



"Youtuber Movies" From New Media to the Cinema

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Abstract

Today, the new media has become an inseparable part of the daily life. Since the internet and the social media have become widely available, the new media has been effective in socio-cultural changes and transformations. On the other hand, this process, which is also called as digitalization, is not only effective in the new media. The relation between the traditional media and the new media has also been under transformation. This study is based on the relation between the mainstream cinema and the new media and "YouTuber movies" are investigated in this context which are examined using genre criticism method.

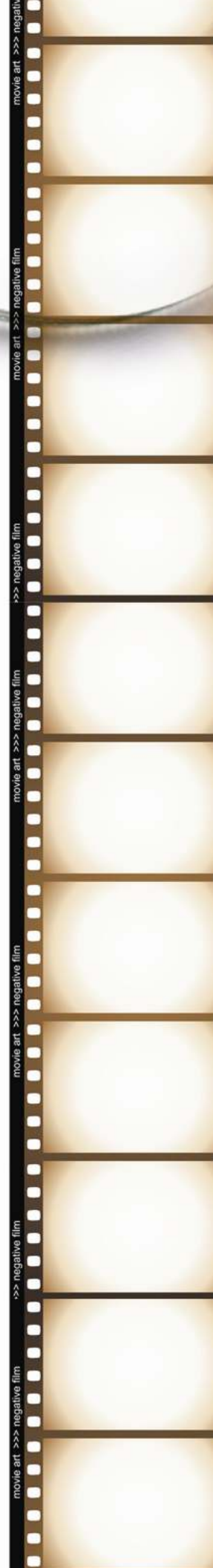
Keywords: YouTuber movies; mainstream cinema; genres; new media; culture industry.



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“Youtuber Movies” From New Media to the Cinema

Barış Tolga Ekinçi

Introduction

Cinema, especially mainstream cinema, is a part of industrial production, and the production of films is often shaped by the expectations of popular culture. In films, popular events, people, or imaginary characters can be reproduced for commercial purposes. As an example, a character popular in television or in printed media, or an event can be adapted to cinema. Today, when examining a film, it is necessary to evaluate it in a versatile and complex network of relationships ranging from television series to comic books and video industry (Abisel 1995, p. 28). On the other hand, the new media¹, separated from traditional media concerning some aspects, offers a new network of interaction such as the ability to transfer information in different levels at the same time, being user-focused, and the role and involvement of the individual in the communication process (Binark 2007, p. 21-22). This seemingly complex network of interactions is one of the key features of the new media. As a matter of fact, while traditional media provides passive consumption, content becomes more individualized and participation increases in the new media (Yengin 2014, p.135).

Today, new media has become an integral part of everyday life. Social networks or platforms such as Facebook, Twitter, Instagram, Tumblr, and YouTube can be exemplified in this context. The rise of social networks and mass culture had several effects on the relationship

between the restructuring process, new media and mainstream cinema. One of these effects, for example, is the use of massive power of the social networks as a box office or advertising medium. Convenient to the objective of this study, the relationship between YouTube, one of these social networks, and the mainstream cinema will be examined. The objective of this research study is to determine whether these films produced in the interaction of mainstream cinema and new media are a trend or a new genre. In this context, the films studied will be analyzed via “genre criticism” method based-on mainstream cinema, and the resulting data will be interpreted in the conclusions part.

Mainstream Cinema and Genres in Context of Cultural Industry

Culture² refers to all kinds of tools, attitudes, behaviors and lifestyles (Örnek 1971, p. 151) that are used to achieve all or basic needs of a community, or all the products produced by this community in material and spiritual areas. In our day, the effects of culture products can be observed in all the mass communication means. Indeed, each media medium, and, speaks with a single voice: cinema, television, radio, newspapers, magazines, and new media have brought a system to life. In this context, both traditional media and new media can be defined as an “industry” (Adorno and Horkheimer 2016, p. 118).

According to Theodor W. Adorno³, a sociologist and music critic, “Even in the field of culture, there is no fixed, guaranteed category anymore, and hubbub of the day interferes in the intensification of the mind with its thousands of demands; therefore, the effort that is needed to put a little bit of something worthwhile today has become so heavy that almost no one can afford” (2005a, p. 29). As a matter of fact, Theodor W. Adorno opposed this culture and criticized it as a “culture industry⁴”. According to Adorno; “Culture now impresses the same stamp on everything. Films, radio and magazines make up a system which is uniform as a whole and in every part” (2005b, p. 9). Mainstream cinema, television, radio, newspapers, and bestselling literary products can be evaluated in this context. As an example, commercial films directly motive the audience to identification. In such films, it is certain from the beginning how each one will end, who will be rewarded and who will be punished, regardless of the “story line” applied. Even the humorous scenes and the jokes in the films are pre-calculated, like the scene they are a part. These are governed by specialists and are poor in content (Adorno and Horkheimer 2016, p. 123).

Adorno’s criticism has often been about mainstream films, in general, and Hollywood systems. Adorno describes Hollywood as a “dream factory”. However, mainstream films produced by similar production methods in different countries can be evaluated in this context.

Hollywood cinema⁵ can be described as an arena, in which social struggles and ideological narratives are reproduced. As a matter of fact, Hollywood cinema is globally dominant; however, this effect is not limited to the economic hegemony of Hollywood alone. It is because the representations in the Hollywood stories are designed to hide the functioning of the ideology. In his critique, Adorno⁶ has also revealed a change concerning the culture industry and popular culture. Indeed, popular culture has an ideological function, similar to that of culture industry: for example, it is hidden that, in reality, everything is not as colorful as presented in popular culture.

Mainstream cinema, the main sector of the culture industry today, is recognized as a giant industry all over the world. Hollywood cinema, which is seen as a political castle, in which political struggles are reproduced, exhibits an oligopolistic structure⁷. As an example, the mainstream cinema⁸, based on Hollywood, has examples in many countries today. The great interest of the global audience in the current films caused similar films to be produced in other countries. In this context, mainstream cinema can be grouped around certain types of stories or certain genres. These stories are usually formed around a genre-search (Schatz 1981, p. 122).

The genre is originally French and corresponds to the words “Genre”, “Kind” and “Type” (Bordwell and Thompson 2017, p. 327). The origins of genre theory are based on the work of Aristotle called “Poetika”. Indeed, in literary studies, genre term is used to indicate distinctions,

such as epic, lyrical, dramatic, fiction, documentary, comedy, and tragedy. Mainstream cinema is a cinema based on certain types, which allows viewers to react at certain points, and basically and continually processes the same subjects with minor changes (Teksoy 2005, p. 224). There are many film genres in mainstream cinema such as Western, horror, sci-fi, comedy, and animation. Mainstream films have some common properties, no matter which genre they fall into. However, it does not show the invariance of these species. In accordance with the conditions of the season, sometimes there may be changes in the distinguished features that differentiate them from other genres. For example, their most important feature is the popular culture. In addition, the objective of a commercial success, and its distribution and delivery to the audience in line with the general functioning style of mainstream cinema industry can be exemplified in this context (Abisel 1995, p. 57).

In cinema, the concept of genre was born primarily within the industry itself and has been settled with the contributions of critics, audiences and, finally, cinema writers. However, what important is that there is not a certain consensus over how film genres can be defined, what functions they perform, and how certain genres emerge (Abisel 1995, p. 21).

As Abisel points out, it is often difficult to classify films according to certain criteria and to decide the genres according to this classification. Indeed, the mainstream film industry and film companies took the first step in classifying the films. Films, in genre context, can be split into main and sub categories: Western films, action films, adventure films, musical films, romantic films,

war films, sports films, science fiction films, fantasy films, thrillers, horror films, comedy films, historical films, disaster films, espionage or police films, erotic films and teen films⁹. In mainstream cinema, genres are mostly shaped over the expectations of the audience. For instance, the relation between the genre and the industrial structure is aimed at guaranteeing box office success by ensuring audience satisfaction. Theodor Adorno has linked this trend to the “culture industry”. According to Adorno; “The culture industry fuses the old and familiar into a new quality. In all its branches, products which are tailored for consumption by masses, and which to a great extent determine the nature of that consumption, are manufactured more or less according to plan. The individual branches are similar in structure or at least fit into each other, ordering themselves into a system almost without a gap. This is made possible by contemporary technical capabilities as well as by economic and administrative concentration” (2005b, p. 98). Thus, the individuals are both deceived and become “masses” ready to be deceived in the next film (Kabadayı 2013, p. 104).

Subsequently, films have been classified under many headings such as “art films” and “commercial films”. Art films and commercial films are also subdivided. There are many benefits of classifying movies under certain types such as musical, horror, science-fiction, adventure etc. As an example, one can examine the extent to which one movie shares common qualities and

characteristics such as Does the movie feature a part or all of the characteristics of the genre? Thus, it can be demonstrated whether the movie has contributed to the known qualities and characteristics of the genre. It is because the qualities and characteristics of the genre form a pattern and draw a border. Every genre has a certain date. Some genres are born; they crawl, bloom, evolve, sometimes degenerate, and sometimes even die (Özön 2008, p. 192-193).

The New Media in Context of Culture Industry

Today, there are some changes in the presentation of knowledge, which is one of the basic phenomena that create popular culture. With the widespread use of digital communication technologies (internet, new media, etc.), popular culture is hybridized and the concept of “digital culture” has emerged, in which cultural habits are reshaped. For example, in context of the new media, digital culture products have brought a new aesthetic perspective: a network of versatile media components that can be categorized as time, movement, image, sound, feedback, connection, renewal and interaction (Eritti 2017, p. 28). On the other hand, the nostalgic link between digital culture products and mainstream media continues. Indeed, Adorno thinks that the formation of the culture industry extends to the early periods of English vulgar literature. This trend can be likened to the cultural degeneration that can be observed from the mainstream media to the new media (Adorno and Horkheimer 2010, p. 219).

In today's media technology, it is observed that footage, motion video, voice, and text are stored using different forms. The development of digital technologies and hybrid images used in new media might have been effective in this trend. According to Levinson; "[...] today, photography and video techniques based on digital technology are perceived as both a toy and a reality" (1995, p. 76). Levinson relates this use of images to the transformation of popular culture products. This change, also referred to as the "digital revolution", brings the individual selves to the fore and narrows the gap that the mainstream media creates between message-producing and message-receiving parties (Binark 2007, p. 45). According to Hadley; "[...] It includes branded platforms, as well as bespoke applications and platforms. The distinctive feature of these technologies is that they allow artists, audiences and the public at large to engage with, debate and determine the meaning of a show, a season of shows or the theatre industry as a whole. They are often called participatory culture" (2017, p. 22). In this new culture, individuals are struggling to exist in social media and produce more content. Therefore, archived performances are delivered across platforms to a wider area, such as YouTube. These platforms can be compared to a kind of "virtual theatres" (Hadley 2008, p. 56). There are many platforms in this context such as social networks (Facebook, Twitter, Instagram, Tumblr and YouTube), digital games, virtual reality environments, and mobile applications.

In line with the objective of the study, only YouTube will be covered, among these platforms. YouTube, which was founded by three young entrepreneurs Chad Hurley, Steven Chen and Jawed Karim, is a social media platform that allows you to upload, watch, and share videos. The general features of YouTube can be summarized as follows: YouTube is a social media platform that works live and online; YouTube is an online video archive; YouTube is a kind of on-line information bank; YouTube is an online propaganda tool.

According to Strangelove; “YouTube has a connection with the popular culture, also called the YouTube Community. The YouTube community does not have a specific definition or limit. However, it has its own role models, norms, and aesthetic patterns that differentiate YouTube from other internet platforms” (2010, p. 121). People, who professionally produce videos on YouTube in certain periods, are called YouTuber¹⁰. YouTuber concept also means YouTube publisher. The channels that the YouTubers own are seen as the means of living. Ads published as certain slots in videos, are published by means of google AdSense. These ads can be integrated into the videos and they yield money for the YouTuber based on charges per display or click. Indeed, many YouTubers’ aim is “visibility”. Anne Jerslev and Rune Gade refer to visibility as “virtual reality”. Visibility is not just to be recognized or accepted, but to be distinguishable at the same time (Mosebo 2012, p. 264).

The new media, which is now seen as the continuation of the culture industry, has an interaction with traditional media. For example, YouTubers, who have fan masses, are becoming known in the mainstream media, as well¹¹. As a matter of fact, Levy claims that YouTube is a marketing tool for mainstream cinema (2008, p. 150). In addition, the popular faces in the mainstream media can continue their popularity with YouTube platforms on social networks. Moreover, YouTube is a footing for those, who are not in the mainstream film industry. Indeed, many YouTubers attract the interest of the mainstream film industry. According to Vernallis; “YouTube, music video, and the New Digital cinema have become intertwined in surprising ways. We may not be able to guess in what ways the media swirl will develop but accelerating rates of interpenetration and intertextuality suggest increasingly blurred boundaries among platforms and genres” (2013, p. 14).

According to a *The New York Times* report; “The work of three NBC Universal employees is to regularly search new faces on YouTube every day” (Cited by Levy 2008, p. 152). Thus, the popular faces of social media reach their masses in different areas of the mainstream media. Continuing consumption is necessary in order for the continuation of the production in the culture industry. As per the continuation or increase in consumption, new faces and new stories are created. For this reason, the faces, whose successes are previously approved or tested, are directly

transferred to the mainstream media. In this context, new characters, new forms and genres are in quest in the mainstream media in general, and mainstream cinema in particular. On the basis of this trend, which can be seen as a search for a new genre, is the relation established between the culture industry and young masses.

YouTuber Movies in Context of Genre Criticism

In this study, films related with YouTube channels and YouTubers will be covered. There are many films in this context. For example, some films directly handle the life of a popular YouTuber, or focus on the issues (hobby, travel, daily life etc.) covered in a YouTube channel, while some others treat an imaginative character created in a YouTube channel. These films, which have similar characteristics in the formal context but can be separated as content, will be examined via the “genre critique” method.

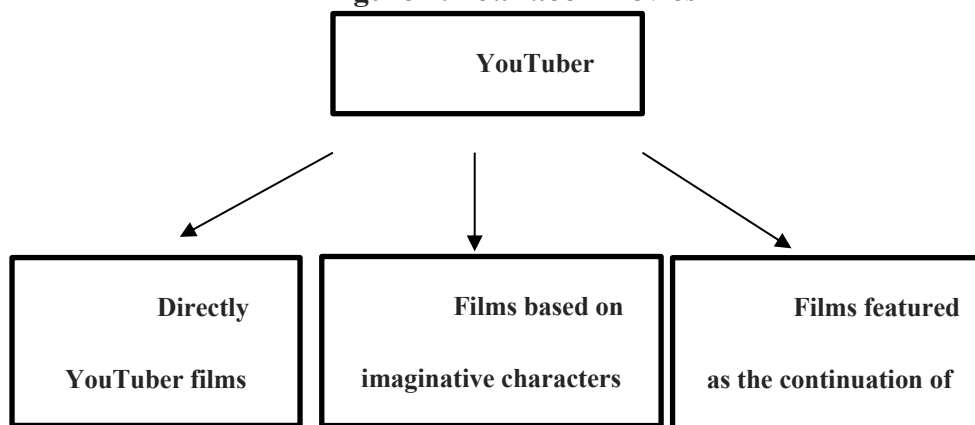
Films studied regarding genre criticism are often separated by their popular and commercial characteristics. For instance, there are similar themes and some constant characters in such films. One of the priority issues of genre criticism is the definition of the movie genre as a phenomenon. In this context, a theoretical framework should be drawn up to discuss the problems of the genres. Difficulties different from other art branches can be experienced in the study of

movie genres. For a producer, a film is primarily a product and it must be sold. The main image of genre critique is the triangle formed by artist-film-audience (Özden 2014, p. 216-217).

Films handled in the study will be examined with the method of “Genre Criticism for Examining According to Popular Culture and Characteristics of the Time”. In this context, the link of films with the popular culture, their relationship with the traditional genres, and the common, similar, and related aspects of the films will be exemplified. There are many mainstream or independent films that YouTubers played. In such kind of films, a known YouTuber can be a main character or a side character in the story. For instant, Anna Akana, a YouTuber, played in the *Ant-Man* (2015) of Marvel; while Grace Helbig played in *Camp Dakota* (2014), and YouTubers Cameron Dallas and Lia Marie Johnson played in *Expelled* (2014) films. There are similar examples in our country, as well. For example, the YouTuber Mertcan Bahar played in the *Pişt* (2015). The story in the film is about hospitalization of three young people who goes into depression. Hidayet Hanım, who is the alternative treatment specialist, makes plans with the villagers of the island in order to make the three young confront with their past fears, and thus, heal them. However, this plan causes a series of events. Similarly, Halil İbrahim Göker, another YouTuber, was among the main characters of the *Nasıl Yani* (2016) film. In the film, the funny story of three grandsons is absurdly narrated, who want to be rich by selling Seyfi Dede’s, their

grandfather, famous Mona Lisa portrait, which passed to him from his grand grandfather Leonardo Da Vinci. Such kind of films are generally among the traditional mainstream films, and their themes are mostly comedy, horror, or sci-fi types. As per the “YouTuber Movies”, they are either related with the owner of the YouTube channel, or directly related with the YouTube channel. However, this kind of films can be split into three sub-groups: Directly YouTuber movies, films based on imaginative characters created on YouTube, and the films featured as the continuation of the YouTube channel.

Figure 1: *YouTuber* Movies



There are lots of films inspired from the direct life of a YouTuber, such as *Not Cool* (2014) of Shane Dawson, and *Smosh: The Movie* (2015) of Ian Hecox and Anthony Padilla. There are similar examples in our country, as well. The *Enes Batur Hayal mi Gerçek mi?* (lit. *Is Enes Batur Real or Imagination?*) (2018) film of Enes Batur can be evaluated in this category. The film inspired from the real-life story of Enes Batur, who uploaded YouTube videos. In the film, Enes

Batur plays his own life. In the same film, there are real persons such as the girlfriend of Enes Batur and popular YouTubers such as (Baturay Anar and the three buddies ‘Atakan Özyurt, Bilal Hancı and Fatih Yasin’) as well as amateur and professional artists. In the film, it is narrated how Enes Batur become a YouTuber and his experiences from the childhood to adolescence. In addition, in some scenes of the film, the functioning logic of the YouTube, and the steps to become a YouTuber are presented as YouTube videos. The suggestion of the film is repeated as “What common was for these people was that they were all in the pursuit of their dreams.” With its story structure, acting style, and humorous narrative, the film associates popular teen films. On the other hand, the film can be differentiated from the teen films with its several features: the conflict of the character with the order and puberty was superficially treated; instead, a humorous narration was selected.



Figure 1: Enes Batur Hayal mi Gerçek mi? (2018)

The films that are based on an imaginative character created in YouTube channel are mostly comedy. These films are characterized with their prominent leading actors or unrealistic characters; the character might be a stereotype person. The narrative and the dialogues are generally based on cliches. The appearance, character, and beliefs of the stereotype person are generally exaggerated (Kabadayı 2011, p. 106). The *Cumali Ceber: Allah Seni Alsın* (2017) film of Halil Söyletmez can be evaluated in this context. Halil Söylemez actually shares videos over Vine¹² app. He created an imaginative character, named Cumali Ceber, in these videos. When the character he created became famous, Halil Söyletmez published his videos via a YouTube channel. Cumali Ceber character is a vulgar type, who is uneducated, who speaks with a local accent, and sometimes exhibits rude behaviors; in this context, it can be likened to “Recep İvedik” character, which was created by Şahan Gökbağkar. On the other hand, this character, which was represented by an exaggerated makeup and a bad acting, has become a phenomenon in the social media. The Cumali Ceber character, which was previously published as short videos, was turned into a screenplay by Halil Söyletmez. In the film, a holiday of Cumali Ceber with his two sons after having been dismissed due to beating his boss just one day before his retirement was narrated together with developing events. There are numerous professional artists and mediatic celebrities in the film. Despite its humor, which was based on the slapping sound effect and street language, the film was successful in box-office return. On the YouTube channel of Halil Söyletmez, the

trailer of the second film was released. In the box office success of such films, social media may have been influential in the way with its natural and frank behaving style, and the presentation of humorous elements by exaggerating or sometimes denigrating. As a matter of fact, the imaginary types like Cumali Ceber adapted to the cinema reflect the virtuality and the corruptness imposed by the culture industry.



Figure 2: Cumali Ceber: Allah Seni Alsın (2017)

The story of the films that feature as the continuation of the YouTuber's channel in the social media is based on the content of the channel. This kind of films can be within many traditional types. The *Kapalak Kızı* (2018) film of Nova Prospekt, a YouTuber (Can Yavuz), might be an example in this context. Mysterious, interesting, and supernatural video contents are produced on the Nova Prospekt YouTube channel. Events that raise suspicion and fear among the public are narrated on the channel sometimes based on documents. In 2018, Nova Prospekt made

a horror film called *Kapalak Kızı*. The story of the film was inspired by the events that a young girl, who was a servant in a village school, experienced. On the other hand, there are some short and long YouTube videos on the YouTube channel related to the subject of the abovementioned film: the film is both related to the content of the YouTube channel and a continuation of the content on the YouTube channel.



Figure 3: *Kapalak Kızı* (2018)

All three types of YouTuber movies have links to recurrent similar structures, common business relations, and traditional film genres. Such films are often produced based on box office anticipations. Therefore, the stories are traditional and mostly similar to that of the previously successful films; for instance, the *Is Enes Batur Real or Imagination?* seems to be close to teen films; *Cumali Ceber: Allah Seni Alsın* is a bad copy of the “Recep İvedik” film series, and the *Kapalak Kızı* is based on a supernatural subject (such as demon and evil spirit movies), which has been quite common in recent Turkish Horror Cinema. On the other hand, such kinds of films are

differentiated with their feature, in which the main character or the other characters not from the mainstream media, and the style of which is natural, warm, and sometimes evoking home video shooting. Moreover, such kinds of films are mostly presented in a hybrid structure, which incorporates one or more types inside. Target audiences of this kind of films are generally young individuals who are actively using the new media. Therefore, the features particular to traditional genre are simplified and the dialogues are handled in a daily language: Since the stories are simple and the dialogues are in a daily language, humorous elements are predominant, whatever genre the film is close to. It is because the objective of this kind of films is to magnetize young masses, who can be defined as the internet generation, towards cinema halls and to benefit from the power of the YouTube market. Therefore, the stories, formal structures, aesthetic elements, and genre characteristics of the film are shaped according to the aesthetics of YouTube.

Conclusion

In this study, based on the culture industry critique of Theodor W. Adorno, the relation between the mainstream cinema and the new media was examined. The link of mainstream cinema with the culture industry and its interaction with the new media was handled in context of film genres. The genres in the mainstream cinema are shaped according to the expectations of the

audiences. Indeed, numerous genres and sub-genres have appeared throughout periods. On the other hand, the new media, which can also be seen as the continuation of the culture industry, brings new changes concerning the genres. In this study, these changes are exemplified over “YouTuber movies”. The objective of this research study is to determine whether these films produced in the interaction of mainstream cinema and new media are a trend or a new genre.

Traditional genre films are based on popular culture and the theatrical pleasure is prioritized. “YouTuber movies”, as well, are related to the popular culture. In the basis of this relation, is the culture industry, which was criticized by Theodor W. Adorno. Actually, consumption habits of the traditional media have become widespread via the new media. The new media blurs the boundaries by providing an unlimited communication opportunity. “YouTuber movies” are born in this free area where the boundaries are blurred. Therefore, daily unknown faces, non-professional talents, and subjects not handled in the traditional media are transferred to the mainstream cinema via “YouTuber movies”. In this study, two distinctions are focused in order to classify this trend: one is the YouTube channel and the other is the YouTuber. Indeed, the functions of the both elements are influential. In this context, “YouTuber movies” are examined under three titles. Films directly based on YouTuber, films based on an imaginative character created in YouTube, and films featured as continuation of YouTube channel. There are both similarities and differences among these three film types. For instance, in all these three types the

relationship is similar that YouTube channel built with the culture industry of the YouTuber: in the films directly based on YouTuber, individuality phenomenon is emphasized by the identification of the producer. As per the films based on an imaginative character created in YouTube, they are grounded on the relationship built between the imaginative character and the popular culture. The films that are featured as the continuation of YouTube channel demonstrate the interwoven structure of the culture industry which was criticized by Theodor W. Adorno: the combination of different forms and aesthetic structures.

“YouTuber movies” demonstrate a hybrid structure concerning the genre. However, this hybrid type is mostly based on certain film types. For instance, humor movie genre, romantic movie genre, horror movie genre and particularly teen movie genre can be exemplified in this context. The theatrical pleasure priority of the mainstream cinema and the habits of the young active users of the new media might have been effective in this trend. Indeed, “YouTuber movies” are mostly based on this kind and similar themes concerning the genre. On the other hand, the traditional features of the genre are simplified, and a deep gap was created between the story and the theme. This gap is filled by the exaggerated and unlimited characters of the YouTube world. Thus, the audience in the cinema hall can experience different pleasures at the same time.

The “YouTuber movies” examined in this study can be accepted as a new and wide spreading trend in the mainstream cinema. This kind of film are generally lacking in a certain creativity and originality. It is because only box office success is aimed in this kind of films. YouTube channels and the YouTubers are more functional compared to the traditional media concerning advertisement and marketing such as attracting larger masses to cinema. This functionality is attractive for the companies producing culture products. In this context, “YouTuber movies” can be classified as unqualified films produced on commercial concerns. On the other hand, as the boundaries of the new media are widened, it can be suggested that original and qualified examples can be observed. Thus, an original genre can come into the picture, which is not based on commercial concerns and which reflects the aesthetics of the new media.

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ENDNOTES:

¹ According to Binark; “Computers, the internet environment, mobile phones, game consoles, Ipod or handheld data recorders and communicators, in other words all these digital technologies, which, even in absence of our knowledge, have become increasingly used in daily life with widespread range of practice, and which have become more and more used due to the necessities of social life, can be gathered under the new media title” (2007, p. 21).

² (Ger. *Kultur*, Fr. *Culture*, Ing. *Culture*). See Örnek, V. S. (1971). *Etnoloji Sözlüğü*, Ankara: Ankara Üniversitesi Dil ve Tarih Coğrafya Fakültesi.

³ It is one of the four leading members of the scientific community called as the “Frankfurt School”.

⁴ The principles of Adorno's criticism of the “culture industry” are based on the article “On the Fetish-Character in Music and the Regression of Listening” (1938). On the other hand, Adorno's text, in which for the first time he explicitly places his cultural theory

on a philosophical and historical context, is the “Dialectic of the Enlightenment” (Adorno 2016, p. 13), which he wrote with Horkheimer.

⁵ In order to describe the way of production and distribution of films in the United States, Kellner uses “Hollywood films and Hollywood cinema” statements. Today, as a global culture production age, there are cinemas outside the United States as well, that embrace this mode of production for commercial purposes. Kellner’s statement emphasizes the ideological geography of the cinema (Kellner 2010, p. 3).

⁶ The determinant of the Hollywood cinema in Adorno’s writings is the culture industry. The most economically advanced area of the culture industry is the cinema. See Claussen, D. (2009).

⁷ The oligopoly market is usually a market that is shaped by two, three or four players. In cases that natural causes are not effective, many markets can turn into oligopoly markets.

⁸ “[...] the definition and discussion of genre and genres in the cinema has tended to focus on mainstream, commercial films in general, and Hollywood films in particular. Sometimes, indeed, genre and genres have been exclusively identified with these kinds of films” (Neale 2005, p. 7).

⁹ A teen or teenage film is defined most of all by its audience. Whether comic or violent, the appeal of the teen film is as transient as adolescence itself (Driscoll 2011, p. 1).

¹⁰ Similarly, the ones producing contents for instagram are called “instagrammer”.

¹¹ According to Levy; “If your videos are entertaining, unique, and different, and if your personality is engaging, you can use YouTube and viral video to launch your show business career” (2008, p. 157).

¹² Vine is an app that allows to record videos with smartphones and tablets and share with a lot of followers.