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MOVIE WATCHING CULTURE CHANGING BY THE NEW MEDIA AND CHILDREN

YENİ MEDYA İLE DEĞİŞEN FİLM İZLEME KÜLTÜRÜ VE ÇOCUK

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ABSTRACT

With the coming of the 2000s, during which new media tools and internet technology started to become prevalent, many opportunities and novelties were introduced to our lives. One of the most important of these is the opportunity of reciprocal interaction with the crowd of active users and the diversity observed in the mass media. New media technologies, which take the user from a passive state to an active state, have brought about a series of changes and transformations in traditional media as well, such as television and cinema. While the cinema can easily adapt to the opportunities provided by new media and internet technologies, changing movie watching habits have been particularly appealing to children and young audiences. This audience, who enjoy watching movies from tablet computers, smart mobile phones and online platforms, whether they are paid or free, in the comfort of their homes, are sometimes subject to message bombardment that makes it harder to distinguish between what is real and what is virtual. The aim of the study, which deals with the culture of movie watching changing with the new media and children, is to determine the efficiency of movie watching methods diversified by new media and internet technologies and to determine the position of children in this process. It is thought that the study, which includes the position of children with the interaction of new media and cinema, will also guide the studies will conducted in the future. In this context, while new media, technological transformation, the interaction of children and cinema is discussed within the scope of theoretical framework, different movie watching methods are explained with images by means of descriptive analysis method. As a result of the study, it has been understood that the movie watching culture, which is changing with the new media, positions the target children audience as active and consumer audience, and that the methods of watching movies which are through smart phones and internet are more in demand than the old methods and that children can be encouraged to benefit from the positive effects of the internet, the new media tool and in consideration of its negative effects, it is understood that it can be used with different applications such as family protection and site blocking for preventive purposes and the support of the families in this regard is necessary.

Key Words: New Media, Children, Cinema, Internet, Watching Movies.

ÖZ

Yeni medya araçları ve internet teknolojisinin yaygınlaşmaya başladığı 2000'li yıllarla birlikte birçok imkân ve yenilik hayatımıza girmiştir. Bunların başında aktif kullanıcı kitlesiyle karşılıklı etkileşim olanağı ve kitle iletişim araçlarında gözlemlenen çeşitlilik gelmektedir. Kullanıcısını pasif konumdan aktif konuma taşıyan yeni medya teknolojileri, televizyon ve sinema gibi geleneksel medya araçlarında da bir dizi değişim ve dönüşümü beraberinde getirmiştir. Sinema, yeni medya ve internet teknolojilerinin getirdiği imkanlara kolaylıkla adapte olurken değişen film izleme alışkanlıkları özellikle çocuk ve genç kitle için cezbedici olmuştur. Evlerinin konforunda tablet bilgisayar, akıllı cep telefonları ve ücretli-ücretsiz online platformlardan film izleme keyfini yaşayan bu kitle, kimi zaman da gerçek ve sanal ayrımını güçleştiren mesaj bombardımanına maruz bırakılmaktadır. Yeni medya ile değişen film izleme kültürü ve çocuğu konu edinen çalışmada, yeni medya ve internet teknolojileriyle çeşitlenen film izleme yöntemlerinin etkinliğinin tespiti ve çocuğun bu süreçteki konumunun belirlenmesi amaçlanmaktadır. Yeni medya ve sinema etkileşiminde çocuğun konumuna yer veren çalışmanın daha sonraki çalışmalara da yol gösterici olacağı düşünülmektedir. Bu eksende teorik çerçevede yeni medya, teknolojik dönüşüm, çocuk ve sinema etkileşimi ele alınırken betimsel analiz yöntemiyle farklı film izleme yöntemleri görsellerle açıklanmaya çalışılmıştır. Çalışma sonucunda yeni medya ile değişen film izleme kültürünün çocuk hedef kitlesini aktif ve

tüketici izleyici olarak konumlandığı, akıllı cep telefonu, internet gibi yeni medya araçlarıyla gerçekleşen film izleme yöntemlerinin eski yöntemlerden daha revaçta olduğu, çocukların yeni medya aracı internetin olumlu etkilerinden faydalanma yönünde teşvik edilebileceği, olumsuz etkilerine karşılık ise önlem amaçlı aile koruması, site engelleme gibi farklı uygulamalar eşliğinde kullanılabileceği ve bu konuda ailelerin desteğine ihtiyaç duyulduğu anlaşılmıştır.

Anahtar Kelimeler: Yeni Medya, Çocuk, Sinema, İnternet, Film İzleme.

1. INTRODUCTION

Nowadays, new media and internet-based communication technologies have improved the basic qualities of traditional media and reached a wider crowd of users. New media environments, which rapidly reach their users especially due to the effects of globalization and which have the potential to constantly update through their feedbacks, have managed to influence child audiences at very young ages. Children, while gaining information which will benefit them by means of the colors, vivid contents, games, movies etc. they see in new media environments, at the same time their health can be negatively affected and they might exhibit inappropriate attitude and behaviour if they exceed the normal use.

Although experts draw attention to the aspects of new media and internet technology which may affect children both positively and negatively, families sometimes do not show enough sensitivity regarding this topic. And this causes the children who have difficulties distinguishing between virtual and real or perceiving them while adapting to new media tools and contents to recognize the virtual as real and true, and be inclined to what is wrong, and causes them to take the characters in video-games, movies etc. to which they can access more independently, as role models, and this can even cause cases of suicide and death. Therefore, raising the awareness of the families as well as children and children's using these media environments under the supervision of parents with limitations on time and content means that healthier and more informed individuals will be raised in terms of the children, families and society.

With the new media tools and online platforms, the diversity of movie watching habits has also emerged. Movies which previously could only be watched in cinema or television now can be watched on many platforms which have the technology of internet. Particularly children and young people are especially interested in new movie watching platforms such as tablet computers, smart mobile phones and online websites that offer individual broadcasting services. The aim of this study is to determine the transformations in the movie watching culture with the new media technologies within the scope of child audiences. For this purpose, while movie watching methods, which are diversified day by day, are examined, descriptive explanations of these methods with visuals are utilized.

The importance of this study is to try to provide a different perspective by shedding light on the research that deal with the interaction of new media and cinema. In this study, firstly new media and technological transformation are discussed in the theoretical context, and then the relationship between new media and children within the scope of new media and cinema is discussed. While the study is limited within the scope of these topics, as movie watching methods, the current circumstances of 2000s are considered in which new media tools and the technology of internet became widespread in Turkey.

2. A LOOK ON NEW MEDIA AND TECHNOLOGICAL TRANSFORMATION

New media not only expresses a technical or instrumental innovation, but also expresses the transformation of many legal, sociological, psychological factors ranging from the philosophy of media to communication models (Yanık, 2016, s.898-899). Thus new media is considered as both a technological device and an environment in which cultural processes are experienced (Seylan ve Güney, 2016, s.97). According to Thompson, the development of new media and communication is not limited to the establishment of new communication networks which are to ensure that basic social relations are not disrupted and to provide information exchange between individuals on a simple level. Instead, it can be stated that the development of media and communication creates new forms of action and interaction and new types of social relations, which are in different forms than face-to-face communication that is prevalent in most of human history (Thompson, 1995, p.81).

McLuhan envisions the media, which he considers technological extensions of a central system, as four media cultures which alternate from verbal communication to written communication, handwriting to printed media, printed media to electronic media. These four cultures: primitive verbal communication culture, literary culture using both handwriting and phonetic alphabet with words, mechanical printing culture of mass production era and electronic media culture which refer to communication tools such as radio, television and computer (Lister et al., 2009, p.80- 81). McLuhan's major publications began to

emerge in the 1960s, about 20 years before the PC became an effective technology in the field of communication and media. In these works, McLuhan talks mostly about radio and television regarding the transition from the printed culture of 500 years to the 'electric' media culture. Though he knew computers as the big sized computers of his time, he realized that these machines, as early signals of the probability of their social usage, could do several tasks at the same time. By the 1990s, for some, McLuhan's ideas were considered to be very important, even remarkably foresighted, when applied to developments in the new media. On the other hand, Raymond Williams argued that technology does not have the ability to create changes on its own in his cultural and media studies, in contrast to McLuhan's view of technological determinism, which claims that technological developments trigger changes in social life. According to him, if there is anything that is rapidly being changed by technology, it only shows that from certain perspectives realistic and manipulative services do work and we need to pay attention to this first. (Lister, 2009, p.79).

According to Rantanen, although the role of media and communication is very important in the understanding of globalization, it has been significantly ignored in theoretical discussions. The role of media and communication in these debates has often been reduced to either the evidently [seemingly so] technological or to the experience of individuals who are not involved in the media sector. However, the two approaches are not different; because the production and experiencing of the media are often linked to each other in very subtle ways (Rantanen, 2006, p.17). Furthermore, the on-going developments in communication and information technologies, by increasing the interaction between the individual and different cultures, help social relations exceed local limitations, and are regarded as one of the most important driving forces of the globalization process with its role of facilitating the media, information and culture exchange today.

In the formation of new media, the inventors of digital media such as Sutherland, Englebart, Nelson, Kay did not aim to create direct simulations of physical media, but to create a new medium that would enable individuals to communicate, learn and create in new ways. Innovation therefore comes from software tools which are used to create, edit, monitor, distribute and share content. While the inventors of digital media added a lot of things, which were not there, to the media they simulated on the computer, many designers, computer scientists, and hackers who followed them installed many other features. Since digital media existed as software, new media formats could be created by means of adding different features by simply altering existing software or writing new software. For example, capabilities of digital media can be expanded by adding plug-ins, extensions to programs or software such as Photoshop and Firefox, or by combining existing software. In short, the new media remains new, since new features can easily be added to it at any time (Manovich, 2017, p.58-60).

New media, which benefits from the factors utilized by the individuals in the traditional media such as drawing, sound, written language, painting and photography as raw content, uses the communication choices, creation tools and representational structures of the traditional media, which were not thought of before, as building blocks. Primarily, the first computers produced in the mid-1940s were not used as a media in terms of expression, communication and cultural representation. In time, in the 1960s, with the works of Sutherland, Englebart, Nelson, Papert and other pioneers, ideas and techniques that transform computers into cultural machines were developed. Thus, individuals had the opportunity to create and edit text step by step, to draw, to move around a virtual object (Manovich, 2017, p.63-65). As a new reality, space of freedom, cultural space and economic market emerge through new media, global identity and values, cultural forms and habits are rapidly transforming (Ay, 2015, p.157).

New media has been fed by the integration of digital and internet technologies as well as traditional mass media tools such as newspapers, radio, television and cinema. Today, internet and mobile technologies, which have an important role in the emergence of new media, are considered more popular than traditional media. The technology of internet, which has started to become widespread in Turkey especially after the 2000s, as a result of the emergence of ADSL system and the lowering of the subscription fee, began to be used by wider masses and expanded its sharing network by being integrated with different communication devices (such as mobile phone, radio) afterwards.

With the advancement of Internet technology, computers, databases and mobile technologies, which are faster and more advanced, the increase of the devices integrated with camera, the possibility of cheap data storage, geographic recording of information, social networks and publishing platforms everywhere make new ways possible in gathering and sharing information. On the other hand, while new technologies are constructing our "shelters", they also offer new "opportunities" that can be overlooked when one is too

busy. For example, the media publishes both art and gossip. Digital cameras allow elderly to make video calls on Skype while also spying on people. In short, technology is both exciting and frightening in its unknown aspects (Jarvis, 2012, p.90-91).

With the new media, which transforms internet use into a commodity, the conditions of production, distribution, use and sharing of information and knowledge have changed. Going beyond traditional media viewing has brought about both positive and negative results. Although the new media provides advantages such as cheapness, accessibility and convenience for the user, information pollution, uncontrollable rapid expansion, superficial and suspicious information flow instead of professional information, increase in manipulation (Çakır, 2014b: 102-104), posts with violence and sexual content, malicious uses (Cizmeci, 2014, p.409) cases such as fraud and hacking began to spread.

In the words of Theodor W. Adorno, it is necessary to think that not every democratization may be emancipatory in order to transfer the new opportunities that modern communication technologies offer to human beings in the sense of emancipation. Because the new media, which occupies an important place in our lives, has also transformed people into computer-oriented, screen-addicted antisocial individuals. According to Marcuse, technological rationality refers to a holistic society which protects the power upholder and has a rational, instrumentalist mentality. While it provides a kind of rationality for humanity to be in a state of unfreedom, it emphasizes the fact that autonomy and having control over one's life is technically impossible. The reason for this unfreedom is considered as being under the oppression of technical tools that increase the productivity and comfort of life. For example, as speed is prioritized with the effect of digital technology, the number of news and program editors has decreased and new technologies have created new media creators. And new media creators have produced cheap, popular reality shows and tried to adapt all other genres to it. Programs that monitor privacy such as BBG (Somebody's Watching Us) which exploit sexuality and emotion, talk shows filled with private confessions, are some of these programs. And thus, in a society organized by a hierarchical structure surrounded by technology, the relationship between objects and the relationship between man and technology is like a replica of the dominant relations and cannot function independently and is constantly reproduced in the process. And this process, which is closed to autonomy and freedom, brings about regression and different problems in culture, education, art, science and many other fields. Because, as technology develops, production increases, and increase in production increases consumption, and since this standardize products of culture, it causes them to be easily perceivable, consumable objects (Çakır, 2014a, p.318-324).

3. NEW MEDIA AND CHILDREN

In the past, the impact of those benefiting from the communication infrastructure on this structure had been maintained at a certain level, and only public officials who have built public policies and those engaged in the production of goods and services related to communication have made decisions during this process. However, with the development of technology, the role of the user has also started to change. The distinction of communication goods and services, the distribution of information in the communication network, enabled the users to have more control potential. This process, which was also influenced by users designing their own hardware and creating their own networks, led to the collapse of the old communication system. (Özçağlayan, 1996, s.75).

In today's communication system, by means of new media and social media new dimensions have been added to the spectatorship, and the line between being a customer and being a user has blurred. New communication technologies' enabling audience activity and interaction; in other words, its providing interactivity is one of its most charming and important features. Thanks to this feature, the state of reciprocity is not implicitly but directly compared to traditional media such as radio and television, as for the new media, where participation takes place, it is continuous. While constituting the distribution form of information; interactivity announced the collapse of the old system broadcasting in some way. On the other hand, it can be stated that the new media and social media's providing all kinds of technical opportunities in terms of surveillance and censure invite some dangers along with. Surveillance and censure for example, have emerged from the monopoly of the new media and the nation state, and have multiplied and diversified open to disinformation of global powers. Although most of the users are aware of this situation, they think that everyone is a part of this system and that the means of socialization are realized through these tools therefore they ignore the dangers of using new media.(Çakır, 2014a, s.325-333). Boyd, who considers social software as the beginning of a new era and as a "movement", sees the internet world as free from problems. Describing social network sites as "networked public", Boyd states that a site culture has emerged from these platforms which increase socialization. (Çizmeci, 2014:405-409).

The idea of being modern by keeping up with today's technology, which offers real and virtual together by means of global communication networks, is gradually transforms users into new media addicts. According to Berman, being a modernist means somehow being able to feel at home in the present complex order, adopting the rhythms of life and seeking the values such as reality, justice, freedom and beauty in the currents of the vortex he is in (Berman, 2016, s.460). Today, quite a lot of vital meanings have undergone change with interactive displays, internet, multimedia applications, mobile applications, virtual reality etc. This destroyed the notion of time and distance, and the boundaries between differences such as language and gender became blurred. User individuals build new lives in their virtual realities by means of their personal avatars (graphics, pictures, photographs etc. representing themselves in the virtual world) that may have different physical characteristics or sexual identities. (Güdüm, 2015, s.123).

Children, who can have access to the same information as adults by means of television, computers and finally the Internet, are also parts of this process being among the most active users of the new media. Today, the process of globalization and thereafter the disappearance of the distinction between adults and children are expressed through the statements of "End of Childhood" "Rushed Childhood" "Consumer Children" There is now a childhood that loses its physical abilities and creativity, is disconnected from nature, living in virtual life, less curious and more selfish, easily affected, lazy, in line with the expectations of the consumption wheel. (Sormaz ve Yüksel, 2012, s.1002). Before moving on to the concept of childhood, it is necessary to mention the etymology of words such as child (evlad), kid (veled) and son (oğul).

Child (evlad) is of Arabic origin and is the plural of the word kid (veled) which means son (oğul). Though etymologically veled indicates masculine gender and son as its first meaning, in terms of the characteristic of the language it indicates child, girls and boys at the same time. In this respect, child(evlat) represents the definitions of the child in different phases of life expressed in words such as infant, child, adolescent and adult in accordance (broadly child) with the family. A breastfed child is considered a baby, between infancy and adolescence considered a child and post-puberty considered an adult child. In general, an infant is a child between the ages of 0-2, a child between 2-13, the adolescent between 13-19 and adult after 19. In the narrow sense, the period between the ages of 2-13, called childhood, is the period in which the child opens up to his / her environment and meets and interacts with individuals other than his/her family such as friends and teachers. And this is the period in which the child begins to protest under the influence of different people and environment. For example, when the child returns home from school, he can object to his parents saying, "But my teacher doesn't say so", and he/she may prefer different sources depending on the situation (Aydın, 2016, s.197-198).

The period in which children began to be influenced by different sources, is the period between the ages of 7 and 11, which Piaget qualify as the Concrete Operational Stage. During this period, children begin to use their inner cognitive processes in which they can make comparisons in their minds. The awareness level of child, which is more open to external environmental stimuli other than himself, also tends to increase. However, this awareness develops depending on the social environment. As the child communicates with others in his social environment and as he expresses his subjective thoughts as a result of the discussions he makes, begins to discover his own subjective identity and gain new awareness and experiences (Piaget, 1929, s.86-87). On the other hand, children who do not have a social environment are less aware of the developments around them.



Image 1: Children Using Tablet Computers at an Early Age

Source: (Gökozan, 2019)

Bandura mentions three different tools in the learning process: They are described as direct, observational and symbolic. While in direct learning, the learning occurs through the direct interaction of the individual with their environment, in observational learning, also known as social learning, learning occurs mostly through observation or imitation. An example of this is the children's practice of what they perceive from their environment such as family, relative, peer, mass media tools etc. with which they establish a relation, as their cognitive and social skills. Observational learning, which is more age-related, loses its importance with the coming of adulthood. Symbolic learning is a form of learning that occurs as a result of the use of language and symbols (Mutlu, 2005, s.179).

Today, children are introduced to the Internet and new media-based technologies, much earlier than the stage which Piaget calls concrete operational stage, and Bandura refers as observational learning, in which they begin to interact with their social environment and their awareness starts to increase. Through these technologies, the child who gains many experiences such as making social friends, using computer and internet tools, improving their talents such as painting and music, have the chance to improve himself positively. On the other hand, the fact that these technologies present the real and the virtual together, and that the child left alone has difficulty in making this distinction without guidance, may result in bad endings such as death and suicide.

As seen above on Image 1, children are introduced to digital technology and new media products at an early age. According to experts, all electronic products with screens, especially technological devices which are colourful, have dynamic games, with constantly changing visuals, such as tablet computers, mobile phones, computers, are more appealing and attractive to children. As the factors with more stimuli, colour and dynamic elements provide more secretion of the hormone called dopamine, which provides pleasure and satisfaction, children tend to spend more time with these factors and become addicted to them. Experts particularly say that the use of technological devices such as tablet computers, which entertain children with socialization concerns without making them feel compelled to make friends, explain the answers of the questions the children want to learn through video and picture, encourage children to learn new things, it should not exceed 30 minutes per day until the age of 6, and then time and filtering limits should be set by parents. Experts believe that otherwise the child's brain (such as attention-focusing problem), nerve and language development will be adversely affected (such as less and late speaking), that the child will be silent and reduce physical activities, and will be bored quickly by low-stimulating and continuous useful activities such as listening the teacher, reading books that they will become addicted and become distant from other things and that they will be affected by inappropriate content such as sexuality, violence, death, theft and develop negative behaviours. (www.psikoloji-psikiyatri.com).

Under the influence of the new media era, the concepts of virtual reality and real time have begun the process of evolving into a simulated culture. Because, the media, by constantly transforming the real identities and references and subjecting them to change, has elevated reality to a multi-dimensional format. Virtual reality is a computer-based platform in which the participants watch with glasses and which respond to the stimulus from the participant perspective. For example, a participant can visit a house designed for him before completion, and explore the streets or paintings, a city, a museum by walking along them. Again, more than one person can also experience the same virtual reality at the same time without the requirement of being at the same location, with their movements affecting the same extension. (Poster, 2017, s.118-119).

In new media and internet environments where virtual and real are intertwined, it is seen as a necessary step for parents to recognize children's ability to distinguish between virtual and real. For example, children who play games with the contents of war, weapon, blood and death for a long time may reflect this on their behaviour and dialogue, or may project the attitudes and behaviours of the videogame characters they are influenced by into their lives. This means that the child has problems in distinguishing and perceiving the virtual and the real. Parents should therefore know how to treat their children accordingly to the conditions of the period and time, keeping track of the time children spare to real-life and new media and internet technologies, and should monitor which content they are exposed to and are influenced by (Babacan, 2017). Kellner states that in this new order, it is necessary to combine traditional printed material literacy and the new forms of multiliteracy with critical media literacy skills. (Kellner, 2014:429).

Online games, which influence the world without differentiating between children and youth, reveal how new media and internet technology may cause danger if not paid attention. Despite the warnings of experts, the news of suicides and deaths of the children and young people playing online games such as Momo, Blue Whale and Mariam around the world proves that this situation has become a serious social and even a

global issue. Behind these games is a dreadful cycle of exploiting the consciousness level of children and young people with global power ideologies and the values they impose, followed by the desire to seize personal information through blackmail and deception, and to destroy it when the goal is achieved.

Momo, first developed in Latin America and spread to other countries (can be seen in visual 2 below (first visual), Blue Whale (top right) developed by a Russian citizen and the Mariam game first developed in Saudi Arabia (visual at bottom right), are some of the leading digital and deathly online games which had all the world under its influence by means of a link which is spread on WhatsApp.



Image 2: Momo, Blue Whale and Mariam Online Games

Source: (Haber61, 2019)

While nearly 150 suicide cases in Turkey is only associated with the Blue Whale game, (www.bbc.com, 2019) Parliamentary Information Technology Addiction Research Commission also decided to gather in May 2019 regarding these seemingly game-like harmful software. During the meeting, Dr. Esra Alatas, the Head of Mental Health Department of the Ministry of Health, stated that children and young people are sent a link as a game offer through the information obtained while they are using the internet, and when they click on the link, they are given instructions that last for 50 days and which consist of 50 tasks and become increasingly scary (such as making them watch a horror at late hours and forcing them to perform self-mutilating actions). Stating that the use of the personal information, which is seized, as an element of blackmail and threat is effective on the forced execution of instructions, Alatas says that the game ends with the suggestion of “Die, you will be reborn anyway” and the events of death ensue. Psychologist Fatihcan Oncu mentions that the children who were sent a link feel special thinking, “I am the chosen one. A game which is not accessible for everyone was sent to me and I am special” and join the game with this perception. Saying that in the games simple instructions such as “pull your ear”, “walk alone in the dark” are given at first, Oncu states that instructions such as “wake up at three in the night, watch the videos we sent”, “go to the cemetery,” are given overtime, leaving the child vulnerable, raising the level of adrenaline and connecting them to the game through the elements of curiosity and fear, and in the end, when children want to quit the game, they are threatened by the collected data and are driven to suicide. This is how Oncu explains the logic behind the warning “take your phone with you” in these games: (www.cnnturk.com, 2019):

“Probably, they sell the recorded videos of their going with their phones and the moment they jump, on 'Deep Web' to perverted people like themselves for numbers reaching millions of dollars and satisfy their perverted mentality this way. They sell that suicide video or self-harm video recorded on the phone to perverted individuals like themselves through 'Deep Web'. They sell via the deep internet, which is illegal internet outside of Google This is what kind of a danger it is. Even if he deletes the game, he cannot play it when he wants, but they can reach him again. Therefore, the only prevention is to improve the communication within the family and to do something within this context”

Since today's media does not differentiate the masses that they address as children and adults, while presenting the content, children start to dress like adults and to wear perfume like them, in short they start mimicking the adults. Again, some bad habits peculiar to adults such as use of cigarette-alcohol, experiencing new media tools, shopping on the internet etc. behaviours have become widespread and

popular amongst children (Alici, 2014, s.18). Especially children whose parents are working outside or children who somehow become uninterested and lonely due to lack of communication among their families are distracted by new media technologies and after a while they become addicted to these technologies which they enjoy. In addition, even when families are together, the situation usually does not change. Family members alienated by smartphones, tablets and other new media technologies in the same house, prioritize communication with the social environment rather than the home. These individuals, who often push other family members into the background through social media platforms such as Facebook and Instagram, spend their free time at home, get the idea that they are liberated with new media tools or platforms, and serve for the reproduction of the system as an effective gear of the global capitalist ideologies (Çizmeçi, 2016, s.213-218).

4. CHILDREN WITHIN THE SCOPE OF NEW MEDIA AND CINEMA

The phenomenon of digitalization, which enabled the development of new media and internet technologies, began to show its effects in the cinema in the 1990s and the traditional film strips were replaced by digital technology products. The high quality image resolution that comes with these products has especially prevailed in cinema films which have been produced since the 2000s. Over time, digital technology, which has replaced analogue technologies, has caused the processes of production, distribution and presentation to change (Alici, 2012, s.84). In the digital cinema display format, SD format has been replaced by DV, HD, Full HD, 2K, 4K display formats and cameras respectively. The possibility of watching three-dimensional films produced entirely by computer technology in cinema began in the 1990s. While Toy Story, which was released in 1995, became the first three-dimensional feature film in the animation genre produced by computer technology, the developing 3D technology spread to different film genres.

Previously, while everyone ranging from young to old, children experienced watching in the cinema, thanks to the developing digital technology, watching movies is no longer an action limited by time and space. In image 3, children watching a movie together in the US before digital technology are seen. Nowadays, videocassettes, set-ups, expensive 35 mm films are replaced by DVDs, computer and digital cinema projectors etc., and with the diversification of distribution and marketing channels following the internet technology and technical developments, means of film watching have widely spread. The viewer can now watch any movie at any time from home cinema channels, smart phones, personal and tablet computers, websites, DVDs that are sold, in short many technical tools and platforms. Domestic cinema, on the other hand, has been trying to make a name for itself with these developing opportunities towards the end of the 1990s.



Image 3: Children Having a Watching Experience in Cinema (1958)

Source: (Todays Picture, 2006)

In the 2000s, Turkish cinema, which was unable to compete with Hollywood films due to the effects of digital technology, began to seek individual solutions to economic resource problems under the guidance of independent directors such as Nuri Bilge Ceylan, Zeki Demirkubuz and Derviş Zaim (Esen, 2010, p.188). Financial sources of the period include; European Cinema Support Fund (since Eurimages 1990), support from the Ministry of Culture (regulation on supporting cinema films since 2005), co-productions, funds obtained from local and foreign festivals, sponsorships and the savings of directors from different sectors

and so on. On the other hand, as the cost of filming and copying decreased with the use of digital film technology, non-industrial production and consumption opportunities increased, and low-budget, even budget-free and homemade films became widespread (Batur, 2014, p.82).

Since cinema is the production of a pioneering industry open to new technologies in all conditions, colour films, cinemascopic films and three-dimensional films have emerged as a result of the interaction between the cinema and developing technology. The spread of digital cinema has brought innovations in the field of experimental, popular and interactive cinema along with it, and narration techniques have been diversified. Digital cinema, which allows arrangements such as animation and visual effects, has enabled the enrichment of the stylistic language of the films, audience viewing habits and distribution-marketing networks (Kirel, 2010: 122). However the cinema still continues its existence through the system called star system in which a big percentage of the box office earnings of the movie is given to the star actors. And computer technology can be used under the authority of technicians in decisions that require vital "creativity" ((Manovich, 2014: 167).



Image 4: Children Having a Watching Experience in Cinema with 3D Glasses
Source: (Donanimhaber, 2019).

The structure of digital technology that allows democratization stems from giving everyone the opportunity to purchase and produce content. This structure has spread to both the cinema industry and the film crew and the audience in a positive sense (Parlayandemir, 2015, p.287). New media companies can control the entire entertainment industry with the diversity of digital era viewing opportunities, as opposed to the old Hollywood structure focusing only on cinema. For example Viacom; produces films, television, websites, computer games, popular music, toys, amusement park trips, newspapers, books, magazines and humorous content. On the other hand, media convergence affects the way we consume the media. For example, a teenager doing homework can download mp3 files and listen to music on the one hand, while surfing the internet network where he opens five tabs at the same time or chatting with friends on the other hand. Thus, individuals can quickly move between different tasks (Jenkins, 2017, p.35).

In today's conditions, where traditional media is also supported by digital technology, the audience has become more active than before. Today's audience, who spend more time on social media, can not only watch and contribute to the process with feedback but also can be join in as an active producer. Therefore, the mass viewers and the individual viewers in this sense are active not only as the recipient of information but also as the producer and distributor of the information. In addition, this requires the re-questioning of not only the audience but also the media professionalism. Because, in the process of information production and transferring, the concepts of who is the transmitter, who is the producer, who is the amateur and who is the professional cause a significant confusion. So much so that, an information transmitted by an ordinary citizen on the social media environment, can mobilize a large audience (Güngör, 2015, p.24-25).

Today's virtual reality tools reveal a glorious potential for audiences to discover themselves and construct their ego, and approach them with convincing reality to lure them into imaginary worlds (Poster, 2017, p.128). While the popularity of virtual reality tools such as smart screens and 3D glasses has been increasing day by day, new three-dimensional technologies such as imax 3d and reald 3d have been

mentioned in the cinema. Therefore, it can be stated that the perception of reality has changed along with the changing watching experiences. In Image 4, children are seen watching a movie in the cinema with 3D glasses. The enormous size and high image quality in the three-dimensional movie watching experience offer a more realistic movie watching experience. And this largely appeals child audiences, who can find it difficult to distinguish between the real and the virtual.



Image 5: 3D Smartphone Transmitter Crazy Screen Türkiye
Source: (Habercuk, 2019)

Kirel explains the most important point of three-dimensional cinema narrative as the conscious calculation of the possible deceptive effect created on the audience. (Kirel, 2010: 123). While the audience can occasionally identify with the protagonist in the film, in which they can be extensionally involved through the three-dimensional glasses, they also have the opportunity to view the film from a transcendental perspective from time to time (Tuğran and Tuğran, 2016: 204). Those who do not have the opportunity to go to cinema in today's technology can benefit from the platforms developed for watching three-dimensional cinema. The platform which is named Crazy Screen Turkey, designed for a cinema experience on a big screen without 3D glasses wherever one is, and which has been on the agenda especially in the recent years, is compatible with every smartphone model with its 12 inch screen. The platform, which is widely used by children and young people, offers cinema experience in the comfort of home. In Image 5 is the Crazy Screen Turkey platform.

Livingstone draws attention to the need to address children and young people in terms of the opportunities and risks posed by the new media and the Internet, together with social conditions and environmental factors while studying them. According to him, children and young people should be protected from the risks of the internet and should also be encouraged not to fall behind in the opportunities of the internet (Doğuş, 2014: 153). However, children who will become the adults of tomorrow are already spending their childhood intertwined with the tools of some dynamics that have the power to create messages aimed at manipulating people's lives at national or international levels (Yeşiltuna, 1999: 146).

The diversity that digital new media technologies bring to movie watching methods allows children to access the movie they want uncontrollably at an early age. The appropriateness of the content of children movies is often overlooked. For instance, although it is known that children are affected negatively by the violence in the movies they watch, there is not any attempt to make a change in the current functioning of the media. On the contrary, the extensions of these films are seen in toys, food and textile sectors and thus the ring of violence can encompass every area of the child's life (Yeşiltuna, 1999: 142). Movies, which are uploaded to paid or free new media platforms, are seen as an ideal option for people who missed movie screening or who want to watch movies in the comfort of their location, as well as children. Image 6 includes the most popular video platform Youtube, which offers the opportunity to watch many movies free, and Yesilcam movies uploaded on Arzu Film's Youtube Channel, which is one of the local film producer companies.

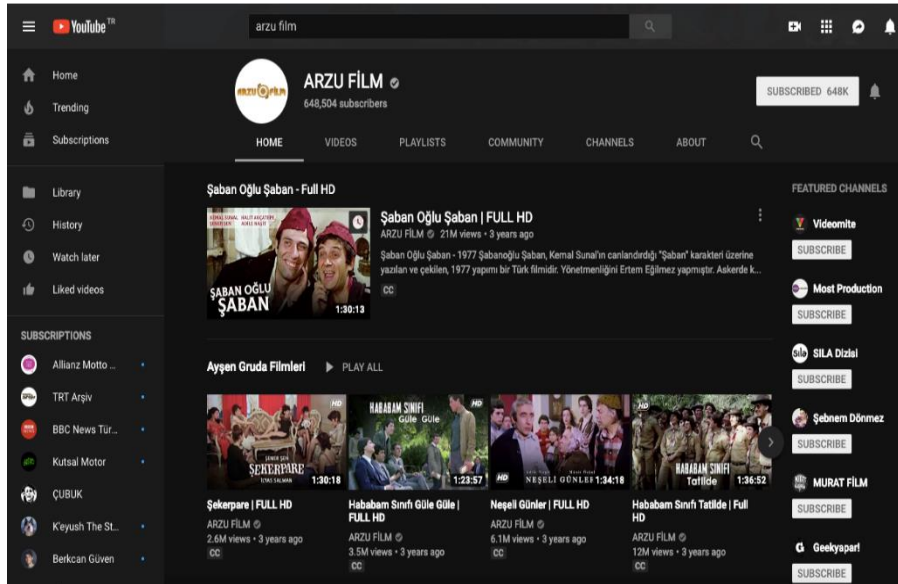


Image 6: Yesilcam Movies on Arzu Film's Youtube Channel

Source: (Ulukan, 2019)

Undoubtedly, digital platform content that is easily accessible and constantly updated has been met with great interest by children. For this reason, children are considered as target groups in the created contents. Pembecioğlu states that the functions and images imposed on child characters in movies which are aimed at the audience of children are constructed to make people (children and their parents) to remember and be influenced by them for a long time. These functions and images are implanted into the memory of children, families and society, and the cinema industry utilizes cinema and these images, which are circulated in cinema, in the popularization of neo-liberal policies. Therefore, children are considered as part of the consumer society before and after the watching process. Because they generally see cinema as a means of escape and relaxation, far from the aim of questioning and criticizing the cinema and resisting the ideological messages of popular films (Özsoy, 2017: 363-371).

The social environment of the child is as important as the family in the relations with the mass communication devices (Önür, 1999: 149). Children of this generation, especially to be accepted by their social circle, try to be the same as the others, to comply with what is shown (Sayın, 1999: 176). The child, who is raised in a family of a certain socio-economic level with high purchasing power, has a significant say within this family. Some research show that not only in the products used by children, but even in the choosing of certain products that their parents will use jointly, the child is effective in decision-making as an individual (Kuruoğlu, 1999: 198).

Depending on their ability to use technology, the child viewer can easily watch movies from online platforms on the internet as well as alternatives such as shopping malls and televisions. Even so that, children who send the movies they downloaded from the sites to their friends with their portable computers and iPads (Özsoy, 2017: 371) can talk and share posts with their social circle about the film after watching it. In Image 7, Netflix, which is a pioneer of the paid online movie watching platforms, is seen. In addition to Netflix, movie watching sites such as BluTV, Tivibu, Mubi, Turkcell TV Plus, Puhu TV, beIN Connect, D-Smart Go, Filmbox Live, FOXPlay, Amazon Prime Video are among the most popular platforms.

Netflix, which is one of the most important representatives of global broadcasting in the world that has turned into a global village, is a platform that provides ad-free broadcasting services on devices with internet connection. Features such as likeable program suggestions, presentation of preferred content from A to Z, its content's being accessible from different devices such as tablets, mobile phones and computers, giving the opportunity to make one's own broadcasting program, are seen as the utmost point reached in watching experience and broadcasting (Kopuz, 2018) 160-161). The platform, which allows users to create different scenarios and endings in terms of interactive cinema and storytelling, enables a movie to be created and watched repeatedly with different scenarios and endings. Lastly, on the platform where animated productions such as "Puss in Book: Trapped in an Epic Tale" and Buddy Thunderstruck: The Maybe Pile were added, children are able to watch these productions in different ways many times with their new story preferences.

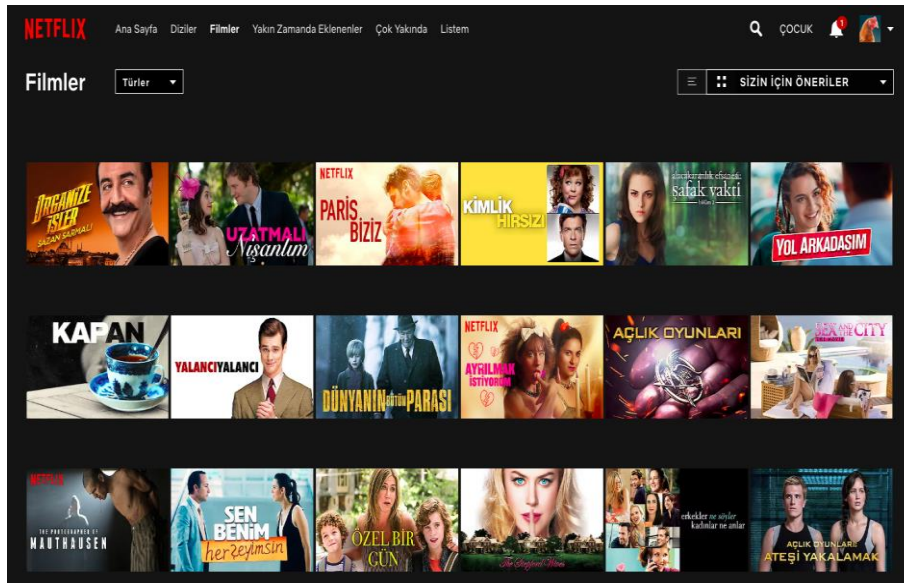


Image 7: Netflix
Source: (Ulukan, 2019)

When the movie watching habits of children are generally examined, children between the ages of 0-7 only find cartoons appealing, and show reluctance in watching the movies with human protagonists. Children between the ages of 7-18 prefer watching movies for adults and can identify themselves with the characters in the movie whose primary or secondary heroes are children. According to research, children, who identify with the child characters in the film the most, are also heavily affected by evil and odd characters, terrifying and horrifying images and supernatural forces. However, the differences between the world they see in the movies and the real world create dilemmas especially for children whose perceptive skills and rate are not as advanced as adults (Öcel, 2001: 127-128). Therefore, especially in children movies, it is necessary to prepare appropriate contents considering that children will take primary and secondary characters as an example.

5. CONCLUSION

New media tools and developing internet technology have brought many changes in cinema culture as well. Primarily, developing technology has introduced different forms of action and interaction, which has led to the creation of new social networks and platforms. In the new digital order, where sharing and interactive systems are becoming prevalent, the user is now both a producer and a consumer. Commenting on existing content on online platforms or commenting via devices with interactive features can sometimes even change the agenda. The fact that the audience has become an active audience has made it necessary to pay attention to the general preferences of all users, regardless of their age. For this reason, many companies have to make plans about how they can attract their target audience more by trying to reach some generalizations through applications such as audience surveys and rating measures.

The child is acquainted with new media tools at a very early age, diversified according to his interest and skills. It can be said that the child who uses new media tools such as tablet computers and smart mobile phones for personal and social needs within the scope of online platforms may be exposed to positive or negative effects of these technologies. Therefore, since they affect them positively, it is important for children to gain experience and habits such as following current developments and watching educational videos which will help them improve themselves on online platforms. On the other hand, situations such as children watching malicious content and signing in to inappropriate sites lead to abuse of new media and internet technologies and affect adversely. Especially in the new global order where real and virtual are presented together, in order for the child to make the right choice, he/she should be guided correctly by the family and social environment.

Today, new media and online platforms have diversified methods of watching movies, regardless of the age; whether they are children, adults or the elderly users. The audience, who watches movies silently in movie theatres and cannot express their emotions, can share as an active user in new online platforms, and even provide constructive feedback to the sector with their comments and reviews. In this respect, when the child audience is taken into consideration, it can be stated that the child audience who discusses the film with his/her friends after the film and participates in the activities related to the film can improve their

creative thinking and perception strategies. In addition, the movies that children watch should be films that facilitate their perception of virtual-real distinction, free of scenes including negative violence and sexual content. Otherwise, the child, who may sometimes have difficulty in distinguishing between the real world and the world presented in the movie, may also be affected by the negative contents easily.

Nowadays, while children audience watch movies through many platforms such as internet, paid-free online platforms, smartphone, they may identify especially with the child characters in the film and may exhibit imitative behaviours. For example, if the child characters in the film are in solidarity with each other, the child may want to be in solidarity with their friends in real life as well. It would be a convenient practice to update the content of the film in accordance with the daily life of the children, which is attributed to development of healthy attitudes and behaviours. In addition, the fact that there are imaginary and ideological references in the film contents, which encourage the child in improper consumption, may be related to the positioning of the children as target consumers through the by-products such as toys, food and textiles of the companies. This aforesaid association can sometimes take a dangerous turn in terms of encouraging the child to buy and consume at an early age.

At the utmost point reached in the movie watching methods through the developing digital technology, the platforms that provide individual broadcasting services such as Netflix have taken a pioneering step in the concept of interactive cinema by allowing the target audience to determine the scenario and endings of the movies they watch. This innovation, which has been met with great interest by the target group of children and young people, seems to encourage different innovative works. In today's world, where movie watching habits continue to diversify via different new media tools, the feedback of the target audience, particularly children, should be taken into consideration. Restrictions should be imposed to the harmful content, which exist in the new media platforms, by means of various methods such as parental control and site blocking. In addition, parents should warn their children in order to prevent them from being intrigued by films with the wrong content regarding their watching preferences.

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