

A qualitative study on international branding and marketing of SVOD services
The case of Netflix in the Turkish market

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ABSTRACT

Netflix entered the Turkish market in January 2016 as part of the service's expansion into 130 new territories. As Netflix strengthens its presence in the Turkish market with increasing number of subscribers and investments in local content production, the company's branding and marketing practices in this national market require an exhaustive analysis. Although the arrival of Netflix in the Turkish market has attracted some scholarly attention, to date, research has yet to comprehensively explore the company's expansion to the market including local marketing and branding strategies. This study was led by the main research question "How does Netflix construct and promote its brand in the Turkish market?" To answer this question, the press releases of Netflix, the media coverage of the brand –including the interviews with Netflix executives– by major Turkish media outlets and the company's video advertisements on social media were examined in detail by employing thematic analysis as the research method. Covering a 5-years-period, from Netflix' arrival in Turkey to April 2021, the research data yielded a comprehensive overview of the company's branding and marketing practices in this national market, including its localization strategies. The findings revealed that while Netflix emphasized the aspects of being an SVOD service –such as offering a superior watching experience and a large variety of content– in its first years in the market, the brand positioned itself as a producer and global distributor of local content as its Turkish original series and movies has increased over the years. Localization was found to be at the center of Netflix' expansion in the Turkish market and its branding/marketing practices. First, its service was customized through local pricing, Turkish interface and dubbing/subtitles options. Second, its catalog was localized by the acquisition and production of local content. Third, the company partnered up with local companies for public relations, marketing and content production purposes. Fourth, Netflix complied with local regulations on online broadcasting by applying for a license to operate legally in Turkey and being subject to RTÜK (Radio and Television Supreme Council of Turkey)'s monitoring processes. Finally, the company tailored its marketing strategies for the Turkish market by providing trials and special offers to local audience, organizing premiere nights for its original content, presenting its content slate regularly to the local media, generating local advertising campaigns at outdoors and on social media. The locally produced promotional videos of Netflix original content were further analyzed to discover their cultural elements, which consisted of local characters, places, objects, language, music and rituals.

KEYWORDS: *Netflix, branding, marketing, localization, Turkey*

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1. Introduction

Since its establishment in 1997 as a DVD distribution company, Netflix has evolved to be the world's most popular subscription video-on-demand (SVOD) service (Candan, 2020). Following its international expansion in the last decade, the company has over 200 million subscribers in more than 190 countries (Netflix Investors, 2021). Besides distributing numerous series and movies from various producers around the world, Netflix also invests in producing its original content since the production of *House of Cards* (2013–2018). As the company expands to other territories, it began investing in local productions in many national markets (Clarke, 2019). For instance, some of the most well-known Netflix Originals series *La Casa de Papel* (2017–) is from Spain, *Dark* (2017–2020) is from Germany, and *The Crown* (2016–) is from the UK.

Netflix entered the Turkish market in January 2016 as part of the company's expansion into 130 new territories. Although the paid-subscription for television was not a common practice among Turkish audience until the arrival of Netflix, it did not take long time for viewers to adopt this new service (Vitrinel, 2018). The platform had more than 3 million subscribers in Turkey by the end of 2020 ("World to enjoy", 2020). The convenience of the easy-access to the international content with dubbing and subtitles made the platform very attractive to the Turkish viewers (Vitrinel & Ildir, 2021). In addition to the foreign content, Netflix, soon, added many Turkish series and movies to its catalog through the acquisition of licensed content and the production of original Turkish shows (Söğüt, 2020). Their first Turkish original series, *The Protector* (2018–2020), was released in 2018, and was followed by many additional projects.

The global expansion of Netflix has attracted the attention of numerous media scholars and has been investigated from various perspectives. Jenner (2018), Lobato (2019) and Lotz (2020) investigated the subject from the perspective of transnational television, while others focused on the company's operations in specific national markets. For instance, Wayne and Castro (2020) compared its entry into Israeli and Spanish markets; Fernández Gómez and Martín Quevedo (2018) conducted a research on the Netflix's social media marketing strategies in Spain; Daidj and Egert (2018) studied the influence of Netflix on French media industry; Dias and Navarro (2018) explored the challenges Netflix encounter while expanding into Brazilian market. Although the arrival of Netflix in the Turkish market has attracted some scholarly attention (Vitrinel, 2018; Gülmez, 2019; Sarı & Sancaklı, 2020; Candan, 2020; Söğüt, 2020; Yanardağoğlu & Turhallı, 2020; and, Başer & Akıncı, 2020), to date, research has yet to comprehensively explore the company's expansion to the market including its local marketing and branding strategies. Since Netflix' presence in this national market gains importance due to the fast-growing numbers of local subscriptions and the increasing investments in the local content production, the company's branding and marketing practices in this

national market require an exhaustive analysis. By examining Netflix' press releases, its video advertisements on social media and the media coverage of the brand –including the interviews with Netflix executives– by major Turkish media outlets, this study aims to answer the following research question: *How does Netflix construct and promote its brand in the Turkish market?*

The scientific relevance of this study is to address the aforementioned literature gap by providing insights to media scholars about Netflix' marketing and branding strategies used during and after its entry into the Turkish market. A thorough analysis of their strategies in this market could contribute to the existing literature on Netflix' international expansion. It could also allow media scholars to compare the company's varying strategies in different national markets as well as to compare its local branding and marketing approaches against its global approach. Furthermore, the findings of this study are relevant to the broader field of academic literature on the international expansion of the SVOD services. As Netflix is the leading brand in the field, learning from its practices could provide a better understanding for those studying other international SVOD brands in terms of brand construction and promotion in national markets.

The societal relevance of this research lies in offering an external overview for Netflix on its international expansion and its local branding/marketing strategies by elaborating specifically on its practices in the Turkish market. Furthermore, recently, many new SVOD services are emerging in both national and global markets. This study could help these media organizations expand their businesses to new markets and promote their brand internationally by providing useful models to follow. They can better navigate the development of their brands by closely reviewing the accomplishments and failures of their main competitor. In addition, by shading light into the Turkish media landscape and the practices of Netflix in this particular market, this research provides valuable insights for international brands considering to expand into the Turkish market.

1.1 Thesis outline

As seen so far, the first chapter began with the introduction of the research topic, which led to posing the research question. It was followed by the scientific and societal relevance of the research; and now, it continues with the brief descriptions of the following chapters.

In Chapter 2, a theoretical framework of the study is built through the discussions of the previous literature as well as the relevant theories and concepts. Starting with the explanation of branding in the context of media industries, the chapter digs into the branding strategies of Netflix. The chapter goes on with the description of Turkish media landscape by especially focusing on the debut of the VOD services in the country, and ends with a brief information on the Netflix' entry into the Turkish market.

Chapter 3 consists of the methodological details of the current research. First, the research design is described broadly and the rationale behind employing thematic analysis as the research method is addressed. Second, the dataset of the research is introduced, including the reasoning of choosing purposive sampling and the process of data collection. Third, the process of data analysis, including the details of coding stages, is described thoroughly. Lastly, the chapter is closed with the statements on credibility, validity, reliability, reflexivity and the ethical considerations of the current study.

The results of the analysis are explained in detail in Chapter 4, by describing the main themes, subthemes and their relations to each other as well as to the previous literature. According to the main themes two subsections are created: branding and localization. The section of branding has two subsections: *Netflix as an SVOD service* and *Netflix as a producer and distributor*. Whereas, the section of localization has five subsections: *the localization of the service*, *localization of the content*, *local partnerships*, *compliance to local regulations*, and *local marketing strategies*.

Finally, Chapter 5 concludes the study by answering the research question as referring back to the results of the analysis and to the theoretical framework. It also includes the discussion of limitations of the study and suggestions for further research.

2. Theory and previous research

2.1 Branding

Branding is a practice that is adopted by companies in order to distinguish themselves from their competitors by communicating their unique brand identity to consumers and other stakeholders (Nandan, 2005). By identifying their brand with distinctive characteristics and values, brands attempt to create a need or interest for their products/services and to influence the decision-making process of consumers in favor of themselves (Kaul & Chaudhri, 2017). Branding, in the context of media industries, is described by Johnson (2007, p. 6) as “the defining industrial practice of television’s recent past.” Johnson (2012, p. 17-18) further explains the branding of television as a dynamic communication that “frames the interactions between producers, products, and consumers [...] through programme production and acquisition, scheduling, on-screen advertising and ancillary products related to the channel and/or its programming.” By employing various branding strategies, TV networks try to position their brand as both different and better than others to attract viewers and gain their loyalty, which is key to commercial success in the highly competitive market (Selznick, 2009).

After the 1980s, branding has become a common practice for media organizations, including the channels and the programs in order to construct distinctive brand identities (Wayne, 2020). For instance, Lifetime constructed its brand identity as ‘Television for Women’ with an effort to deal with the demographically fragmented audiences (Hundley, 2002). Whereas, HBO used original programming, such as *The Sopranos* (1999-2007), to distinguish its brand from other networks (Johnson, 2012). In recent years, media branding has continued with the brand construction efforts of the SVOD platforms such as Netflix, Hulu, Amazon Prime Video and Disney+ (Wayne, 2018). Establishing strong brand identities enable these platforms to compete with each other, increase their subscribers, maintain relationships with existing customers, and act as an intermediary among content producers, products, and consumers (Mann, 2016). Unlike channel brands, SVOD platforms neither build their brands on their original programming nor tailor their brands according to a specific segment of audiences (Mann, 2016). Instead, they present themselves as portals offering large content libraries to various and broader segments of audiences so that they can find quality content matching their personal preferences (Lotz, 2016). In essence, the brand identities of these SVOD services are based on “a personalized television viewing experience made possible through internet distribution” (Wayne, 2020, p. 150). However, some of the branding discourse of the SVOD services share similarities with TV branding; for instance, just like HBO, SVOD services, too, often use the discourse of ‘quality TV’ on their branding communication (Jenner, 2018). Yet, their offer of

'quality TV' do not only depend on the quality content, but also on the quality of watching experience that shifts the control to the consumers.

2.2 The branding strategy of Netflix

As a leading brand in the field of SVOD services, Netflix is the point of interest of this study and provides many insights for the literature of how SVOD services construct their brand identities. In 2013, during the initial phases of Netflix' brand construction, the co-CEO and chief content officer of Netflix, Ted Sarandos, stated that their goal "is to become HBO faster than HBO can become us" (Hass, 2013, para. 16). This statement is important to understand how Netflix defines its brand in the media industry. By positioning Netflix as a competitor to a television brand, Sarandos intends to define it as a television brand (Jenner, 2018). Nevertheless, by employing a 'portal-as-brand strategy', Netflix manages to differentiate its brand from traditional TV brands. This strategy is based on offering personalized internet-based television to its audiences to be consumed at their own pace, anytime and anywhere (Wayne, 2018). As a portal, Netflix provides a wide content library to its subscribers including both its original shows and the contents acquired from other networks and producers. However, the acknowledgement of the latter's brand origins is usually avoided by Netflix in order to blur the lines between these two kinds of content and to highlight the Netflix brand alone, instead of letting individual contents stand out (Wayne, 2018). Netflix seems to achieve to be primarily identified as a portal, since audiences often mention that they are 'watching Netflix' instead of naming the particular shows they consume.

There are several aspects that Netflix constructs its brand on. Previous literature concentrated mostly on the aspects of original programming (Jenner, 2018), personalization (Wayne, 2020), binge-watching (Jenner, 2018; Wayne, 2020), localization (Lobato, 2019) and the use of social media (Fernández Gómez & Martín Quevedo, 2018). These aspects are discussed thoroughly in the following sections.

2.2.1 Original programming

Despite their portal-as-brand strategy, the original programming of Netflix is still an important element in the construction of its brand identity (Jenner, 2018). As Reed Hastings, the co-CEO of Netflix, states that Netflix original shows are the main actors of their brand engagement (Nail, 2019). Therefore, the company spends a great deal of their marketing budget to promote their major Netflix original series and movies (Nail, 2019). To date, Netflix has broadcasted over 1500 original titles; some were produced in-house, others were acquired to be aired exclusively on the platform (Cook, 2021). Jenner (2018) argues that as Netflix has evolved to become a producer, the

company positioned its original content alongside the ‘quality’ and ‘cult’ productions of the industry. Netflix’ primary productions such as *House of Cards* (2013-2018) starring with Kevin Spacey, *Arrested Development* (2013-2019) –which was already a well-known with its first 3 seasons on Fox– and *Orange is the New Black* (2013-2019) are good examples of their quality contents. These original contents were produced with high-budgets and had complex narrative structures (Burroughs, 2018). Moreover, in line with the trend of political correctness, the concepts of diversity and inclusion are highlighted in the original shows by representing various groups in society based on culture, religion, sexuality, gender, disabilities and socioeconomic position (Jenner, 2018).

However, over time, Netflix’s focus has shifted to enlarging its content library by adding as many original contents as possible, which vary in quality (McDonald & Smith-Rowsey, 2016). The company now has several studios around the world and constantly developing new projects with various producers (Clarke, 2019). Netflix’ latest invention in the original programming is their interactive shows, which enable the audience to steer the story through the pop-up options on the critical scenes of the shows. These contents are developed for both the adults –e.g., *Black Mirror: Bandersnatch* (2018) and *You vs. Wild* (2019)– and for the kids –e.g., *Carmen Sandiego: To steal or Not to Steal* (2020) and *The Boss Baby: Get That Baby* (2020). By granting control to the viewers and offering them a personalized experience, Netflix utilizes audience engagement at its best.

2.2.2 Personalization

Personalization is a strong emphasis of the Netflix brand as it strengthens the relationship between the brand and its audiences by offering personalized interface for every individual subscriber. As explained by Sarandos in 2018, “There’s no such thing as a ‘Netflix show.’ That as a mind-set gets people narrowed. Our brand is personalization” (Adalian, 2018, para. 24). Netflix spends a great effort to personalize its service according to the interests of its audiences (Netflix Research, 2018). Its system of personalization basically depends on data collection and machine learning algorithms (Burroughs, 2019). The data consist of the preferences and watching habits of viewers such as the most preferred genres, the type of content consumed in different times of the day, the time spent on the platform, the number of episodes watched at one sitting, the device that is used to watch, and so on (Başer & Akinci, 2020). The users can also personally contribute to these data by using the options of liking or disliking the shows on the platform. By learning from all these data, Netflix predicts the type of content that the users are more likely to watch, and recreates its interface for individual users by recommending the series and movies matching their personal tastes (Burroughs, 2019). The current system of personalization provides convenience for users by guaranteeing them to meet relevant content directly in their main pages. In addition, the matching

scores for every title facilitates the decision-making process of the viewers by displaying the percentage of fit between their preferences and the content. Since the platform maintains a large variety of content, it would be very time consuming for audiences to choose what to watch without a personalized interface. However, some scholars (e.g., Jenner, 2018) argue that the personalization algorithms of Netflix limit the agency of consumers by deciding which content they will encounter on the platform. Due to these algorithmic mechanisms, the users could constantly be exposed to certain kind of content only; thus, they could lack the freedom of choice and the availability of a more diverse selection of content.

2.2.3 Binge-watching

Another aspect that Netflix strongly relates its brand to is binge-watching (Jenner, 2018; Wayne, 2020), which is defined as watching at least two episodes of a television series in rapid succession (Steiner & Xu, 2018). Although this watching behavior became popular in the last decade with the introduction of digital streaming services, it dates back to earlier times when audiences practiced this intensive viewing experience via DVDs or the marathons of the shows on TV networks (Sung, et al., 2018). For Netflix, their familiarity with binge-watching should have come from their previous business as a DVD rental company. Binge-watching was clearly not invented by Netflix; however, its current model definitely encourages this watching behavior through the following features: First, Netflix usually broadcasts the series as full seasons instead of an episode every week; hence, the availability of all episodes at once enables them to watch as much as they want (Steiner & Xu, 2018). Second, while viewing a show on Netflix, the mechanism of the platform automatically jumps to the next episode as soon as the current episode finishes, which facilitates the immersion of the audience into the storylines of the shows by reassuring them to watch further and keeping their attention for longer periods of time (Pittman & Sheehan, 2015). Owing to these two important features, Netflix successfully integrates binge-watching to their business model and associates this phenomenon with its brand. Wayne (2020) argues that binge-watching is promoted by Netflix as a more preferable audience behavior rather than following linear scheduling. Jenner (2018) also explains how Netflix tries to normalize this practice in its marketing campaigns. For example, in the 'Superfan' commercial, British comedian Ricky Gervais binge-watches Netflix' original series, including *House of Cards* (2013–2018), *Lilyhammer* (2012–2014), and *Orange is the New Black* (2013–2019), immerses himself into the stories deeply and starts imagining to be in these shows (Netflix UK & Ireland, 2014). By picturing him as a 'superfan', it seems as though Netflix uses binge-watching to create a fandom among their subscribers.

2.2.4 Localization

The international expansion of Netflix started in 2010 with its entry into Canadian market (Lobato, 2018). Afterwards, Netflix expanded into the markets of Latin America, Western Europe, and other parts of the world –mostly in January 2016– except China, Crimea, North Korea, and Syria (Lobato, 2018). The company has currently more than 60% of its subscribers outside the US (Netflix Investors, 2021). Entering those national markets and being able to compete with the local media brands required some localization strategies. In order to manage its local businesses more efficiently, Netflix has opened offices across many countries, usually in the central locations of different regions and where the most of their original content are produced (Clarke, 2019); for example, the US, Mexico, the UK, the Netherlands, India and Japan (Netflix, n.d.-b). Moreover, Netflix has usually partnered up with local media brands, especially television providers and telecommunication companies, to facilitate its entry into the national markets (Lobato, 2019). In some situations, these partnerships have even affected how Netflix represents its brand in those markets. For instance, in contrast to branding itself as a competitor to linear television in the US, Netflix collaborated with the local television providers and based its marketing mostly on those partnerships during its expansion into Israeli and Spanish markets (Wayne & Castro, 2020). Therefore, Wayne (2020) suggests that Netflix' branding strategy in national markets, like Israel, could be defined as portal-as-content strategy instead of portal-as-brand strategy.

Media scholars investigate Netflix's internationalization from the perspective of transnational television. For instance, Lobato (2019) argues that Netflix's global expansion could be considered as a multisited process of localization. Localization could be described broadly as the process of adapting or manufacturing a product by utilizing linguistic, cultural, technical and content wise alterations so that it is perceived as a local product (LISA, 2003). Chalaby (2002), suggests that a certain degree of localization is necessary to be relevant to local audience in foreign markets by incorporating some elements of local culture into the globally-served products. Therefore, Netflix tailors its service and content in the national markets by recognizing and managing the cultural differences such as diverse tastes, viewing habits, local languages, affordability and so on (Lobato, 2019). Likewise, Jenner (2018) indicates that the company integrates itself into national media systems through geographically diverse catalogs, translation and dubbing. To localize its interface and offer subtitles and dubbing options for its global content in local languages, Netflix works with translators both in-house and via outsourcing (Lobato, 2019). Furthermore, Netflix usually adapts its catalog to national markets through the acquisition of local series and movies as well as the production of original content in particular countries with local producers and actors (Vitrinel, 2018). However, the localization of content does not only derive from Netflix' aim to connect to local

audiences, but also from the local regulations in some cases. For instance, according to the regulations of European Union, Netflix has to provide at least 30% local content in its catalog (Cunningham & Scarlata, 2020). Although these local productions are not exclusively produced to be broadcasted in their home countries, they are important for appealing to local audiences and draw them to subscribe to the platform. As a result of all these localization practices that are employed by the company, Lobato (2018, p. 245) describes Netflix as “a series of national services linked through a common platform architecture.”

Based on the previous literature, localization is an important aspect of Netflix brand in national markets. As an international brand operating in 190 countries, Netflix acknowledges its significance and apply various localization strategies according to the requirements of the local markets. As introduced before, this research is concerned with the expansion of Netflix into the Turkish market; therefore, how the company has localized its strategies for constructing and promoting its brand in Turkey is highly relevant for further analysis. Thus, the following sub-question will help guide this research: *How has Netflix localized its service and content in the Turkish market?*

2.2.5 Branding and marketing on social media

Even though Netflix employs traditional advertising methods such as TV commercials, print advertising and outdoor advertising, the company is famous for its social media branding and marketing practices, which are customized to local markets and generate highly engaging content (Fernández Gómez & Martín Quevedo, 2018). The brand has a strong and very active presence on social media platforms, including Facebook, Twitter, Instagram and YouTube; and, its profiles are followed by millions of people around the world. In the last decade, the social media platforms became fundamental tools for the branding and marketing strategies of the businesses, as they are effective in shaping the perceptions and attitudes of consumers towards the brands (Bacik, et al., 2018). Through their social media profiles, the businesses could communicate their brand identity to their audiences by voicing their brand authentically (Bacik, et al., 2018). For instance, Netflix built a distinguishable brand image on social media with a humorous and friendly brand voice (Fernández Gómez & Martín Quevedo, 2018). The company mainly uses social media to promote its content and services, because social media seem to have a significant impact on the decision-making process of the audiences while deciding what to watch (D’heer, et al., 2015). Social media campaigns for the upcoming or the newly released shows raise consumers’ interests toward those shows. In addition to the brands’ promotional messages, these campaigns create a buzz on social media with the contributions of the individual users by generating their own content about the brand. The user-generated content is very effective in shaping the attitudes of peer consumers (van Dyck, 2014).

Hence, Netflix often utilizes social media to encourage its followers to engage with the brand and stimulate a two-way communication through various strategies (Fernández Gómez & Martín Quevedo, 2018). For example, the hashtag campaign of #OnWednesdaysWeWearOrange had successfully promoted *Orange is the New Black* (2013–2018) for a long period of time by mobilizing its viewers to participate in tweeting about the show (Mann, 2016).

The opportunities that social media provide for global branding is also significantly relevant for Netflix. Social media offer instant worldwide communication, which provide many opportunities for international brands. Okazaki and Taylor (2013) argue that social media enable global brands to easily reach to consumers in various national markets and to build and sustain a relationship between those consumers and their brand. By tailoring their social media content according to the local characteristics of each market, brands could develop a genuine engagement with local audiences (Okazaki & Taylor, 2013). In recent years, global corporations are incorporating localization into their branding and marketing strategies as part of their internalization process (Candan, 2020). From global advertising perspective, localization refers to the adaptation of local characteristics, values or cultural expectations into marketing materials of global products according to the 'think global, act local' mentality (Gülmez, 2019). When applying this strategy, local elements are taken into consideration to connect with the audiences emotionally and create a sense of belonging to the relevant local cultures (Sarı & Sancaklı, 2020).

Netflix, as a global brand, benefits from the advantages of social media to construct and promote its brand internationally. The company localizes its social media communication by allocating separate social media profiles for different countries/regions. These separate Netflix profiles engage the local audiences successfully by often borrowing elements from their culture or touching upon the local trends (Paz Pérez, 2020). By communicating to local audiences in their own language, Netflix efficiently promotes its brand and content all over the world. Besides their daily posts on Facebook, Twitter and Instagram, Netflix occasionally publishes local video advertisements for their global series and movies on social media channels to encourage their local audiences to watch them (Candan, 2020). For instance, in order to promote the Netflix Original movie *Bright* (2017) in Turkey, Netflix released a video on YouTube, in which the orcs (the fictional characters in the movie) were residents in the slums of Istanbul; some were working as barbers and auto mechanics, others were hanging out in the Turkish coffeeshops, having a sip from their Turkish tea and playing backgammon (Netflix Türkiye, 2017h). The video went viral on social media in Turkey; some viewers even commented that they liked the commercial more than they liked the movie itself. Such localized video advertisements have a great potential to reach to and engage with larger audiences in the national markets, because they are specifically designed to include many cultural

elements to attract local consumers. Taking into consideration the aforementioned social media strategies of Netflix in the global and local markets, it is relevant to include them into this research. Therefore, the locally produced video advertisements of Netflix are examined to find out how the company communicates its brand with the Turkish audience on social media platforms.

2.3 Turkish media landscape

In Turkey, the digitalization of television started in the last decade with the websites of the traditional television networks, on which they broadcast their content for their audience who could not view them during their original timelines on TV (Yanardağoğlu & Turhallı, 2020). As online broadcasting was exempt from content regulation at the time, these websites were able to broadcast the uncensored versions of the series, including cursing, smoking, alcohol consumption and sex scenes. Another advantage of these websites was the shortening the viewing time for the audience by letting them skip the long summaries of the previous episode and the long commercial breaks. An episode of a standard Turkish series usually takes at least 120 minutes on TV, including summaries and commercials, which is significantly longer than viewing them online. As a result, the younger audiences shifted their interest towards online broadcasting. For a short period of time, between 2013 and 2016, local YouTube series, such as *Otisabi* (2013) and *Sıfır Bir (Zero One)* (2016), became popular (Yanardağoğlu & Turhallı, 2020). These productions were low-budget, but the freedom that came with online broadcasting enabled them to be creative in terms of format and content. Thus, these series distinguished themselves from mainstream television series and attracted many young viewers.

The arrival of Netflix into Turkish market in 2016 triggered the Turkish media conglomerates to invest in video-on-demand services (Vitrinel & Ildır, 2021). In the same year, Doğan Media introduced the first local SVOD platform of Turkey, Blu TV, which offered a lower subscription fee and a larger local content library than Netflix (Söğüt, 2020). The company also focused on original programming and shortly aired its first series *Masum (Innocent)* (2017), which was a big-budget drama starring well-known Turkish actors Haluk Bilginer and Ali Atay. However, the acquisition of Doğan Media by Demirören Holding, excluding Blu TV, reduced the platform's production capacity significantly and caused Blu TV to continue with low-budget productions (Yanardağoğlu & Turhallı, 2020). So far, the platform extended its catalog by producing 26 original series and buying the distribution rights of many Turkish content and several HBO series (Vitrinel & Ildır, 2021). It will go on with the addition of Discovery shows since Discovery recently became a shareholder to the platform in January 2021 (Ulukan, 2021). By also broadening its operation scope to Middle East,

North Africa and Latin America, Blu TV has gained over 6 million subscribers over the years (Vitrinel & Ildır, 2021).

Another local streaming platform, introduced in 2016, was Puhu TV. Founded by another Turkish media conglomerate, Doğuş Media Group, Puhu TV is formed as an AVOD service –its business model is based on advertising revenues instead of subscription (Sarı & Sancaklı, 2020). Besides adding many Turkish series that were originally broadcasted on TV, various Turkish movies and a limited number of international movies to its catalog, Puhu TV, too, prioritized producing its original shows such as *Fi (Phi)* (2017) and *Şahsiyet (Persona)* (2018) (Vitrinel & Ildır, 2021). Since both series were high-quality productions featuring famous actors such as Haluk Bilginer, Cansu Dere, Mehmet Günsür, Ozan Güven, and Serenay Sarıkaya, the platform quickly attracted many viewers. In terms of the production of original local content, both Blu TV and Puhu TV were faster than Netflix. Due to their existing production backgrounds and knowing their audience and the market, both media firms managed to compete with their global rival with their quality original content (Vitrinel & Ildır, 2021). Turkish media scholars and professionals argue that these productions have revolutionized the Turkish television industry by following the international norms for 45-60 minutes long episodes and shorter seasons, including 8-13 episodes instead of 35 episodes per season (Bora 2017). Moreover, online broadcasting gave room for more creativity by eliminating the need to meet the expectations of TV networks and the content regulations.

However, the freedom of online broadcasting did not last long. As of August 2018, the Radio and Television Supreme Council of Turkey (RTÜK) was authorized to regulate video-on-demand services through direct monitoring and in response to the complaints of audiences (Vitrinel & Ildır, 2021). According to the new regulation, online broadcasters should not violate the general morality and the national or spiritual values of the family. This law is raising a lot of concerns, because it can be quite restrictive for the online content in the hands of the current conservative government of Turkey (Koçer, 2020). The existing practices of censorship and self-censorship on the Turkish TV networks are likely to extend to the online sphere as well. The regulation also addresses the international streaming services such as Netflix and Amazon Prime Video –the latter was made available in Turkey in September 2020. According to the new regulation, in order to operate legally in Turkey, international SVOD services are required to get a 10-years license from RTÜK by paying 100.000 Turkish liras (Vitrinel & Ildır, 2021).

At the beginning of 2021, two more local SVODs were introduced to Turkish audiences. One of them is Exxen, which is founded by the Turkish media mogul Acun Ilıcalı. The platform consists of exclusively local content, mostly reality shows, talk shows and original comedy series exclusive to the platform (Exxen, 2021). The other new SVOD service is Gain, which distinguishes itself with its

short, creative and entertaining content, designed especially for mobile viewing. Its catalog includes a large variety of original programming such as recent news, music performances, documentaries, short movies, talk shows, sports shows, cooking shows, live broadcasts and series (Gain, 2021). The platform also holds the distribution rights of some local and international series and movies. So far, both Exxen and Gain have limited catalogs in comparison to Netflix and their local competitors Blu TV and Puhu TV, but their futures look promising when considering their commitment to original content production.

2.4 Netflix' entry into the Turkish market

Turkey was one of the 130 countries, into which Netflix expanded its operations in January 2016. However, the platform was not customized for Turkish audiences during the first months. It was in late September of the same year, when Netflix announced that their service was now truly Turkish including its interface, the subtitle/dubbing options and a category of local series and movies in its catalog (Netflix, 2016b). The Netflix Turkey profile on Twitter was also launched at the same date. With a tweet sent from their US profile, Netflix asked "Have you arrived @netflixturkiye?" (Netflix, 2016a), and the newly opened Turkish profile answered "Yes, yes, we arrived. Don't worry @netflix #NetflixIsAvailableInTurkey!" (Netflix Türkiye, 2016a). These tweets were originally in the Turkish language and the dialog was very typical to Turkish people. Right from the start, Netflix utilized social media to engage with the Turkish audience in line with its global strategy.

Netflix' arrival was greatly welcomed by young Turkish audience, because of the easy access to international series and movies. Due to the lack of SVOD services in Turkey, the very limited number of international contents on local TV networks and the high prices on DVDs, the Turkish audience were left with no options other than piracy to consume international shows (Vitrinel, 2018). Hence, there is a common practice of piracy in Turkey, which is ranked as 5th in the global piracy report, with 11.9 billion annual visits to piracy websites across the categories of music, series/movies, publishing and software (MUSO, 2018). Therefore, Netflix' main rival was the piracy culture in the Turkish market instead of any global or local players (Vitrinel, 2018). The young Turkish audience have already been binge-watching foreign series, including Netflix Originals, through illegal websites. Netflix was well aware of this situation while tweeting to Turkish users about the delay on the release of *La Casa de Papel* (2017–): "Those who could not wait and watched [illegally], we understand you very well. And those who wait with patience, we understand you as well and love you" (Netflix Türkiye, 2018c).

In this research, it is expected to reveal how Netflix constructed and promoted its brand in the Turkish market. As previous research indicates, Netflix applies various localization strategies

while constructing its brand in national markets (e.g., Fernández Gómez & Martín Quevedo, 2018; Jenner, 2018; Lobato, 2019). The company's strategies and practices, tailored to the Turkish market, are discussed comprehensively in the upcoming chapters as the results of the current research.

3. Methodology

Throughout this chapter, the methodological process of this study will be described in detail and the reasoning behind every critical decision will be discussed. The chapter begins with the research design and rationale, which includes a brief introduction of the chosen research method and its advantages for the current study. The following section contains the details of data collection, such as the sampling method, sampling criteria and the description of the data set. In the next section, the process of data analysis is explained step by step, including the explanation of the logic behind these steps. Lastly, credibility, reflexivity and the ethical considerations of this research are discussed shortly.

3.1 Research design and rationale

To address the research questions posed in the previous chapters, this study examines the press releases of Netflix, their social media advertisements, the media coverage of Netflix –including the interviews with Netflix executives– by major media outlets in Turkey. Caldwell (2006) argues that such materials could function as paratexts and construct highly controlled narratives about the brands. The paratexts are defined by Gray (2010) as industrial, promotional and audience-based materials that contribute to discourse surrounding a film, television or other media. Therefore, the analysis of these paratexts allows to reveal how Netflix constructed and promoted its brand in the Turkish market.

Since the research data included large amounts of qualitative data, including press releases, news articles and video advertisements, they were analyzed through qualitative content analysis. The advantages of employing qualitative content analysis is highly valuable for this research. This method works on the qualitative data by systematically analyzing the texts within their context of communication (Mayring, 2000). As a type of qualitative content analysis, thematic analysis was particularly chosen to be applied on the data. This method facilitates data analysis by providing a systematic roadmap for the researcher (Braun & Clarke, 2006). Thematic analysis consists of coding in several phases by first breaking down the data into meaningful pieces, and then, reconstructing the relevant pieces together (Boeije, 2010). Coding is useful to reduce the data that has to be analyzed by putting forward the relevant information (Schreier, 2013). Given the large dataset of this research, a systematic coding process facilitates revealing the similarities and nuances within the data. In doing so, it helps the researcher see the patterns in large amounts of texts (Boeije, 2010). Another advantage of thematic analysis is offering flexibility to the researcher during the analysis due to the ability to develop both concept-driven and data-driven categories (Schreier, 2013). In other words, it consists of both inductive and deductive processes, in which the themes can be

determined according to both emerging concepts in data and sensitizing concepts from the theoretical framework (Braun & Clarke, 2006).

3.2 Data collection

Through purposive sampling, the research data was collected from several sources. First, the press releases of Netflix were accessed through their webpage Netflix Newsroom. In order to eliminate irrelevant materials, the filtering option of the webpage was used by typing 'Turkey' as a keyword. As a result, the webpage provided 12 press releases, dated between 22 September 2016 and 20 October 2020.

Second, the media coverage of Netflix, including executive interviews, was collected from major Turkish media outlets including newspapers, magazines and online sources: Hürriyet, Milliyet, Habertürk, Sözcü, Sabah, Yeniçağ, AA Haber, Türk Internet, Platin Dergisi, Marketing Türkiye, Medyatava and Pazarlamasyon. Having diverse sources was a priority in order to get a wider overview on the coverage of Netflix in Turkey. On the websites of these outlets, 'Netflix' was used as a keyword when searching for related news articles, and the date range was set between January 2016 (Netflix' launch in Turkey) and March 2021. Among all the news about Netflix, only the ones concerning its branding, marketing and localization practices were selected for the dataset to stay consistent with the research subject. The articles carrying exactly the same information with each other were eliminated to avoid repetitiveness in the corpus. Consequently, 36 news articles were added to the research data, whose dates varied between 23 September 2016 and 4 March 2021. Six of the articles were interviews with Artanç Savaş (Netflix' Head of Communications for Turkey) and one of them was with Pelin Diştaş (Netflix' Director of Original Content for Turkey).

Third, local video advertisements that were posted on social media accounts of Netflix Turkey, including YouTube, Twitter and Instagram, were gathered. There were 19 local ads for global Netflix Original shows, 13 ads for Turkish Netflix Originals and 3 ads for the promotion of platform features. These videos were posted between 28 December 2016 and 29 January 2021 on the social media channels of Netflix Turkey. In total, the dataset consisted of 12 press releases, 36 news articles and 35 video advertisements (see Appendix D). As Netflix entered into the Turkish market in January 2016, the data was dispersed into a five-years period, including the first months of 2021.

3.3 Data analysis

By synthesizing the steps of thematic analysis, provided by Braun and Clarke (2006), Boeije (2010) and Schreier (2013), the analysis was structured as follows: First, the entire collection of data was read and watched multiple times until the immersion in the data was reached. The first

impressions and thoughts were saved by taking initial notes. A timeline of the operations of Netflix, that took place in Turkey, was created during this step to facilitate following the occurrences and displaying the time relations between them (see Appendix A). Second, the initial coding was performed on one Netflix press release, one news article, one interview and one video advertisement. By including one material from every data type, an initial coding frame was built. It was used in trial coding to analyze 5 press releases, 8 news articles (3 of which were interviews) – especially selected from diverse media outlets– and 5 video ads, including the previous ones that were used during the initial coding. Trial coding is useful to revise the initial coding frame and to expand it for the main analysis (Schreier, 2013). At the end of this phase, coding frame had three main categories, including branding, marketing and localization. Third, every relevant piece of text in the rest of the data was coded to reveal the patterns. The codes were sometimes assigned to whole paragraphs, sometimes only to individual sentences due to the topics they focused on. According to the emerging patterns in the data and the sensitizing concepts from the theoretical framework, the related codes were merged into categories and sub-categories, which were considered as the initial themes. The themes were revised and improved constantly by considering the similarities and differences between them and within each individual theme in order to avoid the overlap between categories. Although Schreier (2013) is not in favor of revising the coding frame during the main analyses, making revisions during this process should be appropriate taking into consideration the iterative nature of the qualitative methods. By restarting the coding process every time the coding frame was revised, the possible setbacks of the revisions were prevented.

The core themes are identified by assessing their repetitions and the main message delivered by them. In the coding frame, ‘Branding’ came out as a main theme, which was a sensitizing concept as the whole research develops around it. This theme consisted of two sub-themes: branding as an SVOD service and branding as a producer/distributor. ‘Localization’ –which was also a sensitizing concept– became the other main theme, including 5 sub-themes: Localization of the service, localization of the content, local partnerships, local regulations and local marketing strategies. Although these concepts were encountered during the literature review, they were not initially constructed in the coding frame, but emerged from the data. The sub-theme of the local marketing strategies had 5 sub-categories: trials/special offers, premieres, outdoor advertising, content slate presentations and social media marketing –which had two sub-categories of its own: customer engagement on social media and local video advertisements. Besides the main categories, the residual codes were gathered under a category named as ‘other’. They consisted of information that seems relevant, but did not fit within other categories. Two sub-categories emerged under ‘other’: the importance of Turkish market and promoting Turkey.

Finally, the thematic map was constructed by placing sub-themes and codes under the main themes (see Appendix B). To answer the research questions, the thematic map was interpreted carefully. The most significant themes and sub-themes were included in the results section, while some of them were left out. For instance, the sub-category of the customer engagement on social media was excluded from the text due to being mentioned only twice in the whole data, therefore, not providing significant findings for answering the research questions. Furthermore, the category, that was named as 'other' and consisted of residual codes, did not have a separate section in the text. It was incorporated into the section of 'Netflix as a producer and distributor', where they were found to be relevant while interpreting the results.

3.4 Credibility and reflexivity

The quality of a study is determined by its credibility, which is described as "careful scholarship, commitment to rigorous argument, attending to the links between claims and evidence"(Seale, 2004, p. 409-410, as cited in Silverman, 2011, p. 359). When assessing the credibility of a research, the concepts of reliability and validity are required to be addressed. Reliability refers to "the degree to which the findings of a study are independent of accidental circumstances of their production" (Kirk & Miller, as cited in Silverman, 2011, p. 360). Whereas, validity is defined as "the extent to which an account accurately represents the social phenomena to which it refers" (Hammersley, 1990, as cited in Silverman, 2011, p. 367).

Elaborating on the credibility of this research, it seems to be quite reliable, because the whole process was reported transparently. Starting from the theoretical framework, the perspectives that guide the research were clearly discussed. Continuing with the data collection and analysis, every step taken during the sampling and coding processes were explained thoroughly. The validity of this research was assured by employing the tools provided by Silverman (2011): analytic induction, constant comparison, deviant-case analysis, comprehensive data treatment and using appropriate tabulation. The analytic induction was done through building the most relevant theoretical framework to the research topic and testing its relevance by first analyzing a small sample of data. When redefining the categories according to their similarities and differences during the coding process, the emerging patterns were constantly compared and the deviant-cases were detected. The data was analyzed comprehensively by linking findings to previous literature. By building a coding frame and thematic map in this research, the dominant themes that are repeated in the data were recognized. However, there are also some limitations of thematic analysis that might affect the credibility of this research. Although its flexibility is an advantage for the researcher, it can also be problematic due to the lack of rigid procedures (Mayring, 2000). To avoid this

limitation, the process was reported as transparent as possible. Moreover, applying thematic analysis introduces a risk to overlook some important details within the data due to low frequency of occurrence and not matching to the existing categories in the coding frame. To overcome this problem, residual codes were gathered under a separate category, named 'other', to be evaluated later.

Another important aspect that influences the quality of a research is reflexivity, which is described by Brennen (2017) as the researchers' critical approach towards themselves, regarding their roles in research, their theoretical position and their points of view. Researchers have their own social positions that shape how they see and understand the world. As thematic analysis is heavily based on the interpretation of the textual data, it is essential to reflect on the researcher's role, because their point of view might affect their interpretations during the analysis. For instance, this study was carried out by a Turkish researcher, which might introduce some biases in the interpretation of the texts due to having a bond with the country of interest. Nevertheless, by constantly reflecting on her position during data analysis and discussion of results, the researcher tried to ensure objectivity in her interpretations.

3.5 Ethical considerations

For any ethical concerns, the research data consist of publicly available texts, that were published by Netflix itself and Turkish news outlets. Therefore, using these data does not harm anyone or violate anyone's privacy. Moreover, the data is used only for research purposes. They are not going to be shared publicly by the researcher; and, they will be deleted after this study is reviewed by the Erasmus University Examination Board.

4. Results

After an in-depth analysis of Netflix' press releases, local video advertisements and the media coverage of the company by Turkish outlets, a rich insight was obtained about the operations of Netflix in the Turkish market. The findings were very useful to answer the research questions of this study, that is to reveal how Netflix constructs and promotes its brand in Turkey, and how the company has localized its service and content for the Turkish audience. In this chapter, two main sections were formed according to the results of the analysis: branding and localization. In the first section, Netflix' brand construction in Turkey was examined under two sub-sections: Netflix as an SVOD service and Netflix as a producer and distributor. In the second section, the localization strategies of Netflix were discussed under five subsections: localization of the service, localization of the content, local partnerships, compliance to local regulations and local marketing strategies.

4.1 Branding

4.1.1 Netflix as an SVOD service

In the press releases of Netflix in Turkey, the brand always defined itself as 'the world's leading streaming entertainment service' or 'the world's leading Internet television network' (e.g., Netflix, 2016b, 2017, 2020a). The Turkish media also positioned the brand in a similar way as there are no strong local or global competitors to Netflix that operate in Turkey. When branding Netflix as an SVOD service, two main aspects were highlighted throughout the research materials: A superior watching experience and a large content library.

As a SVOD service, Netflix offers its subscribers a superior watching experience in various ways. Primarily, shifting the control to the audiences was one of the most mentioned features in the data. Netflix users are in control of their viewing experience by freely choosing the content they would like to watch, whenever they want and wherever they are (Netflix, 2016b). The viewing sessions on Netflix are not disrupted by any commercials as Netflix has no ads on its platform in contrast to TV networks and AVOD services (Altun, 2019). The users can play, pause and resume watching as they please, as long as they have an internet connection (Çalışkan, 2019). If they downloaded the content beforehand, they don't even need an internet connection to watch them (Gündoğdu, 2019). Instead of following the linear scheduling of the TV networks, the viewers are free to create their own viewing schedule on Netflix (Dönertaş, 2019). In an interview, Artanç Savaş (Netflix' Head of Communications for Turkey) reveals some findings about their research on the viewing habits of consumers: "For instance, in the morning, they prefer to watch comedy rather than the morning news. Drama series are usually viewed at noon and afternoons. While action, horror and thriller shows are watched during the evening, the comedy shows are preferred, again, at nights

before going to bed” (Dönertaş, 2019, para. 5). Another form of control, that Netflix grants to its subscribers, is the parental control, which allows parents to filter the contents their children could access (Dönertaş, 2019). Savaş argues that the options for parental control attracts many Turkish families, because by creating separate kids’ profiles on the platform for their children, parents can ensure that their children will be exposed to safe content in accordance with their ages (Nebil, 2019). Moreover, as discussed in the literature review, binge-watching is defined by Netflix as a superior viewing behavior to consuming linear television, and promoted widely by the company (Jenner, 2018; Wayne, 2018). Consistent with their global approach, in their press releases and interviews in Turkey, binge-watching was mentioned when introducing their brand to local audience. Since Netflix releases the series season by seasons instead of weekly episodes, it provides a freedom for the audiences to consume the series at their own pace, and, to watch as many episodes as they want at one sitting (Altun, 2019). By doing this, Netflix encourages the viewers to binge-watch its series. It is a highly-preferred audience behavior, as they can immerse themselves better into the stories of the series, and consequently get more enjoyment (Pittman & Sheehan, 2015). This seems also be advantageous for Netflix, as it keeps the viewers online for longer periods of times and leads them to consume more content.

Another aspect of the superior watching experience, offered by Netflix, was mobility in the research data. Besides smart TVs, computers and game consoles, Netflix can be viewed on mobile devices such as laptops, tablets and smartphones, which allow users to watch Netflix content outside of their homes (Dönertaş, 2019). The ability of using Netflix on smartphones was especially highlighted in many news articles, in the local video ads of Netflix, as well as in the interviews with Artanç Savaş, as he states that Turkish Netflix users come in first among other users in the world on using Netflix in public transportation (Altun, 2019). The reason behind this habit could be that the residents of the big cities in Turkey spend several hours in traffic every day as these cities are built upon very large portions of land, but they are still densely populated. Hence, Netflix has become a perfect tool for these people to kill time while commuting between home and work or school. For instance, in the local video advertisement of *La Casa de Papel* (2017–), Turkish viewers were captured while they were watching the show on their laptops in the cafes or on their smartphones and tablets in the metro and on the ferries (Netflix Türkiye, 2018d).

Personalization was often mentioned in the branding communication of the company in Turkey, as another important element of the superior watching experience (e.g., Netflix, 2016b; Kaya, 2019; Gündoğdu, 2019). As discussed in the theoretical framework, personalization is already emphasized in the global level as Sarandos stated that “Our brand is personalization” (Adalian, 2018, para. 24). By 2021, the brand has over 200 million subscribers around the world, each having unique

interests and preferences in terms of the content they would like to watch. In order to offer a personalized experience to them, Netflix employs advanced recommendation technologies based on the personal preferences and viewing histories of their users. In an interview, Savaş explains that each member of a family could get a personalized interface by creating separate user profiles on the platform; in doing so, they receive customized recommendations, which facilitate discovering the most relevant content in the shortest period of time (Nebil, 2019). The company often pointed out to the importance of personalization, and, declare their commitment to provide the most accurate personal recommendations for an improved user experience (Gündoğdu, 2019).

Besides the superior watching experience, another main aspect of the Netflix brand as an SVOD service, was the availability of a large content library. While introducing its brand to Turkish audience, Netflix often mentioned its rich catalog, including Netflix Originals, Hollywood movies, top TV shows and movies from around the globe, Turkish series and movies, documentaries, independent films, stand-up comedies, concert films, kids' shows and so on (Netflix, 2016b). Their content library is ever growing with global and local productions. As Savaş argued that their primary objective is constantly improving their content library with new series and movies from numerous genres, in order to meet the expectations of their members, who consist of various audience groups, having diverse preferences (Kaya, 2019). Since there were no streaming service in Turkey until Netflix' arrival, their proposal for easy access to a large variety of content, especially to foreign series and movies, was greatly appreciated by the Turkish audience (Vitrinel & Ildır, 2021). In 2018, Netflix also introduced an innovative type of content with the release of *Black Mirror's* Bandersnatch episode. This was an interactive show, in which the audiences could control the flow of the stories. Savaş stated that Turkey was among the top 10 countries for viewing the Bandersnatch, and that the show cultivated a lot of attention on social media, as it was mentioned by both individual users and other brands at the time (Gündoğdu, 2019). Savaş also added that they were happy to get such positive reactions from the audiences, and that they would increase the number of interactive contents in their catalog (Gündoğdu, 2019). By 2021, Netflix have 13 interactive shows, 9 of them for kids and 4 of them for adults (Netflix, n.d.-a). Thus, it seems like interactive content has become one of the distinctive elements of the Netflix' brand identity.

4.1.2 Netflix as a producer and distributor

The Netflix brand was not only positioned as an SVOD service in Turkey, but also as a producer and a global distributor of local content by the company itself and by the Turkish media outlets (e.g., Netflix, 2017; Altun, 2019; "Netflix şimdi", 2020). The company became a producer with its first original series *House of Cards* (2013–2018) and as of April 2021, released over 1500 original

titles, including in-house productions and exclusive acquisitions (Cook, 2021). Since its international expansion, the company also invests in local content production in several national markets (Clarke, 2019). In an interview, Savaş described Netflix' strategy in local content production as investing in projects, which carry elements from their country of origin and reflect its local culture (Kaya, 2019). He explained the success of this strategy as follows: "When the authentic stories are told properly, they spread across the geographic boundaries and reach audiences all around the world" (Gündoğdu, 2019, para. 18). He continued by giving examples of Netflix' globally famous series, such as the Spanish production *La Casa de Papel* (2017–), the British production *Black Mirror* (2011–) and the American production *Stranger Things* (2016–) (Gündoğdu, 2019).

Aside from producing series, Netflix seemed also to be ambitious in movie production. After a Netflix Original documentary, *The White Helmets* (2016), won an Oscar in 2017, Reed Hastings stated how proud they are for being nominated to Golden Globes and Oscars with their original productions; and, he added that they would continue investing in movie production (Ergin, 2017). In 2019, another Netflix Original movie, *Roma* (2018), received three Oscars; however, this led to widespread discussions about how it was not right for Netflix movies to compete in the Academy (Lang, 2019). Savaş responded these criticisms as follows: "We are committed to offer more movies for all tastes by working with the world's best filmmakers, actors, screenwriters and directors. Each country and organization have their own participation rules for the awards and festivals. We respect these rules to the fullest" (Kaya, 2019, para. 15). He further argued that Netflix acknowledges the charm and power of theaters; hence, they play some of their original movies –such as *Roma* (2018), *The Triple Frontier* (2019) and *The Highwaymen* (2019)– in theaters in various countries (Dönertaş, 2019).

Netflix' interest in local content production in Turkey could be explained with the country's strong traditional television culture, which is largely built upon internationally recognized television dramas (Vitrinel & Ildir, 2021). Since the mid-2000s, many Turkish dramas have been exported to Middle East, Eastern Europe and Latin America (Yanardağoğlu & Turhallı, 2020). In an interview, Savaş mentioned that since the Turkish movie sector was ahead of many countries in terms of quality, Turkish productions had a global appeal and were watched all over the world (Altun, 2019). In a content slate presentation in Turkey, Nuha Eltayeb (Netflix' Director of Content Acquisitions for the Middle East, North Africa and Turkey) stated "We are thrilled to expand our cooperation with Turkey's talented storytellers. With an ever-growing slate of original movies and licensed content across a rich variety of genres, we want to give our members more moments to share the joy that comes from being immersed in great stories. We hope that the new projects we announced today offer a glimpse of our love and passion for content made in Turkey" (Netflix, 2020b, para. 3). In

another panel, Pelin Diştaş (Netflix' Director of Original Content for Turkey) said "Turkey, with its rich history and cultural heritage, is home to many untold stories. We also know that we have great writers, great actors, great directors and great crews. We believe that these authentic stories, told by these amazing talents, would be a joy to watch for our members all around the world. This is why we continue to invest in more and more Netflix Originals in Turkey" (Netflix, 2020a, para. 2). By the end of 2020, while announcing that Netflix will open an office in Turkey within a year, Hastings also stated that their Istanbul office will allow them to produce more Turkish content that will be enjoyed all around the world ("Netflix to open", 2020). Both Hastings and Diştaş stated that this step was showing Netflix' commitment to Turkish productions as well as to their 3 million subscribers in the country ("Netflix to open", 2020). By gradually increasing their investment in Turkey, Netflix created new opportunities for actors, screenwriters, directors and producers operating in the creative field (Altun, 2019).

In February 2020, Netflix created a new collection in its content library, named 'Made in Turkey', which introduces Turkish productions to the world (Önder, 2020a). In addition to the original Turkish content, this collection included many licensed Turkish series and movies as well. Netflix members around the globe could easily access to the entire collection of Turkish content at netflix.com/MadeInTurkey, including both original content, such as *The Protector* (2018–2020), *The Gift* (2019–2021) and *Love 101* (2020–), and licensed Turkish productions, such as *Organize İşler: Sazan Sarmalı* (2020), *Ezel* (2009–2011), *Leyla and Mecnun* (2011–2014), *Ayla* (2017), *Arif v 216* (2018) and *Innocent* (2017) ("Netflix'ten Türk", 2020). Other than on its website, the collection could also be seen among the recommendation categories on the platform. The significant role of Netflix on the export of Turkish productions was explained by Diştaş as follows: "Netflix, as a digital platform with global access, carries the export of TV series to much wider geographies. Since we operate in 190 countries, we go beyond the specific countries where Turkish TV series were previously sold. Turkish productions are now watched all over the world, from Asia to Africa, from America to Europe. When Turkish productions are showcased on the Netflix interface, they are displayed together with the best quality works from around the world, which is an important opportunity for the Turkish creative industry to introduce their work to the world. [...] Thanks to Netflix, we share Turkish productions for the first time with Asian audience and we are very satisfied with their performances. Many of our members from India to Japan, from South Korea to Malaysia follow Turkish TV series with admiration" (Şeref, 2019, para. 7). The findings of a recent research, conducted internationally by Istanbul Economy Research revealed that 47 percent of the participants, who were not interested in Turkish productions before, have started to watch them after coming across them on Netflix (Önder, 2020a). In several press releases and interviews, Netflix

officials stated that their members around the world enjoy watching Turkish productions, and that they, therefore, will keep increasing the number of both the original Turkish content and content they acquire the distributions rights and broadcast around the world (Netflix, 2020b; Dönertaş, 2019; Şeref, 2019). Artanç Savaş argued “We often receive messages from our members, who have just watched Turkish productions on our platform and grew an interest towards Turkish culture and would like to visit Turkey. We are happy to contribute to the promotion of Turkey” (Nebil, 2019, para. 8). The findings of Istanbul Economy Research, supported the statements of Artanç Savaş by revealing the contribution of Netflix to Turkish tourism sector. It reported that people, who watch Turkish productions on Netflix, are more than twice as likely to visit Turkey (Önder, 2020a).

Following the increase of Turkish content on the platform, Netflix ran a campaign in Turkey by the end of 2020, with the slogan ‘Let them watch with subtitles now!’. Its main message was that Turkish series and movies were being released in 190 countries at the same time, with dubbing and subtitles options in different languages for the global audiences. The campaign seems to be generated to promote both their original Turkish content and the Netflix brand as a producer and global distributor of local productions. It had both offline and online elements, including banners all around Turkish cities and an online video, published on social media accounts of Netflix Turkey. It became viral on social media; some Turkish audiences enjoyed the nationalistic sentiment of the campaign, while others criticized it (“Netflix şimdi”, 2020).

4.2 Localization

Localization has a great importance when discussing Netflix’ brand construction and promotion in a domestic market, because it is in the center of the company’s strategies. As Lobato (2019) argues that by acknowledging the cultural characteristics of the national markets, Netflix customizes its service and content according to their languages, content preferences, viewing habits, purchasing power and so on. The research data revealed consistent results with the previous literature. The brand’s localization strategies and practices in the Turkish market are explained in detail under five sub-sections: localization of the service, localization of the content, local partnerships, compliance to local regulations and local marketing strategies.

4.2.1 Localization of the service

Although Netflix announced its expansion into the Turkish market in the first days of 2016, its service was fully localized nine months later. During its first months, the service was only offered with an English interface, pricing based on US dollar, a limited content library –which was especially poor in terms of local content– without any dubbing and subtitles options in Turkish (Vitrinel, 2018).

On September 22, the company published a press release, stating that “Netflix Inc. today announced a truly Turkish service, using local language, currency and adding dozens of Turkish TV shows and movies in addition to Netflix's acclaimed original programming, now starting at 15,99 TL per month” (Netflix, 2016b, para. 1). The company further delivered the news of the Turkish dubbing and subtitle options for 80% of the foreign content, including Netflix series, documentaries and movies (Netflix, 2016b). In time, Netflix provided dubbing and subtitles in Turkish for the entire collection. Regarding the local pricing, Reed Hastings stated that they had done so due to the fluctuations in the exchange rate of the Turkish lira against the US dollar (Ergin, 2017). After their first price increase in 2019, Savaş commented on the subject in an interview: “It is very important for us that Netflix is accessible to all segments of society; therefore, we have adjusted the prices in accordance with the purchasing power of our members in Turkey. We offer three different membership plans with prices starting from 17,99 TL per month” (Çalışkan, 2019, para. 9). The mentioned Netflix membership plans are (Netflix, n.d.-c):

- The basic plan allows only one device to stream at a time and provides standard resolution.
- In the standard plan, it is possible to stream from two devices at the same time. It also provides HD (720p) resolution.
- The premium plan allows to stream up to 4 devices at the same time, and offers HD and Ultra HD (1080p/4K) resolution.

Although Netflix made price adjustments for the Turkish market, its subscription prices are still not as affordable in Turkey as in the US. In line with Lobato (2018)'s findings, in the US Netflix is a “mainstream, middle class product, but in the other parts of the world its use is either negligible or limited to cosmopolitan upper-classes whose tastes may not be indicative of their fellow citizens” (p. 252). Turkey still is a developing country (United Nations, 2020) and its currency is not as strong and stable as the US dollar (1 USD = 8,40 TL in May, 2021). According to the latest reports of Organization for Economic Co-operation and Development (OECD) on purchasing power parities, the US dollar is more than twice as strong as the Turkish lira (OECD, 2020). While the current pricing in the US is \$8,99 for the basic plan, \$13,99 for the standard plan and \$17,99 for the premium plan; in Turkey, they are for 26,99 TL, 40,99 TL and 54,99 TL, respectively (Netflix, n.d.-c). The current prices in Turkey were set with the recent increase in 2021, which caused many discomforts among the Turkish audience due to the unexpectedly high rates, changing between 31% to 50% (“2021 Netflix”, 2021). The price changes in Turkey over the years are shown in Table 1 (“Netflix ücretsiz”, 2020; “2021 Netflix”, 2021):

	2016	2019	2021
basic plan	15,99 TL	17,99 TL	26,99 TL
standard plan	27,99 TL	29,99 TL	40,99 TL
premium plan	39,99 TL	41,99 TL	54,99 TL

Table 1 Netflix' subscription prices in Turkey from 2016 to 2021

4.2.2 Localization of the content

Netflix widely extended the Turkish content in its catalog over the five years through the acquisition of licensed content and the production of original series and movies in Turkey (Söğüt, 2020). During its first year in the Turkish market, Netflix acquired the distribution rights of many famous Turkish movies and series, such as *I Saw the Sun* (2009), *Recep İvedik* (2008), *Leyla and Mecnun* (2011–2014), *Ezel* (2009–2011), and so on (Netflix, 2016b). Over the years, the company has carried on acquiring Turkish content. For instance, in their latest press release in 2020, the acquisition of some successful Turkish movies, which were very recently in theaters, such as *Miracle in Cell No.7* (2019), *Sisters-in-Law* (2020) and *The Way We Are* (2020), was announced (Netflix, 2020a). In 2017, Netflix began to invest in local productions in Turkey. Starting with only a few projects per year, the company increased the number of original Turkish content by releasing seven series, five movies and one reality show by May 2021. According to the latest press release of the company, 9 more projects are currently in production (Netflix, 2020b).

The first Turkish Netflix Original series, *The Protector* (2018–2020), was released on 14 December 2018, and lasted four seasons. For its production, Netflix collaborated with a local production company, O3 Medya, and employed an internationally recognized Turkish star, Çağatay Ulusoy, as the lead actor (Netflix, 2017). The series follows the adventure of Hakan –a young ordinary man working as a shopkeeper– who learns that he is connected to a secret ancient order, tasked with protecting Istanbul from the evil immortals (Netflix, 2018). However, the series did not meet the expectations of Turkish audiences as it was perceived as a low-quality production due to its simplistic narrative structure (Vitrinel & Ildır, 2021). Despite the critical attitude of the local audience, Savaş argued in an interview that the series had a global success as its first season was watched by over 10 million users around the world in its first month (Altun, 2019). Following the Turkish audience, the most interested viewers were in Brazil, Mexico, African countries, Canada, Australia, France, Germany, Spain and Italy, respectively (Altun, 2019). The global performance of the second season was similar to the first; for example, it was among the 10 most watched foreign productions in the UK (Altun, 2019). Savaş also stated that “The global success of the series has also caused an increase in interest in Istanbul. Many foreign tour companies contact us to organize tours

to the places where the series was filmed. We are happy to contribute to the promotion of our country” (Gündoğdu, 2019, para. 14).

The second Turkish Netflix Original series, *The Gift* (2019–2021) was also co-produced with a local production company, OGM Pictures, and featured two prominent Turkish actors, Beren Saat and Mehmet Günsür. *The Gift* had three seasons, following the story of Atiye, a young artist living an ordinary life in Istanbul, whose life changes with the discovery of the first ancient temple on Earth, Göbeklitepe, that connects with her in a mysterious way (Netflix, 2019). Kelly Luegenbiehl (Netflix’ Vice President of International Originals) said in a press release: “We believe that our second Turkish original series starring Beren Saat, will convey a new and exciting story from Turkey to the world. Our journey began in Istanbul with *The Protector*, and continues with our new series that introduces Anatolia’s natural, cultural and historical heritage from Göbeklitepe to Nemrut to our global audience. We are thrilled to be working with Beren in her return to series as she brings a dynamic female character like Atiye to life” (Netflix, 2019, para. 4). In the premiere of the show, Beren Saat stated "The leading role of the series actually belongs to Göbeklitepe. In the story, a secret about Göbeklitepe, which is a very important discovery for humanity, is attempted to be revealed. We are only helping to revive its story" (“Netflix’in ikinci”, 2019, para. 2). Savaş also added that by broadcasting *The Gift* in 190 countries, they intend to increase both local and global interest towards Göbeklitepe (Kaya, 2019).

After these two series, Netflix’ local content production in Turkey gathered pace. In 2020, the company released four original series –*Love 101* (2020–), *Rise of Empires: Ottoman* (2020), *Ethos* (2020–), *50 m2* (2020–), two original movies –*One-Way to Tomorrow* (2020) and *Leyla Everlasting* (2020), and one reality show, *Exatlon Challenge* (2020). The latter was actually produced to be released on the theaters (“Netflix’in yeni”, 2020). However, when the film did not make it to the theaters due to the Covid restrictions, Netflix acquired its exclusive rights and labelled it as a Netflix Original movie (“Netflix’in yeni”, 2020). In the first half of 2021, Netflix has already released a new original series, *Fatma* (2021–), and three original movies, *Stuck Apart* (2021), *Paper Lives* (2021), and *Have You Ever Seen Fireflies?* (2021). *Stuck Apart*, too, was originally produced for theaters, but it was acquired by Netflix when it could not be aired in theaters due to the Covid restrictions (“Azizler filmi”, 2021). There are seven more original Turkish series, announced to be released soon, which are *Hot Skull*, *Club*, *Erşan Kureri*, *The Uysals*, *A Submarine Story*, *Midnight at the Pera Palas*, *As the Crow Flies* (Netflix, 2020b). Netflix also announced that two more original movies, *Summer '96* and *Love Me So Much*, are currently in production (Netflix, 2020b).

4.2.3 Local partnerships

During its first year in the Turkish market, Netflix partnered up with the mobile provider Vodafone and Turkish television manufacturer Vestel (Netflix, 2016b). For the early adoption of its service by the Turkish audience, Netflix organized several collaborative campaigns with both firms. For instance, Vodafone users on the 4,5G Red 10 tariff plan, which was developed specifically for the launch of Netflix, were able to get a free 3-months Netflix subscription, while regular Vodafone Red members could get it by buying a 1 GB internet package for 9,90 TL per month (“Vodafone Netflix”, 2016). Vodafone Turkey’s Executive Vice President, Ender Buruk, commented on their collaboration with Netflix: "As Vodafone, we cooperate with the world's leading content providers due to our vision for digital transformation. In this context, we became the first operator in Turkey, that Netflix –the world's largest internet television– has partnered with. While increasing our strength in content services with our collaboration with Netflix, we offer free Netflix subscription to our Red members, who can watch any movie or series whenever they want" (“Vodafone Netflix”, 2016, para. 5). Likewise, Vestel offered 3-month free Netflix Premium subscription for their customers, who bought Vestel 4K televisions (“Vestel Netflix”, 2016). Vestel’s campaign announcement was as follows: “Vestel and Netflix offer a new way of watching television with original 4K picture quality. Consumers can watch Netflix content on their Vestel televisions, Vestel tablets, or on Turkey's first domestic smartphone, Venus. On Netflix, consumers will be able to instantly watch Hollywood movies, the best TV series, Turkish programs, documentaries, independent films, stand-up comedies and a wide variety of content for children. With Vestel, it is possible to access Netflix with a single click by using the Netflix key on our remote controls” (“Vestel Netflix”, 2016, para. 5). Moreover, following the release of *The Gift* (2019–2021), Vestel published a TV commercial, including some scenes from *The Gift* and showing Netflix logos on Vestel devices (Vestel Türkiye, 2019). Therefore, while advertising the Vestel products, the commercial also promoted Netflix and *The Gift*.

As mentioned briefly in the previous section, since Netflix started content production in Turkey, the company has collaborated with many series/movie production companies in the Turkish media industry. Its first partnership was with O3 Medya for the production of the first Turkish original series *The Protector* (2018–2020). In a press release, Erik Barmack (Netflix’ Vice President of International Original Series) stated that "We're thrilled to confirm that we will be producing our first Turkish original series and are very happy to be working with O3 Medya on this project, which is young, fresh, and exciting" (Netflix, 2017, para. 4). The co-owner of O3 Medya, Onur Güvenatam, also added “We are extremely proud to be producing the first original series in Turkey. We are confident that this new genre will be a milestone for our market and it will not only resonate with the Turkish audience but will also travel globally” (Netflix, 2017, para. 5). O3 Medya is currently

producing a series named *Club* and a movie *Love Me So Much* together with Netflix (Netflix, 2020b).

The other production companies, that Netflix works with in Turkey so far, were shown in Table 2:

Producer	Title	Year
OGM Pictures	<i>The Gift</i>	2019-2020
	<i>One-way to Tomorrow</i> (co-produced by PTOT Film)	2020
	<i>Paper Lives</i>	2021
	<i>A Submarine Story</i>	Upcoming
	<i>Summer 96'</i>	Upcoming
Krek Film	<i>Ethos</i>	2020–
BKM	<i>50m2</i>	2021–
	<i>Have You Ever Seen Fireflies?</i>	2021
Ay Yapım	<i>Love 101</i>	2020–
	<i>The Uysals</i>	Upcoming
	<i>As the Crow Flies</i>	Upcoming
Karga Seven Pictures	<i>Rise of Empires: Ottoman</i> (co-produced by STX Television)	2020
	<i>Midnight at the Pera Palas</i>	Upcoming
CMYLMZ Fikirsanat	<i>Erşan Kureri</i>	Upcoming
Başak Abacıgil	<i>Fatma</i>	2021–
Acun Medya	<i>Exatlon Challenge</i>	2020

Table 2 Local production companies Netflix partnered in Turkey

Netflix works with two separate PR agencies to manage the company's public relations in Turkey: Communication Partner and Golin Istanbul ("Netflix 2 PR", 2019). Communication Partner is responsible for Netflix' corporate communication ("Netflix 2 PR", 2019). For instance, the agency organized a press meeting in Istanbul for Netflix, hosted by Michael Azzolino (Netflix' International Productions Director for Turkey and CEE Region), Pelin Diştaş and Artanç Savaş (Communication Partner, n.d.). The meeting's focus was on Netflix' local content strategy, and its value for the creative industry in Turkey (Communication Partner, n.d.). Golin Istanbul, on the other hand, provides communication services for the promotion of global and Turkish original productions ("Netflix 2 PR", 2019). The agency's tasks include brand communication, media relations, event management and influencer marketing (Golin Istanbul, n.d.). The company organized premieres for Netflix' Turkish original productions, and also planned a special screening for *The Irishman* (2019) in Istanbul (Golin Istanbul, n.d.).

The marketing agencies, that Netflix collaborated with in Turkey, are 4129Grey and Tribal Worldwide Istanbul. These companies run the social media marketing and outdoor advertising campaigns for Netflix. 4129Grey, for example, organized the launch of Netflix Turkey's Twitter profile, and the social media campaign, #EbruOriginals, in which the posters of global Netflix Originals were recreated by using the traditional Turkish art, Ebru. Likewise, Tribal Worldwide

Istanbul has generated several local advertising campaigns for Netflix Originals, such as *Stranger Things* (2016), *Bright* (2017), *Dark* (2017–2020) and so on. The details of these campaigns are examined in the later sections during the discussion of local marketing strategies.

The most recent partnership of Netflix in Turkey was with the Istanbul Culture and Art Foundation (İKSV) and Cinema Television Union to manage the distribution of a 4-million-dollar financial aid package by the company to support the employees of the Turkish cinema sector, who were adversely affected by the COVID-19 pandemic (“Netflix, İKSV”, 2020). Pelin Diştaş commented on the subject: “Our colleagues behind the camera, who have contributed to the power of the Turkish cinema and TV series industry, have been affected by the pandemic. We are trying to do our part to support them in these difficult days. We would like to thank İKSV and Cinema Television Union for their cooperation” (“Netflix, İKSV”, 2020, para. 3).

4.2.4 Compliance to local regulations

As mentioned in the theoretical framework, according to the new local regulations of 2018, Netflix had to apply for a license to operate legally in Turkey and became subject to RTÜK’s (Radio and Television Supreme Council of Turkey) monitoring processes. Until the company’s license application went public, there was many speculations in the Turkish media about the possibility of Netflix’ withdrawal from the Turkish market. In response to these speculations, Savaş stated that the concerns about the withdrawal were needles, because Netflix took responsibility to serve their 1,5 million+ Turkish subscribers and to continue offering Turkish content to their global audience (Dönertaş, 2019). Following the license application process, the focus of speculations changed to the RTÜK’s possible censorship attempts to Netflix content. RTÜK already has great control over Turkish television and their censorship practices have increased in the last decade under the conservative government of the ruling party AKP (Yanardağoğlu & Turhallı, 2020). Artanç Savaş calmed down the censorship concerns by arguing that RTÜK only requested them to improve the parental control options on the platform in order to effectively protect children from inappropriate content (Çalışkan, 2019). However, soon Netflix started to face regulatory restrictions in the name of protecting the moral values of the Turkish society. For instance, *The Cuties* (2020) was not permitted by RTÜK to be released in the Turkish catalog due to the hyper-sexualization of children, which could lead to child abuse behavior among the society (Önder, 2020b). The expert report stated that the movie violates the regulation, which is ‘Broadcasting services cannot contain abuse and incitement of violence against children, the weak and the disabled’; therefore, Netflix should remove the program from its catalog (Önder, 2020b). Next, RTÜK censored an episode (S2-E7) of *Designated Survivor* (2016–2019) on the grounds of portraying a fictional Turkish president character as a villain (Atmış, 2020). Netflix’

compliance with these censorships were considered by international media as in line with the company's policy of complying with local regulators to maintain their presence in a country, as seen before in Saudi Arabia and Vietnam (Vivarelli, 2020).

Besides censoring these global productions on the Turkish catalog of Netflix, RTÜK also caused the cancellation of a Turkish Netflix series just before its shooting began. The series was titled as *If Only*, planned to be co-produced with Ay Yapım, directed by talented Çağan Irmak, and featuring famous actors such as Özge Özpırınççı and Birkan Sokullu (Netflix, 2020a). It was claimed that RTÜK and the Ministry of Culture and Tourism of Turkey requested the removal of a gay character from the script of the series, as the LGBTQ+ representation is not allowed in Turkish productions (Atmış, 2020). The screenwriter and creator of the series, Ece Yörenç, confirmed this claim and stated that the cast agreed to remove the gay character to be able to get permission for filming; however, Netflix decided to cancel the show (Atmış, 2020). According to the latest news, Netflix decided to produce the series in Spain, with a Spanish cast ("*Türkiye'de iptal*", 2021).

The rumors about the Netflix' withdrawal from the Turkish market revived after these censorship attempts. However, a Netflix' spokesperson denied these rumors with a statement: "We remain deeply devoted to our members and the creative community in Turkey. We are proud of the talented names we have worked with, and very excited about our projects currently in production. We are looking forward to sharing these stories with our members from all over the world" ("*Netflix Türkiye*", 2020, para. 3). As mentioned earlier, Netflix will open an office in Istanbul in late 2021 in order to manage its local operations more closely ("*Netflix Türkiye*", 2020). This step was interpreted by Turkish media as a tactic for avoiding some local regulations ("*Netflix Türkiye*", 2020). As a foreign company, Netflix has to obtain a legal permit from the Turkish Ministry of Culture and Tourism for every project they co-produce in Turkey, by submitting the script of the content (Yücel, 2020). Yet, by opening an office in Turkey, the company will be local and be exempt from this requirement ("*Netflix Türkiye*", 2020). This could prevent incidents like the cancelation of *If Only*, since it will eliminate the role of the Turkish Ministry of Culture and Tourism in the pre-production process. The authority of RTÜK does not include pre-inspection, that is, interfering with the content of the productions before they are released (Yücel, 2020).

4.2.5 Local marketing strategies

Trials and special offers

Netflix offered a free trial option for one month during its first years in Turkey in order to make the local audience familiar with its service (Netflix, 2016b). This option was part of the company's global strategy and removed on February 2020 in many countries, including Turkey

(Ulukan, 2020). In response to the public criticism towards this move, a Netflix spokesperson stated that “As Netflix, we are planning different campaigns to gain new members in Turkey and provide them with a great Netflix experience” (Ulukan, 2020, para. 2). On August 2020, the free trial option was replaced with trial for 1,99 TL and a new option was introduced, named as ‘Watch Free’, which offers audiences to watch certain movies and the first episodes of some series, such as *Bird Box* (2018), *Strangers Things* (2016–), *Grace and Frankie* (2015–), *Elite* (2018–) and *When They See Us* (2019) (“Netflix’ten sürpriz”, 2020). There were also special offers, coming from Netflix’ partnerships with Vestel and Vodafone in Turkey. As mentioned earlier, customers of Vodafone and Vestel were offered 3 months of free subscription to Netflix in return for their purchase of certain products, which were 4K televisions in Vestel and 4,5G abonnements in Vodafone Turkey (“Vodafone Netflix”, 2016; “Vestel Netflix”, 2016).

The premieres

Netflix, organized a few premiers in Turkey for the promotion of its original series, such as *The Protector* (2018–2020), *The Gift* (2019–2021) and *The Irishman* (2019). The premiere of *The Protector*, took place in Sakıp Sabancı Museum on 5 December 2018 (Hürriyet, 2018). Many famous names joined the night, which started with a red-carpet parade; including the actors of the series, Çağatay Ulusoy, Ayça Ayşin Turan, Hazar Ergüçlü, Okan Yalabık, Burçin Terzioğlu, the directors Can Evrenol, Umut Aral, Gönenç Uyanık, the executive producer Onur Güvenatam and the Vice President of International Productions of Netflix, Kelly Luegenbiehl (Hürriyet, 2018). Furthermore, *The Protector*’s second season premiered on 11 April 2019, during the 37th Istanbul Film Festival with a short panel and a special screening (Netflix, 2019).

The premiere of *The Gift* (2019–2021), took place in Beykoz Kundura on 17 December 2019, with the attendance of the actors Beren Saat, Mehmet Günsür, Metin Akdülger, Melisa Şenolsun, Netflix’ International Original Productions Director Micheal Azzolino, Netflix’ Director of Original Content for Turkey Pelin Diştaş, producer Onur Güvenatam, directors Gönenç Uyanık and Ozan Açıktan and the scriptwriter of the series Nuran Evren (“Netflix’in ikinci”, 2019). The night started with a gastronomic experience from the well-known Turkish chef Maksut Aşkar, continued with the mystical performance of Mercan Dede after the screening, and closed with the surprise performance of Kenan Doğulu, accompanied by a 20-person orchestra including local Turkish instruments (“Atiye’nin galasına”, 2019).

Finally, a special screening was organized for *The Irishman* (2019) –a Netflix original movie, directed by Martin Scorsese, featuring world-renowned artists Robert De Niro, Al Pacino and Joe Pesci– at Kanyon Cinemaximum, including many guests from the culture, arts and media

communities of Turkey, such as Abdullah Oğuz, Ali Sunal, Cem Yılmaz, Çağlar Ertuğrul, Demet Akbağ, Doğa Rutkay, Ezel Akay and Gani Müjde (Durmaz, 2019). There was a great preparation in Kanyon for the special screening according to the theme of the movie: Luxury vehicles from the 50's and 60's were lined up alongside the red carpet; the lobby of the movie theaters were designed to resemble the 50s' American theaters; and, a jazz band was singing blues on the stage (Atmış, 2019).

Content slate presentations

During 2020, Netflix has organized two events in Istanbul to introduce its upcoming Turkish series and movies to the Turkish press. The first event held on March 11, in which Netflix presented the details of its new Turkish productions to be broadcast in 2020 ("Netflix Türkiye'de", 2020). Following the content slate presentation, a panel was moderated by Pelin Diştaş with guests Çağan Irmak, Ece Yörenç, Berkun Oya and Meriç Acemi, who are among the screenwriters and directors of Netflix' new local projects ("Netflix Türkiye'de", 2020). In the panel, the discussions focused on the transformations in the industry and on the audience experience with digital streaming platforms ("Netflix Türkiye'de", 2020). Likewise, in the second event, which was held on October 20, Netflix' upcoming local projects for 2020 and 2021 were introduced to the press (Netflix, 2020b). During the event, Pelin Diştaş and Nuha Eltayeb (Netflix' Director of Content Acquisitions for the Middle East, North Africa and Turkey) discussed Netflix' future plans on increasing the local content production in Turkey (Netflix, 2020b). The lead actor of *Fatma* (2021–), Burcu Biricik, and the lead actor of *50 m2* (2021–), Engin Öztürk, also joined to the panel, giving information about their projects and answering questions of the press (Kolukisa, 2020).

Outdoor advertising

As discussed in the previous sections, Netflix cooperated with Tribal Worldwide Istanbul and 4129Grey to customize its marketing messages to Turkish audiences. Although, Netflix is globally famous for its outstanding social media campaigns, there was also several interesting outdoor advertising campaigns in Turkey, covered by the Turkish media. In the research data, the following campaigns were discussed: The first campaign was for *Narcos* (2015–2017), which took place in the Bosphorus Strait (Orha, 2017). The third season of the series, which was very popular with its first two seasons, started to be broadcasted on Netflix in September 2017. For the promotion of this season, Netflix surprised its audiences in Turkey by hanging a huge banner with a text "From Colombia With Love" on a cargo ship, passing the Bosphorus Strait (Orha, 2017).

Netflix used an unconventional method to promote its original movie *Bright* (2017), which envisions a future where people and orcs live together, starring world famous actor Will Smith.

Based on the plot of the film, a campaign was created by imagining a world where people and orcs live together, and the billboards in Istanbul were filled with ads for hypothetical orc products, such as the orc perfume eau d'orc, Orc Bank and Orcholine toothpaste (“Netflix’in yeni”, 2017).

Another interesting campaign was created for the promotion of *Marvel’s The Defenders* (2017) –the miniseries, bringing Daredevil, Jessica Jones, Iron Fist and Luke Cage together to protect New York from the evil forces. The campaign was developed in collaboration with the Turkish comic artist Yıldırım Çınar, who drew four large murals of the Marvel heroes in several districts of Istanbul, including Kadıköy, Beşiktaş and Nişantaşı (Netflix Türkiye, 2017c). By painting the heroes separately, the campaign not only promoted *Marvel’s The Defenders*, but also promoted the individual series of these heroes, which were released in the previous years.

The outdoor campaign for *Stranger Things* (2016–) was also talked a lot about (“Dikkat”, 2019). In the third season of the series, which was recently released at the time, the fictional Starcourt Mall had an important role. Hence, to promote the release of the season, Netflix revived the Starcourt Mall, which reflects the American culture of the 80’s, in a local shopping mall in Istanbul, Zorlu Center, placing special experience areas for the Turkish audience (“Dikkat”, 2019). Similarly, for the promotion of another Netflix original series *Dark* (2017–2020), Netflix constructed the series’ iconic cave –in which people can travel in time– in the shopping mall, Kanyon (“Dikkat”, 2019). The cave included three separate areas, representing the series’ different time periods of 2019, 1986 and 1956 (“Dikkat”, 2019). By offering to experience the series in real life with these outdoor advertising campaigns, Netflix attracted many people in Istanbul (“Dikkat”, 2019).

Lastly, around the beginning of 2021, the billboards all over Turkey were covered with a banner, stating "Let them watch with subtitles now! Turkish series and movies are available in 190 countries at the same time" (“Netflix Şimdi”, 2020). Instead of marketing any particular content, Netflix promoted its brand as a producer and global distributor of Turkish content with this campaign. The date of the campaign aligns with the announcement of Istanbul office, which is expected to increase the company’s investments in local content production.

Social media marketing: Local video advertisements

Alemşah Öztürk, the CEO of 4129Grey, argued in an interview that Netflix’ marketing approach in Turkey was based on acknowledging the dynamics of the local market and generating advertising content accordingly (MediaCat, 2017). He further explained that their social media strategy was set to blend the Turkish culture with the Netflix culture (MediaCat, 2017). Savaş also commented on Netflix’ marketing strategy by stating that the company prefers promoting its brand and content through providing different experiences to their audience, which helps bonding

emotionally with them (Altun, 2019). Therefore, they generated many local advertising campaigns on social media, in which they entertain their customers while promoting their brand and content. After delving into the social media pages of Netflix Turkey on Instagram, Twitter and YouTube, three categories of locally produced promotional videos were discovered: the ads for global Netflix Originals, the ads for the introduction of platform features, and the ads for local Netflix Originals (see Appendix C). The analysis of the dispersion of these advertisements in the 5-years-time frame revealed that the promotions of original Turkish content has increased in time, parallel to the increase of the number of local productions; while the promotions of the global series and movies are reduced, even stopped after July 2019. The ads were discussed in the following sub-sections:

The ads for Turkish Originals

Netflix shared 13 video advertisements for the promotion of its local content on its social media pages so far. The most promoted local production was *The Protector* (2018–2020), as it was the first Turkish Netflix Original series. Five promotional videos were generated for the series and shared on all social media channels of Netflix Turkey. The first video, which was posted following the release of the series' first season, introduced the lead actor of the series, Çağatay Ulusoy, to the audience by addressing personal questions to him (Netflix Türkiye, 2019a). It was shot in English, probably to be released on international accounts as well. In the second video, the main actors of *The Protector* were announcing the release date of the second season, in 10 different languages, including Turkish, English, Spanish, German, French, Italian, Portuguese, Roman, Hebrew and Arabic (Netflix Türkiye, 2019d). It is likely that these were the countries, in which the first season was viewed the most, and the video might be shared there as well. In the third video, the actors, Çağatay Ulusoy and Hazar Ergüçlü, were teaming up to summarize what happened in the first season of *The Protector* in 30 seconds (Netflix Türkiye, 2019e). The video was posted just before the release of the second season in order to refresh the audiences on the first season and to draw interest to the second season. The fourth video was designed as a contest between Çağatay Ulusoy and Hazar Ergüçlü, hosted by another actor from the cast, Funda Eryiğit (Netflix Türkiye, 2020c). By competing to answer the questions about the first two seasons of the series, they summarized the storyline in an entertaining way. In order to create the last promotional video of *The Protector*, Netflix first requested the Turkish audience to tweet about the series in the old Ottoman version of Turkish. In the video, Çağatay Ulusoy, Hazar Ergüçlü and Funda Eryiğit tried to understand the meaning of these tweets (Netflix Türkiye, 2020g). The reason for using this old language was that the fourth and last season of the series mostly tells a story from the Ottoman era.

There were four promotional videos for *The Gift* (2019–2021) on Netflix’ social media pages, generated for the release of its first season. In the first video, the main actors Beren Saat, Mehmet Günsür, Melisa Şenolsun and Metin Akdülger answered 10 questions about the storyline and their characters, while trying to complete a puzzle of *The Gift*’s logo (Netflix Türkiye, 2019j). The second video was organized as a telemarketing campaign for *The Gift*, in which Metin Akdülger and Melisa Şenolsun dialed random numbers on the phone and promoted the series to those who picked up their call (Netflix Türkiye, 2019k). In the third video, the main actors of the series were playing a game, called ‘Guess What’, and trying to guess the Netflix series, movies and characters according to the clues (Netflix Türkiye, 2020a). In the last video, the actors of *The Gift* talked about their favorite Netflix shows and watching habits (Netflix Türkiye, 2020b). Thus, the video also promoted the global Netflix series such as *Dark* (2017–2020), *BoJack Horseman* (2014–2020) and *The Punisher* (2017–2019).

For the promotion of *Love 101* (2020–), Netflix organized a livestream broadcast on YouTube, hosted by Yasemin Şefik and İbrahim Selim, together with the cast of the series (Netflix Türkiye, 2020d). During the broadcast, besides introducing *Love 101* to the audience, the participants also discussed many subjects about the 90’s, love and friendship in relation to the storyline of the series (Netflix Türkiye, 2020d). In the second promotional video of the series, the main actors –Kubilay Aka, Alina Boz, Mert Yazıcıoğlu, Kaan Urgancıoğlu, Pınar Deniz, İpek Filiz Yazıcı ve Selahattin Paşalı– asked each other questions to learn about both their experiences on the set and their personal lives (Netflix Türkiye, 2020e). The last video was a sequel to the previous one, in which the same participants talk about love (Netflix Türkiye, 2020f).

Finally, in January 2021, Netflix Turkey published a video on its social media channels, titled as “Let them watch with subtitles now!”, as a complementary ad to the aforementioned outdoor banners. In the entertaining video, the speaker talked about some Turkish words, which cannot be fully translated into English, while showing short scenes from local Netflix productions (Netflix Türkiye, 2021). As mentioned before, while promoting the Turkish Netflix series all together, this campaign also highlights the role of Netflix as an exporter of Turkish productions.

The ads introducing platform features

During July 2018, when Netflix was still young in the Turkish market, the company posted three local video advertisements introducing the features of its platform to the Turkish audiences, on Instagram and Twitter. The first video promoted the dubbing option in Turkish, featuring a young Turkish man who asked for the directions to a Turkish bagel seller at the park, however he could not understand what the seller said due to his different dialect (Netflix Türkiye, 2018d). Right then, a

huge button, offering a dubbing option, fell from the sky as a solution to young man's problem. The second video introduced the option for skipping the intros of the series (Netflix Türkiye, 2018e). In the video, two families came together for a traditional Turkish engagement ritual, which started with an awkwardly silent and nervous situation. Again, a huge button fell from the ceiling, offering 'skip intro' option, and helped them jump to the end of the ceremony. The third video introduced the feature, that allows users to continue watching the series from where they left (Netflix Türkiye, 2018f). In the ad, a young girl woke up reluctantly to go to school, however their car got stuck in traffic. By using a huge 'continue' button falling from the sky, she continued sleeping on top of the car.

The ads for the global productions

During its first years in the Turkish market, Netflix actively promoted its global productions by using local advertising methods to connect with the local audiences (Gülmez, 2019). On the social media profiles of Netflix Turkey, 19 locally produced promotional videos were found. The first social media campaign of Netflix in Turkey was named as #EbruOriginals, consisting of three short videos, showing the recreation of the posters of *Narcos* (2015–2017), *The Crown* (2016–) and *Stranger Things* (2016–) by using the traditional Turkish art, Ebru, which is known as paper marbling (Netflix Türkiye, 2016b, 2016c, 2016d).

For the promotion of *Narcos* (2015–2017), three more videos were created. The first video was shared on Instagram and Twitter accounts of Netflix Turkey, which depicted the fans of *Narcos* (2015–2017) in Istanbul (Netflix Türkiye, 2017a). It was filmed from the point-of-views of a Netflix user, who watched *Narcos* on his mobile phone during a taxi ride, where the driver was an Escobar fan who decorated his car with Escobar photos and quotes. After the ride, the Netflix user arrived at a barbershop, which was also decorated with Escobar photos, and continued watching *Narcos* while getting a haircut. Finally, he went home and continued watching the series on television. The second video was prepared as a scene from *Narcos: Mexico* (2018–), in which the famous 'Salt Bae' –a Turkish chef Nusret Gökçe– served steaks to the members of the Mexican cartel (Netflix Türkiye, 2017b). The scene was specifically filmed for promotional reasons; it was not included in the series. The last video was a complementary work for the outdoor campaign of *Narcos*, which was designed as a news video, a reporter talked about the Netflix' banner 'From Colombia with love' on a cargo ship passing through the Bosphorus Strait (Netflix Türkiye, 2017e). She also interviewed with people, who stop to take pictures of the banner, about the series.

Another complementary social media advertisement to an outdoor campaign was for *Marvel's The Defenders* (2017). As mentioned earlier, four murals were painted in Istanbul,

portraying Daredevil, Jessica Jones, Iron Fist and Luke Cage. The advertising video was created by combining the images of these murals with some scenes from the series, shared with a hashtag of #TheHeroesAreAmongUs (Netflix Türkiye, 2017c).

In the promotional video of *Bright* (2017), the orcs were living in the slums of Istanbul together with humans. Some orcs were working as barbers, auto repairers and kokoreç (seasoned and grilled sheep intestines) sellers. The orc gangs were gathering on the streets, others were hanging out in the Turkish coffeeshops, having a sip from their Turkish tea and playing backgammon (Netflix Türkiye, 2017h). The video was published on the Twitter and YouTube profiles of Netflix Turkey, with a hashtag #TheOrcsAreAmongUs.

In addition to the video from the #EbruOriginals campaign, Netflix generated four more promotional video for *Stranger Things* (2016–). The first video was published before the release of the second season, which was created by combining the visuals from the first season with a famous Turkish song from the 80's, Barış Manço's Dönence (Netflix Türkiye, 2017f). Both the music and the lyrics of the song were quite relevant for the series, since its story takes place in the 80's as well. For the other three advertisements of the series, Netflix employed Sadettin Teksoy, who was an investigative journalist, known for his TV show from the 90's, in which he documented mysterious events all over Turkey. Relatedly, in the promotional videos of *Stranger Things*, he tried to solve the mysteries of the parallel universe (Netflix Türkiye, 2017g; Netflix Türkiye, 2019h; Netflix Türkiye, 2019i).

There are two local video advertisements, created for the promotion of *Black Mirror* (2011–) on Netflix' social media. The story of the first video was inspired from an episode of the series, Hang the DJ, depicting a dystopian world, in which the romantic relationships of individuals are set by an algorithmic system. Relating this story with the match-making TV shows of Turkey, Netflix collaborated with Esra Erol –a famous host from those shows– and created a version of her show with more technological elements such as rating systems and animated characters (Netflix Türkiye, 2018a). The second video was published to promote the release of the fifth season of the series. Since the release date of the series coincided with a traditional holiday, the story of the video focused on this topic. In the video, a young man visited his grandparents for the celebration of the holiday with all his close relatives; however, it turned out to be only a memory, which he watched in his mind while sunbathing at vacation (Netflix Türkiye, 2019f). This story aligns perfectly with the growing trend in Turkey of spending holidays at vacation instead of celebrating them with family.

The Umbrella Academy (2019–) was also promoted with two local videos. The first one was simply created by putting the soundtrack of the famous Turkish movie series *Hababam Sınıfı* (1975–1981) on the trailer of the series (Netflix Türkiye, 2019b). The second video introduced the super

talented people of Turkey by referring to the characters with super talents in the series (Netflix Türkiye, 2019c). The local super talents, which were invented for entertainment purposes, included examples such as eating glass, giving the evil eye (nazar), and functioning as magnets (Netflix Türkiye, 2019c).

In the video advertisement of *Altered Carbon* (2018–2020), the former memory champion of the world, Melik Duyar, introduced a technology providing people with an option to change their bodies by transferring their consciousness and memories into an object that can be placed in a new body (Netflix Türkiye, 2018b). The story of the ad based on the fictional story of the series. By also depicting a typical Turkish grandmother as a volunteer for transferring her consciousness into a younger body, entertaining elements were added to the ad. To announce the second season of *La Casa de Papel* (2017–2021) to the local audience, another advertisement was generated. In the ad, people all over Istanbul –in cafes, shops, on the subway and ferries– watched the series on their mobile devices; meanwhile, many people in red overalls and Dali masks roam the streets of Istanbul (Netflix Türkiye, 2018d). Finally, the last locally produced promotional video for a global Netflix series was for the promotion of the second season of *Dark* (2017–2020). The story of the video was based on the time travel theme of the series. The famous Turkish singer Erol Evgin, whose career goes back to the 70's, traveled 33 years back in time by entering the mysterious cave of the series, where he met and chatted with his younger version (Netflix Türkiye, 2019g).

5. Conclusion and discussion

This study was led by the main research question “*How does Netflix construct and promote its brand in the Turkish market?*” To answer this question, the press releases of Netflix, the media coverage of the brand –including the interviews with Netflix executives– by major Turkish media outlets and the company’s video advertisements on social media were examined in detail by employing thematic analysis as the research method. Covering a 5-year-period, from Netflix’ arrival in Turkey to April 2021, the research data yielded a comprehensive overview of the company’s branding and marketing practices in this national market, including its localization strategies.

When Netflix entered the Turkish market in January 2016, there were no streaming services available in Turkey –neither global nor local, except for the illegal websites offering foreign and domestic content to Turkish audience (Vitrinel, 2018). Therefore, Netflix did not have any competitors at the beginning, but it needed to deal with the widespread piracy culture. Nevertheless, Hastings stated that they had overcome this problem in a short period of time, thanks to the Turkish government’s close monitoring of these illegal websites (Ergin, 2017). During its first years in the Turkish market, Netflix had to introduce a legal streaming culture to the local viewers by highlighting the advantages of its service, which were a rich content library and a superior watching experience. The company often mentioned that they offered a large variety of series and movies in various genres from various countries; and, their catalog was constantly growing with original and licensed content from all over the world (e.g., Netflix, 2016b; Kaya, 2019). This is in line with the findings of Lotz (2016), who discussed that Netflix emphasizes on offering large content libraries to various audience segments so that everyone could access to the content matching their preferences. Their offer for a superior watching experience was mostly based on shifting the control to the audiences, who were free to choose any content to watch at their own pace, anytime, anywhere, and without any commercial breaks. The ability of Netflix to be viewed on mobile devices was often highlighted in the local branding and marketing communication due to the long hours Turkish people spend in public transportation in the big cities (Altun, 2019). Another aspect of the superior watching experience, offered by Netflix to the Turkish audience, was personalization (Netflix, 2016b). As discussed in the literature review, the company has already been identifying its brand with personalization on the global level (Wayne, 2020). By using algorithmic recommendation mechanisms on its platform, Netflix provides the most relevant content and personalized experience for each of its 200 million+ users, based on their interests and viewing histories (Başer & Akıncı, 2020). This feature was especially emphasized in the interviews of Netflix officials with Turkish media outlets (e.g., Nebil, 2019; Gündoğdu, 2019).

Based on previous literature, localization is an important aspect of Netflix' brand construction and promotion practices in the national markets. Lobato (2019) even suggested that the global expansion of Netflix could be considered as a multisited process of localization. Operating in 190 countries, Netflix acknowledged the cultural characteristics of national markets and applied various localization strategies based on the requirements of the local markets, such as the use of local language, price adjustments and the acquisition of local content (Lobato, 2019). Thus, a sub-question was posed to reveal Netflix' localization strategies in Turkey: "How has Netflix localized its service and content in the Turkish market?" In order to attract the local audience, Netflix spent great effort for localizing its service and content in the Turkish market. In line with Jenner (2018)'s findings –which stated that Netflix integrates itself into national media systems through geographically diverse catalogs, translation and dubbing–, the company provided a Turkish interface, Turkish subtitles and dubbing options, local pricing in Turkish liras, and localized catalog including many licensed Turkish series and movies (Netflix, 2016b). Since 2018, Netflix has also been producing original content in Turkey by cooperating with local producers.

In order to encourage the Turkish audience to subscribe to its service, Netflix employed several marketing strategies. First, the company introduced a free trial option for a month, which was replaced with a one-month-trial option for 1,99 TL in 2020. During 2020, Netflix also offered audiences to watch certain movies and the first episodes of some series without needing a subscription (Netflix'ten sürpriz", 2020). Second, there were special offers of Vestel and Vodafone, who are partners to Netflix in the Turkish market, providing 3 months of free Netflix subscription for their customers ("Vodafone Netflix", 2016; "Vestel Netflix", 2016). Lobato (2019) argued that Netflix usually partners up with local media brands, especially television providers and telecommunication companies, to facilitate its entry into the national markets. In the case of the Turkish market, it happened to be the mobile provider, Vodafone, and the local television manufacturer, Vestel. Third, Netflix' marketing strategy was heavily dependent on local advertising for its global content during its first years in Turkey. The company collaborated with local marketing agencies, Tribal Worldwide Istanbul and 4129Grey, to localize its marketing communication. These agencies produced many successful local advertising campaigns –especially on social media– for the global Netflix series such as *Stranger Things* (2016–), *Narcos* (2015–2017) and *Black Mirror* (2011–). These localized campaigns successfully drew the attention of Turkish viewers and Turkish media. As Okazaki and Taylor (2013) argued, social media facilitates to build and sustain a relationship between local consumers and global brands by enabling them to tailor their social media communication accordingly. The local advertisements of Netflix included many cultural elements and created a sense of belonging to the local culture, therefore they seemed to connect with the local audience.

After Netflix started to invest in producing original Turkish content, the brand's positioning in the local market changed to being a producer and a global distributor of local content. Recognizing the success of the Turkish movie sector, Netflix cooperated with many Turkish companies to produce original content in Turkey. As of May 2021, the company produced seven series, five movies and one reality show in Turkey, while nine more local projects are currently in production. Netflix executives often mentioned that they would gradually increase their Turkish content, and in doing so, create new opportunities for local actors, screenwriters, directors and producers to introduce their work to the world (Altun, 2019; Netflix, 2020b; Dönertaş, 2019; Şeref, 2019). During the COVID-19 pandemic, the company distributed a 4-million-dollar financial aid package to support the employees of the Turkish movie industry ("Netflix, IKSİ", 2020). Moreover, by recently announcing the opening of an office in Istanbul at the second half of 2021, Netflix proved its commitment to the local content production in Turkey ("Netflix to open", 2020).

Producing and distributing Turkish content to the world has become the main emphasis of Netflix' marketing communication since 2019. In this context Jenner (2018) argued that the brand construction of Netflix is partly based on its original programming. Likewise, Nail (2019) stated that Netflix spends big budgets to promote its original series and movies as they are key elements of their brand engagement. Thus, in the Turkish market, the company organized content slate presentations for the Turkish media in order to inform them about upcoming local series and movies (Netflix, 2020a; Netflix, 2020b). For the launches of Turkish original series such as *The Protector* (2018–2020) and *The Gift* (2019–2021), special premiere nights were organized with the attendance of their casts, Netflix officials and many guests from Turkish media industry ("Netflix'in ikinci", 2019; Hürriyet, 2018; Netflix, 2019). Relatedly, since July 2019, Netflix has been promoting only their local content on social media by creating entertaining videos with the actors of Turkish series and movies. Netflix' most recent campaign in Turkey, which came out with the slogan 'Let them watch with subtitles now!', has strengthened its role as a producer and a distributor of Turkish content, as its main message was that Turkish series and movies were being released in 190 countries at the same time, with dubbing and subtitles options in different languages for the global audiences. This could be an attempt of Netflix to distinguish its brand from the increasing number of rival SVOD brands in the Turkish market such as Amazon Prime Video, Puhu TV, Blu TV, Gain and Exxen. As Selznick (2009) stated, building a strong brand with distinctive characteristics and values is highly important for media brands in the competitive market. Netflix seems to do this in Turkey by positioning itself as the exporter of Turkish productions to the world.

To sum up, Netflix was strengthening its presence in the Turkish market by employing various branding and marketing strategies, in which localization plays an important role. This study

contributed to the existing literature on the global expansion of Netflix by thoroughly analyzing its strategies in the Turkish market. It also provided useful insights for similar media organizations, who consider to expand their businesses into the Turkish market. However, it is important to mention that this study had some limitations. First, the research data consisted of publicly available press releases, news articles and social media advertisements, therefore the findings are based on the researcher's interpretation of the available data. Further research could conduct in-depth interviews with Netflix officials in order to get deeper insight on the company's branding and marketing strategies in the Turkish market. Second, the general social media strategy of the brand was not completely investigated, as the focus of this research was only on the locally produced video advertisements. Since social media has a key role in Netflix' brand construction and promotion practices, a detailed analysis of its Turkish social media profiles could reveal further insights about the brand's local strategies in the Turkish market.

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Appendix A: The timeline of Netflix' operations in Turkey

2016	06/Jan	Netflix becomes accessible in Turkey with an English interface, limited catalog and no Turkish subtitles and dubbing (1-month free trial)
	21/Sep	The launch of Netflix Turkey Twitter account (partnering with 4129Grey Agency)
	22/Sep	Netflix is truly Turkish now (Turkish interface, subtitles and dubbing) The addition of some Turkish series and films Partnerships with Vodafone and Vestel (Turkish TV manufacturer)
	02/Oct	Vodafone offers 3 months free Netflix subscription for Red members
	20/Dec	Vestel offers 3 months free Netflix subscription for 4K UHD TV buyers
	28/Dec	#EbruOriginals for Narcos (local ad for foreign content)
	29/Dec	#EbruOriginals for Stranger Things (local ad for foreign content)
2017	30/Dec	#EbruOriginals for The Crown (local ad for foreign content)
	29/May	The announcement of the 1st Turkish Netflix Original series: The Protector
	22/Aug	Narcos #coksevdikbe (local ad for foreign content)
	23/Aug	Partnering with Tribal Worldwide Istanbul Agency
	01/Sep	Narcos x Nusret (local ad for foreign content)
	08/Sep	Defenders #kahramanlararamizda: a video of the murals in Istanbul (local ad for foreign content)
	10/Sep	Narcos: From Colombia with love (local ad for foreign content)
	23/Oct	Stranger Things: Donence (local ad for foreign content)
	27/Oct	Stranger Things x Saadettin Teksoy in Hawkins (local ad for foreign content)
	20/Dec	Bright #OrklarAramizda billboards (local ad for foreign content)
2018	22/Dec	Bright Orklar Aramizda (local ad for foreign content)
	14/Jan	Black Mirror x Esra Erol (local ad for foreign content)
	02/Feb	Altered Carbon x Melik Duyar (local ad for foreign content)
	06/Apr	La Casa de Papel: Istanbul (local ad for foreign content)
	02/Jul	ads for 'dubbing' and 'skip intro' (local ad for Netflix' functions)
	14/Dec	The release of The Protector (the 1st Turkish Netflix Original series)
2019	12/Jan	The Protector: Cagatay juggles (promotion of Turkish NOs)
	11/Feb	The Umbrella Academy: a trailer with the music of Hababam Sinifi (local ad for foreign content)
	20/Feb	The Umbrella Academy: Turkish super heroes (local ad for foreign content)
	12/Mar	The Protector: announcement of the release date in foreign languages (promotion of Turkish NOs)
	23/Apr	Summary of The Protector's season 1 (promotion of Turkish NOs)
	26/Apr	The release of The Protector's 2nd season
	05/Jun	Black Mirror: Black feast (local ad for foreign content)
	02/Jul	Dark x Erol Evgin (local ad for foreign content)
	03/Jul	Stranger Things x Saadettin Teksoy: Mirror (local ad for foreign content)
	04/Jul	Partnering with Golin and Communication Partner for PR
	10/Jul	Stranger Things and Dark decorations in shopping centers in Istanbul (local ad for foreign content)
	13/Jul	Stranger Thing Saadettin Teksoy at Starcourt (local ad for foreign content)
	03/Sep	license application to Turkish Radio and Television Supreme Council (RTUK) to be complied to recent law
	26/Nov	Irishman special screening in Istanbul with press and Turkish celebrities
	18/Dec	Press release and premiere for The Gift (2nd Turkish Netflix Original series)
23/Dec	The Gift: 10 questions (promotion of Turkish NOs)	
26/Dec	The Gift: Telemarketing (promotion of Turkish NOs)	
27/Dec	The release of The Gift	
27/Dec	Vestel ad, including The Gift and Netflix	
2020	03/Jan	The Gift: Netflix Taboo game (promotion of Turkish NOs)
	24/Jan	The release of Rise of Empires: Ottoman (the 3rd Turkish Netflix Original series)
	04/Feb	The Gift: What are you watching?
	05/Feb	1-month free trial is removed
	05/Mar	The Protector: Trivia (promotion of Turkish NOs)
	06/Mar	The release of The Protector's 3rd season
	10/Mar	The announcement of 5 new Turkish Netflix Original series and movies that will be aired soon: Fatma, If Only, Hot Skull, One-way to Tomorrow, Exatlon Challenge The acquisition of 3 more Turkish movies to be released after theaters: Miracle in Cell No.7, Sisters-in-Law and The Way We Are
	22/Apr	Ask 101 livestream (promotion of Turkish NOs)
	24/Apr	The release of Love 101 (the 4th Turkish Netflix Original series)
	18/May	Ask 101: The Most's (promotion of Turkish NOs)
	22/May	4 million TL for Turkish film production community due to Covid-19
	19/Jun	The release of One-way to Tomorrow (first Turkish Netflix Original movie)
	03/Jul	The release of Exatlon Challenge (first Turkish Netflix Original reality show)
	11/Jul	The Protector: Ottoman language challenge (promotion of Turkish NOs)
	21/Jul	The cancelation of If Only (couldn't get a filming license due to having a gay character)
	20/Aug	1 month of trial is for 1.99 TL
	07/Sep	Cuties is removed from Turkish catalog in response to RTUK's request
	10/Sep	The release of The Gift's 2nd season
20/Oct	The announcement of 13 new Turkish Netflix Original series and movies that will be aired soon: 50m2, Struggle Alley, Leyla Everlasting, Stuck Apart, Untitled submarine story, The Uysals, Midnight at the Pera Palace, As the Crow Flies, Club, Ersan Kueri, Have You Ever Seen Butterflies, Summer '96, Love Me So Much	
12/Nov	The release of Ethos (the 5th Turkish Netflix Originals series)	
03/Dec	The announcement of opening an office in Istanbul in 2021	
04/Dec	The release of Leyla Everlasting (the 2nd Turkish Netflix Original movie)	
25/Dec	Billboards: "Let them watch with subtitles now." (promotion of Turkish NOs)	
2021	08/Jan	The release of Stuck Apart (the 3rd Turkish Netflix Original movie)
	27/Jan	The release of 50 m2 (the 6th Turkish Netflix Originals series)
	29/Jan	"Let them watch with subtitles now" video (promotion of Turkish NOs)
	12/Mar	The release of Paper Lives (the 4th Turkish Netflix Original movie)
	09/Apr	The release of Have you ever seen fireflies? (the 5th Turkish Netflix Original movie)
27/Apr	The release of Fatma (the 7th Turkish Netflix Originals series)	

Appendix B: Thematic map

branding	branding as an SVOD service	a superior watching experience	viewers in control, mobility, no ads, binge-watching, personalization, advanced sound and picture, kids profiles & parental control
		a large content library	a large variety of content, including Netflix Originals, Hollywood movies, top TV shows, Turkish titles, documentaries, independent films, stand-up comedy, concert films, interactive shows, kids' shows, etc. ever-growing
	branding as a producer and distributor	producing series and movies (in various countries)	
		broadcasting original and licensed local productions globally	
		a special interest in movie production	
		investing in Turkish productions	
		exporting Turkish original and licensed productions (e.g., 'Made in Turkey' collection in the catalog)	
localization	localization of the service		local pricing, Turkish interface, dubbing and subtitles in Turkish
	localization of the content	Turkish Netflix Originals	Released: The Protector, The Gift, Love 101, Rise of Empires: Ottoman, Ethos, 50 m2, One-way to tomorrow, Fatma, Exatlon Challenge, Paper Lives, Stuck Apart, Leyla Everlasting, Have you ever seen fireflies? Upcoming: Hot skull, Club, Ersan Kurneri, The Uysals, A submarine story, Midnight at the Pera Palas, As the crow flies, Summer '96, Love me so much Cancelled: If Only
		licensed Turkish series and movies	Güneş! Gördüm, Kelebeğin Rüyası, Recep İvedik, Düşün Dernek, Leyla ile Mecnun, Suskunlar, Karaday, Ezel, Kurt Seyit ve Şura, Diriliş Ertuğrul, Filinta, Magnificent Century, Ezel, Lovebird, Miracle in Cell No.7, Sisters-in-Law, The Way We Are, etc.
	local partnerships	Mobile network operator: Vodafone	
		TV manufacturer: Vestel	
		Producers: O3 Madya, Krek Film, BKM, Ay Yapim, Acun Medya, OGM Pictures, Karga Seven Pictures, CMYLMZ Fikirsanat, PTOT Film	
	compliance to local regulations	Marketing agencies: Tribal Istanbul, 4129Grey	
		PR agencies: Communication Partner, Golin Istanbul	
		Istanbul Culture and Art Foundation, Cinema and Television Union (to organize a financial aid for Turkish movie sector due to Covid-19 crisis)	
		the requirement of parental control options for the protection of children	
local marketing strategies	licence application for legally operating in Turkey		
	opening office in Istanbul (not in response to any regulation, but to avoid some regulations)		
	being subject to the taxing of digital services		
	censorships	Cuties (due to child abuse) If Only (due to LGBTQ representation, which is not allowed in local productions) Designated Survivor 5ZE7 (due to misrepresentation of Turkish politics)	
	trials and special offers	free trial for 1 month 1 month trial for 1,99 TL watch without subscription campaign (several movies and the 1st episodes of some series) special offer for Vestel customers: 3-months free Netflix subscription special offers for Vodafone Red customers: 3-months free Netflix subscription and some discounts	
	premieres	The Protector premiere The Protector's season 2 premiere at Istanbul Film Festival The Gift premiere The Irishman premiere in Istanbul	
	social media marketing	local video advertisements	ads for foreign shows: Stranger Things, Narcos, Bright, La casa de papel, Altered Carbon, Black Mirror, The Umbrella Academy, The Crown, The Defenders, Dark ads for Turkish Netflix Originals: The Protector, The Gift, Love 101, One-way to Tomorrow, "Now, let them watch with subtitles" campaign video ads introducing platform features: Turkish dubbing and subtitles, skip intro, continue watching
		customer engagement on social media (e.g., viral dialogs with Murat Ovcu and IBB)	
	outdoor advertising	Stranger Things, Bright, Dark, Narcos, The Defenders, "Now, let them watch with subtitles" campaign	
	content slate presentations		
other	the importance of Turkish market	a rich cultural and historical heritage tradition of storytelling original local stories internationally recognized Turkish dramas talented screenwriters, actors and directors 3 million+ subscribers a large young population, who is open to innovation	
	promoting Turkey	introducing Istanbul and Anatolia to the world contributions to film tourism in Turkey	

Appendix C: Local video advertisements on Netflix' social media pages

	date	videos	advertisement for		
			international shows	local shows	platform features
1	22.12.2017	BRIGHT Orklar Aramızda	Bright		
2	27.10.2017	Stranger Things 2 Sadettin Teksoy Hawkins'te	Stranger Things		
3	07.04.2018	La Casa de Papel 2. Kısım	La Casa de Papel		
4	02.02.2018	Altered Carbon Türkiye'nin ilk Bilinc Transferi ve Beden Değişimi Programı	Altered Carbon		
5	05.06.2019	Black Mirror 5. Sezon Simdi Yavında Netflix	Black Mirror		
6	23.10.2017	Stranger Things 2 Donence	Stranger Things		
7	03.07.2019	Stranger Things 3 Sadettin Teksoy Upside Down'dan Çıkacak Mı? Netflix	Stranger Things		
8	13.07.2019	Stranger Things 3 Sadettin Teksoy Starcourt'ta	Stranger Things		
9	14.01.2018	"Bu işler nasip, kismet."	Black Mirror		
10	13.09.2017	Kolombiya'dan sevgilerle	Narcos		
11	11.02.2019	The Umbrella Academy Hababam Sınıfı Fragmanı Netflix	The Umbrella Academy		
12	20.02.2019	The Umbrella Academy Türkiye'nin süperleri Netflix	The Umbrella Academy		
13	02.07.2019	DARK Türkiye'de Zaman Yolcuğu Netflix	Dark		
14	29.12.2016	Suyun üzerinde garip seveler oluyor. #StrangerThings #EbruOriginals	Stranger Things		
15	30.12.2016	Karmasayı düzene çevirmek onun kaderi. #TheCrown #EbruOriginals	The Crown		
16	28.12.2016	Pablo, kendi yarattığı karanlıkta kayboluyor. #Narcos #EbruOriginals	Narcos		
17	22.08.2017	"Siz kim olduğumu söyleyeyim. Adım Pablo Emilio Escobar Gaviria." #coksevdikbe	Narcos		
18	01.09.2017	Kurtlar sofrasına hoş geldiniz. Narcos 3. sezon şimdi yavında! #gizlikrallar	Narcos		
19	08.09.2017	Biz sadece özel gücü olanların kahraman olabileceğine inandık. Oysa. #KahramanlarAramızda!	The Defenders		
20	02.07.2018	Lanet olası seslendirme ve alt yazı seçenekleri #SadeceNetflixe dostum!			dubbing and subtitles
21	02.07.2018	Gerçek havatta introyu atlamak isteyenler için acı haber: Introyu Atla #SadeceNetflixe			skip intro
22	03.07.2018	Keyfin bölünmeden, kaldığın yerden devam etmek #SadeceNetflixe			continue watching
23	03.01.2020	Ative Oyuncuları Bil Bakalım Oynuyor Netflix		The Gift	
24	23.12.2019	10 Soruda Ative Netflix		The Gift	
25	26.12.2019	Ative Oyuncularından Telefon Var! Netflix		The Gift	
26	04.02.2020	Kim Ne İzliyor: Beren Saat, Mehmet Günsür, Metin Akdülger Netflix		The Gift	
27	18.05.2020	Netflix Sohbetleri: Ask 101'in N'leri		Love 101	
28	09.06.2020	Ask 101'in N'leri: Duygusal N'ler		Love 101	
28	29.03.2019	Dünyanın En Zor Acıklanan Sezon Duyurusu Hakan: Muhafız Netflix		The Protector	
28	05.03.2020	Hakan: Muhafız Yarışması: Kim Daha İyi Hatırlıyor Netflix		The Protector	
28	31.01.2019	Cağatay Ulusoy'dan Bilmediğiniz 13 Cevap ve 1 Yetenek Netflix		The Protector	
28	11.07.2020	Hakan: Muhafız Oyuncuları Bülbül-ül Kalam'dan Hayranlarına Ulaşıyor		The Protector	
28	23.04.2019	Hakan: Muhafız 30 Sanivede 1. Sezon Özeti Netflix		The Protector	
28	22.04.2020	Ask 101 Özel Yavını		Love 101	
28	29.01.2021	Simdi onlar alt yazılı izlesin Netflix		all Turkish Originals	

Appendix D: The overview of the dataset

	Netflix Newsroom (Turkey)
1	https://about.netflix.com/en/news/netflix-ramping-up-investment-in-turkey-with-10-new-exhilarating-projects
2	https://about.netflix.com/en/news/netflix-turkey-shared-the-first-trailer-for-one-way-to-tomorrow
3	https://about.netflix.com/en/news/netflix-announces-6-more-projects-out-of-turkey
4	https://about.netflix.com/en/news/the-protector-is-coming-back-with-its-3rd-season-globally-on-netflix-on-march-6th
5	https://about.netflix.com/en/news/from-burak-aksak-and-selcuk-aydemir-in-partnership-with-bkm-netflixs-new-original-series-50-m-2-begins-principal-photography
6	https://about.netflix.com/en/news/netflix-berkun-oya-projesi
7	https://about.netflix.com/en/news/the-protector-season-2-special-screening-at-the-37th-istanbul-film-festival
8	https://about.netflix.com/en/news/netflixs-next-original-turkish-series-the-gift-began-principal-photography
9	https://about.netflix.com/en/news/netflix-introduces-the-world-of-the-protector-the-first-turkish-original-series
10	https://about.netflix.com/en/news/netflix-announces-cast-and-start-of-production-for-its-first-turkish-original-series
11	https://about.netflix.com/en/news/netflix-announces-its-first-turkish-original-series
12	https://about.netflix.com/en/news/netflix-is-now-truly-turkish
	News articles from Turkish media outlets
1	https://www.sabah.com.tr/ekonomi/2017/03/06/turkiyede-hizli-buyuyoruz
2	https://www.sabah.com.tr/yasam/2017/10/26/stranger-thingse-donenceli-tanitim
3	https://www.sabah.com.tr/teknokulis/haberler/2017/10/27/stranger-things-2de-sadettin-teksoy-surprizi
4	https://www.haberturk.com/netflix-turkiye-kapaniyor-mu-netflix-turkiye-den-resmi-aciklama-2750390-teknoloji
5	https://www.haberturk.com/2021-netflix-abonelik-ucreti-ne-kadar-oldu-iste-yeni-netflix-zammi-fiyatlari-2993741-teknoloji
6	https://www.hurriyet.com.tr/kelebek/magazin/narcos-yeni-sezonu-nusret-ile-tanitti-40567042
7	https://www.hurriyet.com.tr/galeri-unluler-akin-etti-41042358/3
8	https://www.hurriyet.com.tr/galeri-the-irishmane-gorkemli-gece-41383483/1
9	https://www.sozcu.com.tr/hayatim/yasam-haberleri/ibb-ile-netflix-arasinda-bir-baskadir-atisma/
10	https://www.sozcu.com.tr/hayatim/kultur-sanat-haberleri/netflix-fenomen-murat-ovu-ce-uydu-adini-degistirdi/
11	https://www.cumhuriyet.com.tr/haber/netflixin-ikinci-turk-dizisi-atiyenin-galasi-yapildi-1709437
12	https://www.cumhuriyet.com.tr/haber/netflixten-turk-yapimlarini-190-ulkeye-tanitacak-yeni-ozellik-1722073
13	https://www.hurriyetdailynews.com/netflix-to-open-office-in-istanbul-160565
14	https://www.marketingturkiye.com.tr/haberler/netflix-kurucusu-ve-ceosu-reed-hastings-istanbulda-ofis-acacak-olmak-bizi-gururlandiriyor/
15	https://www.marketingturkiye.com.tr/haberler/netflix-simdi-onlar-alt-yazili-izlesin/
16	https://www.haberler.com/vestel-netflix-kampanyasi-3-ay-uccretsiz-netflix-9083874-haberi/

17	https://www.sabah.com.tr/teknokulis/haberler/2016/10/02/vodafone-netflix-kampanyalarini-acikladi
18	https://www.hurriyetdailynews.com/netflix-localizes-in-turkey--104184
19	https://pazarlamasyon.com/netflix-istanbul-bogazini-reklam-mecrasi-olarak-kullandi/
20	https://www.marketingturkiye.com.tr/haberler/netflix-cutiesi-turkiye-katalogundan-kaldirdi/
21	https://www.marketingturkiye.com.tr/haberler/netflix-turkiyenin-turizminin-organik-destekcisi/
22	https://www.sozcu.com.tr/2020/ekonomi/netflix-ucretsiz-deneme-surumunu-kaldirdi-5607505/?utm_source=dahafazla_haber&utm_medium=free&utm_campaign=dahafazlaha_ber
23	https://www.marketingturkiye.com.tr/haberler/netflixten-surpriz-karar-bazi-dizi-ve-filmler-ucretsiz-olarak-izlenebilecek/
24	https://www.marketingturkiye.com.tr/haberler/netflix-iksv-ve-sinema-televizyon-sendikasi-salgindan-olumsuz-etkilenen-sektor-calisanlarina-destek-olacak/
25	https://www.marketingturkiye.com.tr/haberler/netflix-rtuke-lisans-basvurusu-yapmadi/
26	https://www.marketingturkiye.com.tr/haberler/dikkat-zorlu-centerdan-demogorgon-cikabilir-kanyonda-zamanlar-karisabilir/
27	https://www.yenicaggazetesi.com.tr/netflix-iki-pr-ajansiyla-calisacak-240630h.htm
28	https://www.marketingturkiye.com.tr/kampanyalar/netflixin-yeni-acikhava-kampanyasinda-orklar-sehri-istila-etti/
29	https://www.cumhuriyet.com.tr/haber/netflix-sansur-sopasi-1754075
	Interviews with Artanc Savas (Netflix' Head of Communications for Turkey)
30	https://www.marketingturkiye.com.tr/haberler/otobuste-netflix-izlemede-dunya-birincisiyiz/
31	https://www.haberturk.com/netflix-sansur-ve-rtuk-sorularini-yanitladi-netflix-cocuk-ayari-geliyor-haberler-2545407-teknoloji
32	https://www.medyatava.com/haber/netflixin-iletisim-muduru-medyatavaya-konustu-yapimlar-neye-gore-seciliyor-turkiyede-en-cok-hangi-diziler-izleniyor_165744
33	https://www.milliyet.com.tr/teknoloji/teknoloji-haberleri/ozel-netflix-roportaji-6063006
34	https://divamagazin.com/netflix-turkiye-ortadogu-afrika-iletisim-muduru-artanc-savas-ile-roportaj/
35	https://turk-internet.com/artanc-savas-netflix-olarak-turkiyede-orijinal-yapimlarimizi-arttirmak-onceelikli-hedeflerimiz-arasinda/
	Interview with Pelin Distas (Netflix' Director of Original Content for Turkey)
36	https://www.aa.com.tr/tr/kultur-sanat/netflix-turkiye-kulturel-birikimimizi-anlatacak-senaristlere-oyunculara-ve-yonetmenlere-sahibiz/1658934
	Local video advertisements on social media
1	BRIGHT Orklar Aramızda
2	Stranger Things 2 Sadettin Teksoy Hawkins'te
3	Stranger Things'in 2 Sezon Tanıtımını Barış Manço'nun 'Dönence' Sarkısıyla Yaptı
4	Stranger Things 3 Sadettin Teksoy Upside Down'dan Çıkacak Mı? Netflix
5	Stranger Things 3 Sadettin Teksoy Starcourt'ta
6	La Casa de Papel 2. Kısım
7	Altered Carbon Türkiye'nin ilk Bilinç Transferi ve Beden Değişimi Programı
8	Netflix Türkiye'nin Esra Erol'lu Black Mirror Reklamı
9	Black Mirror 5. Sezon Şimdi Yayında Netflix

10	Kolombiya'dan sevgilerle.
11	The Umbrella Academy Hababam Sınıfı Fragmanı Netflix
12	The Umbrella Academy Türkiye'nin süperleri Netflix
13	DARK Türkiye'de Zaman Yolcuğu Netflix
14	Netflix - The Defenders / İstanbul
15	Netflix Presents: #EbruOriginals #StrangerThings
16	Netflix Presents: #EbruOriginals #Narcos
17	Netflix Presents: #EbruOriginals #TheCrown
18	Narcos Türkiye Özel Videosu Netflix #çoksevdikbe
19	Nusret Narcos'ta tuz serpti!
20	NETFLIX - Sadece Netflixte // Seslendirme // Reklam
21	Sadece Netflix'te - Intro'yu Atla
22	Sadece Netflixte – Kaldığın yerden devam et
23	Atiye Oyuncuları Bil bakalım Oynuyor Netflix
24	10 Soruda Atiye Netflix
25	Atiye Oyuncularından Telefon Var! Netflix
26	Kim Ne İzliyor: Beren Saat, Mehmet Günsür, Metin Akdülger Netflix
27	Netflix Sohbetleri: Aşk 101'in N'leri
28	Aşk 101'in N'leri: Duygusal N'ler
29	Dünyanın En Zor Açıklanan Sezon Duyurusu Hakan: Muhafız Netflix
30	Hakan: Muhafız Yarışması: Kim Daha İyi Hatırlıyor Netflix
31	Çağatay Ulusoy'dan Bilmediğiniz 13 Cevap ve 1 Yetenek Netflix
32	Hakan: Muhafız Oyuncuları Bülbül-ül Kelam'dan Hayranlarına Ulaşıyor
33	Hakan: Muhafız 30 Saniyede 1. Sezon Özeti Netflix
34	Aşk 101 Özel Yayını (Livestream with the cast of Love 101 – 01:41:06 mins)
35	Şimdi onlar alt yazılı izlesin Netflix

Appendix E: Sample of the coding frame

date & title	text	localization					branding		other			
		localization of the service	localization of the content		partnerships	regulations	marketing	as an SVOD service		the importance of Turkish market	promoting Turkey	
			Turkish Originals	licensed Turkish content				a superior watching experience	a large content library			
22.09.2019 Netflix is Now Truly Turkish	<p>Netflix Inc. today announced a truly Turkish service, using local language, content and adding dozens of Turkish TV shows and movies in addition to Netflix's acclaimed original programming, now starting at 15.99 TL per month.</p> <p>Netflix also signed an agreement with its first local telecommunications partner, mobile provider Vodafone, and is already working with Turkish TV manufacturer Vestel.</p> <p>Netflix offers a new way of watching TV, giving its members the ability to enjoy TV series and films when, how and where they want with seamless, instant access across TVs, tablets, smartphones, game consoles and computers.</p> <p>Hollywood movies, top TV shows, Turkish titles, documentaries, independent films, stand-up comedy and a wide range of kids' titles are now available to watch instantly on Netflix with already over 80% of the content dubbed or subtitled in Turkish.</p> <p>"Turkish people are great storytellers with their hugely popular and internationally recognized Turkish dramas and Netflix aims to become one of its most vocal ambassadors" said Reed Hastings.</p> <p>"We're delighted to offer a more localized Netflix in Turkey that will continue to grow with both our Netflix Original titles and licensed content from here and elsewhere."</p> <p>Turkish Drama is one of the most loved genre globally and Netflix has a strong slate of Turkish titles streaming in Turkey such as movies Güneş Gönülüm, Kelebekin Rüyası, Recep İvedik 4 and Döğün Demek 1 & 2 and TV series Lele ile Mecnun, Suskunlar, Karadayı, Ezel, Kurt Seyit ve Sura, Diriliş Ertuğrul, Filinta.</p> <p>For a single price, Netflix members can enjoy a wide variety of series and films, from critically acclaimed Netflix Original series to iconic U.S. and European films and series, plus documentaries and a wide range of programs for kids.</p> <p>New Netflix Original series and films are made available around the world at the same time with all episodes available to watch whenever members please. Netflix series now available with Turkish subtitles and dubbing include such global phenomena as House of Cards, Stranger Things, Narcos, Marvel's Daredevil and Jessica Jones, and The Mindy Project, award-winning documentaries Making a Murderer, Winter on Fire and Chef's Table, and original films such as Adam Sandler's The Do-Over and Risky Business 6.</p> <p>Lipsuming Original series include Master's Lake Cage on Sept. 10; Gilmore Girls and The Crown as well as Original films True Memoirs of an International Assassin starring Kevin James, Christopher Quast's ensemble comedy Mascots, and War Machine starring Brad Pitt. Younger viewers will find a wide selection of Original programming for kids, including Best Beigs, Adventures in Pus in Boots, Project M2 and Puffin Rock. Netflix provides a special section designed for kids to help them find appropriate programs and to give parents peace of mind. Also, there is never any advertising on Netflix.</p> <p>In addition to Netflix Originals, members in Turkey can enjoy previous full seasons of iconic American shows such as South, Gotham, Arnez and Breaking Bad and UK series Sherlock and Peaky Blinders. Hollywood and international feature films now available on Netflix include The Hangover, Granby, Inception, and The Dark Knight.</p> <p>Netflix offers a great entertainment experience with many titles available in high-definition with Dolby Digital Plus 5.1 surround sound and some in Ultra HD 4K and HDR.</p> <p>Advanced recommendation technologies with up to five user profiles help members discover entertainment they'll love.</p> <p>For mobile users, Netflix offers cellular data controls to help better manage how much data members use when streaming on cellular networks, giving a greater choice whether there are on an unlimited mobile plan or one that's more restrictive. With fast.com - a simple to-use website that helps people see how fast their internet connection is, whether on mobile or broadband - we offer another tool that consumers can use for greater insight and control of their internet service.</p> <p>People in Turkey can try Netflix for free for one month by signing up at www.netflix.com/tr.</p> <p>Netflix is the world's leading internet television network with over 83 million members in over 190 countries enjoying more than 125 million hours of TV shows and movies per day, including original series, documentaries and feature films.</p> <p>Members can watch as much as they want, anytime, anywhere, on nearly any internet-connected screen. Members can play, pause and resume watching, all without commercials or commitments.</p>	Turkish interface & local pricing	the acquisition of licensed Turkish content	Vodafone & Vestel				as an SVOD service a superior watching experience	a large content library	as a producer & distributor	the importance of Turkish market	promoting Turkey
		dubbing and subtitles					mobility viewers in control	a large variety of content (including kids shows)	investing in & exporting Turkish productions	internationally recognized Turkish dramas		
		dubbing and subtitles	Güneş Gönülüm, Kelebekin Rüyası, Recep İvedik, Döğün Demek, Lele ile Mecnun, Suskunlar, Karadayı, Ezel, Kurt Seyit ve Sura, Diriliş Ertuğrul, Filinta, etc.				viewers in control & no ads	Netflix Originals (including kids shows)	investing in & exporting Turkish productions	internationally recognized Turkish dramas		
		dubbing and subtitles					viewers in control & no ads	Netflix Originals (including kids shows)	investing in & exporting Turkish productions	internationally recognized Turkish dramas		
							advanced sound and picture	iconic American and British series and movies				
							personalization					
							viewers in control					
							free trial for 1 month					
								a large variety of content				
							mobility viewers in control no ads					
29.05.2017	Netflix, the world's leading entertainment network, continues its investment in international content with the announcement of its first original series from Turkey. Weaving a hero-driven action story with Ottoman and Turkish legend and history, the 10-episode series will be written and produced in Turkey and is expected to launch to Netflix members around the world in 2018. The drama focuses on a young man who discovers that he has special powers. When dark forces that threaten to destroy Istanbul emerge, he must team up with a group of misfit friends to harness these powers to defend the city and all of mankind. The show will explore the rich cultural history of Istanbul and take the audience on a riveting journey into the heart of this magical city.	The Protector										
	The series is produced for Netflix by Istanbul-based O3 Medya, with Onur Guvenetam as executive producer. "We are extremely proud to be producing the first original series in Turkey. We are confident this new genre will be a milestone for our market and it will not only resonate with the Turkish audience but will also travel globally," said the Co-Owner/Producer Onur Guvenetam. O3 Medya.	The Protector		O3 Medya					exporting Turkish productions			
	The series will expand the broad offering of Turkish content currently available on Netflix, including licensed dramas such as Magnificent Century, Ezel and Leblebi that are already very popular with Netflix members around the world.		Magnificent Century, Ezel and Leblebi, etc.						exporting Turkish productions			
	"We're thrilled to confirm that we will be producing our first Turkish original series and are very happy to be working with O3 Medya on this project, which is young, fresh, and exciting. We believe that Netflix will be the perfect global platform for this great Turkish production and we can't wait to share more details later this year," said Erik Barnack, Vice President of International Original Series at Netflix.			O3 Medya					exporting Turkish productions			
07.03.2018	Netflix, the world's leading internet entertainment service, announced that its first Turkish local original series begins principal photography today. Starring Çağrı Uluoğlu, executive produced by Onur Guvenetam and created by Binur Karaveli, the 10-episode super hero fantasy story stars Okan Yalabik, Ayça Ayhan Kurnaz, Hazar Ergüçü and Mehmet Kurtuluş.	The Protector										
	The fantasy drama, set to debut later in the year, will be directed by the talented, on-the-rise director Can Evrenol with cinematography by award-winning Galibay Toyralp, production design by Denis Gökçak, and visual effects by Gradient Effects. The series follows the epic adventure of Hakan, a young shopkeeper whose modern world gets turned upside down when he learns he's connected to a secret, ancient order, tasked with protecting Istanbul. At the story's start, Hakan couldn't be further from a hero - just an ordinary guy in this city of 15 million, where East meets West and past meets present. He must quickly learn that his hometown is under threat from the mysterious, mystical immortal, and it's his job to stop them. It's a task he's not only unprepared for, but resists - will he fulfill his destiny as the last protector? Uluoğlu stars in the role of Hakan, the last Protector in Istanbul. Yalabik as Fayal, a successful businessman that Hakan looks up to. Tugulu plays Zeynep, Hakan's confident and Turan will play İsmail, Fayal's chief of staff and Hakan's love interest. We will see Kartul as Mazhar, Fayal's right hand.	The Protector										
	About O3 Medya O3 Medya is one of the leading production companies in the Turkish content market by its record of successful TV series in various genres. Incorporating leading names in the Turkish entertainment industry into its roster, its vision is to expand beyond Turkey and develop content in the international market. O3 is currently producing number one prime-time dramas Wounded Love, Evermore and Mehmet The Conqueror in the pre-production period of the biggest period drama of Turkey.			O3 Medya								
01.10.2018	Experience the epic journey of an ordinary man who discovers his destiny, becoming the hero he was meant to be. Today, Netflix releases the first ever footage and images from the its Turkish original series The Protector. The series follows the epic adventure of Hakan, a young shopkeeper whose modern world gets turned upside down when he learns he's connected to a secret, ancient order, tasked with protecting Istanbul. At the story's start, Hakan couldn't be further from a hero - just an ordinary guy in this city of 15 million, where East meets West and past meets present. He must quickly learn that his hometown is under threat from the mysterious, mystical immortal, and it's his job to stop them. It's a task he's not only unprepared for, but resists - will he fulfill his destiny as the last protector? Starring Çağrı Uluoğlu, the 10-episode super hero fantasy story stars Okan Yalabik, Ayça Ayhan Kurnaz, Hazar Ergüçü, Okan Yalabik, Mehmet Kurtuluş, Saygın Soybal and Binur Karaveli. For more information, please visit the Netflix press site (media.netflix.com) and the official The Protector social pages: Twitter: @theprotector Instagram: @theprotectornetflix	The Protector										

date, source, interviewer & interviewee	text	localization						branding			other	
		localization of the service	localization of the content		partnerships	regulations	marketing	as an SVOD service		as a producer & distributor	the importance of Turkish market	promoting Turkey
			Turkish Originals	licensed Turkish content				a superior watching experience	a large content library			
23.09.2019 Marketing, Turkey, Feriit Aksoy & Arman Sarımsak	İzleyiciler tarafından bu denli sesleniş ve markanın sınıra öğrenmek için bir araya geldiğimiz Netflix Türkiye Ortadoğu ve Afrika İletişim Müdürü Artaç Sarı, Netflix uygulamamızın birer için olarak pazarlanmasına farklı deneyimler üzerinden tanıtıyor. Bu da izleyicilerimiz için bir başarıdır çünkü artık "oluyor" diyor.						customer engagement on social media					
	Netflix'in iletişim stratejisi...dünya genelinde izleyiciler televizyon kanallarında sunulan yapımları sevmek üzere de gününüzün uygun tempolarda içeriklerimizin gelecekte yayın alanına katkı olarak izleyicilerimiz için sunduğumuz programları takip etmek için günün veya haftanın belli bir saatini beklemek veya uzun reklam bölümlerine maruz kalmak istemiyor.								mobility	ever-growing		
Netflix'in iletişim stratejisi...dünya genelinde izleyiciler televizyon kanallarında sunulan yapımları sevmek üzere de gününüzün uygun tempolarda içeriklerimizin gelecekte yayın alanına katkı olarak izleyicilerimiz için sunduğumuz programları takip etmek için günün veya haftanın belli bir saatini beklemek veya uzun reklam bölümlerine maruz kalmak istemiyor.	Ayrıca daha önce gördüklerimiz, yeni ve farklı içerik türlerini de izleyebilmek istiyorlar.											
	148 milyon izleyicinin her biri, kendi tercihleri doğrultusunda kişiselleştirilmiş önerilerle Netflix'te keşif ediyor. Kişiselleştirilmiş öneriler ve izleme tercihleri üzerinden yapılmış için Ankara'daki bir izleyicinin profili İstanbul'dakinden çok Los Angeles'daki bir izleyiciye veya Adana'daki bir izleyicinin profili Tel Aviv'deki bir izleyiciye yakın olabilir.											
Netflix'in iletişim stratejisi...dünya genelinde izleyiciler televizyon kanallarında sunulan yapımları sevmek üzere de gününüzün uygun tempolarda içeriklerimizin gelecekte yayın alanına katkı olarak izleyicilerimiz için sunduğumuz programları takip etmek için günün veya haftanın belli bir saatini beklemek veya uzun reklam bölümlerine maruz kalmak istemiyor.	2018 bütçemizi yapınlamaya planladığımız orijinal dizimiz Atılay'ın çekimleri İstanbul, Göteborg, Nemrut üzerinde devam ediyor. Genç ve gizli ressam Atılay'ın karakteri hakkında konuşulan senaryo dizinin hazırlanmasında Beren Saat ve Mehmet Güneş yer alıyor.											
	Bir diğer orijinal dizimiz Aşk 101'in çekimleri de başlandı. Düziçi, en sevdiğiniz öğretilerine okulda kullanılmak üzere plan yapın bir grup genç öğrenciyi anlatacak. Aşk 101'i de diğer orijinal yapımlarımız gibi aynı anda 190 ülkede, farklı dillerde dubajlı ve alt yazı seçenekleriyle izleyicilerimize sunacağız.											
Netflix'in iletişim stratejisi...dünya genelinde izleyiciler televizyon kanallarında sunulan yapımları sevmek üzere de gününüzün uygun tempolarda içeriklerimizin gelecekte yayın alanına katkı olarak izleyicilerimiz için sunduğumuz programları takip etmek için günün veya haftanın belli bir saatini beklemek veya uzun reklam bölümlerine maruz kalmak istemiyor.	Netflix'in en önemli özelliklerinden biri kontrol ve izleme özgürlüğüdür. İhtiyaçlarınızı vermez. Dilediğiniz zaman, dilediğiniz yer, zaman ve cihazda, kesintisiz ve reklamsız izleyebilirsiniz. Dizi serilerinin tamamını aynı anda yayınlayın ve her bölüme istediğiniz kadar ilerleyebilirsiniz. Netflix izlediğiniz her şeyi her yerde izleyebilirsiniz.											
	Mükemmel izleme deneyiminde sosyal medya etkileşimimiz de çok büyük. Bu konular üzerinden yapılmış izlemelerimizde güçlü ve hızlı bir kurmaya başladık ve her gün Türkiye'nin dört bir yanından etkileşim alıyoruz.											
Netflix'in iletişim stratejisi...dünya genelinde izleyiciler televizyon kanallarında sunulan yapımları sevmek üzere de gününüzün uygun tempolarda içeriklerimizin gelecekte yayın alanına katkı olarak izleyicilerimiz için sunduğumuz programları takip etmek için günün veya haftanın belli bir saatini beklemek veya uzun reklam bölümlerine maruz kalmak istemiyor.	Diğer yandan akıllı telefonlar üzerinden Netflix izleme oranımız ABD'den veya Avrupa kıtasındaki diğer büyük ülkelerden çok daha yüksektir. Bunun sebebi ise akıllı telefonlar üzerinden izlenilen içeriklerin oranının artmasıdır. İzleyicilerimizden yüzde 77'si en azından bir akıllı telefona sahiptir ve sosyal medya üzerinden de Netflix izlediğini söylüyor. En çok Netflix izlediğimiz topluluk 18-24 yaş aralığıdır, her iki cins için de aynıdır.											
	Diğer yandan Türkiye'deki dış sesime aktörleri kalite açısından pek çok ülkeden daha iyidir. Ülkemizde izlenen yapımların global anlamda başarılı ve başarılı olanları dört bir yanda izleniyor. Bu nedenle Türkiye'ye yatırım stratejimizde büyük önem veriyoruz. Tabii bu aynı zamanda farklı içerikler üretiyoruz, seslendiriyor, yönetmenler ve yapımcılar için de yeni fırsatlar yaratarak streaming sektörüne katkı sağlıyoruz.											
Netflix'in iletişim stratejisi...dünya genelinde izleyiciler televizyon kanallarında sunulan yapımları sevmek üzere de gününüzün uygun tempolarda içeriklerimizin gelecekte yayın alanına katkı olarak izleyicilerimiz için sunduğumuz programları takip etmek için günün veya haftanın belli bir saatini beklemek veya uzun reklam bölümlerine maruz kalmak istemiyor.	İki orijinal dizimiz Hakan: Muhafız dünyamızda en çok izlenen 10 milyon izlenilen yapımlarımız. Bu serinin yeni, büyük bir bölümü. Türkiye'nin en başarılı dizisi en çok ilgi gören dizilerimizden biri. Akıllı telefonlar, tablet ve Akıllı TV'ler aracılığıyla bu iki izleyici kitlesi. Tabii Hakan: Muhafız'ın Avrupa genelinde de başarılı bir izleyici kitlesi var. Avrupa'da en çok izlenen yapımlarımızdan biri. Almanya, İspanya ve İtalya. Nisan ayı sonunda yayınladığımız ikinci sezonun performansı da bu izleyicilerimiz için önemli bir başarıdır. Netflix'in en çok izlenen ve en çok izlediği yapımlarımızdır. Hakan: Muhafız bu izlenme oranı en çok izlenen 10 yapımlarımız arasında yer alır.											
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06.11.2019 İletişim, Nispetiye, Gülşah & Arman Sarımsak	RTOK ile yaptığı görüşmelerinden Türkiye'de sunduğu ebeveyn kontrolleri artırma kararının önemi ve film izleme platformu Netflix, "Çocuklara yönelik içeriklerimizi kişiselleştirilmiş önerilerimizle uygun olmayan içeriklerden etkin bir şekilde koruyabilmeyi hedefliyoruz" açıklaması yapıyor. Netflix Türkiye İletişim Müdürü Artaç Sarı, "Türkiye'de izlenen içeriklerin 1,5 milyona yakın izleniyor. Türkiye'de izlenen yapımların tamamının kamuya erişim alanına girmesi için de yeni fırsatlar yaratarak streaming sektörüne katkı sağlıyoruz" dedi.											
	"Türkiye'deki izleyicilerimiz dikkat çekilen özellikleri var. Buradan ilham alarak, izleyicilerimize farklı formatlarda içerik sunuyoruz. Bu içerikler arasında Black Mirror, Bandersnatch'in ülkemizde elde ettiği başarıları buna gösterebilir. Üye sayıları ve izleme oranları arasında ilginç bağlantılarımız Türkiye, Bandersnatch'in en çok izlenen diziler arasında yer alıyor.											
06.11.2019 İletişim, Nispetiye, Gülşah & Arman Sarımsak	"İçeriklerimiz online eğlence serilerini neden tercih ettiğini ortaya koyan yapımların günümüzde sunduğu bu serileri tercih etme sebepleri arasında içerik özgürlüğü, izleyicilerimizin zaman, istedikleri yerden izleyebilmeleri ve reklam olmaması gibi özellikler Netflix'in toplum için sunduğu içeriklerimizin önemi bizim için çok önemli ve bu izleme oranlarımız Türkiye'deki izleyicilerimizin aynı şekilde uygun olarak izlediklerini gösteriyor. İzlenen yapımların 17.99 TL'den başlayarak farklı özellik paketleri sunuyoruz ve her paketin tercih edilebilirliği, aynı zamanda içeriğin korunmasını da sağlıyoruz."											
	Özellikle dinlemede hedefimiz hem orijinal yapımlarımız hem de Türkiye'de üretilen içeriklerimizi izleyicilerimize sunmak. Yerel değer taşıyan içeriklerimizi global pazarlara dönüştürmek istiyoruz.											
06.11.2019 İletişim, Nispetiye, Gülşah & Arman Sarımsak	İstanbul, Göteborg, Nemrut üzerinde çekilen ikinci dizimiz Atılay'ın çekimleri İstanbul, Göteborg, Nemrut üzerinde devam ediyor. Genç ve gizli ressam Atılay'ın karakteri hakkında konuşulan senaryo dizinin hazırlanmasında Beren Saat ve Mehmet Güneş yer alıyor. Genç ve gizli ressam Atılay'ın karakteri hakkında konuşulan senaryo dizinin hazırlanmasında Beren Saat ve Mehmet Güneş yer alıyor.											
	2020 yılında yayınlanacak olan orijinal dizimiz Aşk 101 ise okulda devam edebilmek için en sevdiğiniz öğretilerine okulda tutmak üzere plan yapın bir grup genç öğrenciyi anlatıyor. Akıllı telefonlar, tablet ve Akıllı TV'ler aracılığıyla bu iki izleyici kitlesi. Tabii Hakan: Muhafız'ın Avrupa genelinde de başarılı bir izleyici kitlesi var. Avrupa'da en çok izlenen yapımlarımızdan biri. Almanya, İspanya ve İtalya. Nisan ayı sonunda yayınladığımız ikinci sezonun performansı da bu izleyicilerimiz için önemli bir başarıdır. Netflix'in en çok izlenen ve en çok izlediği yapımlarımızdır. Hakan: Muhafız bu izlenme oranı en çok izlenen 10 yapımlarımız arasında yer alır.											
06.11.2019 İletişim, Nispetiye, Gülşah & Arman Sarımsak	Yeni içeriğimiz gösterdiği 2020'de yayınlanacak olan orijinal yapımlarımız yeni bir dizidir. Dizi, Berlin'de çekilen yapımların, izlenen ve izlenilen bu dizinin yapımcıları Krok Film adına Ali Faruk ve Nisan Cemal Güneş tarafından yönetiliyor. 8 bölümlük olacak dizinin oyuncu kadrosunda Faruk Arman, Funda Ergül, Alican Yalçınoğlu, Tuba Özgenç, Defne Ayarlar, Bige Çiçek, Sertan Tavakoli ve Öykü Karayel gibi başarılı isimler yer alıyor. 2020 yılında yayınlanacak olan orijinal yapımlarımızdan biri. Almanya, İspanya ve İtalya. Nisan ayı sonunda yayınladığımız ikinci sezonun performansı da bu izleyicilerimiz için önemli bir başarıdır. Netflix'in en çok izlenen ve en çok izlediği yapımlarımızdır. Hakan: Muhafız bu izlenme oranı en çok izlenen 10 yapımlarımız arasında yer alır.											
	Ayrıca yine 2020'de Fatih Sultan Mehmet döneminde anlatılan etkileyici bir dramatik belgesel dizisi yayınlanacak. "Türkiye bizim için çok değerli bir ülke. Bu doğrultuda Türkiye'deki yapımlarımızı artırmaya devam ediyoruz. Bilgiğin izleme deneyimimizde ayrılarak lisans bapını sürdürebilmeyi başlattık."											
06.11.2019 İletişim, Nispetiye, Gülşah & Arman Sarımsak	"Türkiye'de sunduğumuz içeriğimiz daha da geliştirebilmek için araştırmalar yapıyoruz. Bunun en net göstergesi, 2019'dan bu yana Türkiye'deki izlenen yapımların yüzde 500'ün üzerinde artış göstermesi. Gelmişleştikçe, birkaç istisna hariç orijinal içeriklerimizimizin tümünü Türkiye'de izlemek mümkün. Bu anlamda ABD veya İngiltere ile Türkiye arasında önemli bir fark bulunmuyor."											
	"Türkiye'de sunduğumuz içeriğimiz daha da geliştirebilmek için araştırmalar yapıyoruz. Bunun en net göstergesi, 2019'dan bu yana Türkiye'deki izlenen yapımların yüzde 500'ün üzerinde artış göstermesi. Gelmişleştikçe, birkaç istisna hariç orijinal içeriklerimizimizin tümünü Türkiye'de izlemek mümkün. Bu anlamda ABD veya İngiltere ile Türkiye arasında önemli bir fark bulunmuyor."											

date, source, reporter & title	text	localization						branding		other	
		localization of the service	localization of the content		partnerships	regulations	marketing	as an SVOD service		the importance of Turkish market	promoting Turkey
			Turkish Originals	licensed Turkish content				a superior watching experience	a large content library		
03.12.2020 Hürriyet Netfix'in open office in Istanbul	<p>Netfix, an American-based streaming service, is in line with their latest investment in Turkey, has announced to open their office in Istanbul, Turkey's prominent metropolitan city. The office will open in the second half of 2021 and will also bring new employment opportunities.</p> <p>This step will create a more powerful way for productions in Turkey to be promoted worldwide, according to a statement made by Netfix, which has 195 million subscribers worldwide.</p> <p>Netfix founder and Co-CEO Reed Hastings said that Turkey was a very important country to them due to its rich culture and a long tradition of storytelling. "Therefore, we are proud to open an office in a magnificent city, Istanbul. This decision will contribute us to produce more Turkish productions that will be enjoyed all around the world."</p> <p>Pelin Dıngır, original content director for Netfix Turkey, said that their excitement to tell impressive stories from Turkey boosted them for future investments. "We believe that with the opening of the Istanbul office, our close work with our creative teams and stakeholders will continue even more efficiently. We will continue to present our country's original stories to 195 million Netfix subscribers."</p>				opening an office in Istanbul				investing in Turkish productions		
23.09.2020 Hürriyet Netfix localizes Turkey	<p>Netfix has launched a localized service in Turkey, rolling out a Turkish-language service, dubbing or subtitled the bulk of its programming in the territory to serve audiences.</p> <p>Netfix said that it also signed an agreement with its first local telecommunications partner, mobile provider Vodafone, and is already working with Turkish TV manufacturer Vestel, in a written statement on Sept.</p> <p>Hollywood movies, top TV shows, Turkish titles, documentaries, independent films, stand-up comedy and a wide range of kids' titles are now available to watch instantly on Netfix, with over 80 percent of the content already dubbed or subtitled in Turkish.</p> <p>According to the statement, "Turkish people are great storytellers with their highly popular and internationally recognized Turkish dramas and Netfix aims to become one of its most vocal ambassadors," said Reed Hastings, co-founder and chief executive officer of Netfix.</p> <p>"We're delighted to offer a more localized Netfix in Turkey that will continue to grow with both our Netfix Original titles and licensed content from here and elsewhere."</p> <p>Turkish drama is one of the most loved genres globally and Netfix has a strong slate of Turkish titles streaming in Turkey such as movies "Güneşli Günlerim" (I Saw the Sun), "Kelebekin Rüyası" (Butterfly's Dream) "Kelepçeli Kadın" and "Özgün Demek" (Wedding Association) 1 & 2, as well as a number of popular Turkish TV series, noted the company.</p> <p>Netfix series now available with Turkish subtitles and dubbing include such global phenomena as "House of Cards," "Stranger Things," "Narcos," Marvel's "Daredevil" and "Jessica Jones" and "The Get Down," award-winning documentaries "Making a Murderer," "Winter on Fire" and "Chef's Table," and original films such as Adam Sandler's "The Do-Over" and "Hidabolus 6." Upcoming original series include Marvel's "Loki" starting on Sept. 30, "Gilded Girls" and "The Crown," as well as original films "True Memoirs of an International Assassin" starring Kevin James, Christopher Guest's ensemble comedy "Macbeth" and "War Machine" starring Brad Pitt.</p> <p>In addition to Netfix originals, members in Turkey can also enjoy previous full seasons of iconic American shows such as "Suits," "Gotham," "Arrow" and "Breaking Bad" and U.K. series "Sherlock" and "Peaky Blinders," according to the statement.</p>	Turkish interface & dubbing and subtitles		Vodafone & Vestel				a large variety of content (including kids shows)	investing in and exporting Turkish productions	rich culture & tradition of storytelling	original local stories
25.12.2020 Marketplace Türkiye	<p>Türkiye'nin dizi sektöründeki başarısı çok uzun zamandır global kapsamda kendine işgaltı yapıyor. Hatta öyle ki Amerika'dan sonra en çok dizi ihrac eden ülke anlamına geliyor. Dizi streaming platformu Netfix de burada var olan potansiyeli görmüş ve üzerine giderek Türkiye'de ürettiğini kendi orijinal içeriklerini (iki Hakan Muhafız ile yeni bir yolculuğa başlamış).</p> <p>Türkiye merkezli Netfix Original içeriklerini savmış güncel arca ve Netfix aracılığıyla 190 ülkede gösterime girmeye başladı. Bunu bir adım daha ileriye taşıyan Netfix'in son kampanyası sosyal medyada gündem oldu. Netfix'in kampanyasında "şimdi orijinal dizi" başlığı "şimdi orijinal yazın" ile değiştirilerek yayınlandı. Kampanya sosyal medyada büyük ilgi gördü ve eleştirilerle de karşı karşıya kaldı. Kimileri kampanyanın "emiliyet" ifadesi derin sarkasm içerikli Netfix'in Türkiye'de ulaştığı sanjörleri affı üzerinden eleştirdi...</p>								investing in and exporting Turkish productions		internationally recognized Turkish dramas
22.09.2020 Marketplace Türkiye Netfix, İKV ve Sinema Ticaretinin Sektörünün saldırılarına etkilerini sabitler çalışmalarına destek satacak	<p>Netfix, İstanbul Kültür Sanat Vakfı (İKSÜ) ve Sinema Televizyon Sendikası, COVID-19 pandemisindeolumuz etkilenen sinema televizyon sektörü çalışanlarına destek olmak amacıyla önemli bir adım attı. Netfix'in 4 milyon TL'lik katkıyla oluşturulan desteğin yönetimini ve dağıtımını İKV ve Sinema Televizyon Sendikası üstlenecek.</p> <p>COVID-19 Sinema ve Televizyon Sektörü Desteği'ne serbest çalışanlar da dahil olmak üzere Türkiye çapında üreticileri ve yapımcılarını desteklemek amacıyla oluşturulan kampanya arkası çalışanları kapsayacaktır. Bu kapsamda kamera, ışık, ses, sanat yönetimi, makyaj, kostüm tasarımı ve ulaşım gibi farklı bölümlerde asistanlık, koordinatörlük, operatörlük ve teleoperatör gibi çeşitli görevler üstlenen sanayi çalışanları da kapsayacaktır. Sektör çalışanlarına verilecek hizmetlerden ötürü sunulan bu destek kapsamında bir defaya mahsus olarak dağıtılacak kişi başı tutar ise 2500 TL olarak belirlendi.</p> <p>Netfix Türkiye Orijinal İçeriği Üreticileri Pelin Dıngır şunları söyledi: "Dünya çapında başlıca imza atan Türk sinema ve dizi sektörünün gücüne bağlıca katkı sağlayan kamera arkasındaki çalışan arkadaşlarımız, pandemiden etkilenmiş olsak da bu tür gösterilerde onlara destek olabilmek için üzerimize düşeni yapmaya çalışıyoruz. İKV ve Sinema Televizyon Sendikası'na bu çalışmaları üstlenmelerinden dolayı teşekkür ediyoruz."</p> <p>Netfix, Mart ayında dünya çapında pandemiden etkilenen kreatif sektör çalışanlarına destek olmak amacıyla global bir girişim başlattığını açıkladığını duyurmuştu. Netfix Türkiye'nin 4 milyon TL tutarındaki katkı da bu girişim kapsamında sağlanıyor.</p>										
03.12.2020 Marketplace Türkiye İçerik Hizmetleri İstanbul'da ofis açacak dönüşük bütçeyle kurulabilir	<p>Dünya genelinde toplam 195 milyon ülemizdeki 3 milyonu aşkın üyesi bulunan Netfix, resmi olarak Türkiye'de ofis açma kararını aldığını duyurdu. Netfix'in kurucusu ve eş CEO'su Reed Hastings: "Türkiye, zengin kültürü ve köklü hikayeleriyle dünyanın en büyük içeriği üreten ülkelerden biridir. Bu nedenle muhtemelen bir pazar olan İstanbul'da ofis açarak ülkemizi bu pazarın öne çıkan bir oyuncusu haline getireceğiz. Türkiye'deki 3 milyonu aşkın ülemiz ve tüm paydaşlarımızla bu hedefi gerçekleştireceğiz."</p>				opening an office in Istanbul				investing in and exporting Turkish productions		3 million subscribers