

Transmedia Awareness of the Media Audience (Ukrainian-Turkish Contexts)



<p>Olena Goroshko, <i>Dc in Linguistics & Sociology,</i> <i>Professor at the Department of Sociology and</i> <i>Public Administration,</i> <i>E-mail: olena.goroshko1965@gmail.com,</i> <i>https://orcid.org/0000-0002-8592-1022,</i> <i>Scopus ID: 56110924700</i> <i>National Technical University</i> <i>«Kharkiv Polytechnic Institute»,</i> <i>Kyrpychova str., 2, Kharkiv,</i> <i>Ukraine, 61002</i></p> <p>Can Bilgili, <i>Dc in Media Studies,</i> <i>Professor, CEO of World Experience Campus</i> <i>E-mail: can.bilgili@gmail.com</i> <i>https://orcid.org/0000-0002-7581-9622</i> <i>World Experience Campus Foundation, LLC</i> <i>3422 Old Capital Trail, Pmb 924 Wilmington,</i> <i>DE 19808 CIII A</i></p>	<p><i>Citation:</i> Goroshko, O. & Bilgili, C. (2022). Transmedia Awareness of the Media Audience (Ukrainian-Turkish Contexts). <i>Social Communications: Theory and Practice</i>, 14(2), 96–125. DOI: 10.51423/2524-0471-2022-14-2-5</p> <p>© Goroshko, O. & Bilgili, C. (2022).  Attribution 4.0 International (CC BY 4.0)</p>
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Annotation

The article depicts transmedia projects in Turkey and Ukraine. The main focus concentrates on the competences of transmedia audiences. The **research objective** is to examine the awareness level of television audiences about transmedia on various social media platforms.

The research **methods and techniques** include the Ukrainian expert interviews and the data obtained through online survey. The sample includes 561 Turkish and 356 Ukrainian media consumers.

Results reveal that Ukrainian media consumers, who state that they obtain the truth through social media, reject television as a source of trustworthy information. The Turkish media consumers demonstrate that they tend to take reality from television as it is, although they accept the TV content as a fiction. As the time allocated to social media increases, it is clear that especially Turkish media consumers' trust in television decreases, and they find social media more reputable in the truth widespread. The similar situation is clearly observed with the Ukrainian media consumers. It is seen that the rate of accepting television as a source of information increases as the viewing rates grows up in both countries. As this ratio rises, it is seen that the trust to social media decreases.

Conclusions assert that the evaluation of television and social media as fiction is not affected by the viewing time. Although the majority of media consumers from both Ukraine and Turkey state that television or social media influence people's daily life, however they do not think that they have the same impact on their own lives. With the increase in education level of media consumers in both countries, it is seen that the rate of accepting television as a medium that conveys facts has decreased. The change in education level does not cause a striking differentiation in the evaluation of social media trust as in television. Participants of both countries agree that television presents a powerful propaganda tool.

Keywords: convergence, media audience, social media, transmedia, TV audience, Turkey, Ukraine.

Introduction

Transmedia projects have been talked about in academy since the late 1970s (Negroponte, 1978). In transmedia storytelling, there are transitions from one media to another, and the media channel used during this transition is interrupted and changed. Parts of the story are consumed by different media channels. For example, the viewer / reader who starts the story experience with the book can be directed to the internet from there to the game. Thus, parts of the story are consumed with different contents in different media channels, and the parts that come together provide the whole picture.

However, transmedia is not limited to a specific media channel. Narration encompasses both traditional and digital media, and they are strengthened by each other's influences. Transmedia storytelling presents essentially the art of building an interactive world. It offers its participants the opportunity to interact, involving them to the story. The created reality presents a fictional universe. The active transmedia audience participates in various stories through many channels to exploit this universe effectively through their own experiences.

Technology in transmedia storytelling is considered as a communicative tool permitting the audience to create their own the story. As a rule, media stakeholders (content producers, designers, scriptwriters) use various methods and skills in content production via different cross-media channels. Simultaneously there is practically no research about transmedia audience awareness. That's why our research question is formulated: Whether does the audience possess an awareness of reaching them through different media and transmedia channels?

Television channel is chosen as the traditional media tool for our study due to the fact that it is widely watched. It is known that there are studies to measure the awareness of the audience about the fictional nature of television content. Especially in these studies conducted in the context of media literacy, the power of television to produce reality is examined. However, it is seen that these studies are not handled in the context of transmedia. For this reason, in our study, it is aimed to examine the awareness level of television audiences about transmedia storytelling performed through social media channels.

One can argue there are differences in the way they understand and interpret the media within the context of cultural, social and historical developments in each country.

With the research, the awareness levels of the participants on the following subjects are questioned through three oppositions:

- a) Factual/fictional qualities of social media and television content,
- b) Propaganda qualities of social media and television content,
- c) Relationship between social media and TV content.

In this study, we want to go beyond just measuring awareness that is specific to a certain country. Turkey and Ukraine are going through a process that bears economic and political similarities both in the cold war and

in today's world. Both countries are open to the West. However, these countries possess religious, cultural and historical differences as well. There are also different ethnic populations living in both countries. Hence, one can trace how these differences are reflected on the awareness of transmedia storytelling in cross-cultural perspectives. Thus, our aim is to fix and depict the differences between countries. In this respect, one can be considered appropriate to evaluate two countries that are close to each other in terms of geographical and economic-political context, but have cultural, religious and historical differences since it is important for our study to fix the differences in the tendencies and behaviors of the people in countries with different cultural, religious and historical backgrounds regarding the use of media.

Theoretic-Conceptual Framework Convergent Media

There are several terms circulating currently in the Media Studies and connected with transmedia subject area. Firstly we must define and specify the terms *multimedia*, *crossmedia*, *transmedia*, *blended* and *convergent media*, and describe the linkage among them.

This is a widespread phenomenon permeating practically all forms of media. Media Convergence is known broadly as the coming together of computing, telecommunication, and media in a digital environment. The term “convergence” was coined by Nicholas Negroponte in 1978. The scholar declared that modern devices in combination with technology, media, and the internet formed the basic structure of convergence in media (Negroponte, 1978). This is also manifested into the combination of so-called “3Cs”, i.e. *Communication*, *Computing*, and *Content*. All three are integrated through technology, and present a direct result of the digitization of media content and intensive usage of the Internet. Thus, the convergence of Content with Communication technologies and Computer Networks is what leads to *media convergence* (Media Convergence, 2021).

The most relevant example of media convergence is a smartphone that blends together various media, i.e. e-print media (e-books, news apps), broadcast media (streaming websites, radio, music, and social media apps) as well as new media into a single device that performs various functions from calling (in video and audio modes) and texting to photography, videography, gaming and so much more.

Therefore, media convergence is defined as the merging of mass communication outlets – Internet, print, television, radio, along with portable, mobile, and interactive technologies disseminated through various digital media platforms (The Concept of Media Convergence, 2014).

One can stress also that media convergence presents the blending of multiple media forms into one platform for purposes of delivering a dynamic experience.

Also concerning social media one can speak about convergence of various formats, texts, authors and users, etc. (Ibid). One can indicate the three main types of Media Convergence: Technological, economic, and cultural.

How does media convergence impact communication?

- It transforms the modes of communication, news reporting, and journalism. Thus, new forms of journalism appear, e.g., *media journalism* or *data journalism*.
- It leads to the cross-media since a huge amount of content is now being accessed through portable (mobile) devices. For instance, media organizations no longer simply rely on print or AV transmission.
- Many new media forms appear like news portals, podcasts, news feeds, blogging, websites and mobile applications.
- The newly converged media platforms provide online access to the archives, and endless opportunities for users to comment on the story or provide links to relevant material (Ibid).

Currently the term *media convergence* encompasses *multimedia*, *cross media* and *transmedia*, *blended media* notions as relatively new phenomena in Media Studies.

According to Kevin Moloney media form presents a story (certain genre) including text, photographs, illustrations, motion pictures, audio, graphic nonfiction, interactive forms, etc. (Moloney, 2011; 2014). Then these forms are reproduced somewhere, and that place is a media channel. He says that journalism channels cover newspapers, magazines, books, television, radio, lectures, museums, game consoles, the Web or a mobile app among many others. One can fix many possibilities here. Moloney argues that with multimedia one can combine many forms to work telling the story and locate them all together on the one channel.

The term *crossmedia* is most commonly used in the advertising industry. It means that the story is told through several different media channels involving more than one form of public communication. Moloney says, “Where multimedia makes use of the different affordances of media form, crossmedia makes use of the different affordances of media channel. Where the use of form in multimedia appeals to the different learning styles or modes of understanding, channel is used in crossmedia to reach a broader audience” (Moloney, 2014: 20). It is considered also that crossmedia combines media production, storytelling and marketing. Studying crossmedia means learning how to tell a story that unfolds in many directions where, for example, a story is introduced as a web series, then expanded on social media, and then further explored as a live performance (Crossmedia, 2021).

Transmedia

The concept of *transmedia* was first formulated in 1991 by Marsha Kinder. Kinder emphasized the presentation styles of media with the appearening technology, and the way of narration and audience reactions (Kinder, 1991).

With transmedia, Moloney specifies, “we no longer tell just one story. We tell many stories that become flesh on the bones of the story world. In journalism, this world of stories becomes an important topic - it could be the community or even the rhythm of the reporter's regular news. Each story is complete on its own, but when you put many of them together, they can expand our understanding of a larger subject” (Moloney, 2014).

Moloney stresses that multiple stories on the same topic and news story are traditional and not new to media. Nevertheless, with transmedia storytelling, the possibility appears to combine many different stories across many media channels. It permits reaching bigger audience and providing a valuable opportunity to connect with the target audience who can use this information more effectively since a more effective audience has been formed. Then the target audience grows into a more effective mass audience (Ibid).

One can indicate that Moloney defines these terms - *crossmedia*, *multimedia*, and *transmedia* basing on the notions of *media form* and *channel use* (Ibid).

Generalizing Moloney's ideas one can present multimedia as one story, many forms, and one channel. Crossmedia runs through one story, and many channels. In addition, transmedia is presented as one-story world, many stories, many forms, and many channels. Hence, multimedia, crossmedia and transmedia are points on a fluid spectrum as Moloney argues that blend from one to the next. Recently one starts to speak about *blended transmedia* storytelling that does not necessarily fit into either of the above categories and uses both a fictional and non-fictional approach to sharing its views. While both fictional and non-fictional transmedia storytelling can contain elements of live action, a blended transmedia storytelling approach tends to use more non-fictional channels to inform people of a fictional channel (Rodrigues & Biddara, 2018).

In addition, convergence permits all these three forms – multi, cross- and transmedia to be realized.

Every point on that spectrum has a unique storytelling advantage, giving us a very flexible set of tools for the 21st-century journalism (Tous-Rovirosa, 2014).

In this area some scholars introduce also the notions of *multimodality* and *multimediality*. They consider that “although multimodality and multimediality, when seen as combinations of writing, speaking, visualization, sounds, music, etc., have always been omnipresent in most of the communicative contexts in which humans engage, they have for a long time been ignored, as various academic disciplines have pursued their own research agendas as research fields. Thus, it is relatively recent that the developments of the various possibilities of combining communication modes in the “new” media, like the computer and the Internet, have forced scholars to think about the particular characteristics of these modes and the way that they semiotically function and combine in the modern discourse worlds” (Perspectives on Multimodality, 2004: 123).

However, it is the narrative that plays a basic structure-creating device for meaning production. Thus, the different content can be spread through different media platforms. It can be a website, it can be a mobile phone, it can be real, live, street media, for example; it can be audiovisual media with a movie that will be broadcasted on TV.

Speaking about transmedia projects it is important to introduce the notion of *temporality*. It refers to the duration of the narrative as well as the moment of its consumption. Experts also tell about the difficulty of sustaining a transmedia project over long period time. Transmedia storytelling aims to involve consumers who are immersed in the heart of the narrative universe. The experience obtained becomes participative and immersive. Participation and immersion may enhance the content of the story through commitment and interactions among consumers. Benjamin Hoguet even defines transmedia through this perspective: “Transmedia storytelling is a strategy involving content dissemination by users and users’ commitment” (Hoguet, 2015: 234). He also highlights the “emotional power” that transmedia storytelling impacts its audience (Ibid).

One can mention that Henry Jenkins introduced the concept of *transmedia storytelling* or *narrative* to the literature in the early 2000s (Jenkins, 2007). To Jenkins’ view, transmedia story takes place across multiple media platforms, with each new text making a unique and valuable contribution (Ibid). He defines transmedia as “...a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience” (Ibid). According to Jenkins transmedia entails a paradigm shift – the convergence paradigm that does not see new media as replacing old media, but rather that the media will interact in more complex ways and reshape audience expectations about the entertainment experience. According to Jenkins (2007): A transmedia story unfolds across multiple platforms, with each new information making a distinctive and valuable contribution to the transmedia project. In the ideal form of transmedia storytelling, each medium does what it does best—so that a story might be introduced in film, expanded through television, novels, and comics; its world might be explored through game play or experienced as an amusement park attraction. Jenkins also declares that transmedia storytelling possesses the following characteristics:

- Reproduce the economics of media consolidation;
- The stories are based on the real things and do not necessarily possess a specific character;
- The media platforms present multifunctional entities, that is, they can simply be a continuation of a story or they can fill the gaps;
- Each individual story is unique and self-sustaining;
- It works best within independent projects with a single content developer, or in projects with a strong creators’ collaboration.
- Transmedia storytelling is a reflection of the “ideal aesthetic form of an era of collective mind” (Jenkins, 2007; Prattern, 2015).

Hence, transmedia does not tell the story to the audience through a media tool but it presents in harmony with many media tools. Each media tool is included in the story process with its own presentation environment

and content creation structure. Thus, the audience of a film can experience the story in a park at the same time or become a participant through social networks. In this way, people have the chance to reach the whole with their parts.

One can assert that the notion transmedia storytelling also seeks to prolong the engagement of the reader in the story without repeating its content. There are many different stories in different forms on many channels. Hence, the reader has a possibility to read more than one of these stories, with the hope that this will increase the time he spends in our world of stories. The longer the reader stays with the content, the more valuable the information becomes and the engagement with the topic deepens.

Jenkins lists as well seven principles of transmedia storytelling: 1) Spreadability and deepenability 2) Continuity and diversity 3) Diving in and out 4) World building 5) Sequencing 6) Subjectivity 7) Performance (Ibid).

Spreadability refers to the public's capacity to actively participate in the circulation of media content on social networks and to increase its economic and cultural value in this process.

Deepening, on the other hand, refers to reaching deeper worlds regarding what is of interest to us.

Continuity is important for strict followers of transmedia entertainment. Diversity allows fans to enjoy the presentation of events and heroes in new adaptations.

Diving and being able to take off refers to the perceived relationship between transmedia editing and our daily life experiences. Diving into the world of the story, the consumer uses certain aspects of the story as a source in daily life.

Creating a world enables the consumer to interact directly with the worlds represented in the narratives (witnessing the production of travel posters for fictional spaces, etc.) and to treat them as real spaces that intersect with their own life.

In the context of seriality, transmedia storytelling presents a hyperbolic version demonstrating the distribution of meaningful and interesting story fragments between multiple media systems, not multiple layers in the same environment.

The subjectivity dimension refers to providing consumers with the opportunity to compare their different subjective experiences by focusing on the undiscovered dimensions of the fictional world - for example, the experiences and perspectives of the secondary characters of the story - in transmedia extensions.

The performance shows the active involvement of fans in the story in a variety of ways (online sharing, setting design, scripting, etc.).

Along with the developing technology, the diversity in both new media and traditional media also increases. Convergence, which is one of the important benefits of new media, is considered as the convergence of the content created with the channels. They take place in with each other. Individuals, whose participant roles become more important with a culture of convergence, make content producers and / or producers seek new methods. The content created with transmedia storytelling is harmonized between media tools to strengthen storytelling.

Jenkins considers the convergent content as a partnership between different media channels and industries. With this partnership, the media offers its users a nomadic style that can go anywhere with the desire to find the entertainment experience they are looking for. For him, convergence is a concept that can describe technological, industrial, cultural and social changes depending on who is speaking and what they are talking about (Ibid).

Based on these principles, there are three transmedia storytelling models developed by Nerida McCredie:

1. *Search/research model* directly related to central history does not provide introduction of new events, heroes and consists in a detailed thorough study of the topic or problem, analysis of a certain actor, the area where the event takes place, or this event;

2. *The partnership/cooperative model* presupposes adherence to the story line of the story but allows it opportunities along with the author to introduce new ideas, elements, events, provided that they correspond to the main plot lines and ideas of the author;

3. *The game/creative model* allows to change the characters, plot, adding / removing characters, events, ideas / problems, etc. (McCredie, 2015: 10-11).

Leo Manovich stresses that convergence leads to the emergence of more than just new media systems and connections within them, but also to the new forms and models of communication (Manovich, 2014). Among other phenomena that occur in the world of media, Jenkins identifies "participatory culture "or" culture of participation", where the boundary between producers and consumers content is erased, and the latter become full participatory media production and distribution (Jenkins, 2016).

However, there are several other definitions for transmedia storytelling. Thus, Carlos Scolari defines transmedia storytelling as "a special kind narrative structure that does not simply adapt one story to different media platform, and creates individual stories on different platforms, which together build a narrative" (Scolari, 2014). Kalin Kalinov notes that if "something happened, it is history, if they talk about it – it's a narrative" (Kalinov, 2017). One can mention that Manovich following the famous phrase by Marshall McLuhan that media is a message argues that software is also a message (Manovich, 2018).

Benjamin Hoguet (2015) prefers to use the term *interactive narrative* and thus highlights the interactivity dimension of transmedia. Transmedia experts have brought to the forefront four major components of transmedia:

- Narrative universe, stories, and characters;
- Platforms, interfaces, and rabbit holes (touchpoints that are chosen by the consumer to enter the universe);
- Temporality;
- Audience participation and commitment.

Thus, one can define transmedia as media experience, intensified, or expanded by placing content on multiple platforms. The Latin prefix *trans*, contained in the word transmedia, means "through, though, beyond" and conveys the idea of transcendence, going "beyond". Hence, the transmedia experience spreads "over" the boundaries of various media.

Understanding the Transmedia Audience (or Consumer)

In today world, there are different views and trends regarding the media consumption and its audience whose way of life has changed radically compared with the past century. There are many factors contributing to this change.

Each medium captures different target audience. Traditional media such as radio, print media, and film attract older audiences due to that generation's familiarity with these particular media. New media tools meet the different generations' mass communication demands. Nevertheless, the content as much as medium appeals to different types of media audience in the same way.

The practitioners of the transmedia narrative argue that there is a two-way relationship between the audience and the story producer. The ideas of the producers are handled by their collaborators, thus providing a connection between the audience and producer. This connection is dynamic. It sustains interaction with the audience. It breaks down the invisible walls between the stage and the audience. Success is achieved when the relationship between the audience and the story reaches a certain level of satisfaction. Transmedia involve active audiences. It renders its audience as a part of the participatory culture. For this reason, the concept of transmedia renders the audience not only as viewers, but as those who interact, make comments, shape the course of the actions, and seek answers to the questions appearing in their minds.

Transmedia storytelling is connected with semiotics and narratology. While creating a story, signs and concepts developing the narrative are used. It is therefore important to analyze the indicators and concepts for a transmedia content analysis. Often the same text may create different kinds of implicit consumers. Transmedia storytelling is a narrative structure that breaks through both language (semiotics) and media (narratology) discourses. The narratives are not detached from the cultural context. An effective strategy of transmedia storytelling does not take a passive approach, instead engaging with popular culture, making its own story, and providing new context.

Transmedia storytelling is a technique that has the power of appealing to a new media consumer. In fact, media consumption habits become different depending on innovations through the change. Considering the new and old media consumer, it is seen that there are so big differences that can be rendered as opposition. The old media consumer is a passive individual, who is generally at the position of audience. He acts predictably due to his constant thinking, and he is stable. Being isolated from social life, leads him to be perceived as quiet and invisible, and to act agreeably and obediently. Because of these reasons and nature of traditional media environments, old media consumer presents often the object for manipulation. New media consumer, on the other hand, is a participative individual. Thanks to his/her dynamic structure, he/she sometimes can refuse to meet certain expectations. Therefore, this person is nomadic, and not loyal very often to definite media. According to Scolari (2009) there are three groups of media consumer:

Consumer of a single text. These people consumed only one single product. For instance, they only read the book or watched the movie of a certain story.

Consumer of a single channel. These consumers perceive different texts transferred through the one channel. For example, they watch a television show aired every week; or follow monthly published comic books.

Transmedia consumers. They do not present themselves to be only a part of the story and try to catch all narratives and texts to explore the transmedia narration.

With the popularity of social media users' habits also change. Current users follow various media content in different mass media. They couldn't possess a sufficient level of awareness about the transmedia content but they are exposed to. Especially where the redesign in the perception of reality occurs.

Methods and techniques

The research **material** includes the Ukrainian expert interviews (12) and the data obtained through online survey. It is carried out both in Turkey and Ukraine. The sample comprises 561 Turkish and 356 Ukrainian media consumers as respondents.

For expert interviews journalists or media persons engaged into media and transmedia projects more than 10 years have been selected. Also, the education in media and digital journalism presents one of selective criteria.

Each of the data obtained is analyzed using the constant comparative method, which is based on grounded theory (Lindlof & Taylor, 2002) and involves categorization of the content by a researcher. After each element is studied, overarching themes based on each of the individual categorizations are formed.

Skills in both convergence and transmedia storytelling are well known to media professionals. However, in the context of media literacy, it is not well researched concerning the media consumers. Hence, the study is focused on the media consumers and their awareness.

Thus, research questions are formulated as:

- a) Do social media consumers have any thinking about the fictional nature of the media content they consume?
- b) Do social media consumers possess any awareness about transmedia content and use?

In the context of media literacy, the fiction knowledge of the audience about media content presents an important issue. And it becomes even more important for our study whether those who are exposed to transmedia content are aware of these contents and also know that they watch fictional content.

The quantitative research methods revealing phenomena and events in an observable, measurable and quantitative way are chosen taking in mind the research objective. The answers given by selected experts and the respondents who both have social media accounts and watch television are considered as research data.

In this study, participants behaviors, emotions, feelings and thoughts were measured using by the Likert scale. The Likert scale is a closed-ended psychometric questionnaire that measures the participant's thoughts about the questions asked. In this sense, the participants can choose the closest option that expresses themselves among various answers in evaluating the survey questions. The answers are rated with the 6-point Likert scale from 1 “Strongly Disagree” to 6 “Strongly Agree”.

In addition, the list of 13 statements is used for measurement the awareness level in such points:

- a) Reality/fictional qualities of social media and television content;
- b) Propaganda qualities of social media and television content;
- c) Relationship/similarity and orientation qualities between social media and TV contents.

The blank of proposed survey is attached to this article (see Appendix N1).

Results and Discussion

Ukrainian Context

One of the most successful transmedia documentary media projects in Ukraine is 'Ukrainer' which started in 2016. The project was created to show the unknown history and culture of different parts of Ukraine, to acquaint/link Ukrainians and foreigners with local heroes and professions. So far, the team of volunteers has developed a large collection of text, video, photo materials, which are downloaded on various platforms, published two books, and made a full-length documentary (Dziubko, 2020; Oblichchja #VABYLON'13, 2014). 'Babylon'13' also presents one or more transmedia projects. It is also one of the largest in terms of both the volume of material, the number of filmmakers and the number of viewers (Ivanishina, 2019; Oblichchja #VABYLON'13, 2014). This project is realized by an informal association of well-known Ukrainian directors and camerapersons who have been professionally documenting the events on the Maidan since November 2013, and later filmed documentaries about the soldiers of the Ukrainian-Russian war in the east and events in the Crimea. The joint project of "Studio 1 + 1" and Babylon'13 - the feature film 'Winter that Changed us' became the hallmark of the studio of cinematographers. It combines reportage filming with the testimony of seven participants in the Maidan self-defense, which gives the film even greater "significance and strength of influence" (Ivanishina, 2014). 'Three Days before Spring' and 'New Cave Media's Aftermath VR: Euromaidan' provide excellent examples of innovative, detailed, documentary transmedia projects. 'Three Days before Spring' covers an interactive chronicle of the events of February 18-20, 2014, on the Maidan. Using a large array of data from various sources, interactive maps, videos, and texts, journalists portrayed how the location of forces on both sides of the barricades was changing minute by minute, who was fatally wounded, where, at what time and immerses. This project is dynamic. It can be expanded and supplemented with new materials, to involve users in creating a common narrative that immerses the viewer. This is an example of transmedia history, which with the help of various visual methods (mapping, storytelling, multimedia) forms a detailed picture of the world around a particular event.

The conducted expert survey of 12 Ukrainian media journalists shows that the projects listed below could be considered as transmedial: The project about great Ukrainian poet Taras Shevchenko (http://shevchenko.ukrlib.com.ua/#dytyachi_roky) or such special TCT projects like Babyn Yar, devoted to Holocaust history in Kiyv (<https://tsn.ua/special-projects/babynyar2/>). In addition, DocuDays UA, Leopoldis

Jazz Fest, New time, are mentioned as transmedia projects. The experts specify that most of the leading Ukrainian media are trying to switch to transmedia formats. In particular, the TSN studio, the TV News Service, which is part of the 1 + 1 Media holding, the Obozrevatel online publication, which has both a rally FM station and a TV channel, a YouTube and a fairly extensive presence in the social media segment. The "Pryamiy", "Hromadske" channels, the Ukrainian service of "Radio Svoboda" have been attributed to transmedia formats. The series "Kyiv Day and Night" is considered as transmedia since its inception from the series is supplemented on various platforms, and the plotline is changed in accordance with the votes and wishes of the viewers. 'Freedom' by Savik Shuster, is mentioned also as one of the largest transmedia projects in Ukraine. In principle, any significant television program replicated on different platforms can be considered as a transmedia project.

Experts also think that the coverage of socially important and historical topics, their non-profit nature, insufficient financial and technical base, interactivity, large-scale involvement, discreteness, cross-platform spread, nonlinearity, underdevelopment, translating the movie into gaming format, intensive use of social networks, globality and relevance, common theme, duration in time present the main characteristics of Ukrainian transmedia projects. Experts indicate that unfortunately, such projects are not enough, and they are often manipulative because they are funded by oligarchs since all of them present the financial-industrial groups' property. This situation impacts their content, information-political orientation, and indirectly supports a certain political force or policy.

Experts argue that namely transmedia projects take into account the needs of different audiences; their emotionality; audience involvement; convergence; they have great communication potential; a wide range of communication tools used; the ability to attract large audiences; social engagement; sense of community; positive competitiveness; they possess multi-vector nature; convenience; brightness of the materials; attract young people; attempts to sort out the transmedia formats of the British media and the search for "one's own face"; globality, use and popularization of new technologies; deep immersion in history; engaging the audience; and deep study of the problem. All the factors mentioned above are viewed as the advantages of these projects.

Experts indicate the need to spend more time tracking the one project on different platforms; they are expensive, and resource-consuming; yeasty; they have low customization in engagement; the emphasis on the main problem is lost sometimes; it could be superficial when important meanings are devalued; dependence on owners; their large volume - not all overcome all the content completely; content entertainment, content primitivization; share the negative of the brand in itself, weak storylines, their cost; organization of work as drawbacks. However, several experts don't see any negative features in transmedia projects at all.

As the Ukrainian transmedia project development perspectives experts point out the following: they will expand, trying to cover all types of media platforms; they will be developed rapidly; they have a promising future and possess an interesting format; it will not replace text and video platforms; it will be still quite expensive, but some media can successfully use it for special projects. Certain experts stress their non-alternative distribution, creation of interactive film products and art television products. As a successful case one expert marks children's books with augmented reality. He considers it as the future development of such transmedia projects. And there is the future behind them, and Ukraine has all the opportunities and potential for the development of transmedia media. Experts think that their further active development will be not only in Ukraine, but all over the world, and if we care about it - it will be useful. Some experts consider "It's hard to say. They will exist, they may involve other platforms".

The transmedia projects research in Ukraine reveals that they are rather popular especially in TV shows and historical projects. Additionally, they still continue developing as a part of news broadcasting. One can mention that academic studies concentrate more on content reviews, and there is practically no research concerning the transmedia audience in Ukraine.

Turkey Context

The transmedia applications and their research in Turkey present a new approach in local Media Studies. In the context of the application, it is seen that works have been developed to reinforce product advertisements and to direct consumption. In terms of academic studies and research, it is seen that articles and evaluations were made in the areas of commercial marketing, advertising, and political propaganda. However, it is seen that most of the studies conducted are limited to the content review and evaluation of marketing methods. In the context of audience research, it is seen that there are no studies on transmedia through the local context.

In Turkey, it is seen that studies that establish a connection between content such as TV series, cinema and marketing and advertising campaigns come to the fore in transmedia reviews and evaluations. Especially, the advertising industry, which knows and uses content marketing methods well, has provided the development of transmedia projects.

There are also examples of the use of transmedia technique in the TV series industry. When the academic studies on the field are considered, it is seen that the series named "Medcezir" stand out. In the script of the series, it is stated that a connection is established with the real world through the method of storytelling. Concerning the scenario, the character named "Eylül" has opened a blog in the series and this blog has been moved from the series to the real world. Afterwards, Eylül shared the question about the dress she should wear at an event for her followers through this blog. Thus, Eylül wore the dress chosen for her by the audience. As can be seen in the example, it is understood that the reason for using transmedia is due to the marketing and promotion needs.

Transmedia is about a story that is shaped by multiple and different sensory involvements and depends on experience. In transmedia narrative, the audience is part of the creative process, thus leading to more personalized forms of reality. When the communication campaigns from the past to the present are examined, it is seen that any narrative is consumed through a single media. In traditional media perception, when something is consumed, it is perceived over a period of time, without being interrupted by anything else. The consumer has details about the campaign described just by watching the television ad. However, in a transmedia narrative, each medium can be meaningful on its own. It also enhances the perception of other manufactured products. In short, the classical perspective about media consumption has changed with transmedia. Transmedia divides the narrative into different channels and enables the same story to be consumed through different channels. Stories are told across multiple media, as one media can no longer satisfy people's lifestyles and their interests. One of the most important points to be considered in the use of multiple media is that the channels do not convey the same content with each other. The story should be conveyed in different media with different content. The Medcezir series broke the wall between the audience and the TV series using the transmedia technique and included them completely in the experience. In this respect, it is a striking example. It is an application that stands out especially in the context of eliminating the distance between fiction and reality.

Transmedia narrative contains an endless story universe, interaction, multimedia environment and active audience participation. Multimedia environments act in collaboration with each other, not alone. Active involvement of the audience and being a content producer are among the sine qua non of transmedia storytelling.

Transmedia advertisement campaigns are extremely popular in Turkey, e.g. the Doritos brand preferred this advertising with the "Doritos Academy" in the Fritos chips product campaign (Dönmez, Güler, 2016: 155–175). As part of the Doritos Academy campaign, firstly, advertising activities are carried out in traditional channels such as television, open air and radio, and then consumers are redirected to social media channels through these channels. In the virtual university created, the advertising agency developed every element borrowed from the ordinary university in the Doritos Academy universe. Dönmez and Güler stated that within

the scope of this campaign, the university had a rector, academic staff, lectures, campus, school anthem, books, lecture notes, school bus (Ibid). Basing on this example, it is emphasized that consumer participation is ensured in the advertising campaign, and a space for dialogue is created between consumers and the brand through narrative. The contribution of new media tools in transmedia narrative is of great importance. The created story universe continues to expand and spread through new media tools.

Another content that can be considered within the scope of the Transmedia application is the TV series called "İçerde", whose broadcast life was completed by playing 39 episodes in 1 season during the 2016–2017 broadcast periods on Show TV. In a scene where Bensu Soral, one of the leading actors of the series, was killed, the image of the murderer was shown to the audience on different screens instead of television screens, in accordance with the agreement with Fiat, the channel sponsor. In the final scene of the 31st episode of the series, the killer was seen by the audience who installed the Shazam application on their mobile phones (Abant, 2017: 71–79).

The transmedia research in Turkey indicates that it presents quite a new and still developing area as a part of commercial marketing and advertising applications. In addition, it is observed that academic studies concentrate more on the content reviews, and there are practically no studies about transmedia audience.

Results and Discussion

Taking in mind the main **purpose of the research** is to examine the trends in the use of television as a traditional media tool and social media, which is the main communication medium of the new media world the online survey is shared over the Internet. Firstly, profile information about respondents is obtained.

Concerning respondents' gender, it is seen that 76.5 percent of the respondents from Turkey and 52.8 percent from Ukraine are women. The proportion of male respondents from Ukraine is 45.2%, it is higher than the proportion of male respondents from Turkey (See Table 1).

Table 1: Gender Proportion of Respondents

Gender	Country		Total
	Turkey	Ukraine	
Female	76,5	52,8	67,3
Male	23,0	45,2	31,6
Other	0,4	1,1	0,7
I don't want to mention	0,2	0,8	0,4
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

When evaluated in terms of age, it is seen that the majority of Ukrainians are in the 15–19 age group. 34.6 percent of the respondents from Turkey are concentrated in the 40–49 age group (See Table 2).

Table 2: Age Groups of Respondents

Age Group	Turkey		Ukraine	
	n	%	N	%

15-19	9	1,60	225	63,20
20-29	86	15,33	56	15,73
30-39	79	14,08	23	6,46
40-49	194	34,58	30	8,43
50-59	143	25,49	13	3,65
60-69	43	7,66	8	2,25
70+	7	1,25	1	0,28
Total	561	100,00	356	100,00

Also, respondents from both countries have predominantly higher education or uncompleted higher education (See Table 3).

Table 3: Respondents' Level of Education

Education Levels	Turkey Total	Ukraine Total
Primary education	1	
Complete secondary education (10-12 years)	10	186
High school (3-4 years)	94	24
College (2 years)	37	3
College (3-4 years)	98	4
Higher education (3-4 years)	146	92
Postgraduate studies	123	38
Doctoral studies	52	9
Total	561	356

The media consumption habits of the Ukrainian and Turkish respondents are also researched. In this context, television watching habits as a traditional media channel and social media usage habits as a new media channel are traced. The data reveal that Turkish viewers watch television at a higher rate than Ukrainian viewers. It is observed that almost half of the Ukrainian media consumers (48.3%) do not watch television, whereas this rate is only one sixth (12.3%) of the Turkish audience.

Data also indicate that one-third (35.5%) of Turkish media consumers watch television almost every day of the week, while one-fifth (21.6%) of Ukrainian media consumers watch television only 1-2 days a month. Accordingly, it is noteworthy that Turkish respondents share a high dependence on television, which is a traditional means of communication. Also, the age of respondents impacts greatly the data obtained as younger generation in Ukraine prefers Internet more than TV (See Tables 4–13).

Table 4: TV Watching

Country

TV Watching	Turkey	Ukraine	Total
I don't watch at all	12,3	48,3	26,3
Only 1-2 days in a month	10,0	21,6	14,5
Only 1-2 days on weekdays	17,1	11,5	14,9
Only 1-2 days on weekend	3,7	8,1	5,5
3-4 days in a week	21,4	6,5	15,6
5-7 days in a week	35,5	3,9	23,2
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

It is fixed also that the media consumers of both countries have a similar profile in the use of social media. While approximately 80 percent (79.0%) of Turkish media consumers state that they use social media every day of the week. The Ukrainian media consumers use social media every day weekly with a high rate of approximately 70 percent (69.7%).

When a comparison is made between both countries, it is understood that media consumers in Turkey are more dependent on social media as they are on television (See Table 5).

Table 5: Social Media Use

Social Media Use	Country		
	Turkey	Ukraine	Total
I don't use at all	1,8	3,4	2,4
Only 1-2 days in a month	1,1	6,7	3,3
Only 1-2 days on weekdays	3,9	2,0	3,2
Only 1-2 days on weekend	1,1	5,3	2,7
3-4 days in a week	13,2	12,9	13,1
5-7days in a week	79,0	69,7	75,4
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

While 60 percent of Ukrainian media consumers do not spare any time to watch television during the week, this rate drops to 13 percent for the Turkish media consumers. It is noteworthy that almost half of Turkish media consumers (48.1%) spend 1-3 hours watching television on weekdays, while this time is reduced to a quarter (24.2%) for Ukrainian media consumers (See Table 6).

Table 6: TV Watching Time (Weekdays)

TV Watching Time (Weekdays)	Country		
	Turkey	Ukraine	Total
0 Hour	13,4	60,1	31,5
01-03 Hours	48,1	24,2	38,8
04-06 Hours	29,2	12,1	22,6

07-09 Hours	6,6	2,8	5,1
10-12 Hours	2,1	0,3	1,4
13+ Hours	0,5	0,6	0,5
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

When the television viewing rates on weekends are examined, it is seen that there is a small change in the profiles in both countries. Data testify that the rate of watching television on weekends by media consumers in both countries increases, even at a low rate (See Table 7).

Table 7: TV Watching Time (Weekends)

TV Watching Time (Weekends)	Country		Total
	Turkey	Ukraine	
0 Hour	20,5	58,7	35,3
01-03 Hours	40,3	23,0	33,6
04-06 Hours	24,6	10,7	19,2
07-09 Hours	8,9	4,8	7,3
10-12 Hours	3,6	1,7	2,8
13+ Hours	2,1	1,1	1,7
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

The research shows that the duration of social media usage of Ukrainian media consumers during the week is higher than that of Turkish media consumers. Although the rate of Ukrainians is higher (7.9%) in terms of those who do not spare any time, in option of 13 hours or more, it is seen that Ukrainian media consumers use social media more than twice (22.5%) in comparison with Turks (See Table 8).

Table 8: SM Using Time (Weekdays)

SM Using Time (Weekdays)	Country		Total
	Turkey	Ukraine	
0 Hour	4,3	7,9	5,7
01-03 Hours	42,4	30,1	37,6
04-06 Hours	27,1	19,4	24,1
07-09 Hours	10,5	9,6	10,1
10-12 Hours	4,6	10,7	7,0
13+ Hours	11,1	22,5	15,5
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

As in television consumption, there is no significant difference between weekday and weekend media usage habits of media consumers in both countries (See Tables 8–9).

On the other hand, unlike watching television, it is remarkable that the change in the duration of social media usage on weekdays and weekends is much lower.

Table 9: SM Using Time (Weekends)

SM Using Time (Weekends)	Country		Total
	Turkey	Ukraine	
0 Hour	4,6	7,6	5,8
01-03 Hours	43,3	32,0	38,9
04-06 Hours	24,1	18,3	21,8
07-09 Hours	10,9	11,8	11,2
10-12 Hours	6,6	9,6	7,7
13+ Hours	10,5	20,8	14,5
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

In terms of social networks used in both countries, it is seen that Facebook still maintains its popularity among Turkish media consumers. It is seen that Turks use Facebook twice as much as Ukrainian media consumers (See Table 10).

Table 10: FACEBOOK Use

FACEBOOK Use	Country		Total
	Turkey	Ukraine	
I do not use it all	28,0	55,9	38,8
Only 1-2 days in a month	11,2	15,2	12,8
Only 1-2 days on weekdays	11,1	6,2	9,2
Only 1-2 days on weekends	2,7	2,0	2,4
3-4 days in a week	14,4	5,9	11,1
5-7 days in a week	32,6	14,9	25,7
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

It is seen that Twitter usage rates of Turkish media consumers are also higher than Ukrainian media consumers. On the other hand, it has been observed that Twitter usage rates lag behind Facebook in both countries (See Table 11).

Table 11: TWITTER Use

TWITTER Use	Country		Total
	Turkey	Ukraine	
I do not use it all	41,5	82,9	57,6
Only 1-2 days in a month	10,7	7,0	9,3
Only 1-2 days on weekdays	8,4	3,7	6,5
Only 1-2 days on weekends	1,8	1,1	1,5
3-4 days in a week	12,1	2,2	8,3
5-7 days in a week	25,5	3,1	16,8
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

The research reveals that Instagram is the most popular social media platform used by both Turkish and Ukrainian media consumers. It is noteworthy that Instagram use rates and habits are the same for media consumers in both countries (See Table 12).

Table 12: INSTAGRAM Use

INSTAGRAM Use	Country		Total
	Turkey	Ukraine	
I do not use it all	13,2	12,9	13,1
Only 1-2 days in a month	5,2	3,7	4,6
Only 1-2 days on weekdays	5,2	3,9	4,7
Only 1-2 days on weekends	1,4	3,4	2,2
3-4 days in a week	15,5	15,2	15,4
5-7 days in a week	59,5	61,0	60,1
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

The data obtained express that Ukrainian media consumers spend more time using YouTube than Turkish people. Ukrainian media consumers shift the time they would spend on television to watching YouTube. While more than half of Ukrainians (56.2%) watch YouTube almost every day, this rate falls below one third (30.5%) for the Turkish citizens (See Table 13).

Table 13: YOUTUBE Use

YOUTUBE Use	Country		Total
	Turkey	Ukraine	
I do not use it all	7,1	3,7	5,8
Only 1-2 days in a month	14,4	4,2	10,5

Only 1-2 days on weekdays	14,8	5,3	11,1
Only 1-2 days on weekends	5,2	3,9	4,7
3-4 days in a week	28,0	26,7	27,5
5-7 days in a week	30,5	56,2	40,5
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

Analysis About Media Content Awareness

After the comparative analysis of the consumption habits of television as traditional media and social media consumption habits, the opinions of the participants about the content in these media channels are collected and evaluated by 6-point Likert scale.

In our analyze, values of 3.5 and below should be interpreted as the respondents disagree with the proposition, and values above should be interpreted as agreeing with the proposition (See Table 14).

Table 14: Statements Evaluation

Statements	Country		Total
	Turkey	Ukraine	
I learn the truth from TV the way it is	2,09	2,17	2,12
I learn the truth from social media as it is	3,28	3,23	3,26
All content on television is fiction	4,11	3,55	3,89
All posts on social media are fiction	3,53	2,78	3,24
Contents presented on TV guides people's daily life	4,37	3,29	3,95
Content presented on social media guides people's daily life	4,36	3,85	4,16
I also encounter an idea presented by a TV program (TV series, news, entertainment program, etc.) in social media posts	4,49	3,74	4,20
Television is used for propaganda	4,71	4,50	4,63
Social media is used for propaganda	4,21	3,79	4,05
On television and on social media, I encounter different types of content presented to support certain ideas	4,65	4,71	4,68
I also follow the social media posts of a program I watch on TV	3,11	2,35	2,82
The content presented on TV also guides my daily life	2,06	1,68	1,91

The content presented on social media also guides my daily life 2,52 2,65 2,57

(1- Strongly disagree, 2- Largly disagree, 3- Disagree though sometimes it is true, 4- Agree though sometimes it is wrong, 5- Largly agree, 6- I strongly agree).

Television is perceived as a propaganda tool

It is testified that the proposition that media consumers of both countries agreed with the highest rate was the proposition of "Television is a propaganda tool".

It is clear that the media consumers of both countries do not agree with the proposition that television and social media are the main sources of news and that they shape their lives according to the information in these channels.

Almost half of Turkish media consumers (45.8%) do not watch television as news source where they obtain information. Although Ukrainian media consumers share the similar result, but their rejection rate is slightly lower (See Table 15).

Table 15: Statement 1. "I learn the truth from TV the way it is"

Statement (1)	Country		Total
	Turkey	Ukraine	
1 I strongly disagree	45,8	40,2	43,6
2 Largly disagree	21,7	15,7	19,4
3 I disagree though sometimes it is true	16,4	32,0	22,5
4 I agree though sometimes it is wrong	9,4	9,0	9,3
5 Largly agree	5,7	1,7	4,1
6 I strongly agree	0,7	0,6	0,7
No response	0,2	0,8	0,4
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

Media consumers of both countries rely more on social media and value social media more as a source from which they learn the factual information. On the other hand, it is seen that Turkish people value social media more than Ukrainians, albeit at a very low rate (See Table 16).

Table 16: Statement 2. "I learn the truth from social media as it is"

Statement (2)	Country		Total
	Turkey	Ukraine	
1 I strongly disagree	17,6	12,6	15,7
2 Largly disagree	15,9	10,1	13,6
3 I disagree though sometimes it is true	18,2	31,2	23,2
4 I agree though sometimes it is wrong	22,5	34,8	27,3

5 Largely agree	18,9	7,9	14,6
6 I strongly agree	6,2	2,5	4,8
No response	0,7	0,8	0,8
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

Turkish media consumers agree more with the statement that television is a fiction than the Ukrainian ones (See Table 17).

Table 17. Statement 3: “All content on television is fiction”

Statement (3)	Country		
	Turkey	Ukraine	Total
1 I strongly disagree	4,6	5,9	5,1
2 Largely disagree	9,6	9,6	9,6
3 I disagree though sometimes it is true	15,7	33,1	22,5
4 I agree though sometimes it is wrong	19,4	31,7	24,2
5 Largely agree	39,2	12,1	28,7
6 I strongly agree	10,3	6,5	8,8
No response	1,1	1,1	1,1
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

Likewise, it is seen that Turkish media consumers highly agree with the proposition that considers social media as fiction. It is noteworthy that the media consumers of both countries criticize this medium, which they follow at a higher rate than television. Despite this criticism, it can be said that social media is considered a more reliable source of information than television (See Table 18).

Table 18: Statement 4. “All posts on social media are fiction”

Statement (4)	Country		
	Turkey	Ukraine	Total
1 I strongly disagree	4,8	10,4	7,0
2 Largely disagree	16,9	20,2	18,2
3 I disagree though sometimes it is true	28,5	52,0	37,6
4 I agree though sometimes it is wrong	22,3	13,8	19,0
5 Largely agree	24,1	1,7	15,4
6 I strongly agree	3,0	0,8	2,2
No response	0,4	1,1	0,7
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

It is seen that Turkish media consumers agree more with the statement that television directs people's daily lives than Ukrainians do. Accordingly, it is understood that television in Turkey impacts more the public opinion (See Table 19).

Table 19: Statement 5: “Contents presented on TV guides people's daily life”

Statement (5)	Country		Total
	Turkey	Ukraine	
1 I strongly disagree	4,6	12,9	7,9
2 Largely disagree	8,0	12,4	9,7
3 I disagree though sometimes it is true	8,2	31,2	17,1
4 I agree though sometimes it is wrong	18,4	22,8	20,1
5 Largely agree	45,8	14,0	33,5
6 I strongly agree	14,4	5,3	10,9
No response	0,5	1,4	0,9
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

Media consumers in both countries argue that they think that social media, like television, impacts people's daily lives (See Table 20).

Table 20: Statement 6. “I learn the truth from TV the way it is”

Statement (6)	Country		Total
	Turkey	Ukraine	
1 I strongly disagree	3,4	5,1	4,0
2 Largely disagree	7,8	9,6	8,5
3 I disagree though sometimes it is true	9,6	23,0	14,8
4 I agree though sometimes it is wrong	21,0	28,9	24,1
5 Largely agree	44,0	23,3	36,0
6 I strongly agree	13,5	9,6	12,0
No response	0,5	0,6	0,5
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

Turkish media consumers believe that television and social media content are largely compatible and affect each other. Ukrainian media consumers, on the other hand, believe that the transition between both media is lower (See Table 21).

Table 21: Statement 7. “I also encounter an idea presented by a TV program (TV series, news, entertainment program, etc.) in social media posts”

Statement (7)	Country		Total
	Turkey	Ukraine	
1 I strongly disagree	3,9	9,6	6,1
2 Largely disagree	5,9	8,1	6,8
3 I disagree though sometimes it is true	8,6	21,3	13,5
4 I agree though sometimes it is wrong	16,0	28,4	20,8
5 Largely agree	47,6	23,3	38,2
6 I strongly agree	16,6	8,4	13,4
No response	1,4	0,8	1,2
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

The data indicate also that the media consumers of both countries highly agree with the statement that television is used as a propaganda tool. In this evaluation, it is understood that both Ukrainian and Turkish respondents share similar views (See Table 22).

Table 22: Statement 8. “Television is used for propaganda”

Statement (8)	Country		Total
	Turkey	Ukraine	
1 I strongly disagree	3,7	2,8	3,4
2 Largely disagree	4,3	4,2	4,3
3 I disagree though sometimes it is true	8,0	16,9	11,5
4 I agree though sometimes it is wrong	13,7	21,1	16,6
5 Largely agree	40,3	25,3	34,5
6 I strongly agree	29,2	29,2	29,2
No response	0,7	0,6	0,7
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

It is remarkable that Turkish media consumers agree with the statement that social media is used as a propaganda tool at a higher rate than Ukrainian media consumers. It is clear that social media use is more manipulative in Turkey (See Table 23).

Table 23: Statement 9. “Social media is used for propaganda”

Statement (9)	Country		Total
	Turkey	Ukraine	
1 I strongly disagree	4,5	4,5	4,5
2 Largely disagree	8,7	5,9	7,6
3 I disagree though sometimes it is true	12,5	35,4	21,4
4 I agree though sometimes it is wrong	24,1	25,3	24,5

5 Largely agree	35,3	16,6	28,0
6 I strongly agree	14,6	11,5	13,4
No response	0,4	0,8	0,5
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

Media consumers in both countries largely agree with the supposition that television and social media are used to promote certain ideas in public. Accordingly, both countries emphasize that there is a serious gap between media consumers views, television and social media, and real life (See Table 24).

Table N24: Statement 10. “On television and on social media, I encounter different types of content presented to support certain ideas”

Statement (10)	Country		
	Turkey	Ukraine	Total
1 I strongly disagree	2,3	2,2	2,3
2 Largely disagree	4,3	2,2	3,5
3 I disagree though sometimes it is true	6,2	10,7	8,0
4 I agree though sometimes it is wrong	16,4	20,5	18,0
5 Largely agree	52,8	34,8	45,8
6 I strongly agree	16,8	28,9	21,5
No response	1,2	0,6	1,0
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

It is seen that Turkish media consumers are more inclined to follow the content they watch on television in the same way as on social media. On the other hand, this rate is much lower for Ukrainian media consumers (See Table 25).

Table 25: Statement 11. “I also follow the social media posts of a program I watch on TV”

Statement (11)	Country		
	Turkey	Ukraine	Total
1 I strongly disagree	24,2	39,9	30,3
2 Largely disagree	21,2	23,0	21,9
3 I disagree though sometimes it is true	8,2	14,3	10,6
4 I agree though sometimes it is wrong	14,4	8,4	12,1
5 Largely agree	23,5	8,4	17,7
6 I strongly agree	6,4	4,5	5,7
No response	2,0	1,4	1,7
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

It is seen that Ukrainian media consumers hardly agree with the proposition that television content directs their daily lives. On the other hand, it is understood that Turkish media consumers are more open to this influence (See Table 26).

Table 26: Statement 12. “The content presented on TV also guides my daily life”

Statement (12)	Country		Total
	Turkey	Ukraine	
1 I strongly disagree	45,1	59,8	50,8
2 Largely disagree	27,3	19,9	24,4
3 I disagree though sometimes it is true	10,5	12,1	11,1
4 I agree though sometimes it is wrong	9,4	4,5	7,5
5 Largely agree	5,0	1,4	3,6
6 I strongly agree	1,6	0,8	1,3
No response	1,1	1,4	1,2
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

On the other hand, it is observed that Ukrainian media consumers state that they are more influenced by social media than television concerning their own lives. It also indicates that Turkish media consumers are more influenced by social media than television, although not so much as Ukrainians (See Table 27).

Table 27: Statement 13. “The content presented on social media also impacts my daily life”

Statement (13)	Country		Total
	Turkey	Ukraine	
1 I strongly disagree	29,9	27,2	28,9
2 Largely disagree	26,0	17,4	22,7
3 I disagree though sometimes it is true	17,5	29,5	22,1
4 I agree though sometimes it is wrong	15,7	16,0	15,8
5 Largely agree	8,7	6,5	7,9
6 I strongly agree	1,8	2,8	2,2
No response	0,4	0,6	0,4
Total	100,0	100,0	100,0
Base (for Col %)	561	356	917

It is useful to make some conclusions by comparing Statement 10, one of the scale statements that are important for our research, with other scale statements.

The statement "On television and on social media, I encounter different types of content presented to support certain ideas" has been put forward to understand the transmedia awareness of the media consumer through television as a traditional media tool and social media content as a new media medium.

One needs to evaluate this proposal taking in mind together with other scale statements. In this context, if our evaluation is made concerning the people who "agree" or "disagree" with other statements, the following table emerges. Scores of 4 and above indicate that S10 scale statement and other statements are approached positively in the same way. Scores of 4 and above indicate that S10 scale statement and other statements are approached positively in the same way. Accordingly, the participants mostly state that they encounter different types of content in order to support certain ideas on television and social media. For example, whether or not they agree that television or social media content is fiction, the majority of respondents points out that the content is intended to convey certain ideas. The view that certain thoughts are expressed with different content types in media environments and tools was put forward by the respondents. Awareness is high (See Table 28).

Table 28: Comparable Evaluation of Statements

		S.10 : On television and on social media, I encounter different types of content presented to support certain ideas		
Statement	A/D	TUR	UKR	TUR/UKR Gap
S.01: I learn the truth from TV the way it is	Agree	4,64	4,71	-0,07
	Disagree	4,71	4,68	0,04
S.02: I learn the truth from social media as it is	Agree	4,63	4,64	-0,01
	Disagree	4,69	4,81	-0,13
S.03: All content on television is fiction	Agree	4,41	4,59	-0,18
	Disagree	4,77	4,83	-0,05
S.04: All posts on social media are fiction	Agree	4,51	4,73	-0,23
	Disagree	4,81	4,69	0,12
S.05: Contents presented on TV guides people's daily life	Agree	4,21	4,54	-0,33
	Disagree	4,77	4,95	-0,18
S.06: Content presented on social media guides people's daily life	Agree	4,19	4,49	-0,30
	Disagree	4,78	4,85	-0,07
S.07: I also encounter an idea presented by a TV program (TV series, news, entertainment program, etc.) in social media posts	Agree	4,21	4,31	-0,10
	Disagree	4,75	4,97	-0,22
S.08: Television is used for propaganda	Agree	<u>3,99</u>	4,38	-0,39
	Disagree	4,78	4,81	-0,03

S.09: Social media is used for propaganda	Agree	4,15	4,59	-0,43
	Disagree	4,83	4,84	-0,01
S.11: I also follow the social media posts of a program I watch on TV	Agree	4,62	4,73	-0,10
	Disagree	4,70	4,67	0,03
S.12: The content presented on TV also guides my daily life	Agree	4,65	4,72	-0,07
	Disagree	4,70	4,63	0,08
S.13: The content presented on social media also guides my daily life	Agree	4,60	4,61	-0,02
	Disagree	4,82	5,00	-0,18

Conclusions

Currently the term *media convergence* encompasses *multimedia*, *cross media* and *transmedia* notions as relatively new phenomena in Media Studies. It is also possible to speak about the blended transmedia as a new trend in this subject area. Basing on the Moloney's ideas about these terms, one can present multimedia as one story, many forms, and one channel. Crossmedia runs through one story, and many channels. Transmedia can be determined as one-story world, many stories, many forms, and many channels. Hence, multimedia, crossmedia and transmedia are points on a fluid spectrum that blend from one to the next. Convergence permits all these three forms as well.

Transmedia storytelling aims to involve consumers who are immersed in the heart of the narrative universe. The experience obtained becomes participative and immersive. Participation and immersion may enhance the content of the story through commitment and interactions among consumers.

Transmedia experts speak about four main components of transmedia:

- Narrative universe, stories, and characters;
- Platforms, interfaces, and touchpoints that are chosen by the consumer to enter the transmedia environment;
- Temporality;
- Audience participation and commitment.

The data obtained indicate that the respondents have an opinion that the different types of content they follow in social media and television are organized in order to support a certain idea.

It is clear that the awareness level of the participants is quite high. However, this awareness should not be considered as having knowledge about “transmedia” and “being aware in this way”. It can be argued that only the respondents' awareness of exposure to transmedia applications is high. In addition, it is seen that the respondents possess a high awareness of the power of television or social media content. They consider them as a fiction, it contains propaganda and impacts their life and thinking.

The research data reveal that the majority of Ukrainian media consumers, who state that they obtain the truth through social media, reject television as a source of trustworthy information. However, the majority of Turkish media consumers show that they tend to take reality from television as it is. Although they accept that the content presented through TV is fiction. As the time allocated to social media increases, it is clear that especially Turkish media consumers' trust in television decreases and on the other hand, they find social media more reputable in the truth widespread. The similar situation is clearly observed with the Ukrainian media consumers.

It is seen that the rate of accepting television as a source of information increases as the viewing rates increase in both countries. As this ratio increases, it is seen that the reputation of social media decreases.

The evaluation of television and social media as fiction is not affected by the viewing time.

Although the majority of media consumers from both Ukraine and Turkey state that television or social media influence people's daily life. Simultaneously they argue that they haven't the same impact on their own lives. With the increase in education level of media consumers in both countries, it is seen that the rate of accepting television as a medium that conveys facts has decreased. Nevertheless, it is seen that the change in education level does not cause a striking differentiation in the evaluation of social media as in television.

Participants from both countries render television as a powerful propaganda tool.

The conducted research can be considered as a pioneering study for transmedia awareness of media consumers within Ukrainian-Turkish context. It is predicted that studies on the awareness of media consumers in the context of media literacy become increasingly important, especially if the impact and spread of transmedia applications in terms of constructing reality and dissemination of certain thoughts are taken into account.

The data obtained show transmedia storytelling also through transborder issues expanding the framework of transmedia studies in cross-cultural perspective.

The research includes only a limited observation based on the comparison of two media consumption areas in two countries. It is expected to provide foundation for future transmedia audience research.

Дотримання етичних стандартів

Фінансування

Це дослідження не було профінансовано жодною організацією та здійснювалося за власний рахунок автора

Конкуруючі інтереси

Жодного.

Етика

Матеріал, що подано в цій статті, відповідає усім пунктам і вимогам, що висунуті Комісією з етики редакторсько-видавничого відділу Громадської організації «Науково-освітній центр «УСПІШНИЙ».

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Трансмедійна поінформованість медійної аудиторії (українсько-турецькі контексти)

Джан Білгілі, доктор наук із медіадосліджень, професор,
генеральний директор World Experience Campus
(м. Вілмінгтон, Делавер, США);

Олена Горошко, доктор соціологічних наук,
професорка кафедри соціології та державного управління
(м. Харків, Україна).

Анотація

У статті розповідається про трансмедійні проекти в Туреччині та Україні. Основна увага зосереджена на компетенціях трансмедійної аудиторії. **Метою дослідження** є вивчення рівня обізнаності телевізійної аудиторії про трансмедіа на платформах соціальних мереж. **Методи дослідження** включають глибоке інтерв'ю українських експертів та дані онлайн-опитування 561 турецьких і 356 українських медіаспоживачів. **Результати** свідчать, що українські медіаспоживачі, які заявляють, що отримують правду через соціальні мережі, відкидають телебачення як джерело достовірної інформації. Турецькі медіаспоживачі більш схильні сприймати реальність із телебачення такою, як вона є, а не як вигадку. Зі збільшенням часу в соціальних медіа стає зрозуміло, що довіра споживачів турецьких ЗМІ до телебачення падає і вони вважають соціальні медіа більш авторитетними джерелами інформації. Подібна ситуація чітко спостерігається й серед українських медіаспоживачів: рівень сприйняття телебачення як джерела інформації зростає зі збільшенням рівня перегляду в обох країнах. Зі збільшенням цього співвідношення видно, що репутація соціальних мереж падає. Хоча більшість медіаспоживачів як з України, так і з Туреччини стверджують, що телебачення чи соціальні медіа впливають на повсякденне життя взагалі, водночас вони не вважають, що медіа впливають на їхнє життя.

Висновки. Із підвищенням рівня освіти медіаспоживачів в обох країнах видно, що рівень сприйняття телебачення як засобу масової інформації, що передає факти, знижується. Рівень освіти не впливає на оцінку довіри до соціальних медіа, до телебачення ж навпаки. Респонденти з обох країн погоджуються, що телебачення є потужним інструментом пропаганди.

Ключові слова: конвергенція, медіааудиторія, соціальні медіа, трансмедіа, телеаудиторія, Туреччина, Україна.

Appendix 1 Blank of Survey

Q.01: Could you please indicate how often you watch TELEVISION on any platform?

Q.02: Could you please indicate how often you use any SOCIAL MEDIA platform?

Q.03: When you watch TV on WEEKDAYS, could you please indicate your preferred hours? Please tick all the watches you usually watch.

Q.04: When you watch TV on WEEKENDS, could you please indicate your preferred hours? Please tick all the watches you usually watch.

Q.05: When you use SOCIAL MEDIA on WEEKDAYS, could you please indicate your preferred hours? Please tick all the watches you usually watch.

Q.06: When you use SOCIAL MEDIA on WEEKENDS, could you please indicate your preferred hours? Please tick all the watches you usually watch.

Q.07: Could you please indicate which of the social media platforms you use that listed below and how often you use them?

Q.08: How strongly do you agree with the statements listed below?

Statement (1): I learn the truth from TV the way it is.

Statement (2): I learn the truth from social media as it is.

Statement (3): All content on television is fiction.

Statement (4): All posts on social media are fiction.

Statement (5): Contents presented on TV guides people's daily life.

Statement (6): Content presented on social media guides people's daily life.

Statement (7): I also encounter an idea presented by a TV program (TV series, news, entertainment program, etc.) in social media posts.

Statement (8): Television is used for propaganda.

Statement (9): Social media is used for propaganda.

Statement (10): On television and on social media, I encounter different types of content presented to support certain ideas.

Statement (11): I also follow the social media posts of a program I watch on TV.

Statement (12): The content presented on TV also guides my daily life.

Statement (13): The content presented on social media also guides my daily life.

Q.09: Please indicate your gender.

Q.10: Please indicate your age.

Q.11: Please indicate the last educational institution you graduated from?

Submitted to the editor – 01.11.2022

Review 1 – 10.11.2022

Review 2 – 17.11.2022

Accepted for printing – 18.00.2022

Подано до редакції – 01.11.2022

Рецензія 1 – 10.11.2022

Рецензія 2 – 17.11.2022

Прийнято до друку – 18.00.2022

