and evolution, to conceptualise the whole. He approached the subject holistically, asserting that culture is an accumulative phenomenon that is both learned and shared by individuals. In this context, Tylor can be regarded as a leading figure in cultural studies and one of the pioneers who established the relationship between ethnography, culture, and evolution (Tylor, 1865, p. 150-153; Tylor, 1958, p. 9; Stocking, 1966, p. 867).

Clifford James Geertz, a prominent figure in shaping the modern foundations of the concept of culture, approached it from an anthropological perspective. According to Geertz (1973, p. 91-93), who views culture as a system of symbols, the meanings of cultural symbols are context-specific and thus vary across different periods or communities. Culture, he argued, is tied to local structures rather than possessing a universal character. Geertz also explored how culture is shaped across different societies and emphasised the positive impact of methods such as ethnography on the field. In some of his works, he also examined the narrative structure of anthropology (Asad, 1983, p. 237; Ortner, 1984, p. 126; Geertz, 1983, p. 12; Geertz, 1988, p. 84; Shweder, 2000, p. 17; Kuper, 1999, p. 226).

While analysing the concept of culture, Durkheim placed society at the forefront, describing it as a structure that enables social norms and individuals to exist in harmony. Durkheim, who argued that culture is one of the key elements in maintaining social solidarity and collective consciousness, also sought to provide an explanation that integrates culture with values. By positioning the concept of culture at the core of sociology, Durkheim emphasised its role as a unifying element that holds society together and supports its functional continuity. His prominent contributions include the concepts

of mechanical and organic solidarity, collective representations, and anomie (Durkheim, 1960, p. 5; Durkheim, 1895, p. 162; Alexander & Smith, 2001, p. 135).

According to Pierre Bourdieu (1979, p. 77), symbolic systems constitute a structural reality. Culture is part of these symbolic systems and manifests as a product of power relations and class conflicts that become evident in the social sphere. In other words, “habitus” shapes cultural differences, and individuals internalise cultural practices within the framework of their habitus. Consequently, the cultural tendencies of each class differ, leading to variations in behavioural schemes within the social sphere. Bourdieu analysed social phenomena through his unique concepts, such as habitus, field, and play, and developed definitions for significant cultural and social concepts, particularly focusing on the French bourgeoisie (Bourdieu, 2018, p. 287; Bourdieu, 1984, p. 6; Garnham & Williams, 1980, p. 209).

Raymond Williams, on the other hand, considered culture as a way of life and described it as a process through which meanings and values about phenomena are constructed in the minds of individuals. He analysed culture as the daily practices, way of life, and meaning-making systems of communities shaped by specific stakeholders. Alongside Raymond Williams, one of the pioneers of the British Cultural Studies tradition, thinkers such as E.P. Thompson, Richard Hoggart, and Stuart Hall also made significant contributions to the concept. Williams argued that culture exhibits substantial differences between classes and that beliefs and symbols play an influential role. He further examined culture within the frameworks of popular culture, ideology, media, and power relations. These developments led to the association of culture with the impact of mass media on the social field, with Stuart Hall emerging as a key figure in this regard (Thompson, 1963, p. 11; Williams, 2015, p. 49-50; Williams, 1983, p. 317; Hoggart, 1957, p. 242; Hall, 1992, p. 262-263; Hall, 2012, p. 165). While each period and community creates its own cultural elements, the advancement of technology has necessitated the examination of culture in new domains. Modern life, deeply integrated with the Internet and digital technologies, has directed scholars focusing on culture towards digital fields, laying the foundations for a new area of discussion known as “digital culture.”

Today, digital technologies that permeate every aspect of social life have reshaped individual behaviours and culture. Over time, numerous concepts have been introduced to describe technology-driven social innovations. Terms such as “Technetronic Age,” “Electronic Revolution,” “Microelectronics Revolution,” and “Computer Age” have been used to refer to computer-based transformations in daily practices, and several of these terms remain in use today (Handel, 1967, p. 208; Brzezinski, 1970, p. 10; Spencer, 1995, p. 713; Dertouzos & Moses, 1979, p. 13; Martin, 2008, p. 151). This reflects how certain concepts have gained prominence during specific periods and have gradually been replaced by newer terms grounded in emerging technologies.

While many of these global transformations have left their mark, few have had as profound an impact as the digital revolution. Definitions of digitalisation reveal that it now intersects even with the most foundational academic disciplines. Concepts such as “digital sociology,” “digital culture,” and “digital society” demonstrate the far-reaching influence of the digital revolution on the social sphere (Lupton, 2014, p. 7). According to

Rab (2007, p. 183) digital culture is a concept that cannot be interpreted in isolation; it is not disconnected from “traditional” culture but should instead be regarded as an expanding part of it. Digital culture is an element of traditional culture, and whether cultural products are digitally created or digitised, they must still be subsumed under traditional definitions of culture.

Streaming and the Transformation of Viewing Culture

New media technologies, alongside internet technology—undoubtedly one of the most significant elements of modern life—have transformed daily life on a global scale, profoundly affecting the cinema and television industries. As internet access has expanded within the social sphere, new technologies enabling viewers to watch TV shows and films on personal devices have rapidly increased their audience base. Popular video streaming platforms such as Netflix, Amazon Prime, and Disney+ have irrevocably displaced cable television and traditional cinemas. These platforms provide viewers with the ability to watch the latest films, web series, short films, news, and documentaries at any time and at an affordable price, radically altering audience culture and experience (Kohli, 2020, p. 59). Video streaming services have become a popular source of entertainment in modern life and are now one of the most important elements of the culture industry. Internet technology and the digital advancements it has facilitated have enabled the emergence of online video platforms. With the increasing reliance on the Internet and the acceleration of access to information and entertainment, the popularity of these services—offering unlimited, personalised content independent of time and space—has grown significantly. These platforms employ unique marketing strategies to understand users’ viewing habits and consumption patterns. Nearly all of them focus on enhancing the user experience by producing high-quality narrative and visual content. Additionally, video streaming services have begun to adopt innovative technologies such as perception-based analytics and machine learning to communicate more effectively with users (Tian, 2024, p. 189). Unlike traditional broadcasting, which is limited to television screens, subscribers of video streaming services can access video content on various devices—ranging from smartphones to laptops to large TV screens—at any time and place. This mobilisation is enabled by the integration of multiple technologies, including cloud computing and content delivery networks. As video streaming services grow in popularity, younger generations, alongside traditional broadcasting audiences, are rapidly subscribing to these platforms. This trend further solidifies the dominance of video streaming services over internet traffic, their operational mechanisms, and the interaction of various technologies involved (Li et al., 2021, p. 193). This has resulted in the creation of an individualised viewing experience, fundamentally transforming audience culture.

The technocultural transformation driven by digitalisation has profoundly changed the way audiences consume films, just as it has transformed television broadcasting, altering the business models of television broadcasters and film distributors (Gaustad, 2019, p. 67). While video streaming services have undoubtedly disrupted the fundamental dynamics of both fields, there is no consensus on whether they are rivals to cinema or television (Michaux, 2020). Although classical linear TV remains significant, for most viewers, it has shifted from being a primary medium to a secondary one. This change carries sociological implications, highlighting how leisure activities are evolving.

With platforms such as Netflix, Amazon Prime Video, and Disney+, many television users quickly transitioned to video streaming services. These broadcasting organisations, now commonly referred to as streaming TV, do not rely on a fixed broadcast schedule and, compared to traditional television, contain minimal political messaging. This shift has influenced perceptions of television's societal role, leading to structural differences in viewing motivations and information consumption. Studies on the subject have indicated that television has not yet lost its role as a medium for providing information in society (Leiner & Neuendorf, 2022, p. 153; Burgess & Stevens, 2021; Lotz & Eklund, 2024, p. 119).

The integration of classical linear TV broadcasting services with video streaming platforms represents a major transformation, sparking numerous debates about the future of television (Mikos, 2016, p. 154). In this context, cinemas can be seen as spaces offering a pure entertainment experience, whereas television combines entertainment and information, providing a more comfortable, home-based experience. Moreover, video streaming services can also be integrated into television through technologies such as IPTV. Consequently, while cinemas are rapidly losing their audience, the television industry has managed to retain a substantial portion of its viewership. For these reasons, video streaming services have significantly disrupted the production and distribution practices of the cinema industry (Tryon, 2013, p. 28; Foxman, 2020; p. 562; Silver & McDonnell, 2007; p. 491). Researchers focusing on the subject have identified the COVID-19 pandemic as one of the key reasons why movie theatres have been losing audiences to streaming services. These studies suggest that the pandemic had a significant impact on the film industry and notably accelerated the shift from communal to individual viewing (Yaqoub et al., 2024, p. 27; Rahmoni, 2023, p. 1084).

Recent years have witnessed sharp transformations, particularly in cinema. These transformations are often linked to changes in tastes, audience experiences, spaces, durations, and technologies. Screening and distribution practices are evolving, and the balance between public and private spaces for the use and consumption of audiovisual content is shifting. The traditional practices of distribution, screening, and viewing have undoubtedly been reconfigured. These changing circumstances make the future of cinema uncertain and alter perceptions of it (O'Regan, 2000, p. 64). While most research on the topic has focused on the enjoyment of video streaming services by users, some studies have sought to address gaps in the literature by examining the enjoyment provided to users by video streaming service providers. These studies offer frameworks for identifying the affordances of video streaming services and investigate how these platforms are shaping new models of television and cinema consumption. They contribute to understanding how the viewing experience has evolved so rapidly, breaking away from traditional moulds.

Current research has started to explore different aspects, such as the extent to which technological capabilities influence users' preference for video streaming services over traditional television and cinema viewing experiences. These technological affordances trigger specific usage motivations among viewers, with researchers examining how these services fulfil social and psychological needs. Scientific studies have shown that video streaming services offer advantages beyond the traditional viewing experience in numerous ways (Evens et al., p. 3).

According to Krikke (2004, p. 6) and Duarte et al., (2024, p. 1), video streaming services have brought significant changes to education, business, and media. Millions of people now watch main news bulletins, sporting events, and performances by their favourite artists on computers, phones, and tablets. Universities aim to utilise interactive technologies such as video streaming services to enhance their distance education programmes, while companies are employing this technology to improve information sharing and inter-company collaboration. In addition, production companies are opening their archives, granting consumers access to films, documentaries, and half-century-old television programmes that were once popular but long forgotten. Although not within the scope of this study, platforms such as YouTube also allow individuals to become content producers, targeting a wide range of audiences from housewives to business professionals. Meanwhile, the traditional method of showing advertisements during commercial breaks on television or before films in cinemas is also undergoing transformation. Wireless operators now provide a wide range of content for mobile devices, with some launching live TV services for mobile phones. Streaming technology has revolutionised the media world by combining the synchronicity and interactivity of the Internet (Leung & Chen, 2017, p. 1638).

These developments have transformed cinema and television audiences into users. The changing dynamics of entertainment consumption in the digital age have disrupted the balance between cinema and audience, fostering a more conformist audience culture. According to Shah and Doshi (2024, p. 4396-4397), as platforms like Netflix and Amazon Prime Video gain more prominence than traditional cinema, understanding the differences in consumer trends has become increasingly important. Recent scholarly research has explored why audiences turn to video streaming services instead of traditional cinemas through an in-depth analysis of factors such as convenience, accessibility, cost, and personalised viewing experiences. These studies aim to assess the impact of shifting consumer behaviour on the traditional film industry, focusing on audience demographics, viewing habits, and market trends.

Numerous academic studies have been conducted both globally and in Türkiye on this subject, all of which have acknowledged the global dominance of streaming culture. These studies vary in nature depending on their chosen perspectives. For instance, research in the fields of psychology and psychiatry has primarily focused on the impact of screen time or content viewing durations on psychological well-being or various disorders (Raza et al., 2021, p. 1615; Hasan et al., 2018, p. 220). Studies within sociology and communication sciences, on the other hand, have frequently concentrated on cultural trends and the ideological structures of platforms. Scholars approaching the field from a communication sciences perspective have produced significant findings by addressing the topic from both positive and critical viewpoints. These studies argue that algorithms classify both individuals and content in various ways, criticise the surveillance-based structures of platforms, and assert that these platforms play an active role in cultural production. They have also contributed to the academic discussion of the concept of “algorithmic culture” within communication sciences (Floegel, 2021, p. 209; Hallinan & Striphas, 2016, p. 117; Lotz, 2021, p. 887). Some studies emphasise the global hegemony of American culture enabled by these platforms, while also noting that topics are occasionally blended with elements from other cultures to appeal to diverse audiences.

For example, the unfamiliarity of Asian audiences with American culture is mitigated by integrating local cultural elements, making the content more watchable. This highlights the homogenising cultural effect of streaming platforms (Salsabila, 2021, p. 15). In line with similar research traditions, studies focusing on interactions between streaming services and audiences have also been conducted in Türkiye. These studies, much like those carried out globally, often explore themes such as usage patterns, motivations, and cultural orientations within the scope of communication sciences. Başer and Söğütöler (2023, pp. 21–22) concluded that viewers' motivations to watch streaming content are influenced by their close social circles and that these services are used as a tool for escaping reality. Kocagür's (2022, p. 70) study noted that with the rise of streaming platforms in Türkiye, content formats have changed, particularly with an increase in single-season series. The study by Burç & Mazıcı (2023, p. 133) approached the topic from a "culture industry" perspective, discussing how digital broadcasting platforms are utilised as instruments of the culture industry. Erdem & Aytekin's (2021, p. 302) research focused on the viewing experience, highlighting the significant impact of the COVID-19 pandemic on altering viewer culture and audience experiences. Similar studies in Türkiye have frequently examined the relationship between communication sciences and streaming services through perspectives centred on sociology, culture, the broadcasting ecosystem, user behaviour, and motivational factors (Erdoğan, 2023, p. 725; Ersin, 2023, p. 41; İşler & Katmer, 2020, p. 57; Yenigün & Demirci, 2024, p. 724; Söğütöler & Aday, 2023, p. 44).

Video streaming services have emerged as innovative forms of content distribution. While reshaping television viewing habits, these platforms have personalised the viewing experience by introducing a logic called "micro-broadcasting." They transform how society engages with entertainment content, affecting the temporal, spatial, and experiential dynamics of viewers. Recent studies on video streaming services examine the impact of these platforms on social life, applying concepts from television, audience, and film studies to critically evaluate their current and potential effects. These studies provide valuable insights into how video streaming services alter the collective viewing experience and how viewers interact with this new technological form (Özgün & Treske, 2021, p. 304).

Meeting all the requirements of their devices and users is a challenge for video streaming services. These services must not only manage content quality but also ensure real-time controls, considering the user's quality of experience (QoE) and their expectations from the platform. QoE management is an end-to-end process that becomes increasingly complex for traditional "reactive" techniques due to the growing diversity of video services. Video streaming platforms monitor user behaviour as they watch the content (Vega et al., 2018, p. 432). Thus, in video streaming services, the quality of the user's experience (QoE) is not solely dependent on the quality of the video signal delivered to their device. The modern viewer is increasingly individualised, moving away from collective viewing experiences. As a result, these services adopt methods that take subjectivity into account, mediated through the algorithms they employ (Rodríguez et al., 2014, p. 436). Innovative service models such as video on demand (VOD), 360-degree streaming, live streaming, and others are progressively distancing viewers from conventional broadcasting practices.

According to Hadida et al., (2020, p. 213), video streaming services are challenging the decision-making and implementation processes in Hollywood, the world's largest cinema industry. Hollywood's major studios have been significantly impacted by this situation, and executives face a crossroads in decision-making. While “audience experience” remains one of the key concepts in all these transformations, the central goal in the competitive landscape has been to make the viewing experience more comfortable and high-quality. Accessing unlimited content at home through mobile devices or television is undeniably convenient. Instead of waiting in line at the cinema, enduring the trip to and from the venue, purchasing high-priced tickets, and watching only a single film, people increasingly turn to video streaming services—even though cinemas arguably provide a better viewing experience (Phillips, 2024). The situation in Türkiye mirrors the global trend. The Box Office (2024) data below demonstrates how cinemas have lost influence, particularly due to the COVID-19 pandemic.

This research investigates the abandonment of cinemas and the rapid rise of video streaming services in Türkiye, employing the Technology Acceptance Model (TAM) with a sample of individuals aged 18–28. The study is significant as it provides a framework for analysing video streaming services in Türkiye from the audience's perspective and aims to answer the following research questions:

RQ1: What is the role of demographic variables in the usage patterns and preferences for video streaming services?

RQ2: How effective are innovation (I), emotional value (EV), perceived ease of use (PEU), perceived usefulness (PU), attitude toward using (ATU), and behavioural intention (BI) in young people's shift toward video streaming services?

RQ3: Do the variables innovation (I), emotional value (EV), perceived ease of use (PEU), perceived usefulness (PU), attitude toward using (ATU), and behavioural intention (BI) significantly affect one another?

RQ4: Does the Technology Acceptance Model (TAM) provide a useful framework for examining the competition between movie theatres and streaming services?

The research hypotheses are as follows:

H1: Attitude toward using (ATU) and perceived usefulness (PU) significantly affect behavioural intention (BI).

H2: As the emotional value (EV) attributed to video streaming services increases, attitude toward using (ATU) also increases.

H3: As the perception of innovation (IN) and the emotional value (EV) attributed to video streaming services increase, perceived usefulness (PU) also increases.

H4: There are significant gender differences in the latent variables of the TAM model.

Information on Research Design and Scales Used

This research employs a quantitative design. It examines the preferences of individuals aged 18–28 for video streaming services over going to the cinema and, consequently, the rise of video streaming services within the framework of the

Technology Acceptance Model (TAM). Numerous scientific studies have been conducted within the framework of TAM, focusing specifically on the innovative consumption behaviour of individuals using technological tools. The original TAM scale was developed by Davis (1986), based on the Theory of Reasoned Action (TRA).

The scale has been expanded over time with contributions from many scientists, leading to the development of models such as TAM2 (Technology Acceptance Model 2), UTAUT (Unified Theory of Acceptance and Use of Technology), TAM3 (Technology Acceptance Model 3), and UTAUT2 (Unified Theory of Acceptance and Use of Technology 2) (Davis, 1989a, pp. 1-3; Venkatesh & Davis, 2000, p. 186; Venkatesh & Bala, 2008, p. 273; Venkatesh et al., 2003, p. 447; Venkatesh, Thong & Xu, 2012, pp. 157-159; Venkatesh, Thong & Xu, 2016, p. 328). Numerous studies have indicated that the model is highly suitable for the dynamic nature of communication sciences (Park et al., 2013, p. 1763; Davis, 1986, p. 24; Davis et al., 1989b, p. 982; Marangunić & Granić, 2015, p. 81). Çavuşoğlu's doctoral thesis, which investigated the effects of attitudes toward mobile TV applications on behavioural intention, is closely related to this study. In this thesis, the model applied in Türkiye (Çavuşoğlu, 2020, p. 97) was utilised. Within this framework, twenty-nine questions were included in the scale.

The scale used in the study included six latent variables: innovation (I), emotional value (EV), perceived ease of use (PEU), perceived usefulness (PU), attitude toward using (ATU), and behavioural intention (to use) (BI) (Bauer et al., 2005, p. 181; Agarwal & Karahanna, 2000, p. 665; Hsu & Chuan Lin, 2015, p. 46; Martins et al., 2019, p. 378; Moon & Kim, 2001, p. 217; Heijden, 2004, pp. 699; Park, 2009, p. 1763; Venkatesh et al., 2012, p. 157). Çavuşoğlu (2020, pp. 129-130) conducted a reliability analysis for the scales, reporting the following Cronbach's Alpha values: innovation (I) $\alpha = 0.859$, emotional value (EV) $\alpha = 0.908$, perceived ease of use (PEU) $\alpha = 0.869$, perceived usefulness (PU) $\alpha = 0.844$, attitude toward using (ATU) $\alpha = 0.944$, and behavioural intention (to use) (BI) $\alpha = 0.899$. The reliability value for the entire model was found to be within a high confidence interval, with $\alpha = 0.950$.

Individuals aged 18–28 with different demographic characteristics were reached through WhatsApp groups and invited to complete the questionnaire. Prior to the questionnaire, a consent form was provided, and all participants confirmed their agreement by selecting “I agree to participate in the research.” A total of 323 individuals completed the questionnaire, of whom 65.9% were women and 34.1% were men. The translation of the article from Turkish to English and language checking were performed using DeepL and ChatGPT 4o.

The age distribution of participants was as follows: 60 participants (18.6%) were 20 years old, 58 participants (18%) were 21 years old, 55 participants (17%) were 19 years old, 53 participants (16.4%) were 18 years old, 36 participants (11.1%) were 22 years old, 27 participants (8.4%) were 23 years old, 11 participants (3.4%) were 24 years old, 10 participants (3.1%) were 28 years old, 8 participants (2.5%) were 25 years old, 4 participants (1.2%) were 26 years old, and 1 participant (0.3%) was 28 years old.

A total of 28.2% of the participants reported an income level between 20,000–40,000 TL, 21.1% had an income level of 40,000 TL and above, 18.3% had an income level between 10,000–20,000 TL, 16.4% had an income level between 5,000–10,000 TL,

and 16.1% had an income level between 1,000–5,000 TL. Regarding educational background, 88.2% of the participants were university students, 7.4% were high school graduates, 4.0% were university graduates, and 0.3% held a postgraduate degree.

When asked about their most-watched platform, 61.0% of participants selected Netflix, followed by Amazon Prime Video (8.7%) and BluTV (6.5%). The remaining platforms (Disney+, Exxen, Gain, Mubi, and others) were used by less than 10% of the sample. It was observed that 40.6% of participants watched video streaming services for 1–2 hours daily, 26.6% for less than 1 hour, 26.3% for 3–5 hours, 5.3% for 6–8 hours, and 1.2% for 8 hours or more. Regression analysis was conducted to examine the factors affecting video streaming service viewing time. The results indicated that the perceived ease of use (PEU) variable had a significant effect ($p < 0.05$).

The responses of the participants regarding where they spend most of their lives were distributed as follows: 56.7% indicated the city, 26% the metropolis, 9.9% the village, 7.1% the town, and 0.3% abroad. It was observed that participants preferred watching foreign TV series over local TV series, with ratios of 83.9% and 72.4%, respectively. Participants reported using laptops (44.3%), phones (32.8%), televisions (10.8%), tablets (8%), and desktop computers (4%) to watch video streaming services. Furthermore, 56.7% of participants stated that they preferred watching on the largest screen they could access. This preference highlights the superior viewing experience offered by cinemas. When viewing times between genders were compared using descriptive statistics, it was determined that women ($m = 2.174$) watched more streaming service content than men ($m = 2.073$). Additionally, in the descriptive statistics comparing male and female preferences for domestic versus foreign productions, it was observed that foreign content was preferred by both genders (see Table 1).

Table-1: *Descriptive Statistics on the Status of Watching Domestic and Foreign Productions*

Gender		N	Minimum	Maximum	Mean	Std. Deviation
Male	Local	110	1.0	5.0	2.955	1.0784
	Foreign	110	1.0	5.0	3.936	.8270
Female	Local	213	1.0	5.0	3.272	.9718
	Foreign	213	1.0	5.0	4.089	.8448

The relationships between the latent variables in the Technology Acceptance Model (TAM) were examined using Pearson Correlation Analysis. The results indicated that all latent variables were significantly and positively correlated with one another. Furthermore, the strongest correlation was observed between behavioural intention (BI) and attitude toward use (ATU) (see Table 2).

Table-2: Correlations between Latent Variables

Latent Variables		IN	EV	PEU	PU	ATU	BI
IN	Pearson	1	.767**	.707**	.669**	.684**	.721**
	Correlation						
EV	Pearson	.767**	1	.737**	.773**	.863**	.825**
	Correlation						
PEU	Pearson	.707**	.737**	1	.692**	.686**	.755**
	Correlation						
PU	Pearson	.669**	.773**	.692**	1	.844**	.824**
	Correlation						
ATU	Pearson	.684**	.863**	.686**	.844**	1	.904**
	Correlation						
BI	Pearson	.721**	.825**	.755**	.824**	.904**	1
	Correlation						

** . Correlation is significant at the 0.01 level (2-tailed).

When the results of the One-Way ANOVA Hochberg's GT2 test for daily viewing times of video streaming services and the scale's latent variables were analysed, a significant relationship was observed between all latent variables and viewing times. The findings indicated that the increase in viewing times was significantly associated with innovation, emotional value, perceived benefit, attitude toward use, and behavioural intention (see Table 3).

Table-3: Relationships between Viewing Times and Latent Variables

Latent Variables		Sum of Squares	df	Mean Square	F	Sig.
IN	Between Groups	13.421	4	3.355	3.544	.008
	Within Groups	301.073	318	.947		
EV	Between Groups	15.896	4	3.974	3.029	.018
	Within Groups	417.250	318	1.312		
PEU	Between Groups	15.955	4	3.989	3.034	.018
	Within Groups	418.062	318	1.315		
ATU	Between Groups	21.351	4	5.338	3.623	.007
	Within Groups	468.525	318	1.473		
BI	Between Groups	15.399	4	3.850	3.765	.005
	Within Groups	325.157	318	1.023		

When an Independent Sample T-test was conducted to examine whether the latent variables differed significantly between male and female genders, a significant difference was observed in the latent variable of behavioural intention (BI) ($p < 0.05$). Another variable with a significant difference was emotional value (EV) ($p < 0.05$).

The averages from the frequency analysis below indicate significant differences between male and female genders. Female participants had higher mean scores than male

participants in the latent variables of innovation (IN), emotional value (EV), perceived ease of use (PEU), perceived usefulness (PU), and attitude toward using (ATU). The high scores of female participants in the emotional value (EV) and perceived usefulness (PU) variables suggest that these two factors play a crucial role in their preference for video streaming services. When the overall scoring of the latent variables in the scale is analysed, emotional value (EV) and perceived usefulness (PU) are found to have the highest mean scores. This finding suggests that participants have an emotional connection with the platforms or content they use (see Table 4).

Table-4: Gender-Based and Total Mean Scores of the Scale Latent Variables

Gender		IN	EV	PEU	PU	ATU
Male	Valid	110	110	110	110	110
	Mean	2.5591	2.8291	2.4473	2.8341	2.9894
Female	Valid	213	213	213	213	213
	Mean	2.6784	3.1765	2.5136	3.0270	3.2285
		Total Mean				
N	Valid	323	323	323	323	323
Mean		2.6378	3.0582	2.4910	2.9613	3.1471

The regression analysis, with perceived usefulness (PU) as the dependent variable and innovation (IN) and emotional value (EV) as independent variables, revealed findings consistent with the assumptions of the Technology Acceptance Model (TAM) on a global scale. The corresponding table indicates that the independent variables innovation (IN) and emotional value (EV) have significant effects on perceived usefulness (PU). For male participants, innovation (IN) (Beta = 0.244, $t = 2.915$, $p < 0.05$) and emotional value (EV) (Beta = 0.624, $t = 7.470$, $p < 0.05$) were found to have positive and significant effects on perceived usefulness (PU).

This finding indicates that male video streaming service users value innovation and that their emotional connection with the video streaming service has a significant effect on perceived usefulness (PU). According to the corresponding table, the innovation (IN) variable (Beta = 0.150, $t = 2.113$, $p < 0.05$) and the emotional value (EV) variable (Beta = 0.635, $t = 8.923$, $p < 0.05$) had a positive and significant effect on the dependent variable perceived usefulness (PU).

For female video streaming service users, the findings suggest that the importance they attach to innovation and their emotional connection with the video streaming service or its content also significantly impact perceived usefulness (PU). For both genders, the independent variables innovation (IN) and emotional value (EV) were positively associated with perceived usefulness (PU). This finding highlights the importance of video streaming services fostering a perception of innovation (IN) through interface design and creating an emotional connection with their content or platform to enhance perceived usefulness (PU) among users (see Table 5).

Table-5: Effects of Innovation (IN) and Emotional Value (EV) on Perceived Usefulness (PU)

Gender	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Collinearity Statistics	
		B	Std. Error				Lower Bound	Upper Bound	Tol.	VIF
Male	(Constant)	.315	.185		1.706	.091	-.051	.681		
	IN	.290	.099	.244	2.915	.004	.093	.487	.430	2.324
	EV	.628	.084	.624	7.470	.000	.462	.795	.430	2.324
Female	(Constant)	.522	.160		3.268	.001	.207	.838		
	IN	.175	.083	.150	2.113	.036	.012	.339	.400	2.497
	EV	.641	.072	.635	8.923	.000	.499	.782	.400	2.497

a. Dependent Variable: Perceived Usefulness (PU)

The regression analysis, with attitude toward using (ATU) as the dependent variable and perceived usefulness (PU), emotional value (EV), and innovation (IN) as independent variables, revealed findings consistent with previous studies conducted using the Technology Acceptance Model (TAM). The corresponding table indicated that the perceived usefulness (PU) variable had a positive and significant effect on attitude toward using (ATU) among male participants (Beta = 0.412, $t = 6.536$, $p < 0.05$). This finding suggests that when male participants perceived a video streaming service as useful, they developed a positive attitude toward the platform.

The emotional value (EV) variable also had a positive and significant effect on attitude toward using (ATU) (Beta = 0.543, $t = 8.093$, $p < 0.05$). This finding suggests that male participants' attitudes towards using (ATU) are positively influenced when they have an emotional connection with the content, platform, or characters. In contrast, the innovation (IN) variable did not have a significant effect on attitude toward using (ATU) among male participants (Beta = 0.027, $t = 0.479$, $p > 0.05$). This indicates that male participants' attitudes towards interface changes on the platform or radical changes in content should be carefully evaluated.

When female participants were analysed, the independent variable perceived usefulness (PU) had a significant and positive effect on attitude toward using (ATU) (Beta = 0.457, $t = 9.623$, $p < 0.05$). This finding suggests that female participants developed positive attitudes towards video streaming services as their perceptions of usefulness increased.

Similarly, the emotional value (EV) variable also had a positive and significant effect (Beta = 0.545, $t = 9.479$, $p < 0.05$). However, the innovation (IN) variable showed a negative and insignificant effect among female participants (Beta = -0.058, $t = -1.171$, $p > 0.05$). This finding indicates that radical interface changes or shifts in content policies on platforms may have a negative impact on women. Further research is recommended

to explore the effects of the innovation (IN) variable on attitude toward using (ATU) (see Table 6).

Table-6: *Effects of Perceived Usefulness (PU), Emotional Value (EV), and Innovation (IN) on Attitude Toward Using (ATU)*

Gender	Model	Unstandardized Coefficients		Standardized Coefficients		Sig.	95.0% Confidence Interval for B		Collinearity Statistics	
		B	Std. Error	Beta	t		Lower Bound	Upper Bound	Tol.	VIF
Male	(Constant)	.032	.129		.246	.806	-.224	.287		
	PU	.435	.067	.412	6.536	.000	.303	.567	.322	3.110
	EV	.579	.071	.543	8.093	.000	.437	.720	.283	3.535
	IN	.034	.071	.027	.479	.633	-.107	.175	.399	2.508
Female	(Constant)	.095	.120		.796	.427	-.141	.331		
	PU	.485	.050	.457	9.623	.000	.386	.585	.426	2.347
	EV	.584	.062	.545	9.479	.000	.463	.706	.290	3.444
	IN	-.072	.061	-.058	-1.171	.243	-.192	.049	.392	2.550

a. Dependent Variable: Attitude Toward Using (ATU)

The regression analysis, with behavioural intention (BI) as the dependent variable and attitude toward using (ATU) and perceived usefulness (PU) as independent variables, revealed findings consistent with previous studies conducted using the Technology Acceptance Model (TAM). Among male participants, attitude toward using (ATU) (Beta = 0.616, $t = 8.245$, $p < 0.05$) and perceived usefulness (PU) (Beta = 0.337, $t = 4.510$, $p < 0.05$) had significant and positive effects on behavioural intention (BI). This finding indicates that when male participants perceive video streaming services as useful and develop positive attitudes towards them, their behavioural intention to use these services tends to increase. Similarly, among all participants, the independent variables attitude toward using (ATU) (Beta = 0.767, $t = 14.560$, $p < 0.05$) and perceived usefulness (PU) (Beta = 0.161, $t = 3.052$, $p < 0.05$) also had significant and positive effects on behavioural intention (BI).

Similar to male participants, this finding suggests that when female participants perceive video streaming services as useful and develop positive attitudes, their behavioural intention to use these services tends to increase. Among both female (Beta = 0.767, $t = 14.560$) and male (Beta = 0.616, $t = 8.245$) groups, the attitude toward using (ATU) variable had the strongest effect on the behavioural intention (BI) variable. These findings highlight that positive attitudes towards video streaming services significantly influence behavioural intentions. The regression analysis results indicate that it is crucial for video streaming services to both enhance users' perception of usefulness and foster positive attitudes while improving the user experience. While this is an expected finding, it is important as it confirms that the study is statistically sound (see Table 7).

Table-7: *Effects of Attitude Toward Using (ATU) and Perceived Usefulness (PU) on Behavioural Intention (BI)*

Gender	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Collinearity Statistics	
		B	Std. Error				Lower Bound	Upper Bound	Tol.	VIF
Male	1 (Constant)	.288	.104		2.767	.007	.082	.494		
	ATU	.521	.063	.616	8.245	.000	.396	.646	.243	4.112
	PU	.302	.067	.337	4.510	.000	.169	.434	.243	4.112
Female	1 (Constant)	.530	.087		6.119	.000	.360	.701		
	ATU	.630	.043	.767	14.562	.000	.544	.715	.313	3.194
	PU	.140	.046	.161	3.052	.003	.050	.231	.313	3.194

a. Dependent Variable: Behavioural Intention (BI)

Conclusion

The concept of culture, which originates from the Latin word meaning “to cultivate” has been a phenomenon that enables human beings to become social beings and facilitates their development through interactions. Culture, which can be observed in all human elements such as traditions, beliefs, ceremonies, and works of art, has a structure that varies across time and geography, making it highly complex.

Culture is a phenomenon both shaped by and shaping everyday life practices. It is not solely produced by the upper classes; rather, it reflects the collective consciousness across all segments of society. Therefore, culture should be understood as the totality of symbols through which individuals make sense of the world—encompassing power relations, class structures, values, rituals, and daily practices (Grindstaff, 2008, p. 206; Bourdieu, 2018, p. 287). The field of communication sciences, drawing on the intellectual foundations of sociology, has interpreted the concept of culture by integrating it with sociological thought and has produced unique definitions by adapting it to the realm of mass media. This integration has paved the way for the association of the concept with media tools, making it one of the most significant areas of discussion in communication sciences.

With the advent of the digital age, the world has rapidly encountered unprecedented innovations, necessitating the expansion of the boundaries of conventional definitions. The concept of culture is among these, as it has been re-examined through digitalisation processes and has come to be studied under the term “digital culture” (Baron et al., 2017, pp. 15-16). Digital culture is a concept that cannot be fully understood in isolation and remains closely tied to conventional definitions of culture. As a growing part of culture, digital culture continues to be explained by drawing on traditional definitions of culture.

Today, digital culture is evolving to encompass new fields such as algorithms, artificial intelligence, and machine learning, while significant sociological concepts like class, gender, consumption, and power are being re-examined within the framework of digital culture. The cultural transformation brought about by digitalisation processes has

blurred the boundaries in areas that were once clearly defined. Digital technologies have reshaped all aspects of human life, leading to a redefinition of boundaries in fields such as entertainment, information, and consumption (Carlton, 2014, p. 41; Giannini & Bowen, 2019, pp. 3-4). Among these transformative processes, one of the most significant changes has undoubtedly occurred in the field of entertainment.

Studies on culture within communication sciences have aimed to examine the influence of popular culture on everyday life. These inquiries focus on how culture is embraced by large audiences and how shared symbols are formed around specific phenomena. Video streaming services, which have become a popular source of entertainment in everyday life, have also redefined viewer culture within the framework of digital possibilities. This shift has significantly transformed the conventional viewing experience, as video content has become accessible on mobile screens, offering unlimited, personalised content that is independent of time and space. Platforms such as Netflix, Amazon Prime Video, and Disney+ have attracted many cinema lovers, drawing them away from the traditional, collective viewing experience. Cinemas have started to lose audiences rapidly, particularly among younger generations, who increasingly prefer video streaming services that allow them to watch content from the comfort of their homes instead of going to cinemas.

These innovations, which have transformed cinema and television audiences into users, have established new dynamics between cinema and its audience. Video streaming platforms have developed their own narrative techniques and have begun to create a form of cultural hegemony. This shift highlights the growing importance of understanding differences in viewing tendencies. This study aims to explore the abandonment of cinemas in Türkiye from the perspective of young users of video streaming services, employing the Technology Acceptance Model (TAM).

The research focused on the young generation aged 18–28, which constitutes the loyal subscriber base of video streaming services. The sample ($n = 323$) included individuals studying in various university departments, pursuing postgraduate education, and working. A significant proportion of the participants were university students (88.2%), and 56.7% resided in urban areas. The findings revealed that video streaming services were watched more frequently by female participants compared to male participants.

In the study, the relationships between dependent and independent variables were evaluated using regression analyses, following the accepted framework of the Technology Acceptance Model (TAM). The results revealed that the innovation (IN) and emotional value (EV) variables had positive and significant effects on perceived usefulness (PU) for both male and female participants. This finding indicates that both male and female participants value innovation and that their emotional connection with the video streaming service or its content positively influences perceived usefulness (PU). These results suggest that both female and male respondents consider innovation (IN) and emotional value (EV) important factors.

The regression analysis conducted on the dependent variable attitude toward using (ATU) revealed that the independent variables perceived usefulness (PU) and emotional value (EV) positively influenced attitude toward using (ATU). However, the innovation

(IN) variable had a negative and non-significant effect on attitude toward using (ATU), particularly among female participants. This finding suggests that female participants are cautious about being early adopters or among the first to try new video streaming services. According to the regression analysis results for behavioural intention (BI), the independent variables attitude toward using (ATU) and perceived usefulness (PU) had significant and positive effects. Attitude toward using (ATU) had a particularly strong impact on behavioural intention for both genders. These findings indicate that users' positive attitudes towards video streaming services and their perceptions of usefulness significantly enhance behavioural intention (BI).

The research revealed differences in the usage patterns of female and male participants in video streaming services. Emotional value, perceived usefulness, and ease of use were found to play a significant role in participants' preferences for video streaming services. Female participants scored higher on emotional value and ease of use variables, while male participants scored higher on attitude toward using (ATU) and perceived usefulness (PU) variables. Although video streaming platforms were found to be highly preferable within the framework of the Technology Acceptance Model (TAM), participants scored highly on the statement, "I watch content with the largest screen possible." This suggests that while video streaming services are becoming increasingly popular, movie theatres still provide a superior viewing experience.

Although the sample comprises a broad pool of participants, it primarily represents young viewers rather than the general population, which constitutes a limitation of the study.

This study was conducted with the aim of examining streaming services from the users' perspective, drawing on well-established concepts, theories, and measurement scales in the literature. Future research should focus on more specific topics such as user experience and platform preferences.

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Yazar Katkı Oranı Beyanı: Çalışma tek yazarlı olup, yazarın katkı oranı %100'dür.

Çıkar Çatışması Beyanı: Yazar herhangi bir çıkar çatışması olmadığını beyan etmektedir.

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