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THE SURVEY ON THE VIEWERS' OF NEW MEDIA DOCUMENTARY FILM

Özlem ARDA*

ABSTRACT

New media documentary films ensure interaction between film and viewers by offering some options during the film process. Furthermore, they have several differences from the traditional documentary filmmaking. In this study, the relationship and interaction between new media documentary films and viewers were discussed. The films were produced based on the new media documentary film understanding used in the survey. The ways the new media documentary films provide interaction in the film process and reactions of viewers towards new media documentary films were scrutinized in this study. The sample group consisted of two hundred viewers and their reactions were analyzed after they watched new media documentary films in this survey. This study aimed to describe these reactions and comprehension of new media documentary films. Viewers faced a novel documentary language and reacted differently hence their reactions were defined based on this factor. It is critical to tender a description of this point because it gives clues about the perspectives of today's viewers and future viewers.

Key Words: New Media Documentary, Interaction, Viewer

INTRODUCTION

New media documentary film is a documentary film language benefiting from the opportunities of new media and having different aspects from the traditional documentary films. Form and content features of traditional documentary films are some fundamental characteristics concerning introduction of documentary films that are reported in the literature. New media documentaries, on the other hand, bear these fundamental characteristics principally but they differ and develop in several aspects. As technological developments have modified structure of many areas, they have changed some structural features of documentary films as well.

As we had approached the new millennium, many people were well aware that the ways to establish communication and leisure time spending had changed and that we were in the middle of one of the most extraordinary technological revolutions. Technological revolution, placing computers, information, communication, and multimedia technologies at the center, is generally interpreted as the start of an information or data society and therefore, a central role is attributed to education in any field of life (Kellner, 2014: 413).

Technology, inventions and Internet have marked the present time. Whenever the technology had touched humans and had interacted with humans, Herkalit's river was the world and both humans and the world had changed (Hece, 2016: 7).

Birth of cinema is absolutely an invention connected to technological developments in essence. It is a technological invention, just like a moving-picture camera or a camera, ensuring the claim of cinema to be an art branch. In brief, cinema, as differing from the other conventional art branches, depends on technological developments, like photographs, and perhaps even further. Technological inventions and developments have

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played a major role during the birth and development processes of cinema. This dependency, enabling the birth of cinema, had also influenced its development and transformation in the following years. It is possible to say that this interaction had also played a defining role not only in the production of cinema but also in the processes of directing, acting, projection, watching, distribution and marketing (Şentürk, 2016: 31).

Considering any modern cultural field sociologically and evaluating its position in terms of the significance of cultural institutions that they are connected to, including digitization, museums, exhibition spaces, fairs, publications and conferences, we can say that the new media (it is known as computer-based artistic activities) have crossed the cultural borders and become popular during the past ten years (Manovich, 2014: 157).

The determinant relation between communication technologies and social structure is one of the most critical hypotheses of technological determinist theories. The most important representatives of this approach are Canadian communicators Harold Adams Innis and Marshall McLuhan (Hülür&Yaşın, 2016: 20).

Innis's hypothetical contributions to the communication field are beneficial to question the causality of technology and contain vital statements to comprehend the present time.

McLuhan, influenced by Innis's theory immensely, had reached a conclusion that communication technologies defined the contents. He had expressed this approach of his with the expression "a tool is a message". McLuhan had verified the social influence of technological development. It is possible to categorize people in two groups, namely positive or negative, based on their evaluations of the technological advancement and transformations in social and political structures created by Internet. The ones who considered them as positive had expressed that ordinary people had become liberal and their citizenship status had improved and social participation had developed by this means (Hülür&Yaşın, 2016: 21).

Baysal Berkap has reported that all of the experienced developments and innovations make human life easier or faster, and at the same time, they cause radical changes in people's daily life and leave deep marks within during the historical process. Leaps made by people, who spent a significant part of their lives in caves, in the past quarter of century particularly, have enabled many fields to reach a new dimension and have substantially influenced many fields, including social life and health, communication establishment ways, and economical and political orders. The new media phenomenon, which enclosed the lives of individuals today, is one of the outcomes of the said transformation. Because of these experienced developments, despite the concept of new media comes forward as a concept that needs to be defined and clarified for various disciplines, it emphasizes that the historical process must be understood primarily (2016: 573).

Whether the process of transformation from viewer to user is a liberal process depends on whether the ruled people become citizens who affect decision mechanisms by having a say about their own destiny. Specific discussion axes are involved concerning the discussion about whether this transformation actually took place or not. The primary axis among these discussion axes is whether the transformation from viewer to user is a cognitive transition or not. If the world image in our minds is determined according to the communication environment (or communication technologies), like in the acceptances of some theoreticians, it will be necessary that researchers, who consider this issue in this context, should search the character of this transition (Hülür&Yaşın, 2016: 21).

The Web offers more content and navigation tools to users in comparison to the conventional media in general. The majority of the literature focusing on human-computer interaction, studies which means people apply for

controlling the other new media, including computers and DVD and video games (McMillan&Hwang, 2016: 376).

This study aimed to find out the reactions of viewers towards understanding the film language of the changing and developing documentary films. The aspects focused in the study were how the interactions, which were a characteristic of a new media documentary, were managed and how a bond was established with the viewers.

Viewer Surveys

Viewer surveys are critical studies conducted on how visual and audial products are received and perceived. Movie products are produced in order to meet with viewers and reactions given during the meeting process have both anticipated and unanticipated aspects. Unfortunately, there are only a scarce number of studies conducted in the documentary film field to determine the reactions of viewers or the bond they establish at the end of the watching act. In this context, the relationship between the new media and viewers, which is an outcome of the integration between documentary film and new media, has great significance.

Whereas the benefits of watching is reconsidered in an era of trans-media branding, American television industry, with its media content, aims consumers in a gradually increasing manner who have long-term relationship and active bond and who intend to keep up with this content at the cable publication diversity and many media platforms. This new generation viewer research focused on what consumers do with the media content upon finding each following interaction as valuable since it reinforces the relationship of viewers with soap operas and supports it potentially (Jenkins, 2017: 39).

Information superhighways and virtual reality are the communication media enriching the current consumer culture however they are distinguished or distinguishable from the phenomenon that we know as cultural industry or mass media in many ways. Because none of these technologies has been formed in a full sense as cultural applications and they are recently developed communication systems with their features, not indicated continuously and absolutely. New cultural arrangements are sufficiently clear to draw attention to the technical characteristics and potentials of the information highway and the apparent truth (Poster, 2017: 120).

The subject, defined as the viewer in new media documentary films conventionally, is now in the user position. In this context, the interaction of the user with the new media documentary is achieved effectively owing to its interaction and communication features.

In parallel to its defining characteristics and the transformation experienced in the socio-cultural systems, the fundamental dynamic of today's society that is characterized as postmodern society, information society, web society and observation society, is the Internet, having a transforming effect on cyber space. Internet and social media environments, as the Internet's extensions, have the power to transform individuals and any structure formed by individuals in positive and negative senses. In postmodern world, whereas individuals gain vital power thanks to the facilities and opportunities granted by technology, they compromise from their liberty unknowingly (Saran&Önlü, 2016: 515).

The subject formation in the second media era occurs by means of the interaction mechanism. "Interaction", a technical term indicating two-way communications, has become attractive thanks to the advertisement campaigns of communication organizations. Nevertheless, the phenomenon of establishing distant communication via computer, and hence it can be used in uncountable fields which have scarce relationship with communication. Furthermore, establishing communication by means of computer, sending and receiving

digitally-coded messages and being “interactive” have turned out to be the most popular application of Internet (Poster, 2017: 121).

Klaus Bruhn Jensen and Karl Erik Rosengren have listed the five research conventions in the field of viewer surveys for analytical purposes in their study called “Five Conventions Following the Viewers”: 1- The effects search, 2- The search of the uses and satisfactions, 3- Literary criticism, 4- Cultural studies, 5- Reception analysis. They first explained the fundamentals and main aspects of these five conventions in the discriminant framework of the nature and aims of science and researching. Next, they reviewed these five conventions; a) the three founding components of mass communication processes by considering the manners of the micro and macro aspects of the social system where the messages, viewer and process took place and b) based on their methodology and solution styles (2005). Table 1 summarizes the study of Jensen and Rosengren.

Jensen and Rosengren (2005) have put forward five fundamental structures in detail and as comparative in their research. This structure also enables forming an eclectic structure in the future researches to be conducted about viewers. In this study, both the effects of the new media documentary on its viewers and an analysis were revealed by considering how the new documentaries were perceived as a structure.

Interactivity

Interactivity is a concept, frequently mentioned in relation with the world-wide-web (www) but, it is functionalized rarely. Interactivity has been positioned as a process, function and perception conception however the majority of the functional definitions have focused on the process or function (McMillan&Hwang, 2016: 373).

Interaction has been discussed widely in the fields, including advertisement, marketing, communication, information science, computer science and education for the past twenty years. The study of McMillan and Hwang (2016) have offered important reference points by focusing on the literatures of advertisement, marketing and communication literatures and included various definitions of samples prior to web search (374-375)*.

People use technological devices for communication purposes and this is an outcome of their interaction with these devices. Interaction is the most important element of communication according to some researchers. It is not adequate to define interactions only as replacement of the resource and receiver in occasion and message interchange between these two elements. Some researchers have emphasized that feedback has also a vital place within interaction. Some other researchers have explained interaction in widespread computer applications by using models about the physical context of user, and some other researchers clarified it with the architecture created by hardware and software applications. Their common ground is the ability to make entities that are turned into computers invisible (Şahin, 2015: 31-32).

Kerem Rızvanoğlu (2017) has offered a conceptualization with his user experience and defined the components making up the ecosystem based on his user experience. Figure 1 shows the visualization of ecosystem components by adhering to the bond established between them.

User experience design is, in essence, designing an interactive system by using the most appropriate technology for a specific user group according to a particular purpose. In this context, the major elements of the user experience can be expressed as the “purpose”, “user” and “technology”. Moreover, there are two other important components needed for an effective user experience design: a semi-structured “process” executed by using the

right “teams”. In this context, a comprehensive analysis is needed about these components by comprehending the user experience (Rızvanoğlu, 2017).

Interaction has been defined by using various processes, functions and perceptions. Despite of this, there are three components used frequently in the interaction literature: The interaction’s direction, user control and time. These components are encouraging for the discovery of the perceived interaction via web since the majority of the defined components play an umbrella role. For instance, the interaction’s direction encompasses the responsiveness and interchange concepts, and the user control consists of functions such as participation and features, such as search motors, and the time concept consists of the time required for prompt feedback and information gain (McMillan&Hwang, 2016: 375).

There are two movement types between environment and organization. These are grouped as the one way and two direction movements. One way movement progresses from the organism toward the environment or from the environment towards the organism. Clearly, it is the use of the data collected for its own advantage by the organism or the use of the environment by the organism for its own benefit. In the two-way movement, on the other hand, the movement is from the organism towards its environment and it is a continuous process formed as a result of the production of answers by the environment in exchange of it. The difference between these movements is that the environment fails to produce any answer causing an interaction actively during the one way movement process. In the two-way movement, generation of an input for another group or organism by the output makes up the process. Lasting of the system and organism between the input and output until the system and organism reach equilibrium generates interaction. Considering the interaction with the communication approach; there are two types of interaction here. In the first one, the signals formed by the feedback cycle are exchanged in two ways between two entities. The second one is an interaction process formed by adapting of a vehicle or organism to its own environment, regardless of the environmental conditions are (Şahin, 2015: 33).

In definitions concerning interactivity, basic characteristics are stated, including accomplishment of a gain mutually and synchronously. These characteristics are taken as the basis in new media documentary films.

The distinctive main characteristic of the new media and conventional media (newspaper, radio, television, and cinema) are to have an interactive and multimedia form. They have the opportunity to transmit substantially high number of information synchronously and to be present in the feedback of the user because they are based on the digital coding system. Thus, a transition took place from the straight line transmission of information to the hypertext. The interaction feature of the new media has added to the communication process the mutualism or multilayered communication opportunities in the extension of communication (Binark, 2007: 21).

Another transforming effect of the interactivity feature concerning the communication process is the expansion made for synchronization level in time. This feature of the new media affects the role and participation of the user in the communication process in various ways in comparison to the conventional media (Binark, 2007: 21).

Multilayer surface of the new media documentary ensures establishment of interactive communication in various ways between the multilayer surface of the new media documentaries and the viewer, e.g. the user. Interactivity develops between human and computer in this structure, where the viewer’s intervention is possible, and it can affect the film surface and documentary film interface.

New Media Documentary

In the post-classical postmodern period of cinema, nonfiction cinema started to feed with more resources gradually and has become more reflective, expressional, restructuring (sometimes with archives and some other times with animation), autobiographic, personal, discussible, actual and as belonging to the writer (Saunders, 2014: 80). This term has been considered to be pointing at different meanings by experts who have studies on the new media issue and causes a discussion as; *“does the term “new” express being new in historical sense or being different from the previous ones which existed before it?”* Furthermore, experts criticize that the term is used in the historical sense and with its new meaning in the old-new dilemma.. Because when a new invention is started to be used first, it bears the label “new” and this situation gets old in time. There are, and there must be substantial differences between regarding the radio, which started to be popular in 1920s, as new in this period and considering communication technologies, which are used today, as new. Because the new expression of the new media today defines a technology that does not express the ones that are different from the previous ones and cannot be integrated into them or does not define the improved versions of them (Baysal Berkap, 2016: 579). New media is a two-way “hybrid” media, having a part that bears computer-specific transactions (information, process) and another part that are specific to the communication devices (communication, telecommunication and publishing) (Törenli, 2005: 87).

A new media documentary can be considered as the transcoding of narrative blocks through the superimposition of the cultural layer of cinema and computer layer of new media documentary interfaces. This transcoding occurs with algorithmic operations on databases. Therefore, both the audienceuser, who plays with new media documentary, and the filmmaker, who thinks, imagines and designs it move within ‘the database logic’ both in technical and cultural senses (Ocak, 2014: 259).

Despite feedback, giving reactions, interaction, oral communication do not reflect the reality sense much in the period when the oral culture was dominant in the new media there was an environment where eyes and ears were effective synchronously. Therefore, since this environment bears or can bear the main content as well as voice records, various graphics, tables, written documents, moving images, and connections to other web sites or different pages within the same web site as an “attachment”, it has also an “enriched” content as different from the conventional mass communication tools (Törenli, 2005: 156).

Today, new media and digital technologies bring out great potential for filmmakers, especially for ‘non-fiction storytellers,’ i.e. documentary filmmakers. With the development of new media and digital technologies, new documentary forms emerged on the Internet. These new forms are labeled such as web documentary (web-doc), interactive documentary (i-doc), database-filmmaking, non-linear documentary, etc. Therefore, today, more and more people may engage with ‘new media documentary.’ New media, with its distinct features, not only enable documentary filmmakers to think, imagine, design, and develop documentary projects within new forms, but also force them to make documentary in different ways. In short, it offers new forms of representation and new modes of documentary film production. New media documentary also transforms the cultural form of watching a film. The audience engages with new media documentary by viewing, navigating, and searching within the surface/space of the film, rather than just watching (Ocak, 2014: 255).

New media documentary differs from technological developments and hence its conventional structure. The subject, as the user, carries out the entire process in this interactive structure, where the viewer is placed at the center and follows up the narration based on his/her own preferences.

In the study, new media documentary concept was used since the new media documentary film and interactive documentary film have identical features.

AIM AND METHODOLOGY

Aim

This study focused on a number of viewers in the context of interactivity. The aim of the study was to describe the relationship and interaction between new media documentary films and the viewers.

Methodology

In this study, the films produced based on the new media documentary film understanding were used for the survey purpose. The viewers were asked to watch novel approaches and documentary film samples referred to as new genres.

In this study, descriptive method was used and the relationship between the new media documentary and viewers was scrutinized based on the watching/experiencing process of the new media documentary viewers. The reactions of the viewers for the new media documentaries were determined by open-end questions analysis in the context of the interactivity concept. The applied surveys content analysis technique ensured examination of the new media documentary viewers in detail.

Universe

This study focused on the relationship between the interactive structure of the new media documentary and viewers and documentary films to be watched, e.g. experienced by viewers. Documentary films showing an interactive structure and can be defined as the new media documentary were included in the study scope. In this context, the IDFA (International Documentary Film Festival, Amsterdam) was benefited as a platform to access great number of new media documentaries.

Sampling

For the sample group two hundred viewers have been selected but from between them the eighty two volunteers between 18-24 ages have participated the survey. Eighty two viewers have watched ten new media documentary films. Their reactions are analysed after watching new media documentary films by using survey.

In the study, the featured new media documentary films were selected by the viewers based on their own preferences. The viewers stated which film they wished to watch under which heading in the IDFA Doc Lab platform and the study was organized by featuring 10 new media documentary films.

Process

The primary goal was to find out the viewers' experiences about the new media documentary films in the study. Based on this goal, the viewers were asked to watch 10 new media documentaries. At the end of the show, a survey of 5 open end items was applied. As a result of the experiencing process, the survey items applied to the viewers are as follows:

- 1- Do you think that the new media documentary is different from the conventional documentary?
- 2- Are the new media documentary viewers different from the conventional documentary viewers?
- 3- Do you wish to produce a new media documentary?
- 4- Do you prefer to watch a new media documentary or conventional documentary film?
- 5- Is the change experienced by documentary film viewers a positive development?

FINDINGS

Cinema has not only stepped into the new devices matrix in parallel to computer and digitalization and at the same time, the thinking behind the change and transformation that was valid prior to digitalization has started to change. In line with digitalization, all production, distribution and display processes of cinema have been influenced and the relationship of cinema between its own history and other arts and expression tools have become subject to change and transformation (Şentürk, 2016: 32).

As cinema became distant from physical reality, it also became distant from history that started to become conventional and as the three dimensions was adapted in place of the two-dimensions, and it has turned out to be a simulacrum which attempted to mock the reality and accepted itself as a reference from its aesthetics. Today, long story narration, reality and causation principles have weakened, and the bodily emphasis and trans- and deformation processes have become strong and the three and four dimensional cinema is being discussed, and the body is turning into a tele-body and the space is turning into a cyber space. It seems possible that the new expression means, crossing the time and space borders and adding a mobility skill to the moving images, for example hologram technology, will replace cinema in the near future (Şentürk, 2016: 48).

Table 2 shows that 96.3% of the participants thought that the new media documentaries had differed from the conventional documentaries. Table 3 shows that 85.4% of the viewers of the new media documentaries were more liberal in comparison to the conventional documentary viewers. 15% of the viewers indicated that new media viewers had more liberty in comparison to the conventional documentary viewers. According to Table 4, 57.3% of the viewers said that they wanted to produce new media documentaries, and 42.7% stated that they did not want to produce them. Based on Table 5, 63.4% said that they would watch a conventional documentary film and 36.6% said that they would watch a new media documentary when they were asked whether they would prefer to watch a new media documentary or a traditional documentary film. In this context, it is seen that the survey participants were not open to and not accustomed to innovations substantially and that their traditional habits were effective. According to Table 6, when the viewers were asked whether the change that occurred in documentary film viewers was a positive development or not, 67.1% of the viewers said that yes, it was a positive development and 32.9% said that no, it was not a positive development. Based on Table 7, it was examined whether or not the viewers who said that the new media documentaries were different from the traditional media had more liberty than the conventional media viewers. According to the assessments, 87.3% of the viewers who said that the new media documentaries were different from the conventional media documentaries said that they would have more liberty and 12.7% of them indicated that they don't have more liberty. 33.3% of the viewers, who said that the new media documentaries were not any different from the conventional media, stated that conventional media viewers had more liberty and 66.7% of them reported that they had more liberty. According to Table 8, the statements of the viewers were reviewed concerning whether production of the new media documentaries was any different than the conventional media. 59.5% of the viewers who said that the new media documentary was different from conventional media indicated that they wanted to produce and 40.5% of them said that they would not want to produce. The entire (100%) viewers- who said that new media documentaries were different from the conventional media- expressed that they would not want to produce. In Table 9, it was analyzed when the viewers were asked if the new media documentaries were different from the conventional documentaries and when they were asked to state their opinion if they would prefer watching a new media documentary or a conventional media documentary. 64.6% of the viewers who

indicated that the new media documentary is different from the conventional documentary indicated that they would prefer a conventional documentary and 35.4% said that they would prefer the new media documentary. 33.3% of the viewers, who indicated that the new media documentary was not different from the conventional documentary, preferred conventional documentary films, and 66.7% indicated that they would prefer a new media documentary film. According to Table 10, an analysis was conducted to find out whether there was a positive change in documentary film viewers, who indicated that there was no difference between the new media documentaries and conventional media documentaries. 67.1% of the viewers, who said that the new media documentaries were different from the conventional media, stated that there was positive development and 32.9% reported that there was no positive development. 66.7% of the viewers who indicated that the new media documentaries are not different from the conventional media found the change in documentary film viewers were a positive development and 33.3% reported that there was no positive development. In Table 11, it was analyzed whether the new media documentary viewers had more liberty in comparison to the conventional documentary viewers and whether they would want to produce new media documentary or conventional media documentary. 62.9% of the local media documentary viewers indicated that they had more liberty in comparison to the conventional documentary viewers and 37.1% of the viewers reported that they would not produce. 25% of the viewers who found that the new media documentary viewers had more liberty than the conventional media viewers would produce and 75% of them reported that they would not produce. In Table 12, it was assessed to find out whether the viewers who said that they had more liberty in comparison to the new media documentary viewers, they would prefer which documentary. 60% of the new media documentary viewers had more liberty and 40% said that they would prefer the new media documentary. 83.3% of the viewers who said that the new media viewers did not have more liberty in comparison to the conventional media viewers, and 16.7% stated that they would prefer the new media documentary. In Table 13, it was assessed whether there was a positive change in the viewers of the documentary film among the viewers who stated their opinions about whether the new media documentary viewers had more liberty in comparison to the conventional media viewers. 70% of the viewers who stated opinions about whether the new media documentary viewers had more liberty, and 30% of them reported that there was no positive development. Half of the new media viewers indicated that they did not have more liberty in comparison to the new media viewers. In Table 14, the tendencies to select the new media documentaries and the conventional media documentaries were examined. The tendencies of 48.9% of the viewers who wanted to produce new media documentary and conventional media documentary were analyzed and 51.1% of them reported that they would prefer a new media documentary. 82.9% of the viewers who did not want to produce new media documentary and 17.1% stated that they would want to watch a new media documentary. In Table 15, it was analyzed whether there was change in the opinions of the viewers who indicated whether the change in documentary film viewers was a positive change or not. 58.2% of the viewers reported that they would want to produce a new media documentary and 41.8% indicated that they would not want to produce. 57.3% of the viewers who indicated that the change in documentary film viewers was not a positive development and 42.7% reported that they would not want to produce.

DISCUSSION AND CONCLUSION

In conclusion, cinema, in today's digital era, not only has lost its physical reality reference but also its literal narrations got distant from the construction sense and principles such as the theatre and novel on which it leaned onto ever since its start and the relation that it established has also transformed just like the reality. It is understood that cinema played a distinctive role to define the technological dependency during the historical change process. Contrary to the other arts, it is clear that the main influence power of the cinema did not have a formation opportunity unfortunately, and this is due to its own change and modification rather than due to its own conventions (Şentürk, 2016: 48).

The changes seen in the benefited communication tools, environments or dominating communication devices or tools that became dominant are critical as well as the changes seen in time in the content of communication and in this content to determine the individualistic or social reality that dominated in a specific historical period and to attach value to them. For certain, development of the new media is not limited with only technological factors but it depends how much they answer to the other personal and social needs which are encountered in the basis of communication and how flexible the choices are as presented to them (Törenli, 2005: 154-155).

This study was conducted to find out the viewer dimension, or the user dimension, of the change that occurred in the documentary film and the acquired outcomes here are remarkable. Despite the change and transformation experienced in human life and created by technology, high number of viewers tends to watch documentaries which could be named as conventional. Despite there are great number of viewers who state opinions that new media documentary viewers have more liberty, there are many viewers indicating that the change in documentary film viewers is negative. At the same time, although there is a high number of viewers who state that the new media documentary viewers are more liberal, they don't wish to produce new media documentary.

Another remarkable aspect of the new media documentary film watching is that the viewers/users approach any phenomenon mentioned in the new media documentary. The intense technology use by the new media documentary has led to the perception and defining of the reality as fake for the users/viewers. The most distinct reaction of the viewers is shaped at this point regarding the integration in this new media in parallel to the documentary film's technological development.

This study is a descriptive study finding out the likes, preferences and habits of the new media documentary and conventional documentary and this study would shed light on the other studies in the context of comprehension and description of the documentary film viewers in the future.

ENDNOTES

* In the study of Sally J. McMillan and Jang-Sun Hwang titled "Perceived Interaction Measurements – the direction of perceptions, user control and time discovery for shaping perceptions of interactions", the definitions are included namely, focusing on the process, characteristics and perceptions and process-characteristics and/or combining perceptions in detail and chronologically. A contribution is made to the literature as a functional table.

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APPENDIXES

Table 1: The Basic Characteristics of Five Viewers' Traditions

Araştırma Geleneği					
	Impact Studies	Uses and Gratification	Literary Criticism	Cultural Studies	Reception Analysis
Theory Type	Half formalizing	Half formalizing	Verbal	Verbal	Verbal
Focus of Theory:					
Message	Less center	Less center	Center	Center	Center
Viewer	Center	Center	Environmental	Less center	Center
Social System	Less center	Center	Less center	Less center	Less center
Type of Method	Social science	Social science	Human	Human	Basically human
Approaches:					
Experimental	Often	Rarely	Rarely	Hardly any	Hardly any
Field Research	Often	As a rule	Rarely	Rarely	Rarely
Depth Interview	Sometimes	Sometimes	Rarely	Often	As a rule
Message Analysis	Rarely	Rarely	As a rule	As a rule	As a rule
Technics of Analysis:					
Statistical	As a rule	As a rule	Rarely	Rarely	Rarely
Hermeneutical	Rarely	Sometimes	As a rule	As a rule	As a rule
Presentation Formats:					
Numerical, Tabular	As a rule	As a rule	Hardly any	Rarely	Sometimes
Verbal, Analytical	As a rule	As a rule	Sometimes	Sık sık	As a rule
Verbal, Narrative	Sometimes	Sometimes	As a rule	As a rule	As a rule

(Jensen ve Rosengren, 2005: 75)

Table 2: Is the new media documentary different from the traditional documentary?

	n	%
<i>Yes</i>	79	96,3%
<i>No</i>	3	3,7%
<i>Total</i>	82	100,0%

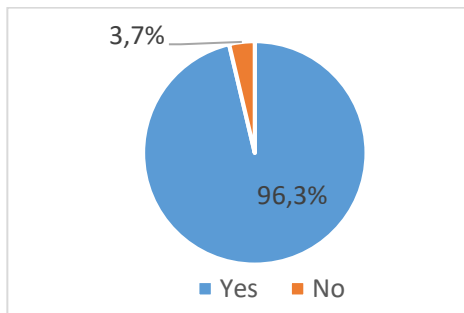


Table 3: Is the new media documentary viewer more free than the traditional documentary?

	n	%
<i>Yes</i>	70	85,4%
<i>No</i>	12	14,6%
<i>Total</i>	82	100,0%

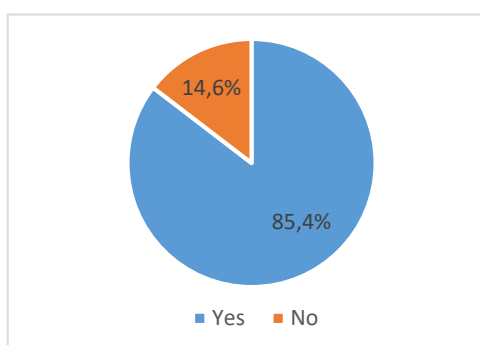


Table 4: Would you like to produce a new media documentary film?

	n	%
<i>Yes</i>	47	57,3%
<i>No</i>	35	42,7%
<i>Total</i>	82	100,0%

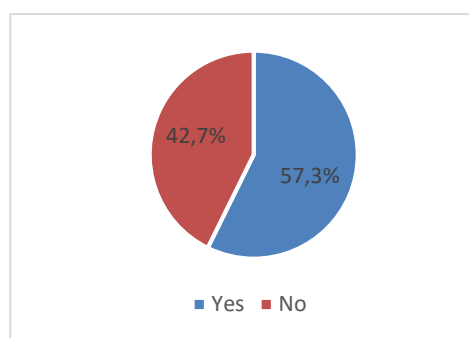


Table 5: Which one do you prefer, new media documentary film or traditional documentary film?

	n	%
<i>Traditional Documentary Film</i>	52	63,4%
<i>New Media Documentary Film</i>	30	36,6%
<i>Total</i>	82	100,0%

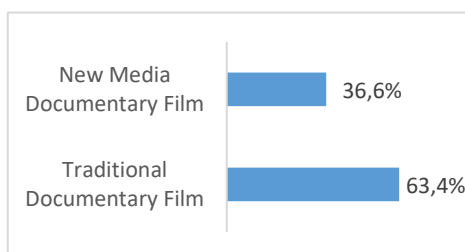


Table 6: Can you call the development of documentary film viewer's as possitive?

	n	%
<i>Yes</i>	55	67,1%
<i>No</i>	27	32,9%
<i>Total</i>	82	100,0%

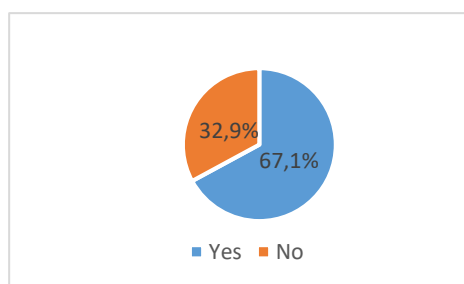


Table 7: Is the new media documentary different from the traditional documentary / Is the new media documentary viewer more free than the traditional documentary?

	Yes		No	
	n	%	n	%
<i>Yes</i>	69	87,3%	1	33,3%
<i>No</i>	10	12,7%	2	66,7%
<i>Total</i>	79	100,0%	3	100,0%

Table 8: Is the new media documentary different from the traditional documentary / Would you like to produce a new media documentary film?

	Yes		No	
	n	%	n	%
<i>Yes</i>	47	59,5%	0	0,0%
<i>No</i>	32	40,5%	3	100,0%
<i>Total</i>	79	100,0%	3	100,0%

Table 9: Is the new media documentary different from the traditional documentary / Which one do you prefer, new media documentary film or traditional documentary film?

	Yes		No	
	n	%	n	%
<i>Traditional Documentary Film</i>	51	64,6%	1	33,3%
<i>New Media Documentary Film</i>	28	35,4%	2	66,7%
<i>Total</i>	79	100,0%	3	100,0%

Table 10: Is the new media documentary different from the traditional documentary / Can you call the development of documentary film viewer's as possitive?

	Yes		No	
	n	%	n	%
<i>Yes</i>	53	67,1%	2	66,7%
<i>No</i>	26	32,9%	1	33,3%
<i>Total</i>	79	100,0%	3	100,0%

Table 11: Is the new media documentary viewer more free than the traditional documentary? / Would you like to produce a new media documentary film?

	Yes		No	
	n	%	n	%
<i>Yes</i>	44	62,9%	3	25,0%
<i>No</i>	26	37,1%	9	75,0%
<i>Total</i>	70	100,0%	12	100,0%

Table 12: Is the new media documentary viewer more free than the traditional documentary? / Which one do you prefer, new media documentary film or traditional documentary film?

	Yes		No	
	n	%	n	%
<i>Traditional Documentary Film</i>	42	60,0%	10	83,3%
<i>New Media Documentary Film</i>	28	40,0%	2	16,7%
<i>Total</i>	70	100,0%	12	100,0%

Table 13: Is the new media documentary viewer more free than the traditional documentary? / Can you call the development of documentary film viewer's as possitive?

	Yes		No	
	n	%	n	%
<i>Yes</i>	49	70,0%	6	50,0%
<i>No</i>	21	30,0%	6	50,0%
<i>Total</i>	70	100,0%	12	100,0%

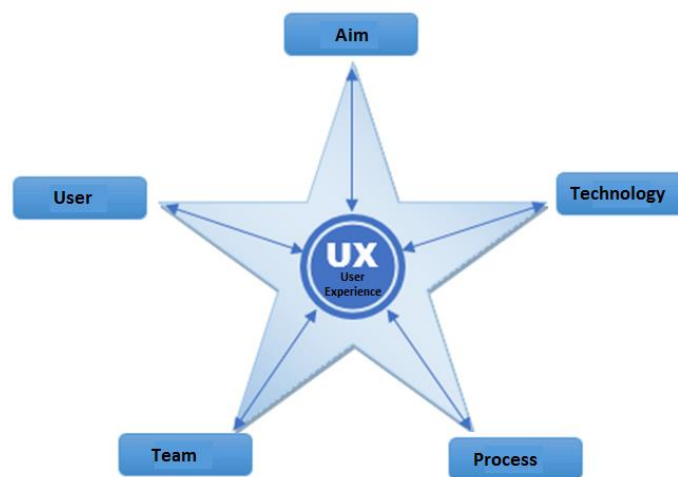
Table 14: Would you like to produce a new media documentary film? / Which one do you prefer, new media documentary film or traditional documentary film?

	Yes		No	
	n	%	n	%
<i>Traditional Documentary Film</i>	23	48,9%	29	82,9%
<i>New Media Documentary Film</i>	24	51,1%	6	17,1%
<i>Total</i>	47	100,0%	35	100,0%

Table 15: Can you call the development of documentary film viewer's as possitive? / Would you like to produce a new media documentary film?

	Yes		No		Total	
	n	%	n	%	n	%
<i>Yes</i>	32	58,2%	15	55,6%	47	57,3%
<i>No</i>	23	41,8%	12	44,4%	35	42,7%

Figure 1: Ecosystem of User Experience



(Rızvanoğlu, 2017)

