CHAPTER 8

YOUTUBE AS A NEW BROADCASTING MEDIUM FOR TURKISH TV DRAMAS: THE CASE OF THE MAGNIFICENT CENTURY DRAMA

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ABSTRACT

While new communication technologies offer film production companies new possibilities, they also create new problems. Dramas have begun to be broadcast in new broadcast media other than traditional television. Among these is YouTube, a social media application and a video-sharing platform. Our study reviews *The Magnificent Century* drama. The reason for choosing *The Magnificent Century* drama is that it is the Turkish drama that has been exported to the most countries. Official channels were opened on YouTube for *The Magnificent Century* drama in 12 languages. In our research, we will use content analysis to try and identify the similar and different aspects of the YouTube channels in 12 different languages. Later, our study will focus in greater depth on the Turkish YouTube channel itself, which was the first to be opened, and which had the highest number of followers and views, as well as the highest number of shares, on the date our study was made. Open-ended questions were prepared and sent to the TIMs production company via e-mail, and the answers were also received via e-mail. Our study aims to determine the importance of YouTube and the possibilities it offers for the showing of Turkish dramas.

Keywords: Turkish dramas, The Magnificent Century, new communication technologies, YouTube, social media

INTRODUCTION

With the emergence of new communication technologies, the media, telecommunications, and information industries have converged. The technical infrastructure that constitutes the traditional media has undergone rapid renewal, a major digital transformation has taken place, and new communication technologies have become widespread. The transition from traditional media to new media has led to significant changes in both the production and consumption of the messages broadcast. New communication technologies have provided many new possibilities such as the presentation of newspapers, magazines, radio, and television broadcasts in the same medium and the ability to instantly follow the analytical reports of those who follow these broadcasts. Rogers (1986, pp. 2-6) used the terms “interactivity,” “de-massification,” and “asynchronicity” to express new media. These features mean that users of new media can interact either in real-time or later, personalized messages can be sent to targeted users, and recipients can access messages either in real-time or later.

It has been claimed that the viewers/listeners/readers regarded as “*passive*” and “*receiver only*” in traditional media have been replaced by new media users/participants regarded as “*active*.” According to Castells, the potential to integrate text, images, and sounds in the same system in a chosen time period (real or delayed) and to interact from very different points in a global network where access is not financially problematic has completely changed the character of communication (2008, p. 440). Castells argued that revolutionary forms of mass self-communication were born from the genius of young users who became producers (Castells, 2016, p. 103). Jenkins also argued that participatory culture emerged in contrast to passive media audience, but also underlined that all participants are not created equal (Jenkins, 2018, p. 20).

Approaching the subject using a critical political economy method different from Castells and Jenkins, Fuchs states that the new media transforms every user into both customer and employee (Çakır, 2014, p. 82, 95). Fuchs says: “*The typical web 2.0 trading strategy ‘doesn’t sell access to people,’ whereas providers give users free access and sell them to third parties as productive commodities to generate profits. This relationship is extremely unequal.*” (Fuchs, 2020, p. 141) According to Fuchs; “*The users who google data, upload or watch videos on YouTube, upload or browse personal images on Flickr, or accumulate friends with whom they exchange content or communicate online via social networking platforms like MySpace or Facebook, constitute an audience commodity that is sold to advertisers. The difference between the audience commodity on traditional mass media and on the internet is that in the latter the users are also content producers; there is user-generated content, the*

users engage in permanent creative activity, communication, community building and content-production.” (Fuchs, 2010, p. 148)

The new media has enabled both media professionals and major media companies and other citizens to create and share their own media content, follow other shared content, and in turn share their own comments on the shared content or comments. It has become common for people from different geographies, from different cultures, with different socioeconomic status, to meet online, follow each other’s shares, and to interact. However, new media has introduced previously unknown problems to the agenda along with new possibilities. Many new issues such as failure to ensure the security of personal data, digital surveillance, violation of the confidentiality of private life, violation of copyright, use of content without permission and/or without giving credit, the blurring of boundaries between news and commercial information, heavy advertising content, misleading labeling and headings, disinformation, image manipulation, and hate rhetoric have started being discussed in the context of new media (Atabek, 2006; Evers, 2009; Geray & Aydoğan, 2009; Binark & Bayraktutan, 2013)

TV Dramas and New Broadcasting Platforms

“Beginning in the mid-1990s, digitalization led to a transformation of television’s technology, distribution, economics, media policy and use.” (Lothar Mikos, 2016, p. 154) Using the means offered by the new media, television broadcasters present audiences with different alternatives every day. Today, television viewers are, on the one hand, able to watch broadcasts in a linear fashion on traditional media while, on the other, they can watch them at their own convenience through IPTV, Web TV, Mobile TV, digital platforms, mobile apps, and social media apps. Viewers can also access broadcasts on a mobile basis, switch between different devices while watching a program, share their comments on the programs they watch, and meet up with other viewers on the Internet to form fan communities.

The question at this time is whether or not television will become extinct and if it does continue to live, what will television broadcasts be like in the future? Asking *“Is television really dying?”* Katz writes: *“For the television some of us knew in the 1960s and 1970s, the answer is yes. The television of ‘sharedness’ - of nation-building and family togetherness - is no longer with us, having made room for a television of hundreds of channels, of ‘niche’ broadcasting, of portability, one that is part of a system that integrates with the Internet and the other new media.”* (Katz, 2009:7) Katz points out that television has changed in terms of both content and contact: *“Television has evolved along two axes - content-wise from ‘same’ to ‘differentiated’ and contact-wise from ‘together’ to ‘alone’* (Katz, 2009, p. 7).

By asking the question, *“In a Social Networking World, What’s the Future of TV?”* Henry Jenkins draws attention to the power of fans watching TV shows and notes that the programs are not limited to a single platform; rather, they are presented in various new media applications. Jenkins says *“Increasingly, these television programs come bundled with a range of other media ‘extensions’ as part of what people in the industry are calling ‘transmedia’ or ‘crossplatform’ or ‘360 Degree’ strategies.”* Jenkins points out that television content is accessed via different devices rather than the classic TV set: *“My students at University of Southern California are watching more television content now than ever before but relatively few of them own television sets. They are watching television series through boxed DVD sets and off sites like Hulu (for free) or iTunes (at a price), or through illegal downloads. They are watching television on computer screens and through their ipods. And those who own television sets may be watching it through their game systems rather than subscribing to cable. So, television without TVs?”* (Jenkins, November 23, 2009).

With the widespread use of new communication technologies, TV dramas have started being broadcast on the Internet, social media, and digital platforms in addition to traditional television channels. The number of TV dramas produced for new media such as Netflix, HBO, Puhu TV, and Blu TV is also increasing. Film production companies in Turkey also use new media with ever-increasing effectiveness.

The social media applications most preferred by film production companies in Turkey are YouTube, Instagram, Facebook, and Twitter, which are also the social media applications used the most in Turkey. Unlike the other three social media applications, YouTube is a video sharing platform.

Many Turkish dramas shot for television have an official channel on YouTube. All of the episodes of many dramas broadcast on television, or just the key scenes, are uploaded by the production companies to the drama’s official channel on YouTube. Broadcasting Turkish dramas on YouTube makes it possible for people living in different parts of the world with access to the Internet to watch Turkish dramas one episode at a time or in full provided no access restrictions are in place.

The Possibilities Offered by YouTube to its Users

According to the *“Facts and Figures 2019 /Measuring Digital Development”* report published by International Telecommunication Union, approximately 53.6% of the global population (4,1 billion) used the Internet in 2019 (ITU, 2019, p. 1). The development of the

Internet, its use by more people, and the strengthening of its technical infrastructure encourage media organizations to use the Internet more and more.

According to the “Digital 2020” report, the most popular social media platform in the world is Facebook, which is used by 2.499 billion people. This is followed by YouTube with 2 billion, Whatsapp with 1.6 billion, FB Messenger with 1.3 billion, Weixin/Wechat with 1.151 billion, and Instagram with 1 billion people (wearesocial, 2020, p. 95). According to the “Digital 2020 Turkey” report, the most popular social media platform used by Internet users in Turkey is YouTube at 90%. This is followed by Instagram, Whatsapp, Facebook, and Twitter respectively (wearesocial, 2020, p. 43).

Founded in 2005, YouTube was acquired by Google in 2006. More than a billion hours of videos are watched on YouTube every day (Youtube, 2020) making it a very important platform for content-creating people and organizations to bring their content to their target audiences. In addition to broadcasting pre-prepared videos, YouTube also provides the means to make live broadcasts. The technical infrastructure that allows uploading long videos, the provision of free access, and revenue sharing with channel owners through advertising makes YouTube an important platform as well as being a medium in which dramas are advertised and promoted and which enables communication with fan bases.

YouTube has many features that increase interaction. There is a section below YouTube videos for user comments. Users can convey their thoughts to the content provider or other users by writing their comments in this section. Users can show what they think about each other’s comments by clicking the like or dislike buttons or they can reply to comments. In this way, users can share their comments with others, express their thoughts about other people’s comments, or learn what other users think about their comments.

YouTube can also provide users with some technical conveniences. These include free access to videos 24 hours a day, watching videos with subtitles in different languages, watching the video faster or slower by changing the playback speed of the video, and changing the screen sizes.

YouTube offers many alternatives for users to access the videos they are interested in with ease. The ability to search within the YouTube archive, search the channel’s own archive, create playlists, use tags, and sort the videos shared by the channel by date or by popularity are but a few of these alternatives. In addition, like every social media application, YouTube suggests new videos to the users by considering their profile information and viewing history thanks to its algorithm.

As with other social media applications, both the number of views of videos on YouTube and the interaction received have become important indicators of prestige and success. The number of times a video, be it a singer's video clip or a trailer for a new movie, has been watched can be considered as important data regarding the potential success of future projects, and this information can be used in planning the number of future events as well as their venues and locations.

YouTube also offers important amenities to channel owners. One of the most important amenities it offers is access to analytical reports. Channel owners on YouTube can get access to YouTube's data regarding access to their channels. In this way, they can find out such information as who their viewers are, where they connect and with what devices, how long they watch videos, and how they react to videos. This information makes it easier to get a more accurate understanding of audience expectations and to make the right decisions for planning new videos and new projects.

In addition, YouTube also has some features available to partners using Content Manager. One of these allows content to be blocked in certain regions in certain circumstances (Youtube, September 1, 2020). In this way, the producers of a drama can prevent episodes being watched on YouTube if some parts of the drama have not yet been broadcast in certain regions.

As stated above, new media has brought new problems in addition to new possibilities to the agenda. *"Violation of copyright"* and *"use of contents without permission and/or credit"* are among these problems. Original content produced by making large investments and taking economic risks can be copied and shared on the Internet and other digital media without permission. Legislation is being made to prevent these situations and new technologies are being developed to facilitate technical pursuit. Moreover, the use of official channels for content producers with easy access to their own content when possible is becoming a key method in combating pirated broadcasts. In this way, they can make decisions about the shared content themselves and not lose what is rightfully theirs in economic terms. Replying to the question *"What sets YouTube apart from other social media applications when it comes to the drama called The Magnificent Century?"* the TIMs production company touched on this issue, saying: (TIMs, September 1, 2020)

"YouTube is the biggest television channel in the world right now. It contains hundreds of thousands of different formats with countless content that is renewed every day. For us not to work with such a collective 'television channel' is unthinkable. In addition, in the digital age, if you do not make them available to common use as the owner of the business, they will end

up on the Internet anyway through piracy or other ways. The content is easy for people to access but we want it to be broadcast correctly and on official channels. For this reason, we are continuing to bring our content to the whole world via YouTube or other free platforms. In addition, unlike other channels, YouTube is a platform that shares revenue through advertising broadcasting, as you know. In this respect, it is a win-win model for the audience and the producer, making a positive contribution to all our archive works.”

The Rise in Exports of Turkish TV Dramas in Recent Years

Since the mid-2000s, Turkish dramas have been increasingly marketed abroad, getting high ratings in the countries where they are broadcast. It is said that Turkey has recently emerged as a key player in transnational television flows (Yeşil, 2015, p. 54). **Turkish dramas** reportedly reach more than 700 million viewers and Turkey is the second-highest exporter of dramas after the United States, exporting more than 150 dramas (Uştuk, 2019).

The rise in drama exports in Turkey in recent years began with “*Deli Yürek*” in 2001. The sale of the drama called “*Gümüş*” (*Silver*) to the Middle East and then to Bulgaria in 2007 saw Turkish dramas open up to the Middle East and Balkan countries. Turkish dramas made their debut in Latin America with “*Binbir Gece*” (2009) in Chile and Ecuador (Öztürk ve Atık, 2016, p. 76). The success of “*Muhteşem Yüzyıl*” (*The Magnificent Century*) is regarded as an important milestone in the expansion of Turkish dramas abroad. Export figures have grown exponentially since *The Magnificent Century* was first aired from 2011 to 2015. It was this drama which first penetrated the markets in Ukraine, Pakistan, Russia, China, and Japan. *The Magnificent Century* is reportedly exported to more countries than any other Turkish drama. The drama called “*Son*” was aired in Sweden in 2013 under the name “*The Lie*.” The day it aired on Swedish state television STV it broke the viewing record. The latest drama, “*Runner*”, aired on the famous ABC channel as the first Turkish drama to be adapted in the United States (Öztürk ve Atık, 2016, p. 76). Turkish dramas have started making a name for themselves at international awards ceremonies following their sales and rating successes. A drama called “*Kara Sevda*”, broadcast in more than 60 countries, won Best Production in the Telenova category at the 45th International Emmy Awards (ntv.com.tr, 2017). Actor Haluk Bilginer won Best Actor at the 47th International Emmy Awards for his performance in the “*Şahsiyet*” drama (AA, 2019).

There are said to be many reasons for the success of Turkish dramas. “*High production value, a dynamic narration, professional casting, and a good soundtrack are technical and physical features that make Turkish soap operas appealing. However, the impact of images*

and identities, which they contain, also play role in their domestic popularity, along with their increasing exports. As storylines in soap operas center on different issues from romance to mafia relations, the modernity traditionality conflict occur among individuals and families.” (Karlıdağ and Bulut, 2014: 91). In a study conducted in Chile, people who watch Turkish dramas listed filming and production quality, having original stories, and successful acting among their reasons, and they also stated that one important factor in their preferences was the creation of an alternative drama that they could watch with their families during prime time (Arslan, 2019, pp. 39-41).

According to Eurodata, Turkey exports its programs mostly to Eastern Europe, Middle East, and South America (Eurodatatv, 2018). While the Turkish drama industry provided \$10 million in export revenue in 2008, this figure increased to \$500 million in 2018. (Uştuk, 2019) A 50-fold increase has been observed in the past 11 years (see Table 1).

Turkey’s income from the export of dramas is not limited to the increase in export figures alone. Turkish dramas provide Turkey with much more than just export income. It is said that interest in, and opinion of, Turkey is changing for the better in countries where Turkish dramas are broadcast. It is also said that people who watch Turkish dramas have more interest in Turkey and the Turkish language (Öztürk and Atık, 2016, pp. 78-79) (Kuyucu, 2014, p. 118, 120) and that this has resulted in more tourists coming to Turkey (Nurluoğlu, 2013, p. 11) (İTO, 2017, p. 198). One study found that foreign news about Turkish dramas presented positive themes and that this made a positive contribution to Turkey’s image (Özarslan, 2020, p. 215). Broadcasting dramas in different countries also contributes to intercultural communication. In a study of Turkish dramas broadcast in Greece, interviews were made with people who watched *The Magnificent Century* drama. Some of the interviewees said they thought that Turkish dramas aired in Greece made a great contribution to Turkish-Greek friendship the like of which had not been achieved in years (Kuyucu, 2014, p. 120). However, in the same study, it was stated that there were also nationalists who claimed that Turkish dramas, although few in number, carried out cultural propaganda in Greece and could thus threaten the national will (Kuyucu, 2014, p. 120). Similarly, while Turkish dramas receive high ratings in different countries, they also receive negative criticism from certain conservative, religious, and nationalist segments of society (Özalpman & Sarikakis, 2018, p. 252).

The Magnificent Century TV Drama

Timur Savcı is the producer of *The Magnificent Century* drama, made by TIMs Productions. Its directors are Yağmur Taylan-Durul Taylan (chapters 1-103) and Mert Baykal-Yağız Alp

Akaydın (chapters 134-139), and the screenwriters are Meral Okay (chapters 1-56) and Yılmaz Şahin (chapters 57-139). The first episode of *The Magnificent Century*, which aired 139 episodes over four seasons, was broadcast on 5 January 2011 and the last episode was on 11 June 2014.

The drama is set between 1520 and 1566 and tells the life of Suleiman the Magnificent, who ruled the Ottoman Empire, from his enthronement to his death, by placing his marriage with Hürrem Sultan in the foreground. The reasons why *The Magnificent Century* has been greatly talked about, why it has been the subject of documentaries and television programs, and why it has had many news articles published about it include: rating success; the size of the production budget; the presence of successful and famous names in the cast, production-management, script, art, and technical teams; custom designs for the venue, costume and accessories; and the fact that its script is about important and interesting characters that really existed in history.

According to the information received from the TIMs production company, *The Magnificent Century* drama has been exported to 140 countries as of 1 September 2020. It is still being broadcast in about 38 countries. It is available on the SVOD (Subscription Video on Demand) or AVOD (Ad-based Video-on-demand)/TVOD (Transactional Video on Demand) platforms through independent sales in some countries and on existing television channels in other countries (TIMs, September 1, 2020) (see Table 2).

AIM AND METHODOLOGY

This study reviews *The Magnificent Century* drama. The reason for choosing this drama is that it is the Turkish drama that has been exported to the highest number of countries. Our study will examine the official channels opened on YouTube for *The Magnificent Century* drama. Channels were opened on YouTube for this drama in 12 languages (see Table 4). In our research, we will use content analysis to identify the similar and different aspects of the YouTube channels in 12 different languages. Later, our study will focus in greater depth on the Turkish YouTube channel, which was the first to be opened, and which had the highest number of followers and views as well as the highest number of shares on the date our study was made. In addition, open-ended questions were prepared and sent to the TIMs production company via e-mail, and the answers also were received via e-mail. Our study aims to determine the importance of YouTube and the possibilities it offers in terms of showing Turkish dramas.

The sample group in the content analysis includes only those videos that appear when the “Videos” tab on the YouTube channels is clicked. All videos accessible by clicking the “Videos” section may be listed by selecting the “Most popular,” “Date added (oldest),” “Date added (newest)” options. In our research, the “Date added (oldest)” option was selected and the thumbnails of the videos were listed on the screen starting with the oldest shared video. There is information about the videos above and below the thumbnails of the videos listed on the screen. At this stage, information about each video’s title, duration, number of views, and when each was last shared can be seen. Table 5 was created using this information. At this stage, the video itself was watched by clicking the thumbnail of the video only when needed. Table 5 shows the distribution by year of the number of videos broadcast on the Turkish, Persian, Arabic, Russian, Spanish, Croatian, Urdu, English, Czech, Indonesian, Bengali, and Albanian YouTube channels of *The Magnificent Century* drama. On the English, Indonesian, and Albanian channels, when the “Videos” tab is clicked notices appear saying “There is no content on this channel” or “The uploader has not made this video available in your country/The video is blocked in the country” and most of the accessible videos cannot be opened. Therefore, the English, Indonesian, and Albanian channels are not included in Table 5.

The next stage in our research involved watching and analyzing in greater detail 20 videos shared by each channel which were taken as samples. For this the content analysis was used. For those channels with less than 20 videos, all videos were examined. The videos to be analyzed were selected using the simple random sampling method. At this stage of our research, a total of 230 videos were examined and Table 6 was created using the information obtained. Table 7 was created by examining the videos of the first and last episodes of the drama broadcast on the channels, while Table 8 was created by determining the most popular videos on the channels.

Within the scope of the research, the Turkish YouTube channel of *The Magnificent Century* drama was examined in more detail. A total of 5,263 videos that were found to be shared on the channel between 2 April 2014 and 1 July 2020 were categorized according to sharing date and content type (see Table 9 and Graphic 1).

YouTube channel owners may at any time in the future delete the videos they share and may block access to some videos in certain regions for various reasons. Within these restrictions, our study examined videos accessible from Turkey between May and July 2020.

Official Website and Social Media Accounts of *The Magnificent Century* Drama

There is an official web page for *The Magnificent Century* on the production company's official website which can be found at the following address: <https://tims.tv/muhtesem-yuzyil> (Access Date: May 30, 2020). On the web page, the content presented is categorized under the following subheadings: Actor photos, Story, Credits, Actors, Social Media, Photos, Episodes. All episodes of the drama can be watched on the site with the support of YouTube. When the videos under “*Episodes*” are clicked, all 139 episodes can be watched on the official YouTube channel.

The TIMs production company stated that they had published the entire drama on their official website, but when websites traffic began to slump compared to the past they started to use YouTube as the source of the episode videos on their official website. This was because YouTube was beginning to be used more and more (TIMs, September 1, 2020).

“As a company, we broadcast from the address tims.tv. However, we have made changes recently and we do not upload them to a separate source, the video source is YouTube. Website traffic has slumped compared to the past and YouTube is the biggest search engine after Google. Naturally, people who want to watch The Magnificent Century search on YouTube because they know they will be able to watch it there. The habit of going to a website and watching from there is over.”

The TIMs production company stated that, as with the situation of official websites, mobile applications are not preferred by the audience. When asked “*Do you use a mobile application for The Magnificent Century drama?*” he replied (TIMs, September 1, 2020):

“What we thought about the website in the previous question also applies to mobile apps. In a world with YouTube, users do not prefer an alternative search and viewing model.”

It was observed that the official website for *The Magnificent Century* drama includes four different social media platforms accounts adres. These are YouTube, Facebook, Twitter, and Instagram (see Table 3).

The first official social media account in Turkish was opened on YouTube. Accounts on Facebook and Twitter were added in later years. There is also an Instagram account opened for the TV drama but nothing has been shared on this account so far. Official social media accounts are important in terms of delivering information about *The Magnificent Century* drama to target audiences directly. The TIMs production company was asked “*Why use*

different social media apps?” to which they replied that the reason for using different social media applications was to reach different target audiences (TİMs, September 1, 2020):

“These days, the user bases for every social media platform, the topics discussed, and the content access methods are all different. We observe that the majority of Facebook users do not use Instagram, and those who use Instagram do not use Twitter. That’s why it is now imperative to reach different audiences in different ways for every medium. If your project is one that appeals to people of all ages from 7 to 70, there are separate advantages to be had in using every medium. For example, since the Facebook audience is a platform used by the upper middle-age group, it is enough simply to share the drama there. You need to be more visual and more creative if you want to introduce the drama to younger audiences on Twitter and Instagram.”

The Magnificent Century’s YouTube Channels in Different Languages

Channels were opened on YouTube for *The Magnificent Century* drama in 12 languages. These are listed in order of the date they were opened: Turkish, Persian, Arabic, Russian, Spanish, Croatian, Urdu, English, Czech, Indonesian, Bengali, and Albanian channels (see Table 4):

Our research found that YouTube channels were first opened in 2014 (2 channels), and no channels were opened in 2015, 2016, and 2017. Channels started to be opened again in 2018, and later the number of channels increased every year. One new channel was opened in 2018, four in 2019, and five in 2020.

The TIMs production company gave the following answer to the question as to the reasons for opening channels in different languages other than Turkish (TİMs, September 1, 2020):

“This is actually a technical issue. The YouTube algorithm lists the contents of the search results according to the broadcast language. So when you upload a German subtitle to The Magnificent Century’s Turkish channel, the result is not correct for a person searching from Germany. That’s why we treat each language as a separate channel and open a new channel. So, when a search is made in the respective country, the search results easily appear with options for subtitles or dubbed.”

The TIMs production company said there is a team within the company that only deals with the organization/management/follow-up of social media broadcasts, and that they also outsource to reporting and management agencies. Asked “*Do you plan to open other channels on YouTube for ‘The Magnificent Century’ in the future?*” the company spokesperson replied (TİMs, September 1, 2020):

“Yes, we have many more channels planned. This is actually a technical issue. You need to know the YouTube algorithm well. We have a specific and timed plan to open different languages at different times. In addition, foreign sales of our TV dramas are continuing and, naturally, the buyer party may ask us to shut down the YouTube broadcast in a country where sales are made. This is why we don’t broadcast in certain countries.”

Clearly, many criteria can be used to compare the success of YouTube channels. The number of subscribers obtained by channels, the number of views, and the number of comments made on videos can also be considered as important criteria. For this reason, the number of views and subscribers to the official YouTube channels opened for *The Magnificent Century* drama were examined. When Table 4 is examined, it can be seen that the number of videos shared is an important factor for the number of views and subscribers, but not the only one.

The channel with the most views and subscribers and the most video shares is the Turkish channel. The channel with the second-highest number of views, subscribers, and video shares is the Arabic channel. The channel with the third-highest number of views and subscribers and the fourth-highest number of video shares is the Russian channel while the third highest in terms of video shares and fourth highest in views and subscribers is the Spanish channel.

Under the “*Videos*” tab it is possible to list all the videos of the channel “*by popularity*.” The number of comments received by the most popular videos on the channels was determined. When compared in terms of the number of comments posted on the most popular video, it was seen that the first five channels were the Arabic, Turkish, Urdu, Russian, and Spanish channels.

When Table 4 and Table 5 are examined, a general downward trend is observed between 2014-2017 in terms of both the number of newly opened channels and the number of shared videos, and the general trend was upward between 2018 and 2020. The year with the highest number of videos shared is 2020, and the channel that shares the most videos is the Turkish YouTube channel.

The original language of *The Magnificent Century* TV drama is Turkish. While the videos shared on the Persian, Arabic, Russian, Spanish, Urdu, Czech, and Bengali channels are shared dubbed, the Croatian and English channels broadcast episodes in the original language with subtitles. In some scenes of the drama, informative notes about time and place appear on the screen. The translations of these notes were broadcast in writing on the Persian, Arabic, and Croatian channels, and in voice on the Russian, Spanish, and Czech channels (see Table 6).

The TIMs production company states that the videos uploaded to YouTube are shared exactly as they are broadcast on foreign television channels, and they do not make any additional dubbing or subtitles for YouTube (TIMs, 1 September 2020):

“As you know, The Magnificent Century and Kösem dramas have been sold to many countries. Our customers who bought them broadcast these dramas using the dubbing or subtitle option at their own initiative. We upload to YouTube using existing material. It is very costly to provide extra dubbing or subtitles just for YouTube.”

Our examination found that 6 different types of videos are shared on *The Magnificent Century*'s YouTube channels. These are categorized and briefly named. For example, an entire episode is called “*Episode Video*.” One scene from the drama is called a “*Scene Video*.” There is also a “*Promotional Video/Trailer*.” Videos where scenes sharing similar characteristics are edited together are called “*Special Scenes Videos*.” Videos showing behind-the-scenes work on the drama are called “*Documentary Videos*.” Videos that include music from the drama are called “*Drama Music Videos*” (see Table 6). The only type of video shared on all channels is the Episode Video. The type of video that has the most number of shares and whose number increased the most over time is the Scene Video. Episode and Scene videos rank highest on the most popular video lists.

The duration of *Episode Video* may vary from country to country. The episodes of Turkish dramas broadcast on Turkish television channels are usually longer than the episodes broadcast on television channels outside Turkey. For this reason, each episode is broadcast by dividing it into parts in accordance with the broadcast flow of the television channel that will show it. The episodes are uploaded to YouTube like broadcast on the television channels of those countries. For example, on the Czech channel, the first shared episode of the drama lasts 30 minutes and 25 seconds while on the Turkish channel it lasts 1 hour 42 minutes and 32 seconds (see Table 7).

Film production companies on YouTube are not only “*content creators*,” they are also “*YouTube channel owners*” in status. Film production companies that open channels on YouTube decide which episodes are to be shared, when, with what titles and text, and which regions the videos are going to be viewed in. Production companies are instantly able to access analytical reports that show the continually updated viewing reports and YouTube channel performance reports for the videos they share on YouTube, and whenever they want they can obtain important information about the video comments and viewing behaviors of audiences in different regions thanks to these reports. The fact that similar videos receive different

viewing figures and different comments on channels opened in different languages for *The Magnificent Century* drama is important in terms of revealing the common and differing aspects of viewer expectations in different regions. For example, when looking at the most popular videos of *The Magnificent Century*'s channels in 9 different languages where this information is accessible, the differences are immediately noticeable. The most popular video on the Persian, Czech, and Bengali channels was Episode 1, but different videos were ranked first on the Turkish, Arabic, Russian, Spanish, Croatian, and Urdu channels (see Table 8).

Replying to the question *“What advantages does YouTube provide as a ‘broadcasting platform’ compared with traditional television channels and digital platforms?”* the TIMs production company said the data obtained via YouTube channels are important for making decisions on new projects (TIMs, 1 September 2020):

“First of all, there is an audience all over the world that does not watch television and we think this is going to grow. Reaching these people is a huge advantage. The second and biggest advantage is that television is a blind medium. Everything is broadcast in turn, but you don’t know who is watching what, when, or how. The answers to these questions are important for advertisers as well as producers. You can obtain data from social media platforms answering questions as to what the non-television viewing masses want, when they want it, and many more besides. This data allows you to pinpoint critical questions such as what your new project is going to be or where it will be broadcast.”

Not only the number of views but also the *“like”* and *“dislike”* buttons and the comment sections provide important data for YouTube channel owners. Viewers of YouTube videos can write comments, read comments written by others, use the *“like”* or *“dislike”* buttons for the comments they read, and reply to comments. In this way, these sections let followers communicate with one another and make themselves heard to the channel’s owners and managers.

Like all other TV programs, TV dramas can be watched on traditional television broadcasts only within the time periods allotted to them in the broadcast flow, whereas the audience on the Internet, digital platforms, official websites, mobile apps, social media, and YouTube can access the episode they want whenever and wherever they want. This creates different possibilities for both the producer and the viewer that they do not have with traditional television broadcasts. TV dramas are no longer content that is archived after being broadcast; rather, they are kept *“accessible”* and *“ready to go”* to be watched, commented on, and shared on social media at any time. Unlike traditional television broadcasting, the time slot

in which an episode is broadcast represents the “start” but not “the start and the end.” Upon examination of the TV drama’s videos on YouTube, it can be seen that videos that were shared years ago still receive views and that new comments are added to the comment section under the video every day. The TIMs production company also states that it receives more interaction now than when *The Magnificent Century* was being broadcast on television (TIMs, 1 September 2020):

“Our drama gets more interaction these days than it got when it was first broadcast. This is very pleasing for us. The new generation is able to watch quality work today as well. Nobody wants the film or drama they make to be watched for a while then shelved. In this day and age, shelving good work is out of the question. Every bit of accessible content is like a whole other world for every new generation to watch.”

Replying to the question “As a ‘streaming platform,’ does YouTube have any disadvantages compared with traditional television channels and digital platforms?” the TIMs production company replied : “Pressure created by fast consumption” (TIMs, September 1, 2020):

“I think we can call it fast consumption -- perhaps because we have trouble getting used to it. Most young viewers state that they watch even short content with the option to watch at 1.5 to 2 times faster. This is an element of pressure for content creators. The time for the content to attract a person has dropped to less than 15 seconds. Creativity has become much more important and old habits have to be broken. Although fast content consumption is an advantage for people who do a certain level of business, it is actually a disadvantage as it reduces the quality of content in general circulation.”

While watching a drama on YouTube users can make use of the different amenities offered by YouTube, the Internet, and by new communication technologies in general. For example, they can make use of such features as fast watching videos, rewinding or pause the video, displaying video on demand (VOD) and creating their own playlist, binge-watching multiple episodes of a drama, writing comments, respond to other comments, or liking/disliking other comments, making use of different language and subtitle features, searching, reading additional texts of videos, and so on. For this reason, the viewers’ relationship with the content they watch has changed and viewing behavior is bound to be different from traditional television channels. In this process, the consumption of content on new media is faster compared with that on traditional media.

The Magnificent Century Turkish YouTube Channel

Within the scope of the study, the Turkish YouTube channel of *The Magnificent Century* drama was examined in more detail. A total of 5,263 videos that were found to be shared on the channel between 2 April 2014 and 1 July 2020 were categorized according to sharing date and content type. It was determined that there are six different types of videos on *The Magnificent Century's* Turkish YouTube channel. These are episode video (142 items), scene video (4829 items), promotional video (265 items), special scenes video (16 items), documentary video (8 items), and drama music video (3 items) (see Table 9 and Chart 1).

When the distribution of video types of the channel by year is examined, it can be seen that the video type that has increased the most over the years among the videos broadcast on the channel is the scene video.

Looking at the most popular videos on the channel, it is clear that four of the top 10 videos are episode videos and six are scene videos (see Table 10). Looking at the top 50 most popular videos, our examination showed that 12 are episode videos and 38 are scene videos. Looking at the top 100 most popular videos, it can be seen that 52 are episode videos and 48 are scene videos.

Considering the channel's status today, it is clear that episode videos and scene videos are the most important type of video for this channel.

A total of 39 episodes including the 104th episode were broadcast on the YouTube channel on 2 April 2014. All other old episodes (except for five episodes) that had previously been broadcast on television were broadcast on the YouTube channel between 2 and 11 April 2014. (Those five episodes were added to YouTube at a later date.)

Furthermore, starting from 2 April, new episodes broadcast on television were uploaded for broadcast to the YouTube channel the very next day. Accordingly, the 10 episodes from the 130th to the 139th episode inclusive were broadcast on the YouTube channel the day after they were broadcast on television.

Apart from two videos each broadcast in 2019 and 2020, all the videos showing an entire episode were broadcast in 2014.

On April 2, scene videos and promotional videos were broadcast in addition to episode videos. The first promotional video published carried the title "*The Magnificent Century 129th Episode, 1st Trailer*" and it lasted one minute 12 seconds. The first scene video carried the title "*Muhteşem Yüzyıl 129. Bölüm - Allah her şeyin hayırlısını versin, Aşkın bile*" (*The*

Magnificent Century 129th Episode - God give the best of all, even love) and it lasted two minutes 21 seconds.

In later years, scene videos became the most frequently broadcast type of video and a total of 4,829 scene videos were identified. The duration of these videos ranges from 35 seconds to 22 minutes.

Our research also found that the same scenes were broadcast several times on different dates carrying different titles. For example, the scene where Hürrem dances in front of Sultan Suleiman is seen in five different videos (see Table 11) and the scene where Firuze dances in front of Sultan Suleiman is seen in six different videos (see Table 12).

Media content on YouTube is consumed much faster than traditional television broadcasts, but a drama has a finite number of episodes and scenes. This may mean that after a while there will be no new content to be shared, especially for productions where filming has ended. This may be considered one reason why some scenes from the drama are shared multiple times under different names. Resharing the same scenes with different titles can reach audiences who have not watched the drama before and keep the drama current by reminding people who have watched that scene before.

A total of 265 promotional videos were broadcast in 2014, 2015, and 2020.

Videos containing similar-themed scenes edited together are broadcast on *The Magnificent Century's* YouTube channel. The expressions “*Special scenes*” or “*Memorable Scenes*” are used in the titles of these videos. The first of these videos carried the title “*Magnificent Century 82nd Episode Special - The Words That Bring About the End of Pargali*” (six minutes 11 seconds), broadcast on July 14, 2015. Four similar videos were observed in 2019 and 11 more in 2020.

These videos carried such titles as *Special scenes of Pargali Ibrahim*, *Scenes of Hürrem sultan and Pargali Ibrahim*, *The most special scenes of Firuze*, *The most special scenes of Hatice Sultan*, *Unforgettable Scenes of Hürrem Sultan*, *Unforgettable Scenes of Sultan Süleyman*, *Unforgettable Scenes of Pargali Ibrahim*, *Unforgettable Scenes of Prince Mustafa*, *Unforgettable Scenes of Ebussuud efendi*, *The Magnificent Century's Most Unforgettable Scenes*, *Lands Conquered by Sultan Suleiman Khan*, *Unforgettable Scenes of Mihrimah Sultan*, *Tension Between Hürrem Sultan and Mahidevran Sultan*, *Magnificent Century Legends and Legendary Violin Performances of Pargali Ibrahim*.

After the great interest in and success of *The Magnificent Century* drama, a documentary on the production and filming of the drama was prepared. The documentary, which includes behind-the-scenes footage, as well as interviews with the producer, directors, screenwriter, actors, and other members of the team, was broadcast in eight separate episodes lasting from 44 minutes to one hour 16 minutes. The documentary was broadcast starting one month after June 11, 2014, when the last episode of the last season of *The Magnificent Century* drama was broadcast on Turkish television. All episodes were broadcast between 8 July and 29 August 2014.

Three drama music video were broadcast on YouTube channel from 2015 to 2020. The titles of these videos are *The Magnificent Century Most Special Images* (Slideshow) (59 min. 23 sec.), *Zahit Bizi Tan Eyleme, Şehzade Mustafa Vefat Müziği | Muhteşem Yüzyıl* (3 min. 22 sec.) and *Ninni melodisi* (Lullaby) (1 min. 47 sec.)

Timing for the Sharing of Videos on the YouTube Channel

Barring important problems, dramas on television are mostly broadcast at regular intervals (once a week, every weekday, etc.) and they are broadcast in order from the first episode to the last. However, a different broadcasting policy is applied for *The Magnificent Century's* Turkish YouTube channel. When the videos on the Turkish YouTube channel are examined according to the dates on which they were shared, it can be seen that a regular order starting with Episode 1 is not followed and that the number of shared videos falls in some periods and increases in others. The number of shared videos went as high as 200 on some days and went as low as zero on others. There were periods when videos were shared every day and periods were no videos at all were shared.

When the distribution of the videos on the YouTube channel by year is examined, it can be seen that a similar number of videos were shared in 2014 and 2015, that the number of videos decreased by approximately 60% in 2016 compared with the previous year, and that no videos were broadcast in 2017 and 2018. Video sharing began again in 2019, and video sharing continued to increase in 2020. The number of video shares made in the first six months of 2020 is higher than the number of shares in 2019 (see Table 5).

The full episode videos shared on *The Magnificent Century's* Turkish YouTube channel did not proceed in order either. Table 13 shows *The Magnificent Century* episode videos identified as being shared on YouTube in the period starting from when the YouTube channel was established to 11 June 2014, when the last episode was broadcast.

When deciding which episodes to broadcast and when, many factors can be influential. When the order of the videos shared on YouTube is examined, it is seen that the episodes are shared after being broadcast on television.

Although *The Magnificent Century*'s Turkish YouTube Channel was opened on July 14, 2010, the first video on the channel was "*The Magnificent Century Episode 104 (HD)*" (1 hour 59 min. 50 sec.) broadcast on 2 April 2014. On the said date, it can be observed that the 4th season (final season) of *The Magnificent Century* drama on Turkish television was still on-going and that the 130th episode of the drama was broadcast on the evening of April 2, 2014. On the day the 130th episode was broadcast on TV, a total of 102 episodes, including the 129th episode, were shared on YouTube. The next day, on 3 April 2014, 32 episodes, including episode 130, were shared at once. Most of the episodes of the drama were shared between 2 and 10 April 2014. During the nine weeks that followed 2 April 2014, episodes were uploaded to YouTube the next day after being broadcast on television. The last episode of the drama, the 139th episode, was broadcast on television on June 11 2014 and shared on YouTube on June 12, 2014.

Replying to the question "*As far as your production company is concerned, what is the priority order of the platforms you use for broadcasting a drama?*" the TIMs production company said that episodes are typically broadcast on the main broadcasting channel in Turkey first, followed by sales to foreign channels and digital platforms. Sharing the episodes on YouTube is carried out at the third stage and at the same time as the production company's own website (TIMs, September 1, 2020).

"We usually go in this order:

- 1. The main broadcasting channel in Turkey*
- 2. Sales to foreign channels. This happens simultaneously with digital platforms because they have come to carry as much content as mainstream channels and/or because these channels generate revenue from their own digital platforms.*
- 3. As the official website and YouTube feed off each other, this usually happens at the same time; however, if it has been agreed with the main broadcasting channel to use its own platform first, windows open accordingly at different intervals.*
- 4. Mobile applications. We do not make a separate placement for this. Since customers use a platform's own mobile app to access digital content, mobile advances in parallel with parent platforms.*

5. *Other broadcasters in Turkey. This option, known as the “re-run,” is used when the main broadcaster’s rights to the drama are exhausted.*

DISCUSSION AND CONCLUSION

With the effect of digitalization, the spread of the Internet, and convergence, major changes have occurred in the media industry, and like all other mass media, television channels where TV dramas are broadcast are undergoing a major transformation. While new communication technologies have offered film production companies new possibilities, they have also created new problems to solve. Dramas have begun to be broadcast on new media other than traditional television. Among these new media is YouTube, which is a social media application and a video-sharing platform. The production company has opened channels on YouTube in 12 languages for *The Magnificent Century*, which is Turkey’s most exported drama to date.

Unlike many social media applications, YouTube pays channel owners according to the number of clicks, so broadcasting dramas on YouTube provides additional income for film production companies. This is one of the important amenities offered by YouTube for film production companies. However, this revenue model is not enough for production companies to prepare and present big-budget productions only and/or firstly for YouTube. When regarded in terms of priority ranking for the TIMs production company and looking at *The Magnificent Century*, in particular, broadcasting on YouTube ranks fourth after mainstream television channels in Turkey, television channels abroad, and sales to and broadcasting on digital platforms. As far as the production company is concerned, YouTube offers an additional revenue model as a medium where dramas that have completed the first three stages can be shared.

In addition to YouTube generating additional income, as far as film production companies are concerned, one of the biggest advantages to broadcasting on YouTube is the ability to reach the people who watch YouTube but not television.

Another important advantage of being on YouTube is that one can see the access and viewing reports on shared content prepared and continually updated by YouTube at any time. Film production companies can thus quickly identify the trends of viewers who have access to the Internet from all over the world.

YouTube is the social media application and video-sharing platform clicked the most in Turkey and all over the world. The TIMs production company describes YouTube as “*The world’s largest television channel*” and “*a collective television channel*.”

Digitization and the spread of the Internet have also made the unauthorized copying and distribution of illegal content easier. New legal and technical measures are constantly being taken to prevent publishers who violate copyright. However, in addition to these methods, it is of great importance that, wherever possible, the individuals and organizations producing media content share their content through their official addresses and deliver content to audiences through legally correct channels. In this way, viewers can access technically higher quality content without the need to go to pirate addresses. In addition, viewers and content can get together through legally correct channels, the revenues from viewing new media can be directed to the content producer and content owner, illicit earnings can be prevented, and it is possible to funnel income to the sector and into the production of new projects.

When a drama is broadcast on conventional television, it is over. Even if people who watch dramas can talk and comment about the drama, it is generally not possible for viewers to access the drama again whenever they want unless the broadcasting TV channel decides to broadcast it again. The advent of new media has changed this process. When a drama is shared on YouTube, it is not finished; on the contrary, this marks the start date for the viewer being able to call up the drama “*on-demand*” “*any time he wants,*” and “*as much as he wants.*” Moreover, as YouTube offers free access to everyone, access to dramas is much easier than on many digital platforms. In short, dramas broadcast on YouTube are not “*finished.*” they are just getting “*started.*” As long as no access restrictions are placed later or the video is not deleted from the channel, it remains in the broadcast archive ready to be watched at any time. The fact that the number of views of videos shared in the past is still increasing and new comments are still being added to the videos shows that the interest shown in the drama is kept “*alive*” on YouTube even after it has stopped being broadcast on television.

With YouTube, film production companies are no longer just “*content creators*”; in addition, they have become “*broadcasters*” in their own right as “*YouTube channel owners*” too. This makes them the decision-makers when it comes to such topics as timing the broadcasts of their proprietary content on YouTube, how the videos are to be shared (title, additional text, thumbnails, duration, etc.) and which regions can have access to content.

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TABLES AND FIGURES

Table 1. Export Revenues of Turkish TV Dramas (Deloitte, 2015), (Bozkurt, 2017), (AA, 2019)											
Year	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Export Revenues (Millions of US Dollars)	10	25	45	65	100	150	200	250	300	350	500

Table 2. List of countries where <i>The Magnificent Century</i> is exported (including Netflix worldwide broadcasts) (TIMs, 1 September 2020)				
Afghanistan	Dominique (*)	Kazakhstan (*)	Nicaragua (*)	South Africa (*)
Albania (*)	Ecuador (*)	Kenya (*)	Oman	South Korea (*)
Algeria,	Egypt	Kosovo	Pakistan	Sudan
Angola (*)	El Salvador (*)	Kuwait	Palestine	Syria
Argentina	Estonia	Kyrgyzstan	Panama	Tanzania (*)
Azerbaijan	Georgia	Latvia	Paraguay (*)	Thailand (*)
Bahrain	Greece	Lebanon	Peru	Tunisia
Bangladesh	Guatemala (*)	Libya	Poland	Tunusia (*)
Bolivia (*)	Honduras (*)	Lithuania	Poland (*)	Uganda (*)
Bosnia Herzegovina (*)	Hungary	Macedonia	Puerto Rico	Ukraine (*)
Brundi, (*)	Indonesia	Malawi (*)	Qatar	United Arab Emirates
Brunei (*)	Iraq (not including the North and Kurdish rights)	Malaysia	Romania	Uruguay
Bulgaria	Irak (Kurdish Rights)	Malaysia (*)	Russia (*)	USA-Spanish
Chile	Iran (Farsi rights)	Mauritania,	Rwanda (*)	Uzbekistan (*)
China	Iran	Mexico	Saudi Arabia	Vietnam
Colombia (*)	Israel	Moldova	Serbia (*)	Yemen
Costarica (*)	Israel (*)	Mongolia (*)	Singapore (*)	
Croatia	Italy	Montenegro (*)	Slovakia	
Czech Republic (*)	Japan (*)	Morocco	Slovenia	
Djibuti	Jordan	Mozambique (*)	Somalia	

(*) List of countries where *The Magnificent Century* is still being broadcast as of 1 September 2020.

Table 3. The name, opening date, and number of followers/subscribers of the Turkish official social media accounts of *The Magnificent Century* drama (Access Date: September 1, 2020).

Social Media Application	Account Name	Language	Opening Date	Number of Followers/ Subscribers
Youtube	Muhteşem Yüzyıl	Turkish	July 14, 2010	1,580,000
Facebook	MuhtesemYuzyl	Turkish	January 10, 2011	2,888,617
Twitter	MYAskiderun	Turkish	February 13, 2012	67,014
Instagram	muhtesemyuzyl2011	Turkish	Not detected	2

Table 4. The opening date of the official YouTube channels of *The Magnificent Century* drama in different languages, the date the first video was shared, the number of shares, the number of subscribers, the number of views, the number of comments posted on the most popular video (Access Date: September 1, 2020).

Social Media Application	Channel Name	Language	The Opening Date	The date the first video was shared, the number of shares	The Number of Videos	The Number of Subscribers	The Number of Views	The number of comments posted on the most popular video
Youtube	Muhteşem Yüzyıl	Turkish	14.07.2010	02.04.2014	5.662	1,58 million	2.036.690.611	2074
Youtube	ناطلس مريح	Persian	25.11.2014	20.12.2014	639	10,2 thousand	5.038.777	50
Youtube	طلس المريح Muhteşem Yüzyıl	Arabic	04.04.2018	20.04.2018	3.564	1,4 million	1.530.445.053	3621
Youtube	Великолепный век - Muhteşem Yüzyıl	Russian	18.06.2019	11.07.2019	1768	722 thousand	510.691.119	1136
Youtube	El Sultán	Spanish	19.07.2019	22.07.2019	2537	528 thousand	380.289.418	750
Youtube	Sulejman Veličanstveni	Croatian	07.10.2019	16.12.2019	138	20,7 thousand	14.945.604	57
Youtube	Mera Sultan	Urdu	14.10.2019	21.10.2019	1129	186 thousand	102.129.530	1461
Youtube	Magnificent Century	English	22.10.2019	19.11.2019	10 67	119 thousand	59.587.519	32
Youtube	Velkolepé století	Czech	25.12.2019	05.02.2020	442	2,51 thousand	2.919.886	12
Youtube	Abad kejayaan - Muhteşem Yüzyıl Indonesia	Indonesian	11.02.2020	Not accessible	-	93 thousand	23.964.89	Not accessible
Youtube	সুলতান সুলমান - Sultan Suleiman Bangla	Bengal	02.03.20	22.06.2020	92	13,6 thousand	2.878.623	60
Youtube	Sulejmani i Madhërişhëm	Albanian	02.03.20	Not accessible	-	5,64 thousand	2.933.082	Not accessible

Table 5. Distribution by year of the number of videos broadcast on the Turkish, Persian, Arabic, Russian, Spanish, Urdu, Bengali, Czech, and Croatian YouTube channels of *The Magnificent Century* TV drama. (Accessed: 20 August 2020).

	Turkish	Persian	Arabic	Russian	Spanish	Croatian	Urdu	Czech	Bengal	Total
2014	710	119	0	0	0	0	0	0	0	829
2015	793	70	0	0	0	0	0	0	0	863
2016	309	0	0	0	0	0	0	0	0	309
2017	0	0	0	0	0	0	0	0	0	0
2018	0	0	372	0	0	0	0	0	0	372
2019	1552	450	1324	138	935	6	8	0	0	4413
2020 (first 6 months)	1899	0	1417	1218	1491	6	432	286	18	6767
Total	5263	639	3113	1356	2426	12	440	286	18	13553

Table 6. The types of videos shared on the YouTube channels of *The Magnificent Century* drama in terms of content and the types of translation used in the videos.

Channel Name	Language	What types of video have been detected?	Is there dubbing?	Is there a sound overlay while the original sound of the scene continues?	Are there subtitles?	Are translations for the credits and informational articles written or spoken?
Muhteşem Yüzyıl	Turkish	Episode Video, Scene Video, Promotional Video, Special Scenes Video, Documentary Video, TV Drama Music Video	Original language	Original language	Original language	Original language
ناطلس میرح	Persian	Episode Video, Scene Video	Yes	No	No	Written translations of credits and informational articles
طلسلال میرح Muhteşem Yüzyıl	Arabic	Episode Video, Scene Video	Yes	No	No	Written translations of credits and informational articles
Великолепный век - Muhteşem Yüzyıl	Russian	Episode Video, Scene Video	Yes	No	No	Some have spoken translations.

El Sultán	Spanish	Episode Video, Scene Video, Documentary Video	Yes	No	No	Spoken translations
Sulejman Velićanstveni	Croatian	Episode Video	Yok	No	Var	Written translations
Mera Sultan	Urdu	Episode Video, Scene Video	Yes	No	No	No
Magnificent Century	English	Episode Video, Scene Video	Yok	No	Var	No
Velkolepé století	Czech	Episode Video, Scene Video	Yes	No	No	Some have spoken translations.
Abad kejayaan - Muhteşem Yüzyıl Indonesia	Indonesian	Not accessible	Not accessible	Not accessible	Not accessible	Not accessible
সুলতান সুলেমান - Sultan Suleiman Bangla	Bengal	Episode Video	Yes	No	No	No
Sulejmani i Madhërishëm	Albanian	Not accessible	Not accessible	Not accessible	Not accessible	Not accessible

Table 7. As Shared on *The Magnificent Century's* YouTube Channels Duration of the First and Last Episodes.

Channel Name	Language	Duration of the First Episodes	Duration of the Last Episodes
Muhteşem Yüzyıl	Turkish	1 hour 42 min. 32 sec.	2 hour 37 min. 03 sec.
حريم سلطان	Persian	42 min. 06 sec.	Video could not be detected
حريم السلط Muhteşem Yüzyıl	Arabic	49 min. 51 sec.	41 min. 42 sec.
Великолепный век - Muhteşem Yüzyıl	Russian	1 hour 40 min. 48 sec	2 hour 33 min. 34 sec.
El Sultán	Spanish	50 min. 53 sec.	46 min. 28 sec.
Sulejman Velićanstveni	Croatian	Not accessible	Not accessible
Mera Sultan	Urdu	43 min.	38 min. 34 sec.
Magnificent Century	English	Not accessible	Not accessible
Velkolepé století	Czech	30 min. 25 sec.	1 hour 24 min. 12 sec.
Abad kejayaan - Muhteşem Yüzyıl Indonesia	Indonesian	Not accessible	Not accessible
সুলতান সুলেমান - Sultan Suleiman Bangla	Bengal	39 min. 33 sec.	Video have not been broadcast yet
Sulejmani i Madhërishëm	Albanian	Not accessible	Not accessible

Table 8. The Most Viewed Videos Shared on the YouTube Channels of *The Magnificent Century* Drama (Access Date: September 1, 2020)

Channel Name	Language	What is the most viewed video?	What does the title of the most viewed video of the channel mean?	The number of views	The number of comments posted on the most popular video
Muhteşem Yüzyıl	Turkish	Victoria zor kurtuldu - Muhteşem Yüzyıl 16. Bölüm	Victoria barely survived	53.456.323	2074
حريم سلطان	Persian	بخش 1 حريم سلطان	Hurrem Sultan, Episode 1	147.696	50
حريم السلطان Muhteşem Yüzyıl	Arabic	عفو السلطان سليمان حريم السلطان الحلقة 38	Sultan Suleiman/ The Sultan's Harem, Episode 38	14.619.638	3621
Великолепный век - Muhteşem Yüzyıl	Russian	Султан Сулейман и Александра Халветт Великолепный век	Sultan Suleiman and Alexandra Halvett! The Magnificent Century	9.455.936	1136
El Sultán	Spanish	El chequeo de salud en haren! El Sultán	Health Check in the Harem! -- The Sultan	10.199.927	750
Sulejman Veličanstveni	Croatian	Sulejman Veličanstveni Epizoda 63 Sa prevodom	Sultan Suleiman the Lawgiver, Episode 63	146.968	57
Mera Sultan	Urdu	Mera Sultan - Episode 1 (Urdu Dubbed)	My Sultan, Episode 1	2.210.209	1461
Magnificent Century	English	Erişilemiyor	Not accessible	Not accessible	Not accessible
Velkolepé století	Çekçe	Velkolepé století 1. Díl	The Magnificent Century, Episode 1	34.766	12
Abad kejayaan - Muhteşem Yüzyıl Indonesia	Indonesian	Erişilemiyor	Not accessible	Not accessible	Not accessible
সুলতান সুলমোন - Sultan Suleiman Bangla	Bengal	সুলতান সুলমোন অধ্যায় 1	Sultan Suleiman, Episode 1	113.911	60
Sulejmani i Madhërishëm	Albanian	Erişilemiyor	Not accessible	Not accessible	Not accessible

Table 9. Types of Videos Broadcast on *The Magnificent Century's* Turkish YouTube Channel by Year.

	Episode Video	Scene Video	Promotional Video	Special Scenes Video	Documentary Video	Drama Music Video	Total
2014	138	535	29	0	8	0	710
2015	0	557	234	1	0	1	793
2016	0	309	0	0	0	0	309
2017	0	0	0	0	0	0	0
2018	0	0	0	0	0	0	0
2019	2	1546	0	4	0	0	1552
2020 (first 6 months)	2	1882	2	11	0	2	1899
Total	142	4829	265	16	8	3	5263

Chart 1: Types of Videos Broadcast on *The Magnificent Century's* Turkish YouTube Channel by Year

Table 10. Videos Posted on *The Magnificent Century* Turkish YouTube Channel by Popularity (Access: 20 August 2020).

Number	Video Title	Types of Video	Share Date	Duration	The Number of Views	The Number of Comments
1	Victoria zor kurtuldu - Muhteşem Yüzyıl 16. Bölüm	Scene Video	29.09.2014	1 min. 52 sec.	53,209,720	2045
2	Muhteşem Yüzyıl - 1.Bölüm (HD)	Episode Video	03.04.2014	1 hour 42 min. 31 sec.	52,346,447	8593
3	Hürrem Hamamda Kavga Ediyor - Muhteşem Yüzyıl 1. Bölüm	Scene Video	03.08.2015	1 min. 37 sec.	25,736,632	411
4	Osmanlı Haremde Sağlık Kontrolü! Muhteşem Yüzyıl	Scene Video	04.07.2019	9 min. 14 sec.	12,207,510	2661
5	Nurbanu ve Selim Yatak - Muhteşem Yüzyıl 107.Bölüm	Scene Video	14.10.2015	2 min. 01 sec.	11,617,534	632
6	Muhteşem Yüzyıl - 19.Bölüm (HD)	Episode Video	03.04.2014	1 hour 41 min. 13 sec.	11,093,778	1944
7	Mimar Sinan'ın Çözümü - Muhteşem Yüzyıl 93.Bölüm	Scene Video	16.01.2016	9 min. 57 sec.	10,667,076	1783
8	Muhteşem Yüzyıl - 2.Bölüm (HD)	Episode Video	03.04.2014	1 hour 34 min.28 sec.	9,850,660	4 bin 410
9	Muhteşem Yüzyıl 139. Bölüm (HD) (Final)	Episode Video	12.06.2014	2 hour 37 min. 3 sec.	9,134,390	6 bin 241
10	Sultan Süleyman'ın Firuze'ye İlgisi Muhteşem Yüzyıl	Scene Video	20.10.2019	8 min. 53 sec.	9,109,854	506

Table 11. Videos featuring Hürrem's dance scene on *The Magnificent Century's* Turkish YouTube channel.

Number	Video Title	Share Date	Duration
1	Hürrem'in mor mendil aldığı dansı - Muhteşem Yüzyıl 1.Bölüm	13.05.2014	1 min. 34 sec.
2	Hürrem'in Dansı - Muhteşem Yüzyıl 1.Bölüm	21.07.2015	1 min. 35 sec.
3	Hürrem Dans - Muhteşem Yüzyıl 1. Bölüm	13.08.2015	5 min. 03 sec.
4	Sultan Süleyman'dan Alexandra'ya Mor Mendil Muhteşem Yüzyıl	04.07.2019	9 min. 21 sec.
5	Sultan Süleyman'dan Alexandra'ya Mor Mendil Muhteşem Yüzyıl	11.03.2020	9 min. 21 sec.

Table 12. Videos featuring Firuze’s dance scene on <i>The Magnificent Century’s</i> Turkish YouTube channel.			
Number	Video Title	Share Date	Duration
1	Firuze’nin Dans Sahnesi - Muhteşem Yüzyıl 66.Bölüm	12.05.2014	1 min. 43 sec.
2	Firuze Dans - Muhteşem Yüzyıl 66.Bölüm	21.07.2015	2 min. 12 sec.
3	Firuze Dans - Muhteşem Yüzyıl 66.Bölüm	23.10.2015	5 min. 58 sec.
4	Firuze’nin Raksı - Muhteşem Yüzyıl 66.Bölüm	02.01.2016	2 min. 41 sec.
5	Sultan Süleyman’dan Firuze’ye Mor Mendil Muhteşem Yüzyıl	18.10.2019	10 min. 53 sec.
6	Firuze, Sultan Süleyman’dan Mendili Kaptı! Muhteşem Yüzyıl	15.05.2020	10 min. 53 sec.

Table 13. April 2 2014 to 11 June 2014 --Videos of the Episodes Broadcast on <i>The Magnificent Century’s</i> Turkish YouTube Channel.	
Date	Episode Videos
02.04.2014	Episodes 64-99, 102-125, 129.
03.04.2014	Episodes 1-10, 12-21, 25-32, 34-36, 130.
11.04.2014	Episodes 11, 63.
04.04.2014	Episodes 33, 37-42, 45-62.
10.04.2014	Episodes 126-128, 131.
17.04.2014	Episode 132
24.04.2014	Episode 133
01.05.2014	Episode 134
08.05.2014	Episode 135
22.05.2014	Episode 136
29.05.2014	Episode 137
05.06.2014	Episode 138
12.06.2014	Episode 139

PICTURES - SCREEN PHOTOS

Picture 1: Image of the main screen of the official web page of *The Magnificent Century* Drama

Picture 2: As of September 1, 2020, a total of 2,750 people had commented on the first video of *The Magnificent Century* broadcast on YouTube. In some viewer comments, it can be seen that users reply to each other and like each other's comments. It is also seen that the latest comment made on a video shared in 2014 was made one hour ago (on 1 September 2020, the date of the study).

Picture 3: Videos Tab on *The Magnificent Century*'s Turkish YouTube Channel (Date Added/Oldest) screenshot (Access Date: September 1, 2020)

Picture 4: Videos Tab on *The Magnificent Century*'s Persian YouTube Channel (Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 5: Videos Tab on *The Magnificent Century*'s Arabic YouTube Channel (Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 6: Videos Tab on *The Magnificent Century*'s Russian YouTube Channel
(Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 7: Videos Tab on *The Magnificent Century*'s Spanish YouTube Channel
(Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 8: Videos Tab on *The Magnificent Century*'s Croatian YouTube Channel (Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 9: Videos Tab on *The Magnificent Century*'s Urdu YouTube Channel (Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 10: Videos Tab on *The Magnificent Century*'s English YouTube Channel
(Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 11: Videos Tab on *The Magnificent Century*'s Czech YouTube Channel
(Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 12: Videos Tab on *The Magnificent Century*'s Indonesian YouTube Channel (Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 13: Videos Tab on *The Magnificent Century*'s Bengal YouTube Channel (Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 14: Videos Tab on The Magnificent Century's Albanian YouTube Channel
(Date Added/Oldest) screenshot (Access Date: September 1, 2020).

Picture 15: In the credits of the videos shared on *The Magnificent Century's* Persian YouTube channel, Turkish words and their Persian equivalents are displayed on the screen
(Access Date: August 25, 2020).

Picture 16: Should Turkish words appear on screen in scenes in videos shared on *The Magnificent Century's* Persian YouTube channel, their Persian equivalents are also displayed (Access Date: August 25, 2020).

Picture 17: In the credits of the videos shared on *The Magnificent Century's* Arabic YouTube channel, Turkish words and their Arabic equivalents are displayed on the screen (Access Date: August 25, 2020).

Picture 18: Should Turkish words appear on screen in scenes in videos shared on *The Magnificent Century*'s Arabic YouTube channel, their Arabic equivalents are also displayed (Access Date: August 25, 2020).

Figure 19: When Turkish words appeared in scenes in videos shared on *The Magnificent Century*'s Spanish YouTube channel, they were translated into Spanish using voice (Access Date: August 25, 2020).

Figure 20: The first video shared on *The Magnificent Century*'s Croatian YouTube channel is the episode where the Croatian character Nora entered the cast of the drama. It is seen that all the videos on the channel have the original Turkish voices with subtitles in Croatian (Access Date: August 25, 2020).

Picture 21: Should Turkish words appear on screen in scenes in videos shared on *The Magnificent Century*'s Croatian YouTube channel, their Croatian equivalents are also displayed (Access Date: August 25, 2020).

Figure 22: On *The Magnificent Century*'s Urdu YouTube channel, it is seen that the videos are dubbed in Urdu. However, the video titles are in English. It is stated that the video is dubbed in Urdu by putting the phrase “Urdu Dubbed” in all video titles (Access Date: August 25, 2020).

Figure 23: It is seen that the videos are not dubbed on *The Magnificent Century*'s English YouTube channel. The original Turkish voices are accompanied by on-screen subtitles (Access Date: August 25, 2020).

Figure 24: It is seen that the videos shared on *The Magnificent Century*'s Czech YouTube channel are dubbed in Czech and that when Turkish text appears on the screen, the Czech translations are given in voice (Access Date: August 25, 2020).