Chapter 11
Digitalization in Cinema in Turkey:
A Meta-Analysis

Deniz Özalpman
Vienna University, Austria

Sibel Kaba
Trabzon University, Turkey

ABSTRACT

The chapter deals with the topical issue of cultural policies through digitalization in cinema in Turkey, discussing the appropriate frameworks that need to be put in force. In a rapidly developing society like Turkey, the problems of digitalization in cinema vis-à-vis neoliberal regulation are being debated. Three crucial areas for a digital cultural policy in cinema are identified, namely expanding public service mindset on new services and national digital platforms, creating a communications policy framework of the different parties involved as government, parliament, regulatory authorities, the public service media, and the designated third parties as civil society and market representatives, and stimulating debate to follow an anti-monopolistic progression in (digitalized) cinema.

INTRODUCTION

This study reports a meta-analysis of published studies of established and emerging scholars, social platforms, public organizations' reports and expert interviews to examine the digitalization of cinema in Turkey. The study provides an overall and comprehensive perspective and points out some of the key steps that the (digital) cultural policy of cinema in Turkey will need to take in the coming years and that could eventually result in the adoption of the new mindset the authors claim for the digitalization process of cinema. There is paucity of research that focus on digitalization, on-line social networking and cinema discussions, as most of the film studies in Turkey are mainly directed towards representation analysis based on different ethnics, gender issues, discursive and religious identities (Çelenk, 2015). Therefore, this study is a timely contribution to an under researched and flourishing area that follows deliberately the state-of-the-art knowledge and global technological trends to exist.

In this context of change, this qualitative analysis highlights the very different experiences of the new technological and industrial practices that affect all layers of production, exhibition and consumption sides of *post-cinema* or digital cinema.

In what follows the authors aim to review and discuss the extensive literature on digital cinema in Turkish local context and abroad as a global phenomenon, consensus and process to deliberately sketch out only the main thoughts on this topic and its evolution and sets forth the basic thesis of digitalization in relation to cinema. However, this type of academic discussion is not devoid of challenges. First and foremost, such an inquiry risks to offer only limited viewpoints if the digital cinema practitioners are not included in the analysis. Therefore, online expert interviews are conducted with some scholars, directors and other related responsible to show how major issues concerning digitalization are directly related to the economic internationalization and cultural globalization and the spread of capitalist market relations in glocal contexts of transnational cinema films.

In order to dismantle the efficient functioning of that process and to see whether public service mentality is respected, the study is structured under the following headlines: background information, literature review composed of two main sections (a) the economic and political roots of cultural policy debates and, (b) theoretical and philosophical background of digitalization in cinema, the research section titled the politics of monopolistic progression composed of methodology and findings and comments and concluding remarks.

BACKGROUND INFORMATION

The use of digital cameras, editing technologies, webcams, video, social media, smartphones are not politically, economically and socially neutral processes in the age of the highly literate and sophisticated users/prosumers/consumers. Within a plethora of studies focused on the on-going transition of *post-cinema* "the reduction of almost every iota of human existence to the digital is acknowledged as one of the consequences of unfortunate passing of cinema" (Denson & Leyda, 2016: 5-6). The wide discrepancies and conflictual theoretical positioning on the basic understandings of digital cinema necessitates an academic discussion based on parameters, experiences, techniques and technologies, politics, archaeologies, ecologies and dialogues on *post cinema* (Denson & Leyda, 2016).

Moreover, the conceptual clarification between digitalization and digitization is important to highlight before the authors start the discussion. In the *Oxford English Dictionary (OED)* digitization refers to "the action or process of digitizing; the conversion of analogue data (esp. in later use images, video, and text) into digital form" (http://culturedigitally.org). Digitalization, by contrast, refers to more than a technological development as "the adoption or increase in use of digital or computer technology by an organization, industry, country, etc." (http://culturedigitally.org). In the study, the authors limit the discussion of digitalization considering this distinction, as the adoption in use of digital technology by the key market players as distributors and producers, the film practitioners and associations, cultural policy makers and politicians.

Independently from whether it is agreed or not with the mindset in digital cultural policy in cinema in Turkey, cultural policy is defined "as a political instrument that countries use in an attempt to control the types of channels and types of content that enter and leave their territory" (Crane, 2002: 12). The digitalization in cinema urges us to re-think the limits of such a control and the issue of "governance from above" and "governance from below" when the state(s) has problematic relations with social media

20 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage: www.igi-global.com/chapter/digitalization-in-cinema-in-turkey/216241

Related Content

Poor Public Management and Public Governance Failure: Nigerian Experience on Oil Resource Curse or Blessing Debate
John Ugoani (2020). *International Journal of Political Activism and Engagement (pp. 56-72).*
www.irma-international.org/article/poor-public-management-and-public-governance-failure/258307

Impact of COVID-19 on Sex Workers and the Transgender Population in India
Akanksha Singhand Anu Dandona (2021). *Handbook of Research on the Impact of COVID-19 on Marginalized Populations and Support for the Future (pp. 270-283).*
www.irma-international.org/chapter/impact-of-covid-19-on-sex-workers-and-the-transgender-population-in-india/281424

Pre-Marital Counselling and Sustainability of Marriages in Contemporary Ghanaian Society
Joseph Ezale Cobbinahand Ellen Mabel Osei-Tutu (2019). *International Journal of Political Activism and Engagement (pp. 52-64).*
www.irma-international.org/article/pre-marital-counselling-and-sustainability-of-marriages-in-contemporary-ghanaian-society/227754

Stakeholder Approach for Land Reform Programme to Enhance Access and Equity
Neeta Baporikar (2021). *International Journal of Political Activism and Engagement (pp. 40-63).*
www.irma-international.org/article/stakeholder-approach-for-land-reform-programme-to-enhance-access-and-equity/275488

The Roles and Challenges of Micro and Small Enterprises in Urban Employment Creation in Ethiopia: Lesson from Debrebirhan Town, Amhara Regional State
Degwale Gebeyehu Belayand Moges Yirgabelew Kifle (2020). *International Journal of Political Activism and Engagement (pp. 1-22).*
www.irma-international.org/article/the-roles-and-challenges-of-micro-and-small-enterprises-in-urban-employment-creation-in-ethiopia/246350