ANALYSIS OF THE VIDEO GAME INDUSTRY IN TURKEY WITHIN THE
CONTEXT OF THE GLOBAL AND THE LOCAL:

THE CASES OF SONY AND MICROSOFT

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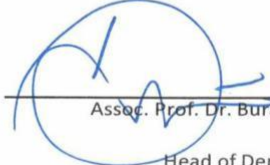AND MICROSOFT

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ENSTİTÜ ONAYI

Approval of the Graduate School

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I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

Assoc. Prof. Dr. Burak DOĞU

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This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.
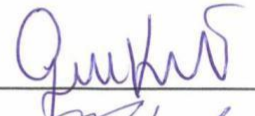
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ABSTRACT

THE ANALYSIS OF VIDEO GAME INDUSTRY IN TURKEY WITHIN THE CONTEXT OF THE GLOBAL AND THE LOCAL: THE CASES OF SONY AND MICROSOFT

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09/2019

This thesis basically examines the Turkish video game industry in parallel with globalization and the global/international video game industry. In this context, the Turkish video game industry has been examined as pre-2000 and after 2000's. This study also includes debates upon globalization, localization and glocalization. The history of the global video game industry, histories/positions of both Microsoft and Sony companies have additionally been examined in order to understand the Turkish video game industry as a reflection of global video game concept. The main point of the study is to understand the general history of globalization, localization projects in the video game industry, the glocalization concept, the general history of video game concept and their effects on the Turkish video game market both in 2000's and in previous decades.

In this thesis, to be able to comprehend the importance of Turkish video game market in present day and localization projects in the same field, the official prescence of the Sony and Microsoft companies in the country's digital video game console market was deliberately chosen to be examined. In the meantime, the main aim of the study is to show the generation of the Turkish video game industry as a reflection of the globalization process and global/international video game industries. As a conclusion, part of the general portrait of the national gaming industry was drawn to see the ultimate point that the market has succeeded in reaching.

Keywords: Globalization, Localization, Video Game Industry, Turkey, Sony, Microsoft

ÖZET

TÜRKİYE VİDEO OYUN ENDÜSTRİSİNİN KÜRESEL VE YEREL
BAĞLAMDA ANALİZİ: SONY VE MICROSOFT

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09/2019

Bu Tez'in temel odak noktası küreselleşmeye ve küresel/uluslararası video oyun endüstrisine paralel olarak ilerleyen Türkiye video oyun endüstrisini incelemektir. Bu bağlamda, Türkiye video oyun endüstrisi 2000'ler öncesi ve 2000'ler sonrası olarak araştırılmış ve incelenmiştir. Çalışma, ilaveten küreselleşme, yerelleşme, küre-yerelleşme kavramlarına ilişkin farklı bilgileri tartışmaları ve görüşleri içermektedir. Küresel video oyun endüstrisinin bir yansıması olan Türkiye video oyun endüstrisinin durumunun daha net anlaşılabilmesi için küresel video oyun endüstrisi tarihi, Sony ve Microsoft şirketlerinin tarihi/pozisyonları ayrıca incelenmiştir. Çalışmanın temel amacı küreselleşmenin genel tarihini, video oyun endüstrisindeki yerelleştirme anlayışını, küre-yerel kavramını, video oyun kavramının genel tarihini ve bunların hem 2000 yılı sonrasında hem de öncesinde Türkiye video oyun pazarı üzerindeki etkilerini incelemektir.

Bu tez çalışmasında, Türkiye video oyun pazarının günümüzdeki önemini ve aynı saha içerisindeki yerelleştirme çalışmalarını daha iyi kavrayabilmek için Sony ve Microsoft şirketlerinin Türkiye dijital konsol oyun pazarındaki resmi mevcudiyetleri kasten araştırmaya ve incelemeye tabi tutulmuştur. Tezin çalışma bağlamında istenilen, çeşitli alt başlıklara ayırarak, Türkiye video oyun endüstrisinin günümüzdeki durumunu tartışmaya açmak, irdelemek ve haritalandırmaktır. Çalışmanın sonuçlandırma kısmında ise ulusal video oyun pazarı ve endüstrisi, gelmiş olduğu son nokta üzerinden sunulmuş, resmedilmiş ve bir portresi çıkartılmıştır.

Anahtar Kelimeler: Küreselleşme, Yerelleşme, Video Oyun Endüstrisi, Türkiye, Sony, Microsoft

DEDICATION

I dedicate this thesis to my dear mother Ayşe Saylan

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I would like to offer my deepest thanks to my Professor and supervisor Assoc. Prof. Gökçen Karanfil for his unlimited helps throughout my thesis.

TABLE OF CONTENTS

ABBREVIATIONS LIST

BCE: Before The Common/ The Current Era

CE: Current Era

AOL: America Online

WARNER: Warner Brothers Company

VIACOM: Video and Audio Communications

IMF: International Money Fund

CNN: Cable News Network

LISA: Localization Industry Standards Association

ISO: The International Organization for Standardization

ILP: The Institute of Localisation Professionals

IATIS: International Association for Translation and Intercultural Studies

FIT: Fédération Internationale des Traducteurs / International Federation
of Translators

WW1:   World War One

WW2:   World War Second

IBM: International Business Machines Company

CES: Consumer Electronic Show

CD: Compact disc

DVD: Digital Video Disc

HD: High Definition

PC: Personal Computer

MTV: Music Television

E3:   Electronic Entertainment Expo

MSNBC: Microsoft Network and National Broadcasting Company

IGN: Imagine Games Network

RTL: German Tv Channel

ESPN: Empire and Sports Programming Networ

TGS: Tokyo Game Show

PGW: Paris Game Week

LATAM: Latin America

SCMP: The South China Morning Post

US: United States (of America)

LOL: Leauge of Legends

USA: United States of America

MIT: Massachusetts Institute of Technology

TV: Television

CEO: Chief Executive Officer

LED: Light-Emitting Diode

PSP: PlayStation Portable

GCE: General Consumer Electronics

TÜBİTAK: Türkiye Bilimsel ve Teknolojik Araştırma Kurumu/ scientific and technological research council of turkey

UK: United Kingdom

TTnet: Türk Telekom, Turkish Telecommunication Company

MENA: Middle East and North Africa Region

VR: Virtual Reality

MMOFPS: Massively multiplayer online first-person shooter game

METU: Middle East Technical University

ODTÜ: Ortadoğu Teknik Üniversitesi

SASAD: Defence Industry Manufacturers Association

TOGED: Türkiye oyun Geliştiricileri Derneği/ Turkish Association of Video Game Developers

CESA: Computer Entertainment Supplier's Association

ESA: Entertainment Software Association

BIU: Bundesverband Interaktive Unterhaltungssoftware/ Federal Association of Interactive Entertainment Software

SELL: Syndicat des éditeurs de logiciels de loisirs

GDC: Game Developers Conference

AGS: Asia Game Show

G2E   Asia: Global Gaming Expo Asia

BGS: Brasil Game Show

GİST: Gaming İstanbul

E-Sport: Electronic Sport

CPL: The Cyberathlete Professional League

OGA: Online Gamers Association

UKPCGC: United Kingdom Professional Computer Gaming Championship

EST: E-sports Token

ESL: Electronic Sport Leauge

R&D: Research and Development

DOGED: Dijital Oyun Geliştiricileri Derneği/ The Association of Digital Game Developers

TYDTA: The Investment Support and Promotion Agency of Turkey/ Türkiye Yatırım Destek ve Tanıtım Ajansı

KOSGEB: Küçük ve Orta Ölçekli İşletmeleri Geliştirme ve Destekleme İdaresi Başkanlığı/ the Small and Medium Sized Enterprises Development Organization

PGL: Professional Gamer's League

AAA: High profile-budget video game/ highest selling or to have the highest production values for video games

GGJ: Global Game Jam

GATE: Game Technologies

TEKMER: Teknoloji merkezleri/ Technology Centers

TİM: The Turkish Exporters Assembly

TEB: Turkish Economy Bank

PSN: PlayStation Network

PS: PlayStation

CHAPTER-1

INTRODUCTION

Background Statement/The Rationale

In today's global world, video game industries and the digital game concept are integral parts and components of the entertainment market. In addition to movies, music, books, televisions and many other traditional entertainment vehicles, the video game concept has entered our life in recent decades as a new breath. The globalization process, intensive international market relations, technological developments and brand new localization projects have turned the digital video game concept into extremely popular global phenomenon. Video game fairs, specifically designed gaming magazines, private game shows and events, government policies which are related with the digital game market, official/non-official (also academic) education or workshops, digital video game developments studios, related associations/formations, electronic sport tournaments/teams are just some parts of this global phenomenon.

On the other hand, there is another important concept which is going on in parallel with globalization. This concept can be described basically as localization projects and work in the digital game industry. We have already become used to seeing localization, translation and adaptation struggles of companies in movies, television series and show programs in addition to book translations for foreign markets. Moreover, localization and adaptation work, in other words, the tailoring of related elements for different markets in order to penetrate them is a brand new endeavor in the video game industry. As mentioned earlier, the globalization process certainly affected the digital game industry and caused new market discoveries. At this point, it would be beneficial to separate the localization concept into two apects. One of them is the work of international companies to penetrate foreign markets and the other is different countries' adaptation projects to create localized/native versions of global materials which are related with the gaming sector. In this thesis, I have chosen to focus on the Turkish video game industry and related concepts like globalization, localization and some glocalization samples because in order to see the bigger picture, it is crucial to mention these interconnected topics. On the other hand,

since the digital video game industry is a relatively new concept when we compare it with other traditional entertainment sectors, there is an open field to study concerning Turkey's video game market. Furthermore, the Digital video game industry does not only consist of computers, video games, gaming consoles but also has many related sub-segments which make the industry more complex and complicated than it looks. From this point of view, making predictions about entertainment's understanding of the future involves extensive research. In addition to all of this, the digital video game industry is not only proceeding in parallel with globalization, but also technological developments.

At this point, I have assumed that in order to be able to comprehend the core dynamics of Turkey's video game market, it is important to examine concepts like westernization, cultural homogenization, technological determinism, the culture industry, mass consumption and examples of localization in the gaming sector. Additionally, it is very important to examine the history of video game industry so as to have a grasp of regional/national/local digital game markets. When the matter of is also discuss localization and glocalization is also discussed, some global companies which are leading the industry must be studied. As an illustration, unquestionably, Microsoft, Sony and Nintendo companies are the giants of the video game industry, especially in the video game console field.

Therefore, it will be beneficial to mention these companies to further an understanding of the localization/adaptation/tailoring concepts. In this thesis, I am assuming that since the national video game market is getting bigger, stronger and lucrative every passing year, reviewing the official prescence of the Microsoft and Sony companies in Turkey's gaming console market would be illuminative. Globalization is a perceptible fact and it is involved in an interaction with technological developments and new popular culture elements in the entertainment sector in general, just like video games. On the other hand, no matter how much we have become homogenized in the present day, the companies perceive localization projects as ultimate marketing strategy/solutions to compete with each other.

The Digital entertainment sector and the video game industry, which is a relatively new part of it, is no doubt worthy of being studied. Video games reach the masses in many different ways. Virtual reality games, mobile phone games, tablet

computer games, internet-social media based games (Facebook games), and handheld game consoles, specifically designed gaming computers and consoles are just the tip of the iceberg. Fairs, events, special shows, specifically designed gaming magazines and magazine supplements, e-sport culture, educations, digital gaming stores, movie based games, gaming based textile and household goods are also lateral supporters of this global industry. In this thesis, different debates about globalization-localization, the involvement phases of Sony and Microsoft in the international digital game industry, the history of video games as a dynamic process and Turkey's market will be examined. From this point of view, it can be said that the main subject of the thesis is to understand the formation process of the market in the light of different concepts.

Aims, Scope and Importance

The aim of this study is to analyze Turkey's video game industry in terms of the concepts of globalization, localization and adaptation. The main focus of the thesis is to reveal and to introduce the national video game market as a reflection of the international digital/video game industries. Moreover, the thesis aims to show the formation process of Turkey's video game market during three decades (1980's, 1990's and 2000's) and significant developments in the industry. Additionally, the study will try to throw light on the major achievements, the structure of enterprises and some sub-categories in the industry. Furthermore, the scope of the thesis also includes the historical background of globalization and the global video game industry, Microsoft and Sony's positions in the international video game market a review of these companies' official prescence in Turkey's video game console market and their localization projects in Turkey.

The importance of the study is related with its sub-categories in the Turkish video game industry and some specific comparisons are made between these sub-categories and their global/international versions. Another aim of the study is to be able to create a link among concepts like globalization, localization, glocalization, westernization, technological determinism, global entertainment culture, the international video game industry and the formation process of the Turkish video game market. The objective here is to review, examine and present Turkish video game industry as a reflection of global popular culture. Additionally, the thesis will

show the industry as an outcome/output of international digital game culture and developments. The sub-categories adopted in the national video game industry are aimed to be explained and reviewed under the headings of globalization, localization, international entertainment culture and as a result of brand new initiativesThe main focus of the study is to come to an understanding that the digital video game industry in Turkey and its related sub-categories are the consequences of the global video game phenomenon.

The main argument here is to express the fact that a whole brand new industry which did not exist before has been built up in recent decades. The general working field of the study is going to be on explaining the global video game industry, adaptation/localization versions of related international elements into the national industry, especially in the 2000's. Another important aspect of the thesis is that it includes two specific global brands to be discussed in many different ways, which are Sony and Microsoft. In the study, I will try to draw a picture of the ultimate position that the national video game industry has succeeded in reaching in recent years. Understanding the globalization process, its relations with technological determinism and the effects of westernization or the culture industry is extremely important for understanding the background of the formation process of Turkey's digital game market.

Digital game culture is a relatively new area when we compare it with other forms of traditional entertainment and since the video game culture in Turkey is even newer, this study becomes an important source for reviewing and gaining an insight into the subject of the national video game sector from different perspectives. Instead of evaluating and reviewing the country's digital game industry in simple way, I have also aimed to show the sector as something getting bigger, stronger and more lucrative. At this point, a comprehensive study which also includes Microsoft's and Sony's official presence and activities in Turkey's market by means of adaptation/localization will help us to see a bigger picture of the industry.

The scope of the thesis is going to involve the power of globalization upon international entertainment understanding, the historical evolution of digital games and computer usage, the importance/magnitude of Sony and Microsoft and the inevitable affects on the Turkish digital video game industry. The scope of the thesis

will exclude the political and economic dimensions of globalization as much as possible. The main scope of the study will mainly be about the technological and cultural consequences of globalization. As a result, in this thesis, I will try to create a general portrait of Turkey's digital game industry by connecting the local elements into global ones by also concrete steps taken by Sony and Microsoft in the sector.

The general importance of this extensive study is to contribute to the examination of the activities of Turkey's video game industry and to contribute also to following studies in the future in the same field. When we see Turkey's video game industry as a result of global entertainment culture and under the influence of global entertainment culture, considering also the historical background of both video games and the globalization process, together with leading companies in the sector or localization projects in the country, we will be able to evaluate the market in a better way in order o take the sector a step further in the global arena. Moreover, this thesis should help towards a comprehension of the causes/providers that are underlying the formation process and structures of Turkey's video game industry in general.

Structure of the Thesis

In this study, following the introductory chapter, the thesis is structured as follows:

In chapter one; a general history of the globalization process, milestones in globalization and different debates upon the globalization process will be examined. In the same chapter, additionally, concepts like westernization, localization, glocalization, technological determinism, mass consumption culture and the culture industry will be studied and reviewed under the general heading of globalization and the digital video game industry. This first chapter will mainly be based on understanding the fact of globalization and its relation with localization, glocalization, video games and technology.

Different approaches to globalization, both negative and positive will be examined to understand the various dimensions of the concept. The effects of globalization upon the international area, popular cultures, the entertainment industry, intensive relations among different regions of the world and the digital video game industry will be another subject to be discussed inchapter one.

Moreover, the relations among the digital video game industry, today's network societies, and intensive connections/interactions between popular entertainment cultures (especially in video game culture) and the globalization process will also be mentioned in the first chapter.

Furthermore, to be able to understand the relation among globalization and the video game industry, it is also necessary to discuss the localization concept and to examine its importance/position in the digital game industry. For this reason, this first chapter will include localization attempts, works and samples, especially in the video game industry. As a result, we will be discussing some of the historical background of the globalization process, localization/glocalization concepts, technological developments in certain fields(computer,internet, digitalization) the relations among video game industry players and networked society, the position of westernization in globalization and the video game industry, the dissemination of popular entertainment cultures as a common meeting point and the popularity of popular global entertainment cultures like video games.

In chapter two, the main topics will be the Sony and Microsoft companies. In this second chapter of the thesis, the historical backgrounds of Microsoft and Sony will be examined. Their establishment processes, the milestones in companies' historical backgrounds, their peaks and troughs throughout the decades will also be basically reviewed. Moreover, the position of Microsoft in the computer industry, the company's product range, work, projects, endeavors and contributions to the software and computer market will be among the main subjects of the chapter. On the other hand, Microsoft's entrance into the video game console market in early 2000's, their globally known Xbox gaming console series, the company's position/power/importance in the video game console market will be examined. All these subjects will also be examined as connected to globalization, localization, technological developments, digitalization and the global entertainment industry.

Furthermore, in this chapter, Microsoft's position in the video game industry will not be examined with regard to computer gaming, but the video game console market. Correspondingly, the company's role in the gaming console market will be reviewed by consideration of Nintendo and Sony. The second half of the second chapter will focus mainly on Sony Company. In this part, Sony's historical background, the company's formation and establishment, how Sony developed

during the decades will be reviewed and basically reviewed. Moreover, the second chapter of the thesis will also include the product range of Sony, its activities in various technological markets, milestones and turning points in company's past. Additionally, Sony's entrance into the video game industry, its position in the global gaming console market, the success of the famous PlayStation console series and company's position in the 2000's (mostly in the video game console field) will be reviewed.

On the other hand, the global importance and features of Sony, especially in the digital game field will be examined by also considering Nintendo's presence in the same market. In chapter two, all these examinations and reviews will be done under by considering globalization, localization, technological adaptation, technological determinism, digitalization, networked society and global entertainment/video game culture. It is important to understand the remarkable and undeniable positions of Sony and Microsoft because this is the only way to evaluate the importance of their official presence, localization/adaptation projects, local investments and market expansion endeavors in Turkey. For this reason, before reviewing and examining the official presence of these companies in the Turkish market, it will be beneficial to comprehend their positions in the technology, entertainment and video game fields. Moreover, chapter two will also show the development of these companies in parallel with globalization, technology and global entertainment culture.

Chapter three is going to be mainly about the general history of video games and the video game industry. This part of the thesis will focus on the historical background and development of the video game industry during the 1960's, 1970's 1980's, 1990's and after the 2000's. The invention of the first video games, the birth of a brand new understanding of entertainment and the dissemination of this global popular culture during those decades will be among the important subjects of this part. Furthermore, famous global brands like Atari, Sega, Apple, Commodore, Magnavox, Nintendo, Sony and Microsoft will be examined and reviewed during the chapter. Milestones/turningpoints, breakthrough moments, unfortunate crises/conjunctures in the video game industry (for example, the video game crash in the early 1980's) will form the basis of chapter three. Different aspects parts of the video game industry will also be reviewed.

Video game consoles, gaming computers, handheld gaming devices, game centers/video arcades, special coin-up/amusement machines, market structures, complicated relations in digital game market and among brands, productions, sales, marketing, distributions, adaptation works in the industry will also be studied during the chapter to understand the comprehensiveness of the digital game industry. The commercialization of video games, consoles and their entrance into people's homes as a new understanding of entertainment will be examined during the study in parallel with globalization, localization, digitalization, the dissemination of common popular culture and technological developments. On the other hand, the oligopolistic structure in thevideo game console market that is composed of Nintendo, Sony and Microsoft (especially in the 2000's) will also be evaluated in third chapter.

In chapter four, Turkey's video game market and industry will be reviewed from many different angles to ensure a connection among the chapters. In the fourth chapter of the thesis, the Turkish video game industry and market will be examined under different headings. The historical background of the industry and many milestones during the years will form the backbone of the chapter. Moreover, the formation and development process of the industry will be studied under the under several headings. These headings are the video game development studios and digital games that have been produced, fairs/events/organizations/shows, official and non-official video game educations, related associations/ institutions, video game/computer magazines, Electronic sport culture/tournaments/teams and the official presence of the Sony and Microsoft companies in Turkey's game/console market.

Furthermore, Teknokent projects in Turkey, government/state policies about the video game industry and their support for studios/developers will also be studied in chapter four. In addition to localization, adaptation and the tailoring projects of Sony and Microsoft in Turkey's video game/console market, the situation of PlayStation and Xbox in Turkey will be reviewed taking into consideration their specific attempts to penetrate the market. In the chapter, the very first attempts to develop video games for computer systems in the 1980's, 1990's and noteworthy developments in the national video game industry in the 2000's will be examined as a reflection and result of both globalization and the global entertainment/digital gaming culture.

National video game development studios like TaleWorlds and Sobee, famous national video game magazines like Level and Oyungeer, brand new associations like Oyunder and TOGED, large scale fairs like Gaming İstanbul, teknokent projects like ODTÜ Teknokent field, video game development programmes like the ODTÜ GATE/academic education programme, the existence of e-sport leagues and teams like Beşiktaş/Galatasaray/Fenerbahçe e-sport teams will be studied and reviewed during chapter four under different headings. The official existence of Sony and Microsoft in the Turkish market will be used to show that the market is getting bigger, stronger and becoming more lucrative as the digital video game culture is spreading in the country as a reflection of globalization and entertainment/video game culture. On the other hand, in this chapter, Sony's and Microsoft's localization projects, which included video game translations, specific dubbing projects, official launching organizations, their official participations in national fairs like Gaming İstanbul, localized/adapted/tailored digital stores and network applications (PlayStation store Turkey, PlayStation network Turkey, Xbox Store/market Turkey.. etc.), localized social media accounts, specific bundles, localized campaigns and some other smaller details about their presence in the 2000's will also be discussed.

The main aim of chapter four is to show that Turkey's video game industry is a reflection, adaptation and output of the global video game culture/industry. The chapter will be mainly stating that magazines, fairs, electronic sports understanding, studios, educations, associations and many other formations/developments have been following in the footsteps of global entertainment and digital video game culture. In Turkey, a brand new industry and market has been generated that was not in existence before by the effect of globalization, relative westernization, the culture industry and technological determinism. (Improving technology and digitalization). This concrete response of Turkey to the international video game phenomenon will be examined under the heading of the globalization process and localization/adaptation formula in chapter four.

Methodology

The literature on globalization, localization, westernization, hybridization (glocalization), culture industry, digitalization, and technological determinism, network society concept, history/background/formation of the global video game

industry, Turkey's video game industry and similar topics will be reviewed. However, because of the limited scope of this study , it is not possible to consider all the information and discussions about globalization, localization/glocalization, the global video game industry and Turley's digital video game industry, therefore a certain number of sources (limited) will be included in this thesis. Moreover, since the written sources/published sources in the field of the video game industry in Turkey are insufficient, deficient and rare, the book ''As a product of the Culture Industry; the Digital Game'' (kültür endüstrisi olarak dijital oyun) book by Mutlu Binark and Günseli Bayraktutan Sütçü will be one of the most important and main guidelines for the examination of Turkey's video game industry/market in general (Binark and Sütçü, 2008).

On the other hand, in addition to a basic literature review, related web sites, digital articles, online/digital/web versions of newspapers/magazines(for example, national/mainstream newspapers and magazines), the findings and results of research companies, especially in the field of the global video game industry which have been posted on web sites(as a secondary source and data), national/international articles/digital works, academic works and academic dissertations that are related with the concepts above will be investigated. All these digital and concrete sources will be examined in order to be able to create a link among globalization, localization digitalization, culture industry, the concept of network society, global video game culture, the positions of Sony and Microsoft in the global video game arena and Turkey's video game industry.

The methodology here can be thought of as going from the general to the more specific. When we think of this thesis as a straight line, after examining the general meaning and the importance of globalization and the concepts like localization, digitalization, culture industry, westernization, the concept of network society, Arjun Appadurai's famous scapes, video game culture as a brand new output of global entertainment industry, we can better make sense of the global digital video game industry and the position of both Sony and Microsoft. Furthermore, all of the above will help us to investigate Turkey's video game industry from different perspectives and under various criteria. In this thesis, the usage of digital sources will be frequent, intense and highly important.

The main reason for this usage as a deliberate methodology is the situation of the video game industry. Since the video game concept is a relatively new field when we compare it with other traditional entertainment ways, classical literature review and published/concrete written works would not have been sufficient to understand and gain the latest/ultimate developments in the field. Moreover, internet usage, social media usage, specific forums, digital gamer communities and certain web pages are highly related with the video game industry in today's world, so following the industry closely is only possible if we examine these digital sources in addition to traditional published material. Thus, as the methodology of this thesis, the traditional literature investigation will be combined with different digital sources so that it is enhanced from various angles, both to be able to comprehend classical concepts like globalization, the video game industry and the position of Turkey's video game market. This combination, additionally, will help to make sense of the official presence of Sony/Microsoft and their adaptation-localization projects in the country. As a departure point and to be able to draw a backbone for the thesis, some research questions were put on a table. These research questions may be described as;

1-)What was the departure point of digital video game understanding and how did the video gaming concept become commercial object?

2-)What was/is the general situation of global video game industry in 1970's, 1980's, and 1990's and in present day? (2000's)

3-)What Kind of Localized/ Tailored/Adapted activities, works or operations have been managed in Turkey's digital video game market recently and what is the current situation of domestic video game industry in Turkey?

4-)What are the components/parts/ Gears/ sub-segments of global video game industry and Turkey's domestic/local video game ındustry?

5-)What is globalization and localization-glocalization/hybridization   in general meaning?

6-)What kind of official localization/adaptation/tailoring projects are Sony and Microsoft Companies managing in Turkey's video game/console market?

7-)How is the short history of Turkish video game industry and what kind of differences or improvements/developments are there in Turkey's video game industry during years? (1980's, 1990's, 2000's)

8-)Is Turkish video game industry adapted, tailored, localized, glocal/hybrid industry?

Moreover, to be able to understand Turkish digital video game industry/sector in a better way, some global/common sub-segments will be examined mutually. Some global/common sub-segments of video game industries can be described as video game fairs/events/organizations, academic/non academic video game educations, related associations, e-sports, related magazines, digital game production studios and etc.Some global samples of this sub-segments of video game industry will be examined and evaluated randomly.

Furthermore, some of the domestic/localized/adapted/tailored samples/versions of this segments in Turkey's video game industry will be chosen randomly from the most obvious ones to evaluate and examined. After mentioning the concepts like globalization, localization, general history of video game industry and the presence of Sony/Micrososft in the sector, this kind of mutually sample selection will be done to see bigger picture.

This prominent samples from sub-segments of global/local video game industry can be thought as the backbone/basic structure of video game industries generally and this sample comparison will also help us to understand if there is a tailored/adapted/localized or inspired digital video game industry in Turkey.In another word, it may be said that this thesis is partially based on sample/sub-segment comparison which is related with both global(global digital video game industry) and the domestic(Turkey's digital video game industry) video game industry.

CHAPTER-2
GLOBALIZATION, LOCALIZATION, GLOCALIZATION AND THE VIDEO
GAME INDUSTRY

In this chapter, we will briefly discuss some concepts like globalization, localization or glocalization. The aim here is not observing, evaluating or examining these expressions from political, sociological and financial perspectives. In addition to this, the chapter's purpose is mostly to approach these concepts in the framework of the video game industry. Moreover, the main target of this academic thesis is to observe, analyze and discuss the Turkish video game industry as before the 2000's and after the 2000's. Addtionally, from this perspective, we will be observing the position of both Sony and Microsoft in general and their presence in Turkey's digital game market in the following chapters.It would be important to mention that main intention of this thesis is not to observe or understand globalization, but to comprehend the Turkish video game industry in terms of the concept of globalization.

Furthermore, financial, ecological, political, sociological, anthropological observations will not be our perspectives. However, especially cultural changes, technological developments and the direct or indirect results of globalization on the Turkish video game industry are important for us. Popular culture features like music, movies, literatures or different kind of arts are extremely suitable for being observed from the perspective of globalization and in the last few decades the video game industry could be added to this list. Dr. Nayef R.F. Al-Rodhan and Ambassador Gérard Stoudmann have submitted an article within the scope of

Program on the Geopolitical Implications of Globalization and Transnational Security for the Genava Center for Security and described the situation in 2006 as;

> Globalization is not a single concept that can be defined and encompassed within a set time frame, nor is it a process that can be defined clearly with a beginning and an end. Furthermore, it cannot be expounded upon with certainty and be applicable to all people and in all situations. Globalization involves economic integration; the transfer of policies across borders; the transmission of knowledge; cultural stability; the reproduction, relations, and discourses of power; it is a global process, a concept, a revolution, and "an establishment of the global market free from sociopolitical control" (Al-Rodhan and Stoudmann, 2006; p.3).

They also mention the words like integration, mutual cooperation, interlocking and they refer to cultural fusion which is caused by escalated interactivity among cultures and geographical regions. Moreover, their opinion basically is ''Globalization is a process that encompasses the causes, course, and consequences of transnational and transcultural integration of human and non-human activities'' (Al-Rodhan and Stoudmann, 2006; p. 5).

Since the video game industry is already a transnational, transcultural, globalized and universal phenomenon in today's world, we can put this phenomenon into the same description and benefit from this definition as well. Globalization can be considered as a process or continuum rather than a limited time period which then completes its lifecycle. It would be a good statement to say that the video game industry has gained momentum in parallel with the globalizing modern world in the last few decades. The imminence, communication, interactivity and intimacy among people, cultures and regions are more profound than ever before.

Moreover, Simon Reich addressed the issue of globalization inan article for the Kellogg Institute, which is connected to the University of Notre Dame and suggested four possible answers in his working paper in 1998. He referred to James Rosaneu in this context and wrote;

> Globalization is not the same as globalism, which points to aspirations for an end state of affairs wherein values are shared by or pertinent to all the world's five billion people, their environment, their roles as citizens, consumers or producers with an interest in collective action designed to solve common problems. Nor is it universalism—values which embrace all humanity, hypothetically or actually (Reich and Rosenau, 1998; p.4).

Furthermore, in the same article, Simon Reich's study also refers to Anthony McGrew when he states that;

Globalization constitutes a multiplicity of linkages and interconnections that transcend the nation states (and by implication the societies) which make up the modern world system. It defines a process through which events, decisions and activities in one part of the world can come to have a significant consequence for individuals and communities in quite distant parts of the globe (Reich, 1998; pp. 5).

In addition to all these, the Kellogg Institute article Kellogg Institute also refers to to Philip Cerny to reinforce this claim and he suggests that;

Globalization redefines the relationship between territoriality and authority, shifting authority from the level of the state to supranational and subnational units, perhaps offering more to grasp onto in operational terms but precious little in causal terms (Reich, 1998; p.5; Cerny, 1997; pp.270–1).

Additionally, Cerny adds elsewhere that;

Globalization is defined here as a set of economic and political structures and processes deriving from the changing character of the goods and assets that comprise the base of the international political economy—in particular, the increasing structural differentiation of those goods and assets (Cerny, 1995; p. 596).

As we see here, there are many different views about globalization and one of the important questions is about the real meaning of the process. Some of the experts try to separate globalization from globalism, universalism, homogeneity, westernization, uniqueness, but on the other hand, some of them do not agree with this separation.

Another conflict is about the question of whether sameness or diversity is emerging among cultures in this globalization process. What is more, the specialists in this field are also discussing the localization and regionalization developments that are taking place in parallel with globalization process. Regionalization and localization are sometimes being described as a reaction to globalization or opposition to globalization, but they are sometimes also being portrayed as concepts that are increasing in parallel with globalization. Our aim here is not to find the true answer or clarify the concepts exactly, but to express different opinions in the field. Actually, when we imagine the concept as a sort of bridge between the past and the future, it becomes understandable that globalization is not a completely new concept. Despite the fact that the concept became popular especially in the 1900's or after the 1960's-1980, the roots of the process go back a long way. On the other hand, another important discussion is about westernization because sometimes globalization can be

interpreted as westernization, the homogeneity of western culture and a one way direction.

Additionally, yesterday, today, and tomorrow provides a multi-faceted analysis of globalization that is based on the understandings of authors working in both Western and non-Western traditions. Furthermore, it can be said that globalization is a very broad concept, not only with respect to the diversity of regions, cultures, and actors. Additionally, but also with respect to the diversity of analytical approaches that can be employed to study it. New kinds of technological machines, computers, internet connections, mobile or smart phones, smart televisions, ultimate camera systems, social media trends, tremendous developments in transportation field, video game technologies, virtual reality- augmented reality technologies and many others have created an obvious acceleration for globalization in the last few decades. On the other hand, new financial agreements, liberalization policies in trade, free trade alliances among countries or regions, more transparent borders, ultimate market coalescences in the world are other crucial developments that can be added to technology-transportation based topics.

2.1   Historical Background/Generation and Formation of Globalization

The reality of globalization can be interpreted as this; there is much more communication, cultural exchange, interactivity, mutual connection and efficient transaction among people who are living in different corners of the world. According to some sources, the globalization process can also be separated as a type of spatial link (globalization level) and time period links. For example;

Local links are until the 7th –6th millennium BCE, regional links are from the 7th –6th millennium until the second half of the 4th millennium BCE, regional-continental links are from the second half of the 4th millennium BCE to the first half of the 1st millennium BCE, transcontinental links are from the second half of the 1st millennium BCE to the late 15th century CE, oceanic (intercontinental) links are from the late 15th century to the early 19th century, global links are from the early 19th century to the 1960s and 1970s and planetary links are from the last third of the 20th century to the mid-21st century (Eld, Korotayev and Grinin, 2013; p.38).

One another step in the globalization process is continental links which are coming just after regional connections among humanity. Moreover, the second half

of the 1st millennium BCE – the late 15th century CE (≈ 490 BCE – 1492 CE) can be given as the average time zone for this phase. As a political or governmental structure, we can describe the era as the rise of empires and the first developed states in the field. Furthermore, when we look at the situation from the perspective of technological improvement, we can see the final phase of the agrarian production principle (Eld., Korotayev, and Grinin.2013; pp.39). The end of this principle can be interpreted as one of the most important turning points for humanity as well because it was also giving signals of passing to another phase which we call intercontinental (oceanic) links after continental communications. If we need to indicate the time period for this new epoch, it can be said to be the late 15th century – the early 19th century (≈ 1492– 1821) (Eld, Korotayev, and Grinin. 2013; p.39).

Moreover, when we examine the era by considering the form of political organization and governmental structure, the first things that attract our attention are the rise of developed states and the first mature states. On the other hand, another evaluation criteria is standards of technology or production principles. The most important breakthrough for this era can be summarized as the first phase of the industrial production principle and as a result of this significant development , the industrial revolution came into being (Eld, Korotayev, and Grinin. 2013; p.39). Global links were coming just after intercontinental-oceanic relations as a complete new era and represented stronger, more solid connectedness among people who were living in different parts of the world. According to specialists, the time period of the early 19th century – the 1960s and 1970s can be given to describe this new phase for humanity (Eld, Korotayev and Grinin. 2013; pp.39). The level of technology, production principles will again another topic for observation and when we come to this topic, we see the second phase of the industrial revolution and the final phase of the industrial production principle in this epoch (Eld, Korotayev and Grinin.2013; p.39).

Moreover, in today's world it is easy to talk about this process because especially after the 1980's and in the last 25 years, computer technologies, communication devices, smart machines, artificial intelligence, internet's new features or cheaper-faster transportation systems serve to make globalization more visible. Marshall McLuhan is one of the most important names in the globalization field and even in the 1960's he had succeeded in drawing a picture of today's world

almost perfectly. At this point, it would be beneficial to discuss the concept of the global village that McLuhan introduced decades ago which also secured significant support from other experts in a very short time.[1]

The Gutenberg Galaxy: The Making of Typographic Man is one of the most important books in this field and it is still accepted as a reference book for students. Since its first appearance in 1962, the impact of The Gutenberg Galaxy has been felt around the world. McLuhan refers to Johannes Gutenberg and the printing revolution first of all and then mentions upcoming technological developments from the view of the 1960's. In 1962, his claim actually was about the world becoming smaller and more reachable by mean of interaction. Intricate structures would be major case of future world according to him as he tried to describe in his works. (Mcluhann, 2014) The second important thing is this claim or concept in literature was supported in 1980's by distinguished–American business schools like Harvard, Stanford, and Columbia. Especially, Zbiginiew Brezinski, who was originally from Poland, and an American political scientist- communism expert supported McLuhan's thoughts and these thoughts were updated also by some important economists. (Ziegler, 2004)

Anthony Giddens is definitely one of the most important names in the globalization lobalisation-sociology field just like McLuhan. He is actually a British sociologist who is known for his theory of structuration and his holistic view of modern societies but we can also perceive his works as a vehicle for dissemination about globalization. Moreover, if we consider McLuhan as father of the concept than we can say Giddens was one of the most significant names who made the concept popular or a well-known trend, especially in the late 1980's and early 1990's. He basically popularized the usage of an understanding of globalization with his books, articles, and works in the fields of modernity, postmodernity, sociology, capitalism or modern social theories (Gökdere, 2001; p.71-101). Giddens, generally and basically interprets globalization as a butterfly effect in nature. According to him, events that are happening in one particular country can effect other events or circumstances in another country, region, and location in a serious way. In this form of thought, he has mentioned both global-local and local to global effects as mutually intensive social interactions (Giddens, 1990).

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[1] A. Bora Elçin, Küreselleşmenin Tarihçesi, Ankara, 2012

Moreover, Jacques Adda claims and emphasizes that financial globalization was born in Europe and is a European centered concept. In addition to this, he initiates discussion ofinteresting questions like is there a globalization or globalizations? Furthermore, Adda still defends the idea that there are many globalizations, many integrations, regionalization movements and different power centers in addition to the classical globalization mentality or western hegemonic structure. (Adda, 2013) He actually emphasizes the importance of the late middle ages era, the middle ages pre-capitalism structureand the revolution of trade in Europe during the same time period (Adda, 2013).

At this point, Addastates, in that time period almost every corner of the world had started to open up to foreign countries and reach out to countries beyond their borders in a very short time. Some of them just did this of their own free will, but some others unfortunately were forced directly or indirectly to be opened up to the world by means of trade, transparent border agreements, free trade alliances, tariffs, customs, import-export restrictions and many more similar measures.(Adda, 2013). Before going much further, it would be beneficial for us to mention some significant cases and names in the 1700's. There is no doubt that Adam Smith is one of the most important names that must be mentioned when the matter being discussed is globalization and new market models because he can be called the father of the free market economy in the 18th Century.[2]

This can also be perceived as one of the core mentalities in globalization because free market economy, deterritorialization, transparent borders, the merging of markets, being free from state-government intervention, positive facilities about tariffs- taxes- import duties or capitalism are concepts that are connected to each other. Moreover, Adam Smith's thoughts were also paving the way for market imperialism, colonization, and quests for new markets, mass production, consumer society, capitalism and many others.

On the other hand, he had emphasized the importance of specialization in new production techniques and the means of production in order to get stronger both in national and international markets. It can be stated for certain that even centuries before Smith there were obvious divisions of labor among humanity in the world.

2https://political-economy.com/adam-smith-laissez-faire/

According to Smith, real financial development depends on manufacturing efficiency, competence in manufacturing, power of productivity that is possible due to the existence of machines. Moreover, the size of markets, the extent of the division of labor, size of production are connected concepts, as Smith mentioned long time ago. Consequently, specialization in the new world order and an international-global-universal-worldly division of labor is a key or inevitable fact from this perspective (Adda, 2013; pp.42-44).

On the other hand, in the mid-1900's, just another-opposite movement of thought had come onto the stage. This new movement of thought was against the discourse of free trade and the free market economy. The main idea stated that there were significant and non-negligible problems or inequalities in competition among developed nations and developing countries so states should intervene to establish new industries actively instead of depending on the free market structure. Europe had shaken already been shaken by the industry revolution and mercantilist cases became important topics once again to be discussed. In addition to this, that the industry revolution had already given rise yo the danger of creating a tremendous gap between countries which had joined this revolution successfully and other nations that could not join the process.

Moreover, according to Adda, this neo-mercantilism started to spread in the UnitedStates, Germany and Japan after the 1970's.Today these regions are the dominant powers in the global economy (Adda, 2013; pp. 48). There were many regions in East Asia, South Pacific or South Asia that were colonized, annexed, exploited and forced to adoptliberal economy policies for the benefit of the western world alone (Adda, 2013; pp. 49-50). However, we are not going to conduct an in depth analysis of the globalization process just like historians, so we are not going into these topics any more deeply. Moreover, at this point, we are just trying to understand globalization as a fact or process in general and with its basic aspects. The 1900's and 2000's will be the major eras for an observation and and analysis of the globalization process from different perspectives and considering different time periods. As will be discussed below, our century has a unique importance and has become more of an issue, especially in the last few decades, among researchers or academicians because of globalization. Since we will mention some important ups and downs and turning points both in the 20thand the 21st Century, it would be

beneficial to give some preliminary information. Economic depressions, two world war, the cold war era, polarizations, new balance shifts in the world, political-financial conflicts between liberal market views and closed market views and the collapseof the Bretton Woods system are some important events of the 1900's in the world. In addition to all of this, tremendous developments in transportation systems and communication technologies are other turning points that led the world to the point of no return.

Moreover, modernization, post modernization, hybridization, glocalization are some other popular concepts and research topics in the present day as well. Furthermore, Arjun Appadurai's landscapes are further significant concepts that actually summarize the whole process and deep structure of globalization in the most basic way. Until now, we have always tried to emphasize in this chapter that globalization is all about increasing intensive interaction among regions, cultures and markets in the world. The Great Depression is, unfortunately the perfect example of this kind of domino effect and sensitive financial connections in the world. TheUnited States, Great Britain, Germany, France, Canada, Switzerland Czechoslovakia, Italy, Belgium, Netherlands, Sweden, Denmark, Poland, Argentina, Brazil, Japan, India and South Africa were some of the countries around the world which were badly affected by this global depression. Gencay Şaylan explains very briefly the eras of the Great Depression, World War 1-2, and birth of Keynesian economics, cold war period and the rebirth of liberal economics after the1980's (Şaylan, 2003; pp.71-145).

It is a fact that the 1900's started with few unfortunate chains of events such as economic depressions, world wars and then the cold war. In this time period the globalization process slowed down. The ideologies that were based on globalization, universalism, liberal market politics, free circulation of money, Adam Smith's invisible hand were damaged because of these unpredicted and unpleasant events in the previous century. John Maynard Keynes was a British economist whose ideas fundamentally changed the theory and practice of macroeconomics and the economic policies of governments.[3]

3https://www.britannica.com/biography/John-Maynard-Keynes
https://www.telegraph.co.uk/finance/economics/3222348/The-great-economist-John-Maynard-Keynes-A-biography.html

Furthermore, the nations had realized that pure usage of liberal policies, the free market economy and private sector structures would not help them to get out this negative and complex turbulence in the early 1900's-mid 1900's, so Keynesian economic polities became a kind of savior for the global economy.[4] At this point, Arjun Appadurai would be significant with his well-known works on the globalization process. In his best known work ''Disjuncture and Difference in the Global Cultural Economy''[5], Appadurai lays out his Meta theory of disjuncture. He actually expresses the view that globalization should be seen as a multi-dimensional, unstable and interdisciplinary concept instead of approaching the situation only from a financial perspective. For Appadurai, the new global cultural economy has to be seen as a complex, overlapping and at the same time disjunctive order[6].

According to Appadurai[7], we can say that this new order is composed of different interrelated, yet disjunctive global cultural flows, specifically the five important elements. For example, ethnoscapes can actually be summarized as the migration of people across cultures and borders. In other words, a transnational distribution of correlated people in today's world. It is also like the ethnic circulation of people among countries, regions, borders all around the world. The thing that is expressed here is the mixture of ethnicities and movements by using today's easier circumstances.[8] Another element in this work is mediascapes and it is all about the usage of media channels that can shape the way we understand our imagined world. Mainly, we can say that it refers to the electronic and print media in global cultural flows. According to him, ''Mediascape indexes the electronic capabilities of production and dissemination, as well as the images of the world created by these media'' (Appadurai, 1990; pp. 298-99). Furthermore, in this point, we can easily say that this kind of imagery comes and from and is fed by today's popular culture

http://www.bbc.co.uk/history/historic_figures/keynes_john_maynard.shtml
4 https://www.britannica.com/biography/John-Maynard-Keynes
https://www.telegraph.co.uk/finance/economics/3222348/The-great-economist-John-Maynard-Keynes-A-biography.html
http://www.bbc.co.uk/history/historic_figures/keynes_john_maynard.shtml
[5] Theory, Culture & Society; Disjuncture and Difference in the Global Cultural Economy; Theory Culture Society 1990; 7; Arjun Appadurai,Sage Publications
[6] Theory, Culture & Society; Disjuncture and Difference in the Global Cultural Economy; Theory Culture Society 1990; 7;295-308 Arjun Appadurai,Sage Publications
[7] Theory, Culture & Society; Disjuncture and Difference in the Global Cultural Economy; Theory Culture Society 1990; 7;295-308 Arjun Appadurai,Sage Publications
[8] Theory, Culture & Society; Disjuncture and Difference in the Global Cultural Economy; Theory Culture Society 1990; 7;295-308 Arjun Appadurai,Sage Publications

elements like cinema, television, magazines and books[9]. On the other hand, especially when the matter is popular culture in 2000's, we can add some other mass media channels like video games and comic books. For example, gaming consoles, hand held consoles, gaming computers, video games are at least as powerful as the previous traditional media channels that were just mentioned above.

Actually, at this point we can state that technoscape and mediascape are extremely connected to each other, interact with each other and are supplied by each other. The increased use of technology just helps the media industry to create and to manage the global movie industry, theatres, comic books, video games, magazines, televsion shows, advertising or the book market. On the other hand, another significant level of globalization is technoscapes. It is also cultural interaction due to the promotion of technology. Technoscape can basically be summarized as the movement of technology (mechanical and informational) and the ability of such a technology to move very fast. Furthermore, ''this is due to the physical boundaries technology is able to maneuver around'' (Lechner and Boli, 2015; p.97).

The production and distribution of technology has become globalized in today's world. It is just like the circulation of new technologies around the world even faster than before and this circulation results in communication, connection, interaction and mutual culture exchange among regions. Technology is changing very quickly and this fact is one of the most important factors fueling globalization. New technologies can spread more effectively to different corners of the world and affect the ways of life and perceptions of life of people everywhere. At this point, we can connect this fact to Marshall Mc Luhan's approach to this situation. The medium is the message was his motto and he brought a very different approach to the study of mass media than had existed before.''Understanding Media: The Extensions of Man'', was written by Marshall McLuhan and he believed that the content that any media channel carries is surely important but the vital thing is the transportation method and distribution of that content (Mcluhan, 1994). He was just interested in the medium's itself and also according to him, movies, cinema, television, radio, newspapers or other mass media vehicles create different perceptions in the audience (Mcluhan, 1994).

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[9]Theory, Culture & Society; Disjuncture and Difference in the Global Cultural Economy; Theory Culture Society 1990; 7;295-308 Arjun Appadurai,Sage Publications

Even today video gaming consoles, gaming computers or digital games can be counted as different medium-vehicles of technology to deliver the content to consumers and all of these different vehicles have unique effects on the audience, naturally. He suggests that the medium affects the society in which it plays a role mainly by the characteristics of the medium rather than the content (Mcluhan, 1994). Moreover, technoscape emphasizes that technology is being shared, produced, consumed, and transformed all together in today's globalized world. Financescape, as we mentioned before, is one the five aspects of global cultural flows that renowned globalization theorist Arjun Appadurai proposed in his articles.

It is all about capital flow and money circulation around the world. The capital flows across borders is the core point of financescape[10]. On the other hand, it includes the banking business, new market structures, financial partnerships, multinational companies and sensitive stock exchanges that can affect the whole world with even slow changes. In addition to all these factors, the last element Appadurai proposes is ideoscapes and it refers to the global flow of ideologies faster, more effectively and more efficiently in the present day. This can be either religious, political, cultural, or economic. The main idea here is the ultimate conditions that humanity has reached to distribute knowledge or thoughts to far corners of the world[11]. Moreover, because cultural exchange and transactions have typically been restricted in the past due to geographical and economical factors, Appadurai's five dimensions give the opportunity for cultural transactions to occur.

Ideoscapes represent the movement of ideologies and also are usually composed of ideas, terms, and images including freedom, welfare, rights, sovereignty, representation, and democracy (Appadurai, 1990; pp.1-24). Even the ideologies which are related with youth movements, ecological movements, extreme ideologies for specific human groups or the most innocent ideologies about youth culture and any cultural trends can travel around the world in an amazing way in today's global world.[12] Manfred B. Steger is interested in globalization, but especially in the

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[10]Theory, Culture & Society; Disjuncture and Difference in the Global Cultural Economy; Theory Culture Society 1990; 7; 295-308 Arjun Appadurai,Sage Publications
[11]Theory, Culture & Society; Disjuncture and Difference in the Global Cultural Economy; Theory Culture Society 1990; 7; 295-308 Arjun Appadurai,Sage Publications
[12]Theory, Culture & Society; Disjuncture and Difference in the Global Cultural Economy; Theory Culture Society 1990; 7; 295-308 Arjun Appadurai,Sage Publications

structure of globalization in the modern world. He suggests that it would be beneficial for us to understand the modern face of globalization instead of going back to its origins centuries ago or in 1700-1800-early 1900. He states that;

> Although the term globalization can be traced back to the early 1960's, it was not until quarter of a century later it took the public consciousness by storm. Globalization surfaced as the buzzword of the roaring nineties because it best captured the increasingly interdependent nature of social life in our planet. At the end of the opening decade of twenty first century, there were millions of references to globalization in both virtual and printed space (Steger, 2003; p.1).

He also refers to Samuel Huntington's The Clash of Civilizations (Huntington, 2011), Benjamin Barber's Jihad versus McWorld (Barber, 1996) or Thomas Freidman's The Lexus and The Olive Tree (Freidman, 2000) as follows; "They had left their readers with the simplistic impression that globalization was the inevitable process of universalizing western civilization battling the parochial forces of nationalism, localism and tribalism" (Steger, 2009; p.1).

He also continues his thoughtsby claiming ; ''As a result of this rigid dichotomy that pitted the universal against the particular and global against the local, many people had trouble recognizing the myriad ties binding religious-traditionalist fundamentalisms to secular postmodernity of the global age" (Steger,2009; p.1). Actually, Steger accepts the fact of globalization and its reality but he is questioning some concepts like westernization, uniformity, and modernism-postmodernism. He also puts an important question mark on local-global relations and suggests we re-think whether globalization really destroys localization or do they nourish each other in a kind of mutual existence.

Moreover, he is actually against the standard understanding of globalization as long as it is perceived as the ultimate and inevitable situation that humanity gets into.The main reason for this idea can be expressed as follows; Steger sees globalization as a process that can be transformed or changed as it is an unpredictable concept. Over and above, he asks what if we talk about universalism or planetarization (planetarity) tomorrow instead of globalization. On the other hand, the vital point here is globalization is about shifting the forms of human contact. According to Steger;

> At its core, then, globalization is about shifting forms of human contact.Indeed,any affirmation of globalization implies three assertions:first, we

are slowly leaving behind the condition of modern nationality that gradually unfolded from the eighteenth century onwards;second,that we are moving towards the new condition of postmodern globality;and third,we have not yet reached it.Indeed,like'modernization' and other verbal nouns that end in the suffix'-ization!,the term 'globalization' suggests a short of dynamism best captured by the notion of ''development'' or ''unfolding'' along discernible patterns (Steger, 2009; p.9).

On the other hand, ''the early period of 1970's represents yet another quantum leap in the history of globalization and these dynamics received another boost with collapse of soviet-style communism and attempts to create a single global market'' (Steger, 2009; pp.36). We will come back again to the decades of the 1960's,1970's and 1980's later but before doing that it should be emphasized that, just like Arjun Appadurai, Manfred Steger expresses the multi-dimensional structure of globalization instead of perceiving it as a one way, simple process. Thus, the economic, political, cultural, ecological and ideological dimensions of globalization are the fields of work for Steger. For example, Steger explains the situation as follows;

> Cultural globalization refers to the intensification and expansion of cultural flows across the globe. The exploding network of cultural interconnections and interdependencies in the last decades has led some commentators to suggest that cultural practices lie at the very heart of contemporary globalization (Steger, 2009; p.71).

Furthermore, by explaining the situation like this, Steger raises the topics of westernization, homogeneity, uniformity, cultural degeneration and hybridization. The globalization of language (English), the globalization of movie industry, the globalization of the popular music industry over social media-internet, the globalization of food consumption with global brands or beverage companies like Starbucks, Coca Cola or the globalization of the mobile phone culture-video game industry in today's world can be given as examples of these matters. Moreover, he also mentions two other important approaches at this point; one of them is the pessimistic view and the other one is the optimistic view concerning the globalization process.

The main argument here is to evaluate globalization in terms of the creation of uniformity or differenceduring this period. According to Steger;

> A group of commentators we might call pessimistic hyperglobalizers argue in favour of the former. They suggest that we are not moving towards a cultural

rainbow that reflects the diversity of the world's existing cultures. Rather, we are witnessing the rise of an increasingly homogenized popular culture underwritten by a Western 'culture industry' based in New York, Hollywood, London and Milan. In order to expand markets and make profit, global capitalists are developing homogenous global products targeting the young and wealthy throughout the world, as well as turning children into consumers (Steger, 2009; pp.72-75).

Americanization, westernization and its hegemony over the rest of the world are the main discussion points here, but, on the other hand, we must mention the opposite group that can be called optimistic hyperglobalizers. This group agrees with their pessimistic colleagues that cultural globalization generates more unifomity, but they consider this outcome to be a good thing. For example;

American social theorist Francis Fukuyama explicitly welcomes the global spread of Anglo-American values and lifestyles, equating the Americanization of the world with the expansion of democracy and free markets. But optimistic hyperglobalizers don't just come come in the form of American chauvinists who apply the old theme of manifest destiny to the global arena. Some representatives of this camp consider themselves staunch cosmopolitans who celebrate the internet as the harbinger of a homogenized techno-culture. Others are free-market enthusiasts who embrace the values of global consumer capitalism (Steger, 2009; p.75).

Moreover, ther media has one of the most important roles in this capitalist world. Television channels, radio channels, movie industries, internet, social media channels, smart phones, video game industries, press products   are creating vital support for globalization and help capitalism both directly and indirectly. For example; "In 2006, only eight media conglomerates-Yahoo, Google, AOL/Time, Warner, Microsoft, Viacom, General Electric, Disney and News Corporation-accounted for more than two-thirds of the 250-275billion in annual worldwide revenues generated by the communications industry" (Steger, 2009; p.78).

We can summarize the situation as follows; capitalism, culture imperialism, the mass media and the entertainment industry are connected to each other.What is more is, all these different elements are actually the locomotives of globalization. Manfred Steger believes that today's market globalism is trying to contribute and to endow globalization with free market rules, norms and neoliberal meanings. He also explains the market globalization in a brief way and he states that;

Market globalism is without question the dominant ideology of our time.Over last three decades, it has been codified and disseminated worldwide by global power elites that include corporate managers, executives of large transnational

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corporations, corporate lobbyists, influential journalists and public–relations specialists, intellectuals writing for a large public audience, celebrities and top entertainers, state bureaucrats and politicians. Serving as the chief advocates of market globalism, these individuals saturate the public discourse with idealized images of a consumerist, free-market world.Selling their preferred version of single global marketplace to the public, and they portray globalization in a positive light as an indispensable tool for the realization of such a global *order (Steger,* 2009; pp.101-102).

When we look at this situation, we can say that the entertainment industry in general is a vehicle to spread global market ideology all over the world. Moreover, all these facts are also valid for the digital game industry and these connections allow to us to see the global-local relations and interactions among them. The globalization of production, the increasing number of international partnerships or co-operational projects, the globalization of consumption and trends, the globalization of trade, finance, companies, political power, and the globalization of cultures or even investments are just some examples to help us understand the process.Multinational companies, international companies, global companiesandtransnational companies are some brand new concepts that have entered our lives with globalization.

2.2 Examination of Turkey

International direct investments-foreign direct investments are significant concepts and Turkey was also affected by this new world order, especially after the 1980's with the application of liberal politics and a free market economy, also by giving tremendous support to the private sector (Adıgüzel, 2013). Concepts like westernization, homogenization, hybridization, deterritorialization, the free market economy, liberal market politics, the rise of the private sector, weaker borders, the global entertainment market, and Americanization or culture imperialism entered our lives with the triumph of the United States. Moreover, it can be said that the dual-polarization between the left wing and right wing ended with the clear triumph of right wing liberal views. In addtion to this, today's extreme global order that we live in would be its opus (Sezgin, 1993). Sezgin also emphasizes the geopolitical importance of Turkey and sees the country as a bridge between Asia and Europe by means of foreign investments.

The Balkan Peninsula, Middle East, Middle Asia and some other Turkish republics actually remind us about the concept of regionalization in addition to

globalization and make us question the possibilities of alternative regional alliances that Turkey may join. It can also be thought as a European-Caucasian-Middle East-Asian transport corridor (Sezgin, 1993). Furthermore, the global can only exist with the local and the local can also only exist with the global in a mutual relationship. It is like the existence of black over white by creating an opposite situation as they nourish each other. Globalization has actually brought mutual dependency among countries, regions in the world. On the other hand, the technological dimension of globalization can be perceived as one of the most important triggers of third industry revolution and this transformation has rapidly affected political, financial, cultural, trading and consumption dynamics (Bayar, 2010).

Unfortunately, the disparityor inequality of nations, the west and the rest situation or north-south dynamics are other important discussion points, because surely globalization does not affect all the nations or regions in the same positive way since the more powerful ones mostly control the technological, political, commercial, scientificand financial flows in the world (Freeman and Kaparlitsky, 2008; pp.62-108). Alan Freeman and Boris Kaparlitsky perceive the globalization process as the new–transformed face of imperialism. According to them, new face of political, financial, technological, cultural, military power is being introduced to us under the name of globalization but actually it is only modern-transformed imperialism in the new world order (Freeman and Kaparlitsky, 2008).

Moreover, in addition to traditional wars, nowadays strong nations conquer the markets with production, by controlling financial flows, by using cultural imperialism, creating multinational, international, global, transnational companies to sneak into new regions, countries or specific markets. Surely, almost all regions-countries or regions have different roles, duties and levels of participation in the globalization process. For example, from India to China, from Thailand to Taiwan or from North Asia to South Asia (Asia Pacific) the region is huge and offers great opportunities. However, more importantly, they are the source of cheaper cheap labor, cheaper production, cheaper transportation and good places to locate facilities almost without thinking about taxes, tariffs, import-export problems and governmental problems (Freeman and Kaparlitsky, 2008; pp.124-193).

As asummary , we can say that at the end of the 1970's and early 1980's, the world changed radically and concepts like neo-liberal politics, globalization, the free market economy, new regulations in tariffs, taxes, border transactions, an export oriented growth mentality instead of protective finance politics became very popular both in the world and in Turkey. Margaret Thatcher in England, Ronald Reagan in United States and Turgut Özal in Turkey had extremely active roles in the process of the construction of neoliberal politics.

Furthermore, these neoliberal political views were popularized and spread in the world via the World Bank and IMF organization in the 1980's. On the other hand, some experts compared Turkey's situation in the globalization process to both Latin America countries and South Asia countries (South Korea-Taiwan) in different ways. In terms of economic crisis or failing to adopt the globalization process successfully, they compared Turkey to Latin America. On the other hand, they compared Turkey to the Asian Tigers and the late industrialized or newly industrialized countries in South East Asia, as they reached outstanding success eventually (Davudoğlu,2002; Öniş, 2003; Renkins,1991;pp.197-231). Moreover, all these ideas can be said to be the basic approaches for observing and analyzing the globalization process accurately (Scholte, 2005).

2.3 Debates about Related and Supportive Concepts

Jan Art Scholte also evaluated globalization and separated the complex concepts in academic discussions. The rise of the g-world is his expression to explain the ultimate popularity of globalization. Internationalization, absolute liberalization, universalization, westernization, trans-planetary (planetarization), transnational structures or supraterritoriality are the concepts that he examined briefly to look at globalization from different perspectives (Scholte, 2005). It is almost impossible to express globalization in an absolute way because even the experts cannot agree with each other. Scholote analyzes the situation by considering some more or less agreed facts.

He summarizes the situation as manifestations of globalization (Scholte, 2005). As new telecommunication methods, we can primarily count computers, mobile phones, internet and new forms of mass media. In addition to these digital developments, there are also complete new levels of migrant labour, pilgrims,

refugees, tourists or even business travelers. When we look at the situation from the production side, we see transworld production chains or global sourcing of inputs. On the other hand, the mentality of global marketing and creating special sales strategies are other significant points. In general, a new form of consciousness is at the core of globalization. Global symbols, global events, trans-world solidarities, global popular topics, global trends in the movie industry, the advertising industry, the video game industry, the music industry and the creation of global meanings or partially uniformity can be added as another part of today's world order (Scholte, 2005; pp.74-75).

Moreover, according to Scholte; ''the implications of globalization for production can be summarized like expanded capitalist commodification, continued growth of primary and industrial capital, rise of consumer capital, exponential expansion of finance capital, development of information and communication capital'' (Scholte, 2005; p.184). Furthermore, he also mentions the reorganization of surplus accumulation like the establishment of profit-enhancing off shore entities, the proliferation of trans-world corporate networks, large waves of company mergers and acquisitions or the rise of global oligopolies (Scholte, 2005; p.184). Scholte also does not believe that capitalism has ceased existing, rather it has been transformed into some other form which he calls hyper-capitalism and cultural imperialism.

Moreover, he brings another important concept to the fore, which is called hybridization. The hybridization of identities, cultures, trends and deepening ties within trans-world national diasporas are some important developments that he mentions. Non-territorial identities, non-territorial consumption habits and non-territorial youth culture can be counted among them. (Scholte, 2005)

Globalization, localization or glocalization are concepts that have been used before, but Zygmunt Bauman makes some very surprising assertions to the academic world. These opposite views are more or less against the classical understanding of globalization because he refers to the concept of polarization. We may assume that he does not believe classical globalization, homogenization or the exact existence of glocalization, which can be called hybridization. Instead, he emphasizes that the only thing that happened is more polarization or separation of global andlocal structure

every minute. He perceives the globalization process as making the strong just stronger and making the weak just weaker (Bamuman, 1998).

Moreover, he summarizes the situation as follows;

> To put it in a nutshell: rather than homogenizing the human condition, the technological annulment of temporal/spatial distances tends to polarize it. It emancipate certain humans from territorial constrains and renders certain community-generating meanings exterritorial-while denuding the territory, to which other people go on being confined, of its meaning and its identity-endowing capacity. For some people it augurs an unprecedented freedom from physical obstacles and unheard of ability to move and act from distance. For others, it portends the impossibility of appropriating and domesticating the locality from which they have little chance of cutting themselves free in order to move elsewhere. With ''distances no longer meaning anything'' localities, separated by distances, also lose their meanings.This,however, augurs freedom of meaning-creation for some, but portends ascription to meaninglessness for others (Bauman, 1998; p.53).

Furthermore, he maximizes the examples by using samples from new mass media, entertainment industry and technology. Bauman expresses the view that;

> The widely eulogized ''interactivity'' of the new media is gross exaggeration; one should rather speak of an interactive one-way medium. Contrary to what academics, themselves members of the new global elite, tend to believe, the internet and web are not for anyone and unlikely ever to become open to universal use. Even those who get access are allowed to make their choices within the frame set by the suppliers, who invite them 'to spend time and money choosing between and in the numerous packages they offer'. As for the rest, left with the network of satellite or cable television with notb as much as a pretention to symmetry between the two sides of the screen-pure and alloyed watching is their lot (Zipes, 2002; p.214).

Bauman tries to suggest that globalization is a valid concept only for the rich, powerful ones in the world. Globalization just brought polarization instead of universalization or planetarization. He also does not believe in pure hyrbridization or glocalization, but in existence of both global and local as two opposite entities which nourish each other. Glocalisation or hyrbridization is just an illusion just like homogeneity which is claimed for the globalization process. Even the interactivity that new technologies introduce to us is a lie, a mere formality. Globalization works on behalf of western power, capitalism, consumerism, imperial powers or giant media companies. They create demand, they create markets and promote their products. Bauman emphasizes that;

The moulding forces of transnational character are largely anonymous and therefore difficult to identify. They don't form a unified system or order. They are agglomeration of systems manipulated by largely invisible actors. There is no unity or purposeful co-ordination of the forces in question. Market is not bargaining interaction of competing forces so much as the pull and push of manipulated demands, artificially created needs and desire for quick profit (Bauman, 1998; p.57).

According to Bauman, it can be stated that integration and parceling out, globalization and territorialization (localization), are mutually complementary processes (Bamuman, 1998). Moreover, they are two sides of the same process. Globalization and localization create each other, they are nourished by each other and they can only exist with each other. Bauman looks at the situation from the polarization side instead of universalization, planetarization and complete homogenization. He even stands a bit distant from thoughts of glocalization or hybridization because the writer perceives the globalization process as a vehicle that serves the interests mostly of the global powers. Furthermore, at the end of the day, we can say that somehow, regional-local structures owe their existence to global power centers and they are created, shaped, directed by global markets. Local music, movie, art, video game, television industries are deeply connected to the global flow even if they still have their own unique content. Furthermore, Bauman also mentions another important point, which is being a consumer in a consumer society. This point is related with the ideas just expressed above.

The passage from modernism to post modernism is also the passage from a production society to a consumer society, according to him. It makes no difference if it is globalization, universalization, localization, hybridization or regionalization, because almost all of them symbolize the transformation from modernist structure to postmodernist structure. In another words, they stand to explain the transformation from a production world to aconsumption world (Bauman, 1998; pp.79-85). On the other hand, Mike Featherstone is also another significant name to be mentioned when the matter is globalization because he has valuable explanations about hybridization, glocalization and the mixture of cultures (Featherstone, Lash, and Robertson, 1995). He believes in partial homogenization, which comes with globalization, but at the same time he believes in heterogenization and localization as another point of the process (Featherstone, Lash, and Robertson, 1995). Moreover, he mentions important concepts like hybrid structures, glocal formations, and the combination of modernity-

late modernity, particularism and the glocalization process in post modernity (Featherstone, Lash, and Robertson, 1995).

Glocalization is a strategy, a tactic action for capitalism or in the globalization process to capture or to penetrate markets and is the new face of imperialism. Furthermore, it would also be the only way for local markets or cultures to avoid being wiped out completely. Finding a middle way between localization and globalization would be another description for this movement. Local and global need each other, require each other   and today's fact, according to Featherstone, is the glocalization concept.The fields of advertising, selling, marketing, broadcasting, publishing, merchandizing or others use these new glocal strategies to be successful (Featherstone, Lash, and Robertson,1995). Featherstone describes the situation as follows;

> The debate about global homogenization versus heterogenization should be transcended. It is not a question either homogenization or heterogenization, but rather of the ways in which both of these two tendencies have become the features of life across much of the late-twentieth-century world. In this perspective the problem becomes that of spelling out the ways in which homogenizing and heterogenizing tendencies are mutually implicative.There are ongoing, calculated attempts to combine homogeneity with heterogeneity and universalism with particularism. The idea of glocalization in its business sense is closely related to what in some contexts is called, in more straightforwardly economic terms, micro marketing: the tailoring and advertising of goods and services on a global or near-global basis to increasingly differentiated local and particular markets. In the world of capitalistic production for increasingly global markets the adaptation to local and other particular conditions is not simply a case of a business response to existing global variety-to civilizational, regional societal, ethnic, gender and other types of differentiated consumers. Speaking in reference to the local-cosmopolitan distinction, for locals, diversity happens to be the principle which allows all locals to stick to their respective cultures. At the same time, cosmopolitans largely depend on other people carving out special niches for their cultures. Thus, there can be no cosmopolitans without locals (Featherstone, Lash and Robertson, 1995; pp.27-29).

Moreover, another important approach of Featherstone is glocalization and the cultural imperialism thesis. Instead of resisting the dominant, global western or counter culture and ideology, hybridization and glocalization could be new and partially inevitable phenomena, according to the writer. Localized versions of global newspapers, magazines, movie industries (Hollywood-Bollywood), television program formats or famous channels like CNN are good examples to help us understand the situation that Featherstone is discussimng t. All these examples also

make us think about the concepts of uniformity and differences in today's mass culture (Featherstone, Lash and Robertson, 1995; pp.37-60). On the other hand, there is another important factor that we can call the digitalization process of capitalism or a brand new form of capitalism. Television channels, radio channels, advertising business, social media, blogs, online digital marketing channels, themovie industry and lately the video game industry are parts of a big wheel. They are the vehicles of digital capitalism or cultural imperialism. They are all serve to create a mass society, a digital society, and mass consumption and cyber spaces.[13]

Moreover, Dan Schiller traces these metamorphoses through three critically important and interlinked realms. He shows us the connections among liberal policies, free market economy, mass society, mass consumption and new digital media. Furthermore, he discusses the overwhelmingly ''neoliberal'' or market-driven policies that influence and govern the telecommunications system and their empowerment of transnational corporations while at the same time exacerbating existing social inequalities. He also shows how cyberspace offers uniquely flexible instruments with which to cultivate and deepen consumerism on a transnational scale, especially among privileged groups.(Schiller, 1999).

As a final step, he mentions another dark face of digital capitalism and shows us how it has already overtaken education, placing it at the mercy of a proprietary market logic. According to Schiller, this new digital world is a part of cultural imperialism, new market formations and mass consumerism (Schiller, 1999).The video game industry is a perfect example to observe concerning this point, because new special gaming computers, gaming equipment-peripherals, video game consoles, handheld gaming machines, digital video game sales, digital video game networks like PlayStation Network, digital stores like Steam or PlayStation Store, and many others are integral parts of the new digital entertainment. They all serve the interests of digital capitalism, the free market economy, transnational corporations or global giant companies. Moreover, they are the vehicles of cultural imperialism, mass consumerism and new market formations. Dr. Lev Manovich is also another important name that can be mentioned to support Schiller, because he also believes that new digital technologies have changed and noticeably transformed the world.

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[13]Başlar, G. 2013. Yeni Medyanın Gelişimi ve Dijitalleşen Kapitalizm.Akademik Bilişim. XV. Akademik Bilişim Konferansı Bildirileri. Vol. 2.

Manovich emphasizes that the transformations in communication and new digital technologies go exactly in parallel with social and financial processes (Manovich, 2001).

Moreover, he links this fact with social transformations. In this way, we can understand from his approach that social transformations, financial mobility-dynamism, global-local-glocal formations, cultural relations, political interactions, new mass society and ideologies in the digital revolution are connected with each other and cannot be separated. According to him, new media-digital technologies have created their own language, market and culture in today's global world (Manovich, 2001). Furthermore, video game technologies can also be called new media and can be put into the same category. The approach of a common market, common culture, common language common sales strategies, common digital markets and many other dynamics are more or less acceptable for the video game industry as well.

Furthermore, from this point of view we can easily understand how the video game industry is articulated or intertwined with digital capitalism, cultural imperialism and new market formations in the globalization process. Theodore Levitt was born in Germany but may be considered as an American economist and he was a professor at Harvard Business School[14].

On the other hand, the term "the republic of technology" is one of Levitt's favorites and he believes that brand new communication, computer or information technologies have changed the world and regulate all the understanding of finance, marketing, sales, distribution, social life, commerce or production[15]. Corporations sell standardized products in the same way everywhere; ''autos, steel, chemicals, petroleum, cement, agricultural commodities and equipment, industrial and commercial construction, banking and insurance services, computers, semiconductors, transport, electronic instruments, pharmaceuticals and telecommunications''(Baker, 2001; p.447).

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[14]   https://www.nytimes.com/2006/07/06/business/theodore-levitt-81-who-coined-the-term-globalization-is-dead.html https://news.harvard.edu/gazette/story/2006/07/professor-theodore-levitt-legendary-marketing-scholar-and-former-harvard-business-review-editor-dead-at-81/

[15] Levitt, T. The Globalization of Markets. Harvard Business Review, May-June 1983

Levitt also mentions mutual interdependency in the world. It makes no difference whether it is about production, distribution, marketing, labor, human source or specialty in any field. The regions in the world are dependent on each other, need each other, even for global marketing[16]. A good observation of his could be useful here to understand the situation of the world almost decades ago;

> South Korea (television sets and heavy construction), Malaysia (personal calculators and microcomputers), Brazil (auto parts and tools), Colombia (apparel), Singapore (optical equipment) and, yes, even from the United States (office copiers, computers, bicycles, castings). Western Europe (automatic washing machines), Rumania (housewares), Hungary (apparel), Yugoslavia (furniture) and Israel (pagination equipment) (Baker, 2001; pp.448-449).

The same situation is also true for the video game and computer industry, because different parts of gaming consoles, digital games, or computers can be produced, manufactured, created, processed, distributed, marketed in different parts of the world. Levitt believes that in the in 1980's market penetration, niche marketing, market penetration, tailoring jobs for different markets, multinational or transnational companies were still significant trends but all of them were coming to the end since the globalization process became powerful than ever before[17]. Completely globalized markets, completely standardized consumers or completely global companies instead of multinational-transnational ones would be the new world forms in the future. Moreover, he described the situation as the world being composed of a few standardized markets rather than many customized markets[18].

On the other hand, Levitt accepted that the world was not completely homogenized yet or it is not one single market as a whole at least for now and he mentions companies' specific field researches, unique marketing efforts, customer research in order to penetrate particular markets. In another words, the situation can be explained as follows;

> Since the theory of the marketing concept emerged a quarter of a century ago, the more managerially advanced corporations have been eager to offer what customers clearly wanted rather than what was merely convenient. They have created marketing departments, supported by professional market researchers, of awesome and often costly proportions (De Wit and Meyer,2010; p.428).

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[16]Levitt, T. The Globalization of Markets. Harvard Business Review,May-June 1983
[17]Levitt, T. The Globalization of Markets. Harvard Business Review,May-June 1983
[18]Levitt, T. The Globalization of Markets. Harvard Business Review,May-June 1983

The video game industry, especially, is a very good example for this topic because the digital game industry just kept going in parallel with the globalization process and globalization, westernization or standardization of the entertainment industry have helped the gaming industry to become a global phenomenom during these decades. The video game industry and an understanding of modernization are connected to each other, but Levitt's dream of pure globalization or uniformity under the heading of complete standardization is still not a valid approach.

Today's video gaming industry is more connected to an understanding of postmodernism which includes localization, glocalization, and hybridization. On the other hand, as mentioned before, globalization and consumption culture are highly related and the article of Mehmet Şükrü Nar who is from Artvin Çoruh University can be useful source here. He claims in his article that globalization may have created both global-homogenized identities and glocal-hybrid identities at the same time[19]. According to him, especially the technology revolution has created new identities, new consumption habits or brand new marketing structures nowadays[20]. Smart phones, latest model televisions, computers, video cameras or gaming consoles just became parts of consumption madness. As he mentions, especially during the second half of the twentieth century and in the last decades, technology based goods have changed our life in an irreversible way. He emphasizes that global culture is not actually the world's common heritage, but it is the culture of the dominant powers in the world[21]. Nar cites the United States, Canada, Australia or Western Europe as examples of this point and he suggests that global culture is actually their culture[22].

Even technology serves their commercial, marketing, sales, business or production targets to manipulate the masses. Technology is an efficient resource for creating new, addicted consumers, brand new markets to penetrate and for reaching people in remote corners of the world to gain new labor. This technology revolution shaped people's daily life habits, consumption cultures, priorities, identities or

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[19]Nar, Ş. M.2015. The Effect of Globalization On Consumption Culture: Thechnology Consumption. The Journal of International Social Research.Vol. 8(37).
[20]Nar, Ş. M.2015. The Effect of Globalization On Consumption Culture: Thechnology Consumption. The Journal of International Social Research.Vol. 8(37).
[21]Nar, Ş. M.2015. The Effect of Globalization On Consumption Culture: Thechnology Consumption. The Journal of International Social Research.Vol. 8(37).
[22]Nar, Ş. M.2015. The Effect of Globalization On Consumption Culture: Thechnology Consumption. The Journal of International Social Research.Vol. 8(37).

consumption preferences in the last decades.[23] Nar especially emphasizes that there is some kind of conflict and dilemma among imitation consumption culture (global popular culture) and traditional culture (local-national-regional culture)[24].

Even hybridization or glocalization is introduced to us as a solution to eliminate of this dilemma or conflict, but these concepts are not enough to put an end to the problem. Global standardization or homogenization is in parallel with variation-diversity (heterogeneous-localization) in this process and creates a disturbance. The conflict between localness and universality may not be solved by an understanding of glocalization completely, according to him, article because sooner or later the dominant culture will prevail[25]. The Frankfurt school's famous new culture industry which came into being with technology revolutions in the last decades changed the world's main structure. At this point, we can say that popular culture became consumption culture and it turned into improved technology consumption.[26] They can reach the consumers via magazines, newspapers, computers, social media channels, smart phone applications, radio channels, television channels, theatre screens and many other technology based tactics.

The video game industry is an almost perfect example of Nar's assertion, when we look at the situation from today's perspective. Video game consoles, specially designed gaming computers, handheld gaming machines, smart phone game applications, digital-packaged games, video game based toys-figures, video game based clothes, everyday items like cups, micro transections in games, paid online gaming services-networks, web based computer games, movies which are based on actual video games, gaming magazines, paid gaming fairs, comic books which are adapted from games can be given as concrete and extremely powerful examples of both homogenization and heterogeneous dynamics in the world, globalization, common cultures, glocalization, hybridization, global trends, global popular culture, technology consumption, global-local video game industry and western hegemony at the same time.

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[23]Nar, Ş. M.2015. The Effect of Globalization On Consumption Culture: Thechnology Consumption. The Journal of International Social Research.Vol. 8(37).
[24]Nar, Ş. M.2015. The Effect of Globalization On Consumption Culture: Thechnology Consumption. The Journal of International Social Research.Vol. 8(37).
[25]Nar, Ş. M.2015. The Effect of Globalization On Consumption Culture: Thechnology Consumption. The Journal of International Social Research.Vol. 8(37).
[26]Nar, Ş. M.2015. The Effect of Globalization On Consumption Culture: Thechnology Consumption. The Journal of International Social Research.Vol. 8(37).

Among all these realities, special mention should be made of the internet and the internet based new world. The power of computers and the internet have already moved beyond other traditional fields like television, radio, movie theatres, printed publications and so on. The internet actually creates both homogenization and hybridization-glocalization at the same time. It just spreads global culture to the local arena and also local culture to the global field as mutual interaction (Güzel, 2006). At this point, we can take the video game industry as an example. Posts on social media, blog articles, discussion forums, digital extensions of video game magazines, video gaming channels on YouTube, video game streaming on the Twitch application, gamer communities on the internet, special gaming networks like Xbox live or the Play Station network or even digital gaming stores like Google Store, PlayStation store and of course Steam software are all relevant examples.

The internet is certainly capable of creating, producing, processing and distributing culture in today's new world order. It has added a new dimension to local-global relations. As a summary, we can say that the internet creates and deeply affects cultural forms, identities, consumption habits or even the marketing and sales strategies of companies. The internet has succeeded in removing boundaries or territories and it has started to feed both globalization or homogenization and local orregional popular culture by strengthening them simultaneously. The internet also creates the information society and supports both global ideologies by spreading them around the world to standardize particular cultural phenomena and diversities in the world by carrying local developments to the world arena.

Gaming communities, online gaming habits, clan-group game plays, gaming networks, social interaction services of video game consoles can be given as examples of the connections among the video game industry, the internet and global-local relations, especially in the 2000's. From this point of view, we can see the connections among multinational-transnational companies, media channels, globalization, cultural imperialism and the new order of capitalism (Gezgin, 2005). Multimedia companies are also today's new formations. From the music industry to the movie sector, from computer equipment to the video game industry, these multimedia giants target expansion and the integration of different mass communication- media channels in the new global order. It is so easy to see the influence of these multimedia giants in different industries. On the other hand, the

dominant global system resists and stands against local-regional discourses while also trying to neutralize them (Gezgin, 2005).

This move towards compatability between global and local became more explicit with the recent globalization process. In spite of theunlimited efforts of global powers, it is fact that while these global multimedia companies try to create and spread universal popular cultures and consumption habits, they also observe the local or regional markets closely. In today's glocal-hybrid or postmodern world order, ignoring and underestimating local, regional, ornational differences or idiosyncratic structures is not the key to success. Strategies of integrating global discourses into local discourses or the process of local absorption of universal culture are pictures of the present day. In other words, localization-domestication mechanisms are today's new trend with post modernism (Gezgin, 2005). For example, the global video game sector could be used to observe this fact about localization. Video games are translated into local languages and dubbing done for different national markets are one of their priorities.

These companies even adjust the content of their video games before they introduce their products to particular local, regional ornational markets. Localized advertising, marketing, sales campaigns or the opening of local or regional branch offices could be used as obvious examplesto illustrate this situation. Observation and market penetration efforts of global-multimedia companies in local markets also create the glocalization process and hybridization[27].

2.4. The Concept of Localization/Adaptation in the Video Game Industry and Conclusion.

Video game industry is an obvious extension of multinational and transnational global multimedia companies and this industry is being used to create, produce, and

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[27]Bernal-Merino, M. A.2013. ''The Localisation of Video Games''. PhD Thesis. Imperial College, London. 2013,
 Erbil, M.2016. ''Video Game Localisation Factors And Impacts On Digital Purchasing Behaviour''. Master Thesis. İstanbul Bilgi University.
 Seljan, Sanja., and J. Katalinić. Integrating Localization into a Video Game.
http://bib.irb.hr/datoteka/910758.Integrating_Localization_into_a_Video_Game_SS_JK.pdf, A Brief Bernal-Merino, M. A.2011.History of Game Localisation.Trans revista de Traductologia. Issue:15 :11-17. Available from: http://www.trans.uma.es/pdf/Trans_15/11-17.pdf.
Best Practices for Game Localization Initial Draft by Richard Honeywood, Vice-Chair Game Localization Special Interest Group (SIG) International Game Developers Association (IGDA) February 1st, 2011 Second Draft by Jon Fung February 1st, 2012, http://englobe.com/wp-content/uploads/2012/05/Best-Practices-for-Game-Localization-v21.pdf

to distribute a standardized, global-international gaming culture to the world. Almost all regions or countries gett their share more or less from this expansion and in addition to the fact that the industry distributes a homogenized digital game culture to the whole world, it also creates opportunities for localization, niche marketing, market tailoring, glocalization and hybrid culture formations[28].

The digital age that came into being the with globalization process has also brought a tougher competitive environment for global companies.[29] Research results tell us that today's new trend is creating and producing a specific digital culture which should customers can easily identify with Furthermore, global or international companies must pay attention to localization strategies and build healthy relations with national or local companies to understand local conditions, to be effective and to penetrate the markets. Global companies should cooperate with local agencies or firms to understand markets, demographics consumer demographics and their expectations to be able to fully exploit possible opportunities.[30] In this global process, there are nine markets especially that show very fast expansion in the digital entertainment and media sector. China, Brazil, Russia, India, Mexico, South Africa, Turkey, Indonesia and Argentina are among the important markets. In Turkey, there is a rising middle class and a considerable young population in addition to huge amount of interest in digital devices, electronics, video game industry and smart phone technology.[31]

Even Peru, Venezuela, Pakistan, or Nigeria can be counted among the countries that show fast expansion in the entertainment sector and in digital media markets

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[28]Bernal-Merino, M. A.2013. ''The Localisation of Video Games''. PhD Thesis. Imperial College, London. 2013,
 Erbil, M.2016. ''Video Game Localisation Factors And Impacts On Digital Purchasing Behaviour''. Master Thesis. İstanbul Bilgi University.
 Seljan, Sanja., and J. Katalinić. Integrating Localization into a Video Game. http://bib.irb.hr/datoteka/910758.Integrating_Localization_into_a_Video_Game_SS_JK.pdf, A Brief Bernal-Merino, M. A.2011.History of Game Localisation.Trans revista de Traductologia. Issue:15 :11-17. Available from: http://www.trans.uma.es/pdf/Trans_15/11-17.pdf.
Best Practices for Game Localization Initial Draft by Richard Honeywood, Vice-Chair Game Localization Special Interest Group (SIG) International Game Developers Association (IGDA) February 1st, 2011 Second Draft by Jon Fung February 1st, 2012, http://englobe.com/wp-content/uploads/2012/05/Best-Practices-for-Game-Localization-v21.pdf
[29]https://www.pwc.com.tr/tr/publications/industrial/entertainment-media/pdf/pwc-eglence-medya-bakis-2014-2018-turkiye-raporu.pdf
30   https://www.pwc.com.tr/tr/basin-odasi/2016-basin-bulteni/kuresel-eglence-ve-medya-2016-2020.html
31   https://www.pwc.com.tr/tr/publications/industrial/entertainment-media/pdf/pwc-eglence-medya-bakis-2014-2018-turkiye-raporu.pdf

because of their young populations[32]. As mentioned before, it is fact that globalization, standardization or distributing universal popular culture all around the world is just one dimension of very complex spiral relations. Localization strategies, tailoring, creating glocal substructures or being able to take the pulse of consumers are aother features of the process.[33] The United States of America, Canada, China, Japan, Germany, Brazil, South Korea or Italy are the important actors in the global entertainment sector and the digital media industry but these roles can change at any minute in this dynamic global process.[34]

In addition to all of the above, there are surely some factors that make Turkey an important destination in the globalization process when we look at this from the perspective of the digital entertainment or digital media industries.[35] Since the main subject of this thesis is video games, at this poin, we should mention localization factors in the gaming industry. The concept of digital gaming is a very new one and the industry is inexperienced when we compare it with other traditional media fields like television, movies, the theatre, books, the printing press, radio and others. Moreover, if we predicate the 1970's on, the video game industry had only just started and the concept of localization was not was not widely used among producers or companies yet. The American and Japanese markets were the priorities, but also the European markets and especially the United Kingdom had started to gain considerable value (Bernal-Merino, 2011). Aside from correcting or adjusting some words, names and basic language differences according to the different markets, the 1970's wasn't effective in terms of video game localization. Furthermore;

> Although there was a bit of a setback in the 1982-84 period (many say due to lack of creativity and somewhat clumsy repetition of ideas and gameplay mechanics), by the end of the decade the interactive entertainment software industry was back in the black and making profits (Bernal-Merino, 2011; p.4).

On the other hand, the 1980's was relatively advanced in video game localization when we compare the era with the early 1970's. Furthermore, one of the most important developments was about the presentation of products to different

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32 https://www.pwc.com.tr/tr/basin-odasi/2016-basin-bulteni/kuresel-eglence-ve-medya-2016-2020.html
33 https://www.pwc.com.tr/tr/press-releases/assets/eglence-medya-2.pdf
34 https://www.pwc.com.tr/tr/press-releases/assets/eglence-medya-2.pdf
35 https://www.pwc.com.tr/tr/sektorler/eglence-medya/yayinlar/kuresel-eglence-ve-medyaya-bakis.html, Küresel Eğlence ve Medyaya Bakış 2017-2021 Raporu

types of consumers around the world. For example, some video games or gaming products had started to be distributed with packaging and documentation translated into German, French, Spanish, Italian and Dutch, although the in-game text (menus, etc.) remained in English (Bernal-Merino, 2011; p.4).

Moreover, in this era; ''the translation of packaging and documentation became standard practice amongst those publishers who understood that this small investment could easily increase their revenues simply by being slightly more accessible to foreign consumers'' (Bernal-Merino, 2011; p.4). In the early years of the 1990's the understanding of partial localization was the dominant approach in the industry and for the video game companies, even these partially localized game or digital game products were making the game accessible to and enjoyable for many more players, effectively enlarging national and international markets. Dubbing-vocalization and the recording of voiceovers for each language version were significant for full localization in digital games. Actually, it was clear that if video games were going to be considered a worthy entertainment option when compared to to the film, the music, and the book industries, they had to deliver equal or superior levels of service and adaptation to consumers.[36]

Furthermore, pricing policies, tariffs, taxation differences according to regions, governmental relations for import-export practices, constituting local-regional networks to check the consumer's expectations or getting feedback from local people were other vital factors for the international video game industry when the matter was localization or glocalization in the 2000's. On the other hand, in addition to globalization and localization, we see glocal formations when the matter is technology, culture or the video game industry. Moreover, ıt would also be beneficial for us to give a concrete example for localization in order to understand the importance of global-local relations.[37] LISA – Localization Industry Standards Association is a company which has quickly risen to the forefront of the translation and localization business since its inception. LISA is the leading international forum for organizations doing business globally. The company has been helping and supporting international customers, products and services for a long time and more

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[36]Bernal-Merino, Miguel. Á.2011.A Brief History of Game Localisation.
37   https://thetranslationcompany.com/

than 500 corporate members, public & private institutions, government ministries and trade organizations consult the association.

Furthermore;

> LISA–partners and affiliate groups include the International Organization for Standardization (ISO Liaison Category A Members of TC 37 and TC 46), The World Bank, OASIS, IDE Alliance, AIIM, The Advisory Council (TAC), CSBTS, MII (China), Feng Sheng Alliance, Russoft, TTEC, the Japan Technical Communicators Association, the Society of Automotive Engineers (SAE), the European Union, the Canadian Translation Bureau, TermNet, the American Translators Association (ATA), IWIPS, Fédération Internationale des Traducteurs (FIT), Termium, JETRO, the Institute of Translating and Interpreting(ITI),IT Ukraine, The Unicode Consortium, OpenI18N, Robert H. Smith School of Business, Huawei Technologies, ZTE Corporation, Yamagata Company and other professional and trade organizations.[38]

In addition to all these facts, the association also has close relations with significant and very popular global companies which are able to set the agenda for smaller ones. In other words, we can say that;

> LISA – members and co-founders include some of the largest and best-known companies in the world, including Adobe, Avaya, Cisco Systems, CLS Communication, EMC, Hewlett Packard, IBM, Fuji Xerox, Micro-soft, Oracle, Nokia, Logitech, SAP, Standard Chartered Bank, FileNet, LionBridge Technologies, Lucent, Sun Microsystems, WH&P, Philips Medical Systems, Rockwell Automation, Coca-Cola Enterprises, McDonalds Corporation, Huawei Technologies, PerkinElmer, Medtronic, Yamagata, SDL International, Xerox Corporation and Canon Research, among others.[39]

Niche marketing, tailoring, localization, translation, adaptation are vital keywords in today's global circumstances because in addition to approaches to global values and standardization, companies must also be careful about localization strategies to be able to compete successfully in different regions and markets. LISA, the Localization Industry Standards Association or translation-adaptation company is a very clear example to help us understand the significance of global-local interactions and glocal formations.

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38   https://thetranslationcompany.com/translation-directory/translation-associations/lisa-localization-industry-standards-association/
39   https://thetranslationcompany.com/translation-directory/translation-associations/lisa-localization-industry-standards-association/

In addition to LISA, there are also some another important associations in same working fields.ILP–The Institute of Localisation Professionals[40], IATIS–International Association for Translation and Intercultural Studies[41], Conference Internationale d'Instituts Universitaires de Traducteurs et Interpretes[42] and FIT–International Federation of Translators can be given as similar examples[43]. As stated before; "the localization process, which has historically been a simple matter of tacking on a few quick text translations at the end of the development process, has become an integral part of the development cycle in today's world".[44] Video games are also products that are designed for mass consumption and the creation of an artistic team at the same time.

Moreover, this characteristic, especially, plays a key role when analyzing the adaptation of the productfor different international markets. In aother words, the video game has to be developed in such a way that the programming code can accommodate the requirements of each region, country or local area with its language, culture, value system and also the legal system, consumption habits and media structure of the region must be considered in order for it to be successful.[45] The situation may also be perceived as the customization or tailoring process of the products, advertising campaigns, commercial structures, marketing strategies, or even distribution methods. In today's video game industry, basic language translations are not enough to be successful in foreign markets and localization concept becomes a much more complicated and deeper working area. [46]

The localization work that just mentioned above, becomes more than basic translation jobs to reach international consumers. It is all about being internationalized and the adaptation-localization work must be legally, technically and culturally appropriate for each of the receiving countries.[47] Furthermore, the terms of trans-creation or a new form of localization are being increasingly used by a

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40   https://thetranslationcompany.com/translation-directory/translation-associations/ilp-institute-localisation-professionals/
41   https://thetranslationcompany.com/translation-directory/translation-associations/iatis-international-association-translation-intercultural-studies/
42   https://thetranslationcompany.com/translation-directory/translation-associations/ciuti-conference-internationale-dinstituts-universitaires-traducteurs-et-interpretes/
43   https://thetranslationcompany.com/translation-directory/translation-associations/fit-international-federation-translators/
44   https://www.jostrans.org/issue06/art_bernal.php
45   http://www.jostrans.org/issue06/art_bernal.php
46http://www.jostrans.org/issue06/art_bernal.php
47http://www.jostrans.org/issue06/art_bernal.php

new wave of companies seeking to distance themselves from traditional translation firms.[48] In this chapter, we have mentioned different concepts like globalization, localization, glocalization, polarization, modernity and postmodernity. The chapter was mainly about describing globalization, explaining the different dynamics of globalization and mentioning a partial history of it until today's modern world. In addition to this, we have also tried to give wide coverage to different opinions about the globalization process.

The fact is that localization and today's brand new concept of glocalization are inseparable parts of globalization dynamics. Furthermore, this chapter was also about the evolution process of globalization as pre-modern structures, modern structures and eventually the postmodern or glocal formations. Instead of processing the economic-financial, sociological, political dimensions of the process, the chapter's focal point was showing the connections among globalization and new technologies which include computer systems, communication systems, the internet, transportation, mass media field, popular culture and, most importantly, the digital video game industry. In the following chapters, the history of the video game industry in the world, the globalization process of the digital gaming sector and localization dynamics in the industry will be discussed.

Moreover, in other chapters, we will have a better opportunity to mention specifically the operations of some giant companies, which are Sony and Microsoft, within the scope of the video game industry. On the other hand, we will also be analyzing the history of the Turkish video game industry with its different inner-outer dynamics and formations in Turkey. The video game industry is a perfect research field just like other popular culture elements when the matter is globalization and localization. Furthermore, Sony and Microsoft companies are extremely significant companies in the digital game industry, especially if we use the 2000's as a basis for our discussion. Analyzing the general structures and histories of Sony and Microsoft companies' will also help us to understand the global digital gaming industry. On the other hand, the existence of Sony and Microsoft in the Turkish video game market will be examined in the framework of globalization, localization and glocal structures in other sections. Additionally, while we will be

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48   http://www.jostrans.org/issue06/art_bernal.php

discussing the digital video game industry in Turkey as before the 2000's and after the 2000's, also the effects of the globalization process, global trends and the standardized entertainment industry on the Turkish video game market will be mentioned. Localization, glocalization, market penetration and market ingeneration will be other concepts to be mentioned when analyzing the video game market in Turkey.

<p style="text-align:center">CHAPTER-3</p>

<p style="text-align:center">THE GLOBAL VIDEO GAME INDUSTRY
SONY AND MICROSOFT</p>

In this chapter, the general history of the Microsoft and Sony companies will be discussed, together with an evaluation of their prominent position in the global video game industry.

3.1 Sony

First of all, Sony Corporation; ''commonly referred to as Sony, is a Japanese entertainment and media conglomerate corporation'' (Schildwachter, Chatterji and

Harrison, 2012; p.2). Moreover, the story of the Sony Company is also animpressive and dramatic success story because of its roots. As a matter of fact, the global conglomerate actually had humble beginnings in a post-World War II department store.[49]

Furthermore, the Sony Corporation was established by Masaru Ibuka and Akio Morita in 1946 as the Tokyo Tsushin Kogyo Kabushiki Kaisha (Totsuken), or the Tokyo Telecommunications Engineering Corporation in English.[50] Japan, unfortunately, had been badly affected by the Second World War and both the late 1940's and the mid 1950's were their first steps of recovery. In parallel with this harsh period of time; ''The Company initially had repaired radios and made shortwave converters and adapters for a nation which was hungry for news from around the world'' (Schildwachter, Chatterji and Harrison, 2012; p.2). As previously stated, just after the World War, just like other regions in the world, Japan was trying to accelerate this period of recovery and Ibuka was intent on playing a major role in this recovery. Moroever; ''Ibuka was subsequently joined by his friend Akio Morita, and together they established a facility called Tokyo Telecommunications Research Institute''[51].

On the other hand, in 1956, they realized that the company needed a romanized name to use in American markets that would be easier to remember and pronounce. At the end of some searches for anew name, they 'created Sony name by combining "SONUS," the Latin word for sound (or sonic), with "SONNY," denoting small size or a ''youthful boy'' (Wolf, 2007; p.181). During these years, Sony succeeded in expanding their product range and production field. Smartphones, video games and gaming consoles, network services, movies, the music market, financial or insurance services, medical research, niche consumer products and the production of professional equipment for companies can be given as examples of Sony's success in the global arena.[52]

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49   https://robins.richmond.edu/documents/cases/Sony.pdf
https://www.sony.net/SonyInfo/CorporateInfo/History/history.html
50   https://robins.richmond.edu/documents/cases/Sony.pdf
https://www.sony.net/SonyInfo/CorporateInfo/History/history.html
51   https://robins.richmond.edu/documents/cases/Sony.pdf

52   https://www.sony.net/
https://www.sony-latin.com/corporate/SOLA/acerca/infocorporativa/pdf/info_financiera/SonyAR06-E.pdf

Moreover, it is a fact that; ''Over the years, The corporation had launched Japan's first transistor radio, the world's first portable TV, Japan's first tape recorder, the first consumer-use still camera, Walkman, Discman and established a reputation for technical innovation and revolutionary consumer electronic products'' (Schildwachter, Chatterji and Harrison, 2012; p.2). In addition, during those years Sony Company went beyond the borders of the country and this transformation paved the way for incorporation. Moreover;

Sony established its presence across the globe as Sony Corporation of America (SONAM) in 1960, Sony Corporation of Hong Kong Ltd. in 1962, Sony (UK) Ltd. in 1968. Similarly, Sony Deutschland G.m.b.H in Germany in 1970, Hispano Sony in Barcelona- Spain in 1973, Sony France S.A. in Paris France in 1973), Sony Europe G.m.b.H in 1986 and finally Sony China in 1996 were set up (Schildwachter, Chatterji and Harrison, 2012; p.2).

The establishment of these overseas branches can be given as examples of Sony's expansion and globalization process in the last decades. Sony Company had never hesitated to strive to be aglobal brand and undertake successful localization. In addition to all these official and local Sony offices from all around the world, the company just kept opening new facilities, offices, production centers, dealers, official support units in different countries and regions. For example, Sony Music and Sony pictures units of the corporation have a number of subsidiaries in almost all regions from North America[53] to Latin America[54], from Europe[55] to Asia Pacific[56] or from Middle East[57] to North Africa[58]. Sony Company supports and cooperates with local or regional movie or music producers, artists, musicians or business people all the time.

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https://www.sony.com/
[53]   https://www.sonymusic.com/
    http://www.sonypictures.com/
[54]https://www.sonymusiclatin.com/
    https://www.sonypicturestelevision.com/latin_america.php
[55]   https://www.sonymusic.co.uk/
    http://www.sonypictures.co.uk/
[56]https://www.sonymusicapac.com/,
    https://www.sonychannelasia.com/about
[57]   https://www.sonymusic.me/
    https://www.sony-mea.com/microsite/companyoutline/en/
    https://www.sonypictures.com/corp/press_releases/2012/05_12/05222012_middleeast.html
[58]   https://en.wikipedia.org/wiki/List_of_Sony_subsidiaries

Furthermore, the company is also a significant brand in the consumer electronic market. Televisions, home theatre systems, blue ray discs and players, headphones, mp3 players, special audio systems, cameras, smartphones and many others can be given as example of Sony's general consumer electronic market products. From Armenia to Bangladesh, from Jordan to Nigeria, from Croatia to Brazil, from Canada to New Zealand, it is possibile to find the evidence of the presence of Sony Company and one of the most important reasons for this fact is the local supportgiven bothtoproducersandconsumers. Furthermore, Sony continues localization plans to be able to reach as many customers as it can.[59]

Our main focus point in this chapter is Sony's place in the digital gaming industry and how it developed over time. The digital video game market had become much more complicated and challenging than ever before in the 1980's, since the numbers of games, gamers, producers, gaming systems and the popularity of digital gaming increased quickly (Wolf, 2007). Moreover, getting a share of the cake was harder than before since the numbers of brands started to rapidly increase in the mid and late 1980's. Intellivision gaming systems from Mattel Electronics, IBM Computers from IBM company, Sinclair ZX81-UK from the Sinclair company, Philips-Videopac G7200-UK from Philips, Coleco ColecoVision from Coleco Coleco company, Commodore 64 computer systems from Commodore company, Family Computer from Coleco, Apple Macintosh computers from Apple company, Nintendo Family Computer (Famicom) from Nintendo, SegaSG-1000-II from Sega company, Amstrad CPC 464/CPC664 – UK from Amstrad firm, Nintendo Entertainment System from Nintendo, ATARİ ST, from Atari company, Sega Master System from Sega company, Atari 7800 from Atari, Commodore Amiga A500 from Commodore firm, PC Engine-TurboGrafx-16 from NEC company, Sega Mega Drive-Genesis from Sega company and Nintendo GameBoy from Nintendo were heavy hitters in the computer and video game markets in the 1980's (early, mid and late 1980's)[60].

Not everyone in the electronics industry in the mid-to-late 1980's could see that video games were soon to be a booming market and that the market was about to be more challenging with tremendous technological developments. Actually, in the

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59   https://sonybusinessteamblog.wordpress.com/2015/05/02/global-localization/
60   https://www.gamesradar.com/consoles-of-the-80s/

1990's, the Sega and Nintendo companies were the most powerful actors in the video game industry, in addition to some other less powerful companies which had tried to get their own of the cake. (Wolf, 2007; Part: 3 and Part: 4). Before going any further, it would be better to examine the short story of Sony's entrance into the digital game market in the mid-1990's.

Somehow, Sony was convinced to get into the gaming market indirectly by helping Nintendo to develop a new generation video game console which was going to be faster and more powerful.[61] It was designed as a machine that could play both CDs and cartridges. Around this time, Sony was working with Dutch company Philips on the CD-ROM format.[62] This new technological format was very important for Sony because they believed that if their CD-ROM format would be up to the market standard, then the company was going to get the best of this development for the forthcoming years. Furthermore, at the CES '91(Consumer Electronics Show), Sony announced its PlayStation partnership with Nintendo. Unfortunately, Nintendo had made a secret deal with Phillips, which offered the company its CD-i technology in a deal that offered the Japanese company control.[63]After all these unexpected developments between Nintendo and Sony, the companies decided to go their own ways in the video game industry. Sony just kept doing market research and started to develop their own highly powerful digital

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61   https://venturebeat.com/2018/06/23/the-story-behind-nintendos-betrayal-of-sony-and-how-it-created-its-fiercest-rival/ http://www.korsgaardscommentary.com/2017/01/the-short-history-of-the-nintendo-playstation.html
Park, A.2002. ''Winning the Game: The Intertwined Histories of PlayStation and Final Fantasy VII''. STS 145, History of Computer Game Design lecture notes in Stanford University. https://web.stanford.edu/group/htgg/sts145papers/sjohnson_2003_1.pdf
62   https://venturebeat.com/2018/06/23/the-story-behind-nintendos-betrayal-of-sony-and-how-it-created-its-fiercest-rival/ http://www.korsgaardscommentary.com/2017/01/the-short-history-of-the-nintendo-playstation.html
Park, A.2002. ''Winning the Game: The Intertwined Histories of PlayStation and Final Fantasy VII''. STS 145, History of Computer Game Design lecture notes in Stanford
University. https://web.stanford.edu/group/htgg/sts145papers/apark_2002_1.pdf
https://web.stanford.edu/group/htgg/sts145papers/sjohnson_2003_1.pdf

63   https://venturebeat.com/2018/06/23/the-story-behind-nintendos-betrayal-of-sony-and-how-it-created-its-fiercest-rival/ http://www.korsgaardscommentary.com/2017/01/the-short-history-of-the-nintendo-playstation.html
https://web.stanford.edu/group/htgg/sts145papers/sjohnson_2003_1.pdf
Park, A.2002. ''Winning the Game: The Intertwined Histories of PlayStation and Final Fantasy VII''. STS 145, History of Computer Game Design lecture notes in Stanford University. https://web.stanford.edu/group/htgg/sts145papers/sjohnson_2003_1.pdf

gaming console which was based on brand new CD technology. It was a home video game console that was developed and marketed by Sony Computer Entertainment.

Eventually, the company released the PlayStation on 3 December 1994 in Japan, 9 September 1995 in North America, 29 September 1995 in Europe, 15 November 1995 in Australia and in 1996 in Korea.[64] Furthermore, it was the very first of the PlayStation lineup of home video game consoles. The brand had initially competed with the Nintendo 64 system and Sega's Saturn console as part of the fifth generation of video game consoles.

In this point, it would be beneficial to mention some video game systems and brands aside from Sony's Play Station in the industry during the 1990's. NeoGeo AES from SNK Company, TurboGrafx-CD system from NEC company, DreamCast, Genesis/Mega Drive 2 /Master System II ,Saturn and Sega CD / Mega CD from Sega brand, Super Famicom and Super NES from Nintendo brand, CD-I System from Philips company, Pioneer LaserActive video game machine from Pioneer brand, Jaguar-CD console from Atari company, 3DO machine from Panasonic, Goldstar and Sanyo companies, Amiga CD32 from Commodore brand were intensively competing in the market in the same time period.[65] By eliminating almost all of them, Sony's PlayStation remained as one of the most powerful video game consoles in the global market with the Nintendo and Sega brands (Wolf, 2007).

Moreover, ''The PlayStation was the first ''computer entertainment platform'' to ship 100 million units, which it had reached 9 years and 6 months after its initial launch''.[66] Super Nintendo Entertainment System was released in 1990 and sold approximately 50 million units, Nintendo 64 was released in 1996 and the system sold around 32 million units, Sega Saturn was released in 1994 and unfortunately sold only around 10 million units.[67] Sony had already successfully positioned the PlayStation console as the most powerful, revolutionary system on the market.

Moreover, Sony knew very well that the number of high quality video game titles available was another significant factor for reaching the mass market. Despite the fact that Sony Company was a newbie in the video game industry, it was already

64   https://hiscoga.wordpress.com/playstation-1994-2005/
65   https://www.gamesradar.com/consoles-of-the-90s/

66   http://playstation.wikia.com/wiki/PlayStation_(console)
67   https://hiconsumption.com/2018/03/best-video-game-consoles-of-all-time/

a well-known and trustworthy global brand in many sectors by the time they had released first PlayStation around 1995. In the late 1990's and in the early years of the 2000's, the structure of the game market were about to change completely. First of all;

> The Dreamcast is a home video game console released by Sega on November 27, 1998 in Japan, September 9, 1999 in North America, and October 14, 1999 in Europe. It was the first in the sixth generation of video game consoles, preceding Sony's PlayStation 2, Nintendo's GameCube and Microsoft's Xbox.[68] Unfortunately, Dreamcast was Sega's final home console and it became the symbol of the end of the company's 18 years in the console market. Sega has decided to discontinue the production and sales of Dreamcast in 2001.[69]

Furthermore, in addition to the Sega company, almost all of the console manufacturers and producers in the 1990's had already left the market. Sony and Nintendo remained in the market as two giant video game heroes since their PlayStation and Nintendo 64 consoles were battling it out with each other in the global market. PlayStation 2 was the second installment in the PlayStation lineup of consoles. Moreover, It was released on March 4, 2000, in Japan; October 26, 2000, in North America; November 24, 2000, in Europe, November 17, 2000, in Australia and later it was sold in the rest of the world(South America , North Africa, Asia, some regions in the Middle East).[70] It competed with Sega's Dreamcast, Microsoft's Xbox, and Nintendo's GameCube in the sixth generation of video game consoles. In addition to this; ''After the enormous success of the PlayStation, Sony were not going to rest on their laurels, despite its rival Sega launching their Dreamcast a more than a year early than Sony would unleash the PlayStation 2.''[71]

In this period of time, Sony's main and only rival was Nintendo's Game Cube console (Holder, 2015). Moreover, while Sony's second gaming console sold around 150 million units in the global market, Game Cube could sell only 21 million units

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68   https://en.wikipedia.org/wiki/Dreamcast
69   https://en.wikipedia.org/wiki/Dreamcast
https://web.stanford.edu/group/htgg/sts145papers/dreeves_2003_1.pdf.
https://web.stanford.edu/group/htgg/sts145papers/ewu_2002_1.pdf.
70   https://en.wikipedia.org/wiki/PlayStation_2
71   http://www.computinghistory.org.uk/det/4597/Sony-Playstation-2/

worldwide.[72] Sony made history as the bestselling console of all time with its record sales numbers. Moreover;

> The first Xbox video game console was released by Microsoft Company on November 15, 2001 in North America, followed by Australia, Europe and Japan in 2002. The console was Microsoft's first foray into the gaming console market. Furthermore, it was a sixth generation console, and competed with Sony's PlayStation 2 and Nintendo's GameCube.[73]

In addition to these facts, Xbox was also ''the first console produced by an American company since the Atari Jaguar ceased production in 1996''.[74] Sony's PlayStation 2 had already come to video game market with revolutionary developments. Just like CD technology, this time Sony hit the market with a DVD supported gaming device. The company also developed a better internet connection than Sega had used in their Dreamcast console (Amrich, 2001). Moreover, PlayStation 2 had powerful multimedia support like music and movies in addition to high quality game titles and introduced brand new DVD technology to the industry (Amrich, 2001).

First of all, The Company had been in the video game business for years and had already firmly established when Microsoft entered the market. Furthermore, the exclusive game productions, first party game titles and third party developers were giving significant support to Sony from different corners of the world when thePlayStation 2 was released. Moreover, the console was in the market before Xbox and Sony had a head start in the sixth generation gaming race. Microsoft's first Xbox video game console succeeded in reaching significant sales figures since it sold around 25 million units worldwide as of May 2006.[75] Furthermore, the PlayStation 3 game console was released in Japan and North America in November, 2006 and then sales started in Europe and Australia in March, 2007.[76]

In a short span of time, Sony reached almost all corners of the world, from Latin America to North Africa, from some parts of the Middle East to Asia. On the other hand, it was a fact that, when the PlayStation was released, ''it was the world's most

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72   https://www.forbes.com/sites/davidewalt/2011/02/14/sony-playstation2-sales-reach-150-million-units/#1d994db8676f, Forbes, Feb 14, 2011, David M. Ewalt ;as Contributor
73   https://en.wikipedia.org/wiki/Xbox_(console)
74   https://www.redantretro.com/pages/xbox

75   https://en.wikipedia.org/wiki/Xbox
76   https://en.wikipedia.org/wiki/PlayStation_3

sophisticated video game console to date due to superior graphics, motion-sensing controller, network capabilities, brand new Blue Ray technology and surely stellar lineup of games''.[77]

Moreover, the console could play new HD Blu-ray movies, higher level digital games, music CDs and also DVDs.[78] Sony directly competed with Nintendo's Wii and Microsoft's Xbox 360 game consoles during this period and the market became separated into three sections. Nintendo's Wii was released on November 19, 2006 as a seventh generation video game console.[79] Furthermore, ıt seemed as though Nintendo was deliberately targeting a broader demographic structure than PlayStation 3 and Xbox 360. Nintendo's philosophy was focused on entertainment instead of running after the highest technological developments. Wii console targeted younger consumers, families and causal gamers rather than hardcore players or fans of the latest technology.[80] At the end of day, we can say that Nintendo's game console succeeded in selling 100 million units worldwide and showed its power one more time.[81]

On the other hand, Microsoft's Xbox 360 overcame the obstacles and barriers that it had been faced with in the early 2000's. The seventh generation Xbox console succeeded in reaching the level of Sony's PlayStation 3 in terms of sales.[82] Microsoft sold to retailers (that is, shipped) more than 80 million consoles across the world. The Xbox 360 had been ahead of PlayStation 3 in the global sales race since the first day the PS3 was released in 2006, but both Sony and Microsoft sold approximately the same number of consoles, which was around 80 million units. Moreover, Sony introduced the PlayStation Network system to the market as a new era in online gaming and with Sony PlayStation store, they entered into theglobal digital market via the PlayStation 3 console.[83]

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77   https://www.lifewire.com/playstation-3-all-you-need-to-know-2717718
78   https://www.playstation.com/en-gb/get-help/help-library/system---hardware/disc-drive---
ports/media-types-supported-by-the-playstation-3-/
79   https://are.berkeley.edu/~sberto/wii.pdf
https://www.theguardian.com/business/2007/oct/10/usnews.internationalnews
80   https://www.telegraph.co.uk/technology/3354289/The-Nintendo-Wii-is-on-the-march.html
81   https://www.nintendo.co.jp/ir/en/finance/hard_soft/index.html
82https://en.wikipedia.org/wiki/List_of_best-selling_game_consoles
    https://www.gamespot.com/articles/xbox-360-sales-reach-80-million-units/1100-6415644/
    https://wholesgame.com/opinions/best-selling-video-games-consoles-of-all-time/
83   https://www.playstation.com/en-gb/explore/playstation-network/

All these moves actually were only preparation for creating a Trojan horse to enter people's homes and they tried to generate an image of a complete entertainment and digital shopping system instead of just a basic video game console. Sony Interactive Entertainment Company developed the PlayStation 4 as an eighth-generation console and the system was launched on November 15, 2013 in North America and Canada, November 29, 2013 in Europe, South America and Australia, the middle of December 2013 in Asian countries (except Japan) and February 22, 2014, in Japan.[84] Today, from Latin America to North Africa, from the Middle East to different parts of Asia, it is possible to find many official PlayStation 4 sales, support and consumer groups and communities.[85]

Furthermore, Nintendo's Switch[86], and Microsoft's Xbox One[87] were directly competing with Sony's console in the global market. Sony transformed PlayStation 4 into an entertainment device and used globalization very effectively. They combined the traditional understanding of entertainment with a new kind of perception of fun by using the advantages of technology. PlayStation Music with Spotify, Hulu, Netflix, Vue, Amazon Video service, Twitch Broadcasting, PlayStation digital store, YouTube, Internet browser, HBO-GO application, İ-Heart Radio service, Red Bull TV, Sony's Photo Cloud-PlayMemories, Video making-editing and sharing-The Share Factory Application, VUDU and many others have made PlayStation 4 an amazing entertainment project in the global market.[88]

From live television services to movie sales, from music applications to specific digital game stores, from traditional radio applications to community share programs or from digital shopping services to every kind of internet based usage or Blue Ray support, the console has completely changed the understanding of the traditional video game device. As mentioned before, Nintendo's Switch and Microsoft's Xbox one were also pushing to enter global and local markets in addition to Sony's experienced market strategy. Nintendo's latest console was released worldwide on

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84 https://www.ign.com/wikis/playstation-4/PlayStation_4_Release_Date
   https://en.wikipedia.org/wiki/PlayStation_4
85 https://www.playstation.com/country-
   selector/index.html https://community.playstation.com/
86   https://www.nintendo.com/switch/
87   https://www.xbox.com/en-IN/
88   https://www.playstation.com/en-us/explore/playstationnetwork/entertainment/

March 3, 2017.[89] Moreover, Nintendo Company has described the Switch[90] as a ''hybrid'' console which was designed and created primarily as a home console but according to different situations, the console can be used in both stationary and portable settings. Nintendo's E-Shop application in the digital market is also another significant movement which can compete with Sony and Microsoft.[91]

There is no doubt that Nintendo Switch has become successful, especially in Japan. For example, sales of Nintendo Switch in Japan had already reached around 4 million units in such short time according to Media Create and Famitsu.[92] On the other hand, Nintendo Company had estimated worldwide sales of Nintendo Switch are around 15 million, as of December 2017.[93] Japan and many Far East countries in Asia region are strongholds of Nintendo and this tradition did not change at all with their Switch console. The company knows the particular demographic structures, expectations of player communities and niche marketing strategies for these locations very well. At the end of the day, approximately 23 million console units were sold as of 2018.[94] On the other hand, Microsoft's released Xbox one, which was the third console in the Xbox family.

Moreover, ''the console was first released in North America, South-Latin America (some countries like Brazil), and parts of Europe, Australia in November 2013, and in Japan, China, and other European countries in September 2014''.[95] The extremely important point here is that Xbox one was ''the first Xbox game console to be released in China, specifically in the Shanghai Free-Trade Zone''.[96] This could be a signal or indication of Microsoft's possible future success in the Asia region and Japan in addition to its stronghold of North America. Furthermore, Microsoft has marketed the device as an all-in-one entertainment system just like Sony's PlayStation 4 system. Until now, we have looked at the situation from Sony's perspective and before making any deeper and general evaluation, it would be beneficial to mention Microsoft's short history and place in the video game industry.

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89   https://en.wikipedia.org/wiki/Nintendo_Switch
90   https://www.nintendo.com/switch/
91   https://www.nintendo.com/games/switch
92   https://www.vg247.com/2018/03/29/switch-japan-4-million/
93   https://www.vg247.com/2018/03/29/switch-japan-4-million/
94   https://www.statista.com/statistics/687059/nintendo-switch-unit-sales-worldwide/
95   https://en.wikipedia.org/wiki/Xbox_One
96   https://en.wikipedia.org/wiki/Xbox_One

3.2 Microsoft

Microsoft Corporation is an American multinational technology and computer company. Furthermore, describing Micrososft as an extremely powerful global company would not be wrong since it has a pivotal place, especially in the computer and video game markets. The Company's is headquarters are mainly in Redmond, Washington.[97] Moreover, the company can be summarized as an entrepreneurship that supports computer based inventions, manufacturing, the granting of licenses and investment into different kinds of technology programs in the world. Furthermore, ıt would be better to mention two important and legendary names who set up the Microsoft Company. Bill Gates was one of them and it is known that; ''Bill Gates had an interest in computer programming from a young age and pursued his passion throughout college years''.[98]

In 1975, Gates, with significant support from his colleague Paul Allen, developed a version of the programming language BASIC for the first microcomputer, the MITS Altair 8800.[99] Gates and Allen approached to MITS with their development, and the company agreed to distribute it as ''Altair BASIC''. This turning point can be accepted as the first step in the establishment of the Microsoft foundation.[100] Bill Gates and Paul Allen officially established Microsoft' on 4 April 1975, with Gates as the CEO (Musolf, 2008). Furthermore, Microsoft became independent of MITS in late 1976, but continued to develop programming language software for various systems. The company started to grow quickly in just a few years and as a result of this success the famous computer brand IBM got in touch

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[97]   https://en.wikipedia.org/wiki/Microsoft, Microsoft Corporation: New CEO and New Strategy, October 14, 2016,Article
http://mgmt.au.dk/fileadmin/Business_Administration/ICOA/Microsoft_case_final_ver_2.pdf
    https://www.britannica.com/topic/Microsoft-Corporation

[98] The Telegraph; Bill Gates: a history at Microsoft,,Sophie Curtis, 04 Feb 2014
    https://www.telegraph.co.uk/technology/bill-gates/10616991/Bill-Gates-a-history-at-Microsoft.html

[99]The Telegraph; Bill Gates: a history at Microsoft,,Sophie Curtis, 04 Feb 2014
https://www.telegraph.co.uk/technology/bill-gates/10616991/Bill-Gates-a-history-at-Microsoft.html
https://blogs.msdn.microsoft.com/smallbasic/2012/12/09/microsofts-history-with-basic-altair-8800-trs-80-color-computer/
   Microsoft's History with BASIC (Altair 8800, TRS-80 Color Computer), Ed Price - MSFT
December 9, 2012, The NewYokr Times; The PC? That Old Thing? ; An Industry's Founding Father Has Better Things to Do, Steve Lohr, AUG. 19, 2001
[100]   https://edwardbetts.com/monograph/Bill_Gates:_Altair_8800

with them; ''IBM has approached Microsoft in July 1980 to provide the operating system for its upcoming personal computer''.[101]

As a beneficial result of this deal, ''Microsoft Company bought a system that was called 86-DOS from Seattle Computer Products Company and just after adapting it for the PC, delivered it to IBM as ''PC DOS''.[102] Moreover, it was a fact that the sales of PC DOS made the Microsoft Company a major player in the industry. As mentioned above, Microsoft's first wildly successful operating system was MS-DOS or in other words, it was called Microsoft Disk Operating System, which Microsoft wrote for IBM in 1981. Another very important cornerstone in the company's history was about some changes in Microsoft's structure. Moreover, by sudden decision, the company went public in 1986.[103] In addition the above, we may see that Microsoft's development had ben in close parallel with globalization. Technological improvements, the acceleration of global cultures and the global process or the brand new computer culture had affected Microsoft directly. The company cultivated computer and technology culture by using investment and inventions. Moreover, Microsoft became a significant brand for the spread of computer and technology culture by its close collaboration with some other giants in the industry (Musolf, 2008; Ichbiah and Knepper, 1991).

After the 1970's, human relations, communication in the world, the dissemination of global popular cultures had already gathered obvious momentum and computer technology supported this development directly. Microsoft, by using this positive energy and making the right moves in the marketplace, became a well-known software power in a very short time. Furthermore, the company sometimes used different locations for research and production during the years. For example, Ireland became home to one of Microsoft's international production facilities in 1985 and the country is still important for the global giant even in today's world.[104] Moreover, the company released its first retail version of Microsoft

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101   The Telegraph; Bill Gates: a history at Microsoft,Sophie Curtis, 04 Feb 2014
https://www.telegraph.co.uk/technology/bill-gates/10616991/Bill-Gates-a-history-at-Microsoft.html
102   The Telegraph; Bill Gates: a history at Microsoft,Sophie Curtis, 04 Feb 2014
https://www.telegraph.co.uk/technology/bill-gates/10616991/Bill-Gates-a-history-at-Microsoft.html
103   http://www.aabri.com/manuscripts/09226.pdf

104   https://en.wikipedia.org/wiki/History_of_Microsoft
https://channel9.msdn.com/Series/History/The-History-of-Microsoft-1985
https://www.thocp.net/companies/microsoft/microsoft_company.htm
https://www.idaireland.com/how-we-help/case-studies/microsoft

Windows (Windows 1.0), originally a graphical extension for its MS-DOS operating system.[105] On the other hand, Microsoft and IBM stayed as partners to develop a different operating systems.

At this point, it is also implortant to emphasize that Micrososft was intensively interested in opening new offices and creating new localization projects to expand more efficiently in different corners of the world. In 1989, official Subsidiaries like; Microsoft Informatica Limitada (Brazil), Microsoft Israel, Ltd., Microsoft AG (Switzerland), Microsoft N.V. (Belgium), Microsoft Taiwan Corporation, Microsoft Puerto Rico were launched. In addition, some new sales offices were opened. Microsoft Hong Kong and Israel (Tel Aviv) Offices, that were opened at that period of time can be given as examples.[106]

Until now, Microsoft Company has released many different software and operating systems for computers like Windows 1998, Windows 2000, Windows XP, Windows Vista, Windows 7, Windows 8, and Windows 10 and many others. Furthermore, during the years, Microsoft has expanded their working portfolio and the company's main field of operations by keeping in step with global popular cultures and the new expectations of the business world. Cortana, Skype, Groove Music, Sway, Holo Lens, Azure Cloud service, Office Applications for İPhone and İPad, Microsoft digital store, search engine Bing, movie and television broadcasting-browsing applications (rent-buy), mobile phones and operating systems can be given as an examples of Microsoft's working fields and portfolio.[107] In addition, Microsoft is closely related with the computer and console video game industries.

After this point, Microsoft's entrance into the console game industry with Xbox and company's projects in computer gaming will be discussed. Xbox is a video game console which was created and owned by Microsoft Company and it represents a series of video game consoles which are first Xbox, then Xbox 360 and Xbox One. Moreover, we can call these consoles the sixth, seventh and eighth generations in the digital game industry. Microsoft has a shorter history in the global video game market when we compare it to Sony, but the innovative and productive structure of company had made Microsoft one of the most well-known global brands in the world

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105 http://m.mannil.ee/images/Lisad/MSDOS.pdf
106 https://channel9.msdn.com/Series/History/The-History-of-Microsoft-1989
107 https://support.microsoft.com/en-us/allproducts

even before the 2000's.[108] On the other hand, Microsoft had seen that the digital video game industry was becoming a huge market and had a promising future in the late 1990's. The success of Sony, Sega and Nintendo had motivated and impressed Microsoft. In addition to these three giants in the market, there were many other weaker brands in the industry who were trying to gain their share of the cake.According to the story;

> The notion that Microsoft should develop its own gaming console began gaining traction way back in 1998. Furthermore, Kevin Bachus, Seamus Blackley, Otto Berkes and Ted Hase who were forming the software giant's first console team just after successfully pitching their idea to Bill Gates. Originally dubbed the DirectX Box.[109]

Moreover, at first, the team had used the codename the "DirectX Box," the console that was intended to be the first game system built like a PC and to bring all of the flexibility and power of a gaming rig to the console market.[110] It was a fact that, when Sony had decided to enter digital game–console industry, the company team had used brand recognition and awareness that stemmed from the company's early successes in the 1970's, 1980's and early 1990's. Microsoft Company used the same advantages in their entrance into the console game industry in the late 1990's and early 2000's. Microsoft was already a well-known global company in the computer software industry.[111] It is a possibility that this situation may have helped the company to make special agreements with industry leaders, thus acquiring exclusive video game development studios, building good relations with third party developersand using production and research facilities in different corners of the world.

Furthermore, coming back to the roots of Xbox consoles, the situation can be expressed as follows; ''in 1999 rumors had already emerged that Microsoft was developing a video game system but it was not till May of 2000 that an official statement was made confirming that the "Xbox Project" was indeed in production'' (Hong, S. vd. 2006; pp. 3). Moreover, Microsoft had continued to acquire many companies as it started to prepare to be a major force in the video game industry.

108https://www.digitaltrends.com/gaming/the-history-of-the-xbox/
    https://www.gamespot.com/gallery/the-evolution-of-xbox-consoles/2900-1322/2
109   https://www.sutori.com/story/amazing-facts-about-xbox--
    Mb7kQsJdCaXnWBXMVkHWvyWi
110https://www.sutori.com/story/amazing-facts-about-xbox--Mb7kQsJdCaXnWBXMVkHWvyWi
111https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/24959/xbox_project.pdf?sequence=1

Eventually, in November 2001, the Microsoft Company launched its first video game console, the "Xbox". In the meantime, Microsoft has continued to expand into new markets with such assets as the Xbox and other offshoots of its original products. [112]

Furthermore, we can say that;

> In the last two decades the company's large profits and dominance in general use computer software have propelled the company to an industry leader, if not the controller of a large monopoly with its Windows operating system and Office application products (Hong, S. vd. 2006; p.3).

The first Xbox video game console was released on November 15, 2001, in North America, February 22, 2002, in Japan, and March 14, 2002, in Australia and Europe.[113] Another very important point is that ''the first Xbox was the first console offered by an American company after the Atari's Jaguar stopped sales in 1996''.[114] Moreover, Microsoft Company knew that the world was becoming global and the concepts like communication, connection, sharing and technology had gained new meanings in early 2000's.[115] Furthermore, the team decided to create their own communication system for the console. For example, the integrated Xbox Live service was launched in November 2002 and allowed Xbox players to communicate, send messages, experience sharing and of course play online games with people from all around the world instantly.[116]

. In addition to this, a complete new era which was begun by the competition among Nintendo, Sony and Microsoft, which started in the early years of the 2000's in the global arena. The first Xbox succeeded in selling around 25 million units worldwide in just a few years.[117] Sales in North America were about 16 million units[118], in Europe around 6 million units[119] and the console sold around 2 million units in Japan[120]. Nintendo Company was a giant brand in the digital game industry

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[112] https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/24959/xbox_project.pdf?sequence=1
[113] https://en.wikipedia.org/wiki/Xbox
[114] https://en.wikipedia.org/wiki/Xbox
[115] https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/24959/xbox_project.pdf?sequence=1
[116] https://en.wikipedia.org/wiki/Xbox_Live https://www.xbox.com/en-GB/live
[117] http://vgsales.wikia.com/wiki/Xbox
[118] http://vgsales.wikia.com/wiki/Xbox
[119] http://vgsales.wikia.com/wiki/Xbox
[120] http://vgsales.wikia.com/wiki/Xbox

and a wellknown global name for decades but their GameCube could sell only 22 million units worldwide[121].

For that reason, we can say that Microsoft's first Xbox succeeded in making a significant impact on the gaming industry in the early 2000's. Moreover, the biggest disadvantage was Sony's presence in the market since 1995. Sony had probably dealt with exclusive producers, production companies, third party video game studios, thus probably attracting many users and potential clients. Sony had also built brand recognition in the video game industry in this period of time. Furthermore, Sony had started to observe both global trends and local conditions in video game industry even before Microsoft entered the race in the early 2000's. Despite all this facts, there is no doubt that Microsoft was able to find a place for itself in the video game industry in order to take a share of the market after Xbox's impressive sales figures.

Furthermore, as the successor to the original Xbox, it was the second console in the Xbox video game console series.[122] In addition to this, the name Xbox 360 was given to the console to express the product's features and comprehensiveness in the field of home entertainment. Microsoft, by using Xbox 360's innovatorypower, aimed to compete directly with Sony's PlayStation 3 and Nintendo's Wii as part of the seventh generation of video game consoles. Moreover the console was officially unveiled on MTV music, entertainment and youth channel on May 12, 2005.[123] By using this channel, Microsoft tried to emphasize Xbox 360's comprehensive home entertainment features and this marked a new era in the video game industry.

Moreover, some detailed information about the console was announced later at the 2005 E3 fair (Electronic Entertainment Expo).[124] Furthermore, around the release date; ''the Xbox 360 was also featured on the cover of TIME Magazine's May 23, 2005 issue with an article written by Lev Grossman''.[125] Xbox 360 units were released in Canada and United States of America on November 22, 2005.[126] After

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121   http://vgsales.wikia.com/wiki/Nintendo_GameCube
[122]https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/24959/xbox_project.pdf?sequence=1
123   https://www.ign.com/boards/threads/mtv-showing-off-next-gen-xbox-on-may-12.84501690/
   https://www.gamespot.com/articles/microsoft-announces-the-xbox-360-confirms-worldwide-2005-launch/1100-6124231/
   https://phys.org/news/2005-05-xbox-video-game-console-unveiled.html
124   https://www.ign.com/articles/2005/05/17/e3-2005-microsoft-press-conference
125   http://www.thisisxbox.com/xbox-360-was-announced-eight-years-ago-on-this-day/
126   https://www.computerhistory.org/tdih/november/22/

that, it was put on the market in the Eurozone in countries like; Norway, Sweden, UK, Latvia, Finland, Ireland, Portugal on December 2, 2005.[127] The console hit the Japanese market on December 10, 2005 and South American countries like Brazil, Mexico, Colombia and Chile had a chance to buy the Xbox 360 in 2006.[128]

Microsoft was extremely focused on transforming the Xbox brand into a global phenomenom and localization work in order to reach almost every corner of the world. Moreover, based on this vision, the company released the console units in other Central and Far East countries like South Korea, Hong Kong, Singapore, Taiwan, and China in 2006.[129] Furthermore, the Microsoft Company succeeded in reaching many different countries around the world and it was possible to find official support, localization campaigns, localized commercials, regional practices and sales in Peru, United Arab Emirates, Russia, Poland, India, South Africa, Australia and New Zealand as of 2008.[130] As a part of seventh generation video game consoles, Xbox 360 sold approximately 84 million units worldwide as of June 9, 2014.[131] This non-negligible success of Microsoft has many reasons and one of them was that the company had already noticed that the video game industry did not consist only of the United States, Europe or Japan.

Moreover, there were expanding markets and potential markets fields in different parts of the world. Microsoft tried to release Xbox 360 in as many countriesand regions as they could and the Xbox team made every effort to give official sales supportand retail support in many regions. Moreover, just like PlayStation 3, Microsoft combined music, movies, social communication (via Xbox Live service) and games in their product. Xbox 360 had many important applications to make it worthy of being called a source of home entertainment, but the availability of all of the applications in all regions was not possible and some of them were available globally, while some others are unavailable according to country. Furthermore, some exclusive applications and services like; 8tracks app, Crunchyroll, Red Bull TV app, Viki app, Netflix, Facebook, Twitter, exclusive radio channels, Groove music, Hulu plus, MSNBC, YouTube, Amazon video, Internet

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127   https://en.wikipedia.org/wiki/Xbox_360_launch#Europe
128   https://hiscoga.wordpress.com/xbox-360-2005-2016/
      https://en.wikipedia.org/wiki/Xbox_360_launch#Europe
129   https://en.wikipedia.org/wiki/Xbox_360_launch#Europe
130 https://en.wikipedia.org/wiki/Xbox_360_launch#Europe
131 https://www.gamespot.com/gallery/20-best-selling-consoles-of-all-time/2900-1564/16/

Explorer service, twitch or features like movie renting-buying via digital store were also provided together with the Xbox360 console.[132]

On the other hand, the applications that console introduced customers to also provide some clues about their localization policies. The Tenplay television service for Australia, the One Beat video service only for Canada, Usa, United Kingdom and Zimbabwe, the Deezer music service generally for European countries like Austria, Belgium, Czech Republic, Germany, Denmark, Finland, Poland, Portugal, Russia and Slovakia, the Zone Latina video service for Latin people in North America, the Televisa video service for Mexico, the IGN special only for Australia and New Zealand, the Zatto video service for Germany, RTL XL for Netherlands, Vevo Brazil for Brazilian people, the Gol Stadium and Antena television service for Spain, the Orange Television service for France, Hulu Japan and Vodafone Casa TV for Portugal are some examples of the global and local forms of Xbox 360 applications.[133] However, Microsoft's biggest loss was about the hd-dvd standard which came with the console. Sony had succeeded in transforming the Blue Ray format into the industry standard and erased the hd-dvd concept over time.[134]

In the meantime, Nintendo's Wii console units had already succeeded in selling around 101 million worldwide as of 2016.[135] Moreover, as seventh-generation console, the Wii competed with Microsoft's Xbox 360 and Sony's PlayStation 3. On the other hand, one of the most powerful features of the Xbox 360 was the Xbox live online service. Just like Sony PlayStation Network or Nintendo's online features, Microsoft created an online service for their console.[136] As previously stated, Xbox Live was an online multiplayer gaming and digital media delivery service that was created and operated by Microsoft Company. This service was competing directly with PlayStation's network services and Nintendo's online services. It was first made available to the Xbox system in November 2002. Furthermore, an updated

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132 https://en.wikipedia.org/wiki/List_of_Xbox_360_applications
   https://support.xbox.com/en-IN/browse/xbox-360/apps/All%20apps
   https://www.xbox.com/en-US/entertainment
133 https://www.revolvy.com/page/List-of-Xbox-360-applications
   https://en.wikipedia.org/wiki/List_of_Xbox_360_applications
134   https://www.theguardian.com/media/2008/feb/19/digitalmedia.sony
135 http://vgsales.wikia.com/wiki/Wii
   https://www.statista.com/statistics/349078/nintendo-wii-and-wii-u-console-sales/
136   https://www.xbox.com/en-US/live

version of the service became available for the Xbox 360 console at the system's launch in November 2005.

Microsoft Company had seen the potential success of online services in the global world and took the first step to make it much more comprehensive by means of interaction, communication and connection in the entertainment sector. Furthermore, the Xbox live service was extended in 2007 on the Windows platform, named Games for Windows – Live[137], which made most aspects of the system available on Windows computers. Moreover, Microsoft Company decided to extend the Xbox Live service to other platforms, such as handhelds and mobile phones (especially Windows Phones)[138] as part of the Live Anywhere initiative[139].

According to Forbes, Xbox Live services had already reached around 48 Million active Subscribers in 2016.[140] Furthermore, membership of the service still continued to grow in 2018, as well. There were approximately 60 million members who have been using Xbox Live service actively around the world.[141] In addition to this, the seventh generation console market came to an end around early 2013.

The Microsoft Company had already started to work on their brand new product to be able to compete with Sony and Nintendo in the global market. As a result of this, the company released Xbox One as a line of eighth generation home video game consoles. Moreover, the new Xbox video game console was announced by Micrososft in May 2013 and it was clearly the successor to Xbox 360.[142] Since Xbox one was the third console in the Xbox family, the brand gained a much stronger, global and well-known identity in the industry.

Furthermore, since United States of America is the stronghold of Microsoft and the home of the Xbox family, the console units were first released in North America in 2013.[143] Moreover, Xbox one units were also offered for sale in some regions of

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137   https://support.xbox.com/en-US/games/game-setup/games-for-windows-live-info
138   https://www.microsoft.com/en-us/store/apps/windows-phone
139   https://www.microsoft.com/en-us/moviesanywhere
https://www.microsoft.com/en-us/p/continue-anywhere/9nblggh4xxrl?activetab=pivot:overviewtab
140   https://www.forbes.com/sites/matthickey/2016/01/28/xbox-live-reaches-record-with-48-million-active-subscribers/#552fe13726e7
141 ; https://www.windowscentral.com/xbox-live-grew-59-million-active-users-last-quarter
142   https://en.wikipedia.org/wiki/Xbox_One
https://www.ign.com/wikis/xbox-one/Xbox_One_Features
143   https://www.ign.com/wikis/xbox-one/Xbox_One_Release_Date

Europe, Australia, and South America in November 2013.[144] On the other hand, Microsoft released their brand new console in Japan, China, and other European countries in September 2014.[145] As mentioned in the Sony PlayStation section earlier, Xbox one was the first Xbox game console to be released in China, specifically in the Shanghai Free-Trade Zone.[146] Although Microsoft couldn't achieve the same success in Japan or in some regions of Asia that the company had in North America, it is fact that with every new video game generation the Xbox brand became more global and well-known around the world. With the eighth generation, Microsoft even succeeded in reaching some new locations or markets like Turkey.[147]

Furthermore, the eighth generation console era has not ended yet, but we are getting closer to the finishing line, so the current results may give us idea about the situation. Today, we see that PlayStation 4 has succeeded in passing the 90 million units[148] mark as global sales numbers and around 40 million Xbox One consoles were sold worldwide.[149] In addition to this data, the global sales figures for Nintendo's famous Switch console were approximately 30 million in total.[150] Microsoft has introduced the Xbox One to the video game market as an all in one entertainment system for homes just like the previous Xbox. Moreover, the Blue Ray disc reader, Amazon Prime Video, ESPN, Fox Now, Groove Music, Hulu Plus, YouTube, Internet Explorer, The Mall, Netflix, Skype, Twitch, Telemundo or Xbox Live digital marketplace (Xbox Store) can be counted among the most significant features of the Xbox one.[151] At the present time, there are still three major markets in the video game industry, which are Europe region, Japan and North America region. Surely, in addition to these markets, there are plenty of new emerging or expanding

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144   https://www.ign.com/wikis/xbox-one/Xbox_One_Release_Date
145   https://www.ign.com/wikis/xbox-one/Xbox_One_Release_Date
https://en.wikipedia.org/wiki/Xbox_One
146   https://www.washingtonpost.com/news/the-switch/wp/2014/10/03/microsoft-just-launched-chinas-first-video-game-console-in-14-years-now-comes-the-hard-
147   https://www.xbox.com/tr-T
148   https://www.polygon.com/2019/1/8/18173711/ps4-hardware-sales-ces-2019
149   https://comicbook.com/gaming/2018/12/13/xbox-one-sells-40-million-units-worldwide-x/
https://screenrant.com/xbox-one-lifetime-sales-total-microsoft/
http://www.vgchartz.com/analysis/platform_totals/
150   http://www.vgchartz.com/analysis/platform_totals/
151   https://wikivividly.com/wiki/List_of_Xbox_One_applications
https://en.wikipedia.org/wiki/List_of_Xbox_One_applications
 https://www.xbox.com/en-US/entertainment/xbox-one/live-apps

local markets in Latin America, North Africa, the Middle East or different parts of Asia.

Another point which should be mentioned is that the target markets of the video game companies are also different from each other, because while Microsoft and Sony primarily target hardcore gamers, Nintendo targets mostly causal gamers around the world (Bogner, H.vd.2007; pp.2-3). Microsoft is still having difficulties in the Japanese market while Sony is much more successful in the same market.[152] On the other hand, Microsoft is still the most powerful rival of Sony Company in North America.[153] Their priorities and target markets could be different with regard to region, gamer type, demographics etc., but all of them are continually fueling the global video game industry at the end of the day. On the other hand, being successful in Europe, United States or Japan is not enough because we are not living in the 1970's, 1980's or 1990's anymore. The situation has changed completely. Some decades ago, there were plenty of companies in the market and countless gaming console firms, especially, were competing with each other for these three regions. Today, there are only three giant console companies left, but they also have to fight even for remote corners of the world.

That is why about it is important to discuss the companies' localization plans, penetration work and brand new efforts to reach different regions around the world. Using social media channels, local or regional press like magazines, local billboards, video game localization works, localized features-versions of consoles like Xbox live or PlayStation Network,opening local branch offices/ subsidiaries and cooperating with local-regional authorities in the gaming industry are some of the new trends in the digital video game industry. Further mention will be made about the situation of Nintendo, Sony and Microsoft in the chapters about the history of the global video game industry and in the history of video game industry in Turkey. Both Microsoft's and Sony's official presence in Turkey will also be discussed.

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152   http://www.vgchartz.com/analysis/platform_totals/
153   http://www.vgchartz.com/analysis/platform_totals/

CHAPTER-4

THE HISTORY AND FORMATION PROCESS OF GLOBAL VIDEO GAME INDUSTRY

The video game industry is quite far removed nowadys from it's very primitive departure point in the mid 1900's. Marshall McLuhan coined the phrase ''the medium is the message'' and he means themedium does not just deliver the message, but also shapes the structure of communication and this indicates the development of communication and technology which are based on different mediums (Mcluhan, 2003).

Telegraphs, telephones, cinema, televisions, radios, satellite systems and then well developed computers and gamıng console systems exist all around the world. We have been, without a doubt, using many more digital devices than analog tools for a long time and terms like digital revolution, digital age, digital generation, digital communıcatıon have entered our lives as a result. Probably the most striking results of this digitalization and digital revolution include today's widely used home computers and, ultimately, the game console industry. We can examine this approach from two dıfferent perspectives. First of all, after the 1950's, in the 1960's, 1970's 1980's, 90's and 2000's, we saw the obvious development of the video game industry, but the concept of the video game itself is not something that stands alone, but somethıng integrated with other factors.

The video game ındustry is also a servant of the culture industry. For example; gaming magazines, gaming newspapers, gaming commercials, gaming viral advertising campaigns, gaming call centers, ex arcade machine centers and gaming-entertainment parks are only small parts of this phenomenom. In addition to these facts, gaming themed textile products like special t-shirts, dresses, video game themed furniture products, special tea cups, gaming themed toys and specially designed home products for niche markets became integral parts of the industry. Furthermore, the industry seems to have gone crazy, since we are getting used to seeing special networks like Steam, Xbox live, the PlayStation network for online

marketing and selling. Moreover, the gaming language among gamers, movies, tv series, cartoons, special tv shows and comic books which are based on video games are other dimensions of this industry.

On the other hand, today's electronic game tournaments, marvelous electronic shows like Electronic Entertainment Expo(e3), the Tokyo games Show(tgs), Gamescom, Paris Games Week(pgw) and many others are proof that the gaming industry is not something that stands alone or is just about games. All these things show us that the video game industry is deeply connected to elements of popular culture and consists of many different elements. On the other hand, the culture's itself became an industry and just like a material, it is produced and consumed by the masses around the world. At this point, almost any kind of popular culture elements can be imagined in order to understand the concept of a culture industry.[154] We may consider the situation as unconscious consumption or narcotized societies with passive consumers, because the culture industry is mainly striving to create and produce the culture of the powerful and to spread it over the rest of the world.[155]

Moreover, it can be seen that throughout the 1960's,1970's, 1980's and 1990's, the video game consoles and the industry itself also develpoed into a more complex, bigger, multi-layered and wide ranged media source. Besides, this situation became clearer and more obvious in the 2000's. Jonas Smith, Susana Pajares Tosca and Simon Nielsen in ''Understanding Video Games''(Nielsen, Tosca and Smith, 2008) and Steven L.Kent in '' The Ultimate History of Video Games''(Kent,2001) explain this development mostly with reference to natural and global technological developments, in addition to the culture industry as it caused media integration among movies, tv series, video games, broadcasting and the world wide web. The video game sector actually succeded in becoming one of the most important core dynamos of the culture industry and it created its own culture. This hyper media or integrated media which has truely gained the support of technology just greatly expanded this specific game culture up until the present day. In the digital age, as an example, Sony Playstation 4 and Microsoft's Xbox one introduced a game consoles which had features like; internet services, speacial broadcasting, live streaming, blueray music and movie player, usb reader, movie-tv series channels services like Netflix, Hulu Plus, a playstation network which offers online shopping and many

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154   https://en.wikipedia.org/wiki/Culture_industry
155   https://en.wikipedia.org/wiki/Culture_industry

more. The same features are, of course, more or less valid for the Xbox console, too.[156]

For example, in the mid 1980's, the global video game and arcade industry suffered a complete breakdown and some concepts like video games, gaming consoles, digital gaming had started gain a bad reputation among people after the crash. The Ninntendo company succeded in determining the causes of this problem in a very short time and sought to find effective solutions to save the market which had become notorious in the eyes of consumers. Moreover, the Nintendo Company entered the market with somewhat surprising name changes, especially for the North American market and reshaped the negative perceptions of potential consumers which had already become deeply rooted during those years.[157]

Instead of using a video game system, they launched their own new machine as the Nintendo Entertainment System. This new entertainment system was a milestone for the industry and it worked quite efficiently. Eugene F. Provenzo, in '' Vıdeo Kids, Making Sense of Nintendo'' explains this turning point and how this concept of ''entertainment'' instead of just ''vıdeo gaming'' would open a door to the future for the development of digital media into a more complex, hyper media understanding (Provenzo,1991). Today, Sony's or Xbox's understanding of integrated media machines or services is also based on this entertainment philosophy of Nintendo. Globalization, the free market economy, neo-liberal politics, natural technological developments, elastic production systems, and the culture industry's new market pursuits paved the road for this. Deniz Kan from Akdeniz University, Social Sciences Instıtute, sociology department explains these connections in ''Küreselleşen Ekonomi ve Bilgi Toplumunda Yeni Ekonomi Alanı: Dijital Oyunlar''[158] and he makes reference to the work of Manuel Castells. In ''The Information Age; Rise Of The Network Society'' Casetells refers to recent decades as the information age, the

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156   https://www.playstation.com/en-us/
 https://www.microsoft.com/en-us/store/b/xbox
https://www.xbox.com/en-GB
157 https://www.ign.com/articles/2011/09/21/ten-facts-about-the-great-video-game-crash-of-83 Home Videogame Platforms, Robin S. Lee,
March 2011, Page:7-8, http://www.people.fas.harvard.edu/~robinlee/papers/HandbookVgames.pdf
A Look into the Industry of Video Games Past, Present, and Yet to Come; Chad Hadzinsky, 2014,
Senior Thesis,page:5-6-7-8-9-10
The NewYork Times, Business, 1983, 10/17; Video Games Industry Comes Down To Earth, N. R. Kleinfield.
158   https://ab.org.tr/ab16/bildiri/208.pdf

digital age and by referring to the network society he indicates a more powerful connection than ever before, both spatial and temporal among people, among societies, among cultures and among information sources. (Castells, 2000).

According to Castells, one of the most important features of the network society is network connections between the local and the global. This brand new connection style could be spatial or temporal by using new Technologies (Castells, 2000). ''Electronic networks allow for the formation of global assembly lines. The information technology revolution was instrumental in allowing the implementation of a fundamental process of restructuring of the capitalist system from the 1980s onwards. In the process, this technological revolution was itself shaped, in its development and manifestations, by the logic and interests of advanced capitalism, without being reducible to the expression of such interests'' (Castells, 2000; p.13).

Castells actually sees a very close relationship between capitalist approaches and the increasing speed of technology revolutions as the capitalist order helps this network society or information technology revolution to become more widespread. Furthermore, from this perspective, we may also think again about the video game industry in the same way as he discusses cultural imperialism. From Canada to the United States, from Asia to Russia, from Europe to the Middle East, video game culture has spread globally, especially after the 1980's and this vıdeo game-arcade culture served the interests of cultural imperialism. The main point here is this culture imperialism does not belong to any particular society or country and once again, despite the fact that the starting point is still accepted to be North America as the strongest representative of ''western world''[159], this cultural imperialism worked globally.

The video game industry created its own culture and even if we count theree maın markets, i.e., Asia, Europe and the USA, we can still discuss the cultural imperıalism of video games, arcade games and gaming culture globally. This is the global imperialism of vıdeo game culture and the industry since we are surrounded by popular culture-entertainment-consumption elements from different parts of the world. That means there is almost no particular dominancy or monopoly of a certain single country. Stuart Hall and Bram Gieben in ''Formations of Modernity'',

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159   Humaniora: American Dream: The American Hegemonic Culture And Its Implications To The

World, Volume:26, 2014,P:13-21. https://jurnal.ugm.ac.id/jurnal-humaniora/article/view/4652/4112

mention the dominancy of western culture, western ideologies, western monopoly, western power dynamos and culture imperialism based on western perspectives while the rest of the world (the eastern side) is waiting to be abused, controlled, assimilated (Hall and Gieben,1992;pp.275-333).

This can be said to be a classical understanding and includes the concepts of the culture industry and cultural imperialism. However, when the matter in question is the video gaming sector or the arcade sector after the 1970's-1980's, we understand there is no more west and the rest. There is no western monopoly anymore. The video game sector has broken down completely the classical approaches of west and the rest, the culture industry or cultural imperialism by creating a unique kind of global culture which is produced globally instead of obtaining power from a single - monopolistic region, country, society, or culture.

Castells has already explained this situation with the understanding of the network society. He indicates that there is a global society, not a society of a particular country and a global network in this digital age. Today's global world order and network society naturally breaks down the classical understanding of west and the rest or ex cultural imperialism (Castells, 2000). We have been perpetually exposed to messages, products, ideas or outputs from all around the world when the matter is the video game sector, after mostly the 1980's and this situation became more obvious after the 2000's. Steven Kent in ''The Ultimate Hıstory of Video Games'' denotes that there are three main markets or three main dynamos in the video game industry and these are the USA, Europe and Japan. What is more Japan can be seen as the most lucrative one among this three regions (Kent, 2001).

Today everything is changing so fast and the Japanese market may not still be the most lucrative one but it is certainly one of the most active markets.[160] Another aspect of the situation about video games and arcade culture could be said to be technological determinism. Thorstein Veblen[161], who is an American sociologist and economist may help us at this point. ''It is a reductionist theory that presumes a society's technology drives the development of its social structure and cultural

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160   https://newzoo.com/insights/articles/global-games-market-reaches-137-9-billion-in-2018-mobile-games-take-half/
161   http://www.oxfordbibliographies.com/view/document/obo-9780199756384/obo-9780199756384-0124.xml

 https://www.britannica.com/biography/Thorstein-Veblen
https://en.wikipedia.org/wiki/Thorstein_Veblen

values'' (Belliger and Krieger, 2016; p.148). Veblen is believed to be the founder of this approach.

Veblen believes that the situation of a particular technology can have a direct impact on our modern culture. Moreover, it can affect our social lives, cultural lives, communication styles and technology shapes our daily routines.[162] Veblen, by proposing this theory of technological determinism, would be directly or indirectly in agreement with McLuhan's ''the Medium is the Message'' understanding.[163] Television, cinema, telgraph, radio, broadcasting, computers, mobiles, vıdeo game consoles or arcade technology can be some examples of how they shaped particular eras in recent history. Since the 1960's we have been talking about video gaming but their visible effects started after the 1970's and the 1980's became one of its most important golden ages, according to Steven Kent (Kent, 2001). The video game industry and arcade culture represent a new era because of their ınteractıve structure and because they represent the ultimate point that technology has reached, as Kent states in general (Kent,2001). Technological determinism can be explained also by considering the current position of Sony and Microsoft. Around the world there are millions of people who use PlayStation to send and receive messages or voice chat or group chatting. Millions of people using the PlayStation digital store for online shopping. Millions of people are interact on twitch broadcasting and countless people do it over PlayStation. Millions of people create online profiles and create complex networks on the PlayStation network service. Microsoft's Xbox online services and X box live applications are being used again for the same things by millions. Furthermore, digital services like steam must be mentioned, also. Steam is a platform that offers services like digital distribution, digital copyright management and communication, which was created by Valve Corporation and Steam has more than 100 million members and users around the world.[164]

All these examples of Sony, microsoft and Steam already are solid proof of the theory of technological determination and show us that Veblen was completely right about technology having the power to shape our social, cultural, communicational

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[162]https://en.wikibooks.org/wiki/An_Internet_of_Everything%3F/Technological_and_Cultural_Determinism
163   http://robynbacken.com/text/nw_research.pdf
http://ptbm.myblog.arts.ac.uk/files/2009/01/themediumisthemassage2.pdf
https://probe.org/marshall-mcluhan-the-medium-is-the-message/?print=pdf
164   http://store.steampowered.com/about/

and economil lives in an obvious way. Before going on it would be better if we separate some different markets and fields in the video game and computer industry. In the 1970's, 1980's, 1990's, there were two main markets. These were the arcade industry and the home consumption industry. The arcade industry included some specifically designed gaming machınes and gaming -entertainment halls. These special gaming machınes were operated by coins and were designed only for one single game at a time. On the other hand, the concept of home consumption had developed among investors and engineers in parallel to the arcade field. Moreover;

By the 1960s, millions of Americans had invested in televisions for their homes, and it soon became clear that this technology could be used for more that passively watching television shows. In 1966, while working for Sanders Associates Inc. engineer Ralph Baer began to investigate how to play games on a television. Between 1967 and 1969, he and colleagues Bill Harrison and Bill Rusch created several video game test units. This result was the "Brown Box," a prototype for the first multiplayer, multiprogram video game system. Sanders licensed the system to Magnavox. In 1972, Magnavox released the design as the Magnavox Odyssey, paving the way for all video game systems that followed. .[165] That is why still Ralph Baer is accepted as the father of video games, especially when the matter ıs home consumption of vıdeo games. Today, genereally when we want to examine the video game ındustry the core parts of it we can see, put in order are; hardware manufacturers, game developers, publishers, distributors, retailers and end. Hardware manufacturers are companıes like Sony, Mıcrosoft, Nıntendo, Apple or IBM. The Sega and Atari companies had also formerly been producing hardware and had introduced their companies firstly as hardware manufacturers but later Atari and Sega withdrew from the hardware production business and became more interested in software, game developments and some publishing work.[166]

Some examples of very ımportant game developers/development studios are 2KCZECH, 3D Realms, Activison, Bandani Namco Entertainment, BioWare, Blizzard Entertainment, Capcom, Crytek, Eidos Interactive, Electronic Arts, From Software, Guerilla Games, Konami, Lucas Arts and Mıdway Games.[167] These giant

165   http://americanhistory.si.edu/collections/object-groups/the-father-of-the-video-game-the-ralph-baer-prototypes-and-electronic-games
166   https://www.atari.com/
https://www.sega.com/
167   https://en.wikipedia.org/wiki/List_of_video_game_developers

development companies produce software and games almost always for multiplatforms. Third party companies like them can produce games which can be played on PlayStation, Nintendo, Xbox or computers like Apple or IBM.

Nintendo Co, Ltd is not just a hardware manufacturer, but it also produces software and makes exclusive games. Moreover, it is officially known as a first-party developer/publisher andconsole manufacturer. That means it produces certain exclusive software and games for Nıntendo consoles and provides special parts for Nıntendo's hardware product range. Another example of the same type of business is Microsoft Studios because officially it is known as the video game production wing for Microsoft, responsible for the development and publishing of games for the Xbox, Xbox 360, Xbox One, Games for Windows, Steam, Windows Store, and Windows Phone platforms. Furthermore, Sony also has some first party developers which produce exclusive software and games for PlayStation and they are completely under the roof of Sony.

The Naughty Dog[168] company would be the best example of this kind of developer. This situation is not completely but as partly or technically like becoming a first party developer while it was a third party developer. PlayStation, Xbox and Wındows systems or computers have their own, unique souls and the major thing that creates attraction is exclusivity.[169]

Valve Corporation, Ubisoft, THQ, Telltale Games, Square Enix, Sony Pictures Digital, Sony Interactive Entertainment, Sierra Entertainment, Microsoft Studios, Nintendo, Eidos Interactive and Electronic Arts can be given as important examples of game publishers ın the vıdeo game ındustry.

In the 1970's, 1980's and 1990's the main tendency was to separate global market in a rough outline. This superficial tendency was lsomething ike thinking or perceiving the world mainly as a whole. Europe, North America and Japan were the three main areas of activity for the vıdeo game ındustry. After the 2000's we are as a world much more deeply affected by globalization and as Castells emphasizes in ''Rise Of The Network Society'', we are deeply involved in networked lives. All that means we are more global than ever before and the integration of the world is quite

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168   https://www.naughtydog.com/
169   https://metro.co.uk/2017/05/30/the-importance-of-console-exclusives-readers-feature-6669799/

https://thenerdstash.com/console-exclusives-matter/ https://en.wikipedia.org/wiki/Console_exclusivity

obvious. What is different in today's video game industry is that localalization policies and projects have been added to global strategies. As a result of this new approach, we have started to talk about hybridization or glocalization as the meeting point of globalization and localization. The entertainment industry could be given as agood example of this trend since it includes the video game industry.[170]

Today, some concepts like internalization, localization and globalization are very well-known since they are interwoven. It makes no difference if you are a developer, a hardware/ software producer or a publishing company, in today's conditions it is so hard to be succesful and gain a good market share just by relying on global policies. The world does not only consist of Europe, North America or Japan. From Latin America to North Africa or the Middle East, from Russia to other Asian countries or Canada, these countries are also markets for the video game industry and must not be underestimated. While other media forms like music, tv broadcasting and filming are in a better position, unfortunately the video game industry, at least for now, is behind them. For example;

> Latin America is the smallest region in terms of revenues but remains one of the fastest growing. Mobile is the largest segment with $1,9 billion in revenues this year and this will grow to over $3 billion by 2018 as internet and smartphone penetration continue to rise. LATAM has the largest share of console revenues of all emerging markets.[171]

According to the research company Latin America has got around 5 billion dollars as total revenue in 2017. Spokesman of NewZoo company has declared the current situation as;

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170   http://www.d-anastasiou.com/Publications/Syntheses.pdf
Schäler, R. 2007. Localization. In: Baker, M. and Saldanha, G., Eds. Encyclopedia of Translation Studies, 2nd Edition .P. 157-161.
Wiegerling, K.2004. "Localisation versus Globalisation – Claim and Reality of Mobile and Context-aware Applications of the Internet". International Center for Information Ethics (ICIE). Vol. 2: 1-7. Bernal-Merino, B. M. 2013.The Localisation of Video Games.
Carlson, R., and J. Corliss.2011.Imagined Commodities: Video Game Localization and Mythologies of Cultural Difference. Games and Culture. Vol. 6: 61. Originally published online in 19 October 2010. Available from:
8/ImaginedCommodities_GC2011_CarlsonCorliss.pdf?AWSAccessKeyId=AKIAIWOWYYGZ2Y53 UL3A&Expires=1547745195&Signature=%2B9IicUwlcZwfojjPkGl%2FlcMF81s%3D&response-content-disposition=inline%3B%20filename%3DImagined_Commodities_Video_Game_Localiza.pdf
https://ir.library.osaka-u.ac.jp/repo/ouka/all/60311/28-44-%E8%BF%BD-joshua.pdf
Consalvo, M. 2006. Console video games and global corporations: Creating a hybrid culture;Mia Consalvo. New Media & Society. Vol.8: 117
Esser, A., I. R. Smith, and M. A. Bernal-Merino. 2016.Media Across Borders: Localising TV, Film and Video Games., Routledge. Chapter 13:
Glocalization and Co-Creation: Trends in International Game Production.
171   https://newzoo.com/insights/countries/latin_america/

The games market in Latin America has developed considerably in the last few years despite the region's economic woes. In fact, it is the second fastest growing region in the world in terms of game revenues after Southeast Asia. A total of 110 million paying gamers will generate $4,1 billion in 2016, a year-on-year growth of 20%. Latin America is particularly interesting as it has the largest share of console revenues of all emerging markets. With an impressive 9% year-on-year increase, its console market is still very much alive and kicking, which is more than enough reason to zoom in on the Latin American console gamer and explore some topics in Newzoo's latest research.[172]

Michael Barclay is a writer, co - founder and later Ceo of Leap Game Studios and he mentions this situation as he supports the data. Barclay believes that in Latin America video games are becoming a good investment for cultural assets and an important aspect of the tech industry. Moreover, these facts are important enough to be considered even in the World Economic Forum On Latin America.[173]

Overall, the example of Latin America shows that there is no way to avoid or no need to try to eliminate the effects of the culture industry if we can control it, use it in a positive way or wisely. Globalization eventually reaches even more secluded or isolated regions and technological determination is also valid for video game technologies or games. It affects people's communications, it affects a whole generation's communication methods or perceptions, technology through video game culture affects political, cultural, financial strategies and policies. Some kind of insersection point can be observed of concepts like the culture industry, technological determination, the medium is the message, globalization or even glocal politics through the example of the Latin American region. Furthermore, whether we accept it or not Asia, and especially China, is the source of cheap human labour and pirated or imitation products.[174] This fact is not something new, but something that has been true for a while. The South China Morning Post is an important regional source of news and a writer from the SCMP, Kevin Kwong, mentions the latest situation in 2016. He specifically mentions recent research results, predictions, the ultimate dynamics of the Asian video game sector and China, especially.

According to Kwong;

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172   https://newzoo.com/insights/articles/latin-american-games-market/
173   https://www.weforum.org/agenda/2016/06/the-importance-of-video-games-for-latin-americas-creative-economy/
174   https://www.businessinsider.com/most-counterfeit-goods-are-from-china-2013-6/?IR=T

China is set to become the largest video-game market in the world this year. On the other hand, according to latest Global Games Market Report, mobile gaming is also predicted to become more lucrative than PC and console platforms. Published by digital games market research firm Newzoo, the annual report also says mobile gaming will, for the first time, take a larger share than PC or console platforms, with US$36,9 billion. With a projected US$24,4 billion in revenues this year, China is expected to be the largest games market in the world, ahead of the US, whose anticipated market size is US$23,5 billion.[175]

Kwong especially introduces us to the latest situation in China.[176] This article reminds us that new markets keep emerging and we must delineate the countries and regions in order to be able to penetrate these markets effectively. Localization initiatives for video games have become more commonplace, especially after the 2000's and ın the last few years we have witnessed many such efforts. Alberto Fernández from Costales Universidad de Oviedo (Spain) discusses the glocal, local, global politics of companies when the matter is the vıdeo game ındustry. In "Exploring Translatıon Strategies in Video Games", the topic goes over language implementations for the localization of video games.[177]

In the early days of video games, with regard to language, we saw only English ın the menus and then some other languages like Spanish, French, German, Italian. Today we see much more language support in vıdeo games with languages like Turkish, Arabic, Russian, Chinese, Danish, Norwegian and many others. There is no longer the concept of ''others'' but there is a concept of becoming part of global vıdeo game culture.[178] The Middle East, North African countries or Australia are taken into consideration more seriously by companies when the matter is investment, market expansion, glocal policies and tracking the local vıdeo gaming trends and strategıes of the gamers there. Fernández explains this as ; ''This paper addresses the issue of video game localisation focusing on the different strategies to be used from the point of view of Translation Studies''.[179]

Up until this point, to make the vıdeo game industry clearer hardware manufacturers, vıdeo game/software developers and publishers have been discussed.

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175   https://www.scmp.com/culture/arts-entertainment/article/1937737/china-set-become-largest-video-game-market-world-year
176   https://www.scmp.com/culture/arts-entertainment/article/1937737/china-set-become-largest-video-game-market-world-year
177   https://rua.ua.es/dspace/bitstream/10045/26956/1/MonTI_04_17.pdf
178   https://rua.ua.es/dspace/bitstream/10045/26956/1/MonTI_04_17.pdf
179   https://rua.ua.es/dspace/bitstream/10045/26956/1/MonTI_04_17.pdf

Big companies generally have many little brands and firms under their roofs and use them as a labor resource. This division of labor would be beneficial to speciality work and to gain time. Advertisers, sellers, marketers and public relations specialists are all part of the industry just like publishers and distributors. Furthermore, to understand in a better way the basic differences can be discussed. For instance, a studio makes the game, and then the publisher gets involved. A distributor sells a product that already exists.

A publisher is responsible for the production of a product (video game) and for the final quality of the product. What is more, is publishers pay for the development and marketing of the software. They also decide how and when it gets released. Licence agreements, copyright dealsand brand prestige are directly related with the publisher, not actually with the distributor.

Eugene F. Provenzo in ''Video Kids, Making Sense Of Nintendo'' helps us to understand in a better way the separation of wholesaler and retailer ın the video game industry. Moreover, Provenzo emphasizes one more time the vital roles of stores or retailers in the vıdeo game field. He explains the situation with the example of Nintendo. In past decades and especially ın the 1980's or partly ın the 1990's, Provenzo mentions Nintendo's harsh strategies and pressure tactics on retailers to ensure market domination (Provenzo, 1991; pp.23-25). Hassling retailers for more shelf places, pressure on them about removing therival brand's products or taking them away, forcing them to introduce more Nintendo games or products more and as a priority were among the tactics used. Secret agreements among Nintendo and particular retailers was also a subject raised by Provenzo (Provenzo,1991; pp.23-25).

After hardware/ software production, publishing, distribution and retailers parts, finally, there are the consumers. A description of the consumer is quite complex because first of all we have to understand that there are two kinds. One is the global consumer who belong to the generally accepted or universal video game culture and is an average consumer and the second one is more unique or has more idiosyncratic features. This would be country, location, region, particular gamer groups and some other similar fragmentation in the world. Some kinds of concepts like localization and glocalization arise from this and similar needs exist for companies in the video game industry. There is a global video game culture but to make it a more effective

tool, you have to think globally and act locally to reach different segments and to be able to look more familiar to video game consumers.

4.1. Historical Background and Formation Phase of the Global Video Game Industry/Market Culture

The video game industry may seem to be a very new trend but actually its roots go way more back, even a few decades. David Rosen was avery important entrepreneur and is still accepted as the most influential figure in the early days of the video game industry.[180] He was also the person who became the president and chief executive officer of Japanese video game company Sega in 1965.[181] During the tragic Korean war, (especially 1950-1953) David Rosen served in United States Air Force. In those days Rosen discovered the arcade ındustry, the coin-up machine ındustry and the gambling ındustry and markets in the USA and Japan (Kent,2001; pp.333-340). Furthermore, in 1954, David Rosen Start set up Rosen Enterprises and made a decision about shipping photo booths to Japan.[182]

Following this, in 1956, he immediately imported appoximately $200.000 worth of coin -operated electromechanical games to Japan and by this way of this enterprise, Rosen got the country's coin up business started (Kent,2001;pp.xii, 337). Moreover, in 1958, ''physicist Willy Higinbotham of the Boorkheaven National Laboratories ın NewYork, invents an interactive table-tennis-like game that is displayed on an oscilloscope'' (Kent, 2001;p.xi). The concepts of the oscilloscope and tennis were very popular in the early years of the video game industry. Moreover, video games and video game technologies had always been perceived differently from traditional media tools because of their interactive structure (Natkin, 2006).

Video games brought interactivity with them to the audience and consumers and the door that was opened by virtual tennis trials or thre oscilloscope helped real interactivity.[183] The real first real interactivity ın the computer game field, came with the game ''SpaceWar''. MIT student Steve Russel, after great efforts created SpaceWar and it is counted as first real interactive computer game (Kent,2001;p.xi).

180   https://web.stanford.edu/group/htgg/sts145papers/ewu_2002_1.pdf
181   https://segaretro.org/David_Rosen
182   https://web.stanford.edu/group/htgg/sts145papers/ewu_2002_1.pdf
http://www.di.ubi.pt/~agomes/tjv/praticas/01-genres-briefhistory.pdf
http://allincolorforaquarter.blogspot.com/2015/05/
183   https://history-computer.com/ModernComputer/thinkers/Higinbotham.html

On the other hand, in 1964, Rosen Enterprises which was Japan's largest amusement company, decided to merge with Service Games, which now had jukeboxes in over 6.000 locations, just to form Sega Enterprises (Kent,2001;p.xi). Actually before merging with Service Games, David Rosen had met representatives from many other companies, too, but vision and particular situational priorities made Rosen decide to merge with Service Games (Kent, 2001).

Before becoming Sega and merging with Rosen's company SG also had another complex and long story.

> In 1940, American businessmen Martin Bromley, Irving Bromberg, and James Humpert formed a company called Standard Games in Honolulu, Hawaii, to provide coin-operated amusement machines; mostly slot machines located on military bases, which they saw as a potential market since due to the onset of World War II, the number of men stationed at the military bases had increased and they needed something to pass their spare time.[184] At this point, the connections among slot machines, coin operated machines, arcade culture, fortune /gambling machines and wars can be observed. In Tokyo, Japan, in 1952, they tried to establish a new distributor. This company provided coin-operated slot machines to U.S. bases in Japan and changed its name again to Service Games of Japan by 1953.[185]

''Rosen Enterprises, in 1957, began importing coin-operated games to Japan''.[186] On May 31st, 1960, Service Games Japan was closed. Furthermore, ''a few days later, two new companies were established to take over its business activities, Nihon Goraku Bussan and Nihon Kikai Seizo''.[187] Morover; ''By 1965, Rosen Enterprises grew to a chain of over 200 arcades. Rosen then orchestrated a merger between Rosen Enterprises and Nihon Goraku Bussan, becoming chief executive of the new company, Sega Enterprises, which derived its name from Service Games''.[188] What is more, ''In 1966, they began designing and manufacturing original arcade machines. Their first was a submarine-themed shooting game called Periscope''.[189]

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[184]https://ipfs.io/ipfs/QmXoypizjW3WknFiJnKLwHCnL72vedxjQkDDP1mXWo6uco/wiki/Sega.html
https://www.retrogamingcraze.com/retro-gaming-systems/history-of-sega-from-concept-to-arcade/
https://kotaku.com/5788468/meet-the-four-americans-who-built-sega
https://videogamehistorian.wordpress.com/tag/marty-bromley/
[185]   https://www.britannica.com/topic/Sega-Corporation
https://www.ign.com/articles/2009/04/21/ign-presents-the-history-of-sega
[186]   https://en.wikipedia.org/wiki/History_of_Sega
[187]https://en.wikipedia.org/wiki/History_of_Sega
[188]   https://infogalactic.com/info/Sega
[189]https://www.ign.com/articles/2009/04/21/ign-presents-the-history-of-sega,21 april,2009

After great success in Japan, Periscope was exported to Europe and the USA. As mentioned before, the video game industry would best be separated into different segments in order to evaluate it ın a better way. General amusement machines, coin-operated machines, gambling machines, video game arcades/amusement arcades, home consumption machines like video game consoles or personal computers can be mentioned as parts of this kind of entertainment industry. Research labs, University labs or military labs provided a particular base and the basic starter for the concept of the video game. The concept of home consumption is one that enters the routine of daily life in people's homes.

This idea can even be the most important milestone of video game industry because it took the industry or video game consumption to another level completely. Ralph Henry Baer was a German born American inventor and engineer. He is also known as the father of video games.[190] Ralph Baer began researching interactive television games at Sanders Associates and he was passionate about bringing the video game concept to televisions and home consumption.[191] ''In 1967, Ralph Baer and his colleagues at Sanders Associates, Inc. developed a prototype for the first multiplayer, multiprogram video game system. Since Sanders hoped to license the technology for a commercial venture, Baer understood that the games had to be fun or investors and consumers would not be interested''.[192]

4.2. Late 1960's and 1970's

After a while, Ralph Baer as kept working on interactive video game systems, he and his collegues produced the first primitive video game console, which was known as ''the brown box''. In 1968, actually the system which was produced and developed under the name of the brown box was expected to be used by the American Military and to be used for improving a soldier's reflexes and talents. However, in 1968 Ralph Baer took out the patent rights for his interactive video game (Kent, 2001; p.xii). Naturally, this kind of invention could be considered as a kind of video game and immediately it was considered as a potential business product.

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190   http://www.ralphbaer.com/biography.htm
    http://americanhistory.si.edu/collections/search/object/nmah_1301997
191   http://www.ralphbaer.com/how_video_games.htm
192   http://americanhistory.si.edu/collections/search/object/nmah_1301997

According to Ralph Baer's official web site this situation was mentioned as; ''The "Brown Box''-first fully-programmable, multi-player video game unit. Demonstrations were made to TV-set manufacturers including RCA, GE, Zenith, Sylvania, Magnavox, Warwick (Sears)''.[193] The late 1960's and the early years of the 1970's can be counted as the begining of the merging of two different media tools, which were video game systems and televisions machines under the model of commercialization. In addition to the fact that video game Spacewar was one of the first video games in history, when we come back to the topic of the new model of commercialization using the television sets with video game consoles, among many other companies, the Magnavox Company won the race.[194] Magnavox was an American electronics company founded in the United States. In 1974, North American Philips acquired the Magnavox Company and today it is a subsidiary of electronics corporation Philips.[195] Magnavox, in its history manufactured radios, recording systems, televisions and different types of consumer electronics. After various consumer electronics production and some negotiations Magnavox company got interested in the video game concept and the work ın the hands of Ralph Baer.[196]

After a while, the Magnavox Company licenced Ralph Baer's television game from Sanders Associates in 1970 (Kent, 2001;p.xii). In the meantime there was another important name coming up and that person was Nolan Kay Bushnell. He was one of the fathers of the video game concept, video game industry, home consumptions of video games and founder of the famous Atari company.[197] Nolan Bushnell had started to work on a video game which was produced specifically for arcade machines. The name of the game was Computer Space and the game was the arcade version of the famous SpaceWar. Nutting Associates had seen the success and potential of both Computer Space[198] and SpaceWar so in 1971 they decided to

193   http://www.ralphbaer.com/video_game_history.htm
194   http://americanhistory.si.edu/collections/search/object/nmah_1302004
https://www.si.edu/spotlight/the-father-of-the-video-game-the-ralph-baer-prototypes-and-electronic-games/video-game-history https://www.lifewire.com/magnavox-odyssey-the-first-gaming-console-729587
[195]https://www.britannica.com/topic/Philips-Electronics-NV https://en.wikipedia.org/wiki/Magnavox
196   https://amhistory.si.edu/archives/AC0854.pdf
197   http://nolanbushnell.com/
http://www.naspa.net/magazine/2005/0405/T0504010.pdf
https://www.theguardian.com/technology/gamesblog/2009/mar/18/nolan-bushnell-interview-atari
,https://en.wikipedia.org/wiki/Nolan_Bushnell
198   http://www.guinnessworldrecords.com/news/60at60/2015/8/1972-first-commercially-successful-arcade-computer-game-392971

purchase the Computer Space game from Nolan Bushnell and the company hired him to help them manufacture it.

The same year, Nutting Associates began shipping Computer Space, which was the first arcade video game machine.[199] On the other hand, the Magnavox company started to step into the video game world more seriously after some agreements with Ralph Baer and in 1972, as the first concrete move, the Magnavox Electronic Company decided to demonstrate Odyssey in private showings. Furthermore, even Nolan Bushnell attended that demonstration of the gaming console in May 1972 in California.[200] Furthermore, it would not be wrong to emphasize that for Nolan Bushnell, the demonstrations of Magnavox's Odyssey product gave him inspiration and the basis for future plans. Bushnell had already left Nutting Company and started Syzygy with his partner Ted Dabney but they later found out that this name was in use so they renamed their company Atari in the same year (Kent, 2001; p.xii). In 1972, Magnavox introduced and released the Odyssey, which was the world's first home video game console (Kent, 2001;p.xii).The introduction of it triggered the beginning of the home video game console market. ''After Bushnell attended a Burlingame, California demonstration of the Magnavox Odyssey, he gave the task of making the Magnavox tennis game into a coin-op version to Alcorn as a test project''.[201]

Morover, we can also say that ''Allan Alcorn was the designer of the video arcade game Pong, creating it under the direction of Nolan Bushnell and Dabney. Pong was a hit in the 1970's''.[202] At this point, it is important to understand the distinction between the video arcade structure and home consumption. At this period of time, Atari was not yet in the home consumption market. Nolan Bushnell was impressed with Magnavox's ideas and promising future. Magnavox company was interested directly and primarily in video gaming in houses for home consumption and creating consoles to be used at homes instead of coin up machines or amusement arcades.

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199 http://www.guinnessworldrecords.com/news/60at60/2015/8/1972-first-commercially-successful-arcade-computer-game-392971 https://www.technologizer.com/2011/12/11/computer-space-and-the-dawn-of-the-arcade-video-game/
200 https://arstechnica.com/gaming/2014/12/in-the-beginning-ralph-h-baer-and-the-birth-of-the-game-console/2/

201 http://www.wikiwand.com/en/Nolan_Bushnell
202 https://en.wikipedia.org/wiki/Allan_Alcorn

Ralphy Heny Baer created Brown Box and later it was turned into Magnavox's Odyssey, so according to official records it was relased in 1972 in America, in 1973 ın United Kingdom, and ın 1974 in Eureope and in Japan.[203] When we come back to our main topic, we see that ın 1975 the Atari Company, which was under the leadership of Bushnell, created the prototypical home pong unit and sold the idea to Sears Roebuck (Kent, 2001; p.xii). In 1975 another important event that occured was that Nolan Bushnell had cash flow difficulties and he decided to approach the venture capitalist Don Valentine, especially for funding (Kent, 2001; p.xii). In 1976, The Connecticut Leather Company, now known as Colesco, released Telstar, which was a very primitive television tennis game.[204]

In the same year, Fairchild Camera and Instrument Company, which was also very well-known in that era, released ''Channel F that was vıdeo game console / first programmable home game to use cartridges''(Kent, 2001; p.xii). This distinction between software and hardware over the concept of cartridges concept kinda in a way mirrors today's modern video game structure, too. In 1976, actually there was another really important event which was based on this cartridges deal. Although the Atari company was in the video game sector, it had not yet made a tremendous impact that could change the sector or at least affect it very deeply. 1976 was like a trigger year for the Atari Company after the inspiration which was created by the Channel F gaming system[205] and the cartridge revolution in the ındustry. The biggest effect of Channel F in the market was to spur Atari into improving and releasing their next-generation console which was then in development. ''Codenamed ''Stella'', the machine was also set to utilize cartridges; after seeing the Channel F, Atari realized they needed to release it before the market was flooded with cartridge-based machines''.[206]

Furthermore, the video game systems, machines, softwares, games, some specific features and the industry itself were quite new, so suffered from lack of regulation. In this way, just like many others which may have included Magnavox, Fairchild Company and Sega, unfortunately, the Atari company suffered from some imitators and new idea thieves as well (Nıelsen., Smıth, and Tosca,

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203   http://retroconsoles.wikia.com/wiki/Magnavox_Odyssey
204   http://www.atariage.com/company_page.php?CompanyID=15
https://coleco.com/
205   https://www.ign.com/wikis/history-of-video-game-consoles/Channel_F
206   http://originalpeople.org/jerry-lawson-designer-video-game-console-rom-cartridge-microprocesor/

2008). In the meantime, Bushnell had already sold the Atari Company to Warner Communication for 28 million dolars ın 1976[207] but he was already making preparations for a new kind of video game console (Atari 2600) and starting a new era of vıdeo games wıth that generic brand name. Warner Communication gave some freedom to Bushnell to think about his career and Nolan Bushnell stayed as chairman of Atari. Joe Keenan became president of the company.[208].

Raymond Kassar had the position of both president and CEO of Atari between 1978-1983[209] after Bushnell's first era. In 1977, Atari opened the first Pizza Time Theatre[210]. This creative idea of Bushnell's was later taken up by many others like pubs, restaurants, cafeterias. Arcade and video game culture were combined with movie watching, food/drink consumption or theatres after investors saw this as a profitable idea (Kent, 2001). In 1977, one of the most important things in video game history was surely Atari 2600. The console initiated completely new era in technology, as video game consumption and marketing. Additionally, since it entered millions of houses simultanously in the late 1970's and early 1980's, Atari became the generic name for video game consumption with the famous Atari 2600[211]

On the other hand, Mattel Company (Electronics)[212] introduced a line of LED based handheld video games. Today's Game Boys, Nıntendo 3DS, Play Station Portables (PSP), Play Station Vita, Nıntendo's ultimate video game console Switch and many similar others were based on this primitive handheld portable game machine.

Mattel electronics also introduced an innovative video game console for the market. Mattel's gaming console, named Intellivision had became one of major the

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207 https://www.thocp.net/companies/atari/atari_company.htm
https://en.wikipedia.org/wiki/Atari
https://landley.net/history/mirror/atari/museum/Atari-Timeline.html
208 http://www.atarimuseum.com/articles/10yranniversary/cut2pin.html
https://www.gamasutra.com/view/feature/2000/the_history_of_atari_19711977.php?print=1
209https://www.gamasutra.com/view/news/315056/Obituary_Former_President_and_CEO_of_Atari_R ay_Kassar.php
https://en.wikipedia.org/wiki/Ray_Kassar
210 https://en.wikipedia.org/wiki/Chuck_E._Cheese%27s
https://www.nytimes.com/1981.09.05/business/show-time-at-pizza-chain.html; SHOW TIME AT Pizza Chain
https://showbizpizza.fandom.com/wiki/CEC_Entertainment
211 https://www.lifewire.com/atari-2600-console-729665
212 https://www.ebay.com/b/Mattel-Electronic-Games/2540/bn_1926093
https://en.wikipedia.org/wiki/Handheld_electronic_game
https://www.theguardian.com/technology/gallery/2017/may/12/influential-handheld-games-consoles

competitors in the same field in a very short time (Kent,2001;p.195-196,200-201,203,205,278-279) Shigeru Miyamoto (Kent,2001;p.157) joined the Nintendo Company in 1977 also and since he was a video game developer, he became the star of Nintendo with games that were highly successful like; Mario, Donkey Kong, The Legend of Zelda, Star Fox, Wave Race[213]. Furthermore, Nıntendo Company released theır first home vıdeo game in Japan in the same year. In 1978, Magnavox released The Odyssey 2 (Kent,2001; pp.189-190) after the great success of the first one. Mattel Electronics after their handheld video game console attempt, introduced a new game console which was called The Intellivision.

4.3. Late 1970's, General Structure of the Global Video Game Industry and The Crash in 1980's.

1979 also witnessed some other remarkable events. One of them was the Milton Bradley company releasing Microvision, which was the very first handheld game console that used interchangeable cartridges. (Sfetcu, 2014).In 1980, Atari Company released the game Space Invaders[214] for the video computer system and underlying the importance of this launch was the relationship between arcade culture and home consumption culture because with Space Invaders, the practice of selling home versions of arcade hits started. In 1980, we witnessed Activision's birth, which became the first third-party vıdeo game publisher[215].

Another important decision came from the Nintendo company and in the same year Minoru Arakawa, after some lengthy meetings with Nintendo Japan's management, decided to open Nıntendo of America (Kent, 2001; p.xiii). People may think that the 1970's were the starting point of the video game industry or culture but the event really happened in the 1980's. The United States recorded that ın 1981 U.S arcade revenues reached 5 billion dolars as American people spent more than 75.000 man-hours just playing video games (Kent; 2001; p. xiii,152). In 1982, competition

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[213]   http://nintendo.wikia.com/wiki/Shigeru_Miyamoto

[214]   https://www.retrogames.cz/play_016-Atari2600.php https://artsandculture.google.com/asset/video-game-instruction-book-atari-space-invaders-game-program-instructions/0AE0BR5w48qMMw

[215]   https://www.activision.com/ https://www.britannica.com/topic/Activision-Blizzard-Inc https://en.wikipedia.org/wiki/Activision

in the video game industry was increasing rapidly. The Coleco Company joined this race, too, with their ColecoVision console system[216].

Atari company, after their 2600 console, released the Atari 5200 but unfortunately despite its success it could not create as much influence as the 2600 in the industry. Especially in the 1980's and partly in the 1990's were not like today with regards to the system of video game production. Today, if we eliminate some other insignificant and weak attempts of companies to develop, create and produce their own console system, we may only refer to three main players, which are Microsoft's Xbox, Sony's Play Station and Nintendo consoles like switch or Nintendo Wii. In contrast, by starting in the late1970's and continuing during the 1980's or 1990's, the video game industry witnessed dozens of new video game computers, consoles or systems which were introduced to the market. As investors, developers, companies, manufacturers understood that this video game industry would be highly profitable, they were all seeking to acquire a share of the market.

Moreover, despite of success of Atari company, Magnavox, Fair Child Company, Nintendo or Sega, there was no absolute domination in the market and there was no monopoly. Furthermore, there was still some room for more companies or systems so that meant the market was not saturated. In 1982, General Consumer Electronics released their gaming system Vectrex like many other companies to gain a market share while the industry was still profitable (Kent, 2001;p.xiv). ''The Vectrex is a vector display-based home video game console that was developed by Western Technologies/Smith Engineering. It was licensed and distributed first by General Consumer Electronics (GCE), and then by Milton Bradley Company after its purchase of GCE''[217]. Moreover, in 1983 Sega company introduced their first home video game system, which was called SG-1000 to the Japanese market (Kent, 2001;p.xiv).

On the other hand, around 1983-1984, Nintendo launched a new product with their new system that was called The family Computer-Famicom, firstly for the Japanese market (Kent, 2001, p.xiv).This strategic move actually was an incredible triumph for the home consumption video game market against the arcade industry.

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216   https://www.lifewire.com/history-of-colecovision-729731
https://segaretro.org/ColecoVision
217   https://en.wikipedia.org/wiki/Vectrex

Nintendo, decided to change the name of their system from Family computer to Nintendo Entertainment System for New York, in the North American market in 1985 (Kent,2001;p.xiv). This was actually like the beginning of a completely new era, because this little name change from vıdeo game console to entertainment system created today's understandıng of the vıdeo game.

Moreover, the design of the console, some specific features, the packaging style of the product and the name of the machine were changed. Nintendo decided to act in this way to eliminate the fallout from an infamous story which was related with video games in the 1980's games crash and to show the product as more mature and serious than ever before in the North American market.[218] That is why, especially after the 2000's, we perceive these machines as entertainment systems. Nintendo both changed the perception of vıdeo games and video game consoles in the market and with consumers. In the 1980's there was another very ımportant item of news ın the vıdeo game industry and this concerned Alex Pajitnov[219] who ınvented the Tetris game.

Russian mathematician Pajitnov, by ınventıng the game Tetris, added his name to the list of leading figures in the vıdeo game ındustry and proved that a country or region which was outside of central Europe, Japan and Usa could produce remarkable products for the video game industry, too.[220] In 1986, the Nintendo company (Nıntendo Of Amerıca) released the Nıntendo Entertaınment System nationwide after some test marketing difficulties[221]. It was obvious that Nintendo had started to dominate the vıdeo game ındustry and after the Japanese market, ın Eureope and especially in United States, it was well on the way to becoming almost amonopoly and controlling the vıdeo game market exclusively wıth its games and consoles[222].

The Sega and Atari companies had been following these developments by Nıntendo and immediately released their latest video game systems in response. Sega

218   https://diocesefwsb2.instructure.com/courses/6077/pages/how-nintendo-revived-gaming-connor-hemminger https://arstechnica.com/gaming/2013/07/time-to-feel-old-inside-the-nes-on-its-30th-birthday/

219   http://www1.cs.columbia.edu/~sedwards/classes/2012/4840/reports/Tetris.pdf

220   https://www.telegraph.co.uk/technology/video-games/10877456/Tetris-at-30-a-history-of-the-worlds-most-successful-game.html

221   https://en.wikipedia.org/wiki/History_of_the_Nintendo_Entertainment_System

222   https://en.wikipedia.org/wiki/Nintendo_Entertainment_System https://www.ranker.com/list/nintendo-entertainment-system-games-list-of-nes-games/video-games-by-console

Master System[223] and Atari 7800[224] were the answers to Nıntendo. Furthermore, Nec relased the 16 bit /8 bit hybrid pc-engine game console ın Japan (Kent, 2001;p.xiv). 1987 was also an important year for Sega because they unveiled their 16-bit very strong Mega Drive gamıng console. Furthermore, in the same year the Atari company released some unlicensed games for the NES under its new Tengen Label[225]. The Nec company brought Pc engine to the North American market and introduced their new product TurboGrafx in 1989 (Kent, 2001;p.xiv).Despite the strong competitıors in the market, Nintendo company almost became like a monopoly or the strongest player in the video game market (Provenzo, 1991; pp.23-26).

On the other hand, the major event that occured ın this year for the vıdeo game industry was Nıntendo's GameBoy as a handheld vıdeo game device[226]. In the vıdeo game industry, there were some real turning points. The Golden Age (part 1: 1979-1980) and The Golden Age (part 2,1981-1983) were the years that video game ındustry, both in the arcade and with home consumption experienced some of the best years with remarkable games, new consoles, arcade hits, technological developments and market expansion (Kent, 2001;pp.123-178).

Unfortunately, in the early 1980's, nobody could predict and notice the serious collapse that was coming ın the video game industry. Kent by looking at The Time Magazine's news and the study of Play Meter Magazine explains the situation ın the 1980's and the golden era of the video game industry before the nightmare as follows; ''A Time Magazine cover story reported that Americans dropped 20 billion quarters into video games in 1981 and that ''video game addicts'' spent 75,000 man-years playing the machines'' (Kent, 2001; p.152). Furthermore, Kent keeps refering to the same article and expresses the view that;

The article went on to explain that the video- game industry earned twice as much money as all Nevada casinos combined, nearly twice as much money as the movie industry, and three times as much money as major league baseball, basketball, and

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223   https://segaretro.org/Sega_Master_System
224   http://www.atariage.com/7800/
225   https://segaretro.org/Tengen
226   https://meatfighter.com/gameboy/TheNintendoGameboy.pdf
https://en.wikipedia.org/wiki/Game_Boy https://www.theguardian.com/technology/2014/apr/21/nintendo-game-boy-25-facts-for-its-25th-anniversary

football. America was covered with arcades. According to a Play Meter Magazine study, there were approximately 24,000 full arcades and 400,000 street locations. In all, according to the 1982 study, more than 1.5 million arcade machines were in operation in the United States (Kent, 2001; p.152). The video game crash in 1983 started a chain reaction and the problems just started to get bigger and bigger in short period of time[227]. Companies started to fire a lot of workers, dismissed their developers, engineers, art experts, script writers. The number of manufacturers dropped dramatically, video games, consoles and system production dropped sharply (Kent, 2001;pp.219-240). Furthermore, the video game industry started to lose money and that giant industry became an unprofitable market in a very short time. expresses his opinion about this events as the video game market losing its self confidence despite some positive moves by companies and developers to revive the market (Kent,2001;pp.219-240). This catastrophe in the sector in the early 1980's sometimes became beneficial for some smaller groups in the industry.

As he tells us;

> As big arcades disappeared, smaller ones received enough business to survive. For a short time, the business seemed to correct itself. Many arcade owners purchased new equipments and tried to hang on until business picked up again. It never did. The coin-operated video game business continued a fairly steady decline for the next fifteen years. By the middle of 1982, even as the arcade industry began its lengthy fall, video games crept into other areas of American popular culture. video jockeys were talked about video games on Mtv(Kent, 2001; pp.176,226).

In this period, in the USA, not even home versions of the latest arcade hits helped to save and revive the market. Cosumers were already losing their interest in video arcades and it was a fact that in 1983, they had almost stopped purchasing video games (Kent, 2001; pp.239). By the way, to understand the very close relationship between the video game industry and technology development some other information which isbased on Nolan Bushnell's work in 1981 can be examined. In 1981, Bushnell founded Catalyst Technologies[228] as an incubator firm that housed or funded several high tech start-up companies.

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227   https://www.washingtonpost.com/business/for-video-game-consoles-a-revolution-in-user-experience/2013/11/22/c03cce42-521f-11e3-9e2c-e1d01116fd98_story.html?utm_term=.e5e99252ccd2
228   https://en.wikipedia.org/wiki/Catalyst_Technologies
http://nolanbushnell.com/

These efforts by Bushnell prove one more time that the video game industry and technology are highly engaged with each other and go parallel with each other. They nourish each other and they provide inspiration for each other, too. Furthermore, from radio channels to television channels or magazines/newspapers, being part of popular culture, video games have invaded everywhere. Here, the important point is to separate the regional markets to understand this collapse more clearly. As Kent mentiones with reference to the rising sun we can continue to explain from the same perspective. In fact;

> The American video game market may have crashed seriously in 1983, but the international market continued almost unimpeded. Atari marched on in Eureope region and Japan. Even the Canadian market had remained fairly active throughout most of 1984. Atari, Mattel, even Vectrex sales continued in foreign markets (Kent, 2001; p.278).

This explanation map clearly tells us radially that despite these markets being highly interconnected with each other, helping each other, supporting each other, affecting each other or becoming the inspiration for each other, at the end of the day they are different markets and they have their own unique mechanism that separates them from each other. In the 1980's, important developments were not only related with video game consoles, but also the rising demand for personal computers.

First of all in 1982, Commodore was introduced onto the market as the Commodore Business Machine and later it was known as the Commodore Business Machines Model number 64[229]. In the end, the name of this relatively primtive computer was abbreviated and became known as the Commodore 64 among consumers[230]. The Commodore 64 is still regarded as the best selling home computer of all time and it is listed in the Guinnes World Records as the highest-selling single computer model of all time (Kent, 2001; p.247). This result actually was not something unexpected because behind this success, who was a Polish-American businessman and the founder of Commodore Intrenational, had clever price tactics and a logical market strategy in his mind. His famous phrase ;' ''computers for the masses, not the classes'' (Wynants and Cornelis, 2005; p.175) summarizes everything.

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229   https://en.wikipedia.org/wiki/Commodore_International
230   https://www.silicon.co.uk/workspace/pc/commodore-64-history-225855

"One Major force that changing the market was a new line of inexpensive home computers" (Kent, 2001; p.247). Moreover, according to Kent, these machines can be described as; "Cheap and only marginally more powerful than the game consoles". (Kent, 2001; p.147). That means by finding an incredibly sensitive point of balance between the video game consoles and other computer-based systems, Jack Tramiel offered a very strong home computer (personal computer) that could beat current consoles and at the same time at a cheaper price when we compare it with other computer systems (Kent, 2001;pp.248-252).

He never aimed for any niche market for his Commodere system and his logical price-power policy managed to take the company to a higher position in the computer market. "In 1983, Commodore in fact surpassed Apple in overall sales and became the first computer company to report a $1-billion sales year" (Kent, 2001; p.260).

Here we may see the different path that the Commodore company followed to create and penetrate different market segments and make a different impression to its rivals in the field.

> Unlike Atari and Colesco, companies that barely broke even on their hardware and recouped their major investments by selling software, Commodore sold hardware profitably and did nothing to discourage outside software development. As Tramiel saw it, everytime a developer created a good programme, he created a new reason for people to buy a Commodore Computer (Kent, 2001; p.260).

On the other hand, in the 1980's other strong competitors were IBM computers[231] and Apple company[232]. Furthermore, Apple company was generally and still is aiming for niche markets and the company had chosen to create and work on more of a niche market for their products in the 1980's, as well. Besides, instead of trying to create sales as high as the Commodore company, their efforts were directed towards finding their niche groups and keeping them.[233] Apple models[234] and

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231   https://www.ibm.com/ibm/history/interactive/ibm_history.pdf
https://en.wikipedia.org/wiki/History_of_IBM#1975%E2%80%931992:_Information_revolution,_rise
 of_software_and_PC_industries https://www.stjohns.edu/sites/default/files/documents/Tobin/smif-gr-ibm.pdf
[232]http://www.idconline.com/technical_references/pdfs/information_technology/A_Brief_History_of_Apple_Computers.pdf
Marshall University Marshall Digital Scholar; The Innovative Success that is Apple, Inc.; Katherine Johnson, Yang Li, Hang Phan, Jason Singer, Hoang Trinh; 1-1-2012
History of Apple: The story of Steve Jobs and the company he founded; Nik Rawlinson | 25 Apr 17
233   http://lowendmac.com/2003/apple-has-always-been-a-niche-player/

especially the Macintosh[235] series of computers became a symbol of luxury and a more intellectual consumption throughout time and still, in the present day, this image has not changed in the consumer's mind.

On the other hand, the IBM Company also, with their various IBM series[236] became one of the most important and widespread home computer companies in the world. International Business Machines Corporation's history actually began in 1911, but their major expansion came with the development of technology in the computer field in recent decades. On the other hand, the IBM PC, originally designated IBM 5150, was introduced in 1981, and it soon became an industry standard ın a short time despite the existence of the Commodore and Apple companies[237]. Thanks to the birth of the IBM Personal Computer or PC, the IBM brand began to enter homes, small business and schools. When we go back to the 1980's video game console wars, we may see the dominant position of Nintendo over other bigger and smaller companies in the field. For example, in October 1985, one of the most important companies in the market, Sega marketed their quite powerful Sega Master System as The Mark 3(Sega MarkIII) ın Japan[238], but it did do well ın that country where the Nintendo company already controlled possibly more than 90% of the market (Kent, 2001, p.260).

Sega Master System, Sega Mega Drive, Sega Genesis or any others could not break the dominant position of Nintendo, especially in 1980's and even more so in the 1990's. ''Although several top Japanese companies signed licensing agreements wıth Nintendo company, the American companies showed little interest. Game publishers such as Sierra On-line, Broderbund, and Electronic Arts were much more interested in making games for computers than consoles'' (Kent, 2001; p.307). The two main reasons here could be the recent rise and popularity of personal computers and the problem of foreign marketplace acceptance. The Commodore, Apple, IBM brands started to introduce the concept of the computer to the market and consumers

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https://www.entrepreneur.com/article/280692
 http://www.arabnews.com/node/237409; Apple Is More Focused on Niche Markets Than Mass Appeal
234   https://www.apple.com/tr/mac/
235   https://en.wikipedia.org/wiki/Macintosh
https://www.webdesignerdepot.com/2009/01/the-evolution-of-apple-design-between-1977-2008/
236   https://en.wikipedia.org/wiki/List_of_IBM_products
https://www.ibm.com/ibm/history/exhibits/pc/pc_1.html
237   https://www.ibm.com/ibm/history/exhibits/pc/pc_1.html
238   https://segaretro.org/Sega_Mark_III

in a veryshort time and they proved that computers could also be used for game playing.

4.4. End of the 1980's and 1990's.

Despite their higher prices, with their unique features computers became very attractive in the eyes of consumers. By 1989, the Nıntendo Company both globally and in the USA had become a regular fixture ın the news and in media channels (Kent, 2001; p.398). Moreover, despite some limited success of companies like Sega or Nec's Turbografx, Nıntendo kept its domination of the Japan market almost completely.

Actually, by ignoring both Sega's Mega Drive console and Nec's Pc Engine machine(the Japanese name for Turbografx), Japan had remained loyal to Nintendo generally (Kent, 200; p. 431). Despite the well-known name of the Nec Company and its particular success in the United States, none of them(Sega, Nec, Atari and other weaker companies) could become any kind of dangerous rival to Nintendo, especially in Japan.

On the other hand, ın the same year the SNK[239] company also entered the vıdeo game industry with their 24 bit NeoGeo gaming console[240] in the United States. After the Nintendo Entertainment System, the company decided to shake the industry up again with their new console, the Super NES, this time in 1991. Companies understood the importance of brand identity, corporate image, the importance of their vıdeo game's retention in the consumer's mind.

SNK, Sega, Nintendo, Atari, Magnavox, Nec company had their own unique images, brand identities, brand characters and gamer population target. This fact was valid for vıdeo games, too. In 1992, with the Sega Genesis console outselling the Super Nes of Nintendo, Sega effectively took control of the U.S. Console market (Novak, 2011; p.21). Moreover, Sega shipped the Sega Cd[241] peripheral for the Genesis game console. As the global vıdeo game market became bigger than ever when nearing the mid 90's, some other brands began to introduce their systems onto the field and one of them was the Panasonic company[242]. In 1993, Panasonic began

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239   https://www.snk-corp.co.jp/us/
240   https://snk.fandom.com/wiki/Neo_Geo_(system)
241   https://segaretro.org/Sega_Mega-CD
242   https://www.panasonic.com

marketing products for their new system, ''the32-bit 3DO Multiplayer''.[243] On the other hand the Atari company made some last efforts to survive and launched The 64-bit Jaguar the well developed vıdeo game system.(Kent, 2001, p.xv).

On the other hand, in the same year Sega introduced their new system 32X[244] and later relased their famous Sega Saturn console in Japan. Saturn entered the European market and the North American market in 1995.[245] Saturn was supported by the company until 2000 in only Japan because Sega had decided to discontinue the console in the USA market and ın Eureope ın 1997-1998 because of the marketing, selling, promoting, performance failures of the machine. Some reasons for Sega's failure could be connected to the high price policy, poor performance offered to consumers and the fact that programming it was very hard when we compare it to other video game consoles like Sony's PlayStation one, which was released in 1994 in Japan and ın 1995 ın the United States (Kent, 2001;p.xv). Almost all of the sales of the Saturn were in Japan and the rest of the world did not show much interest in the console. Moreover, ın North America, despite its population, sales of the Saturn were extremely low[246]. This decade in fact witnessed relentless compeition among the three main companies ın the vıdeo game industry. Sega, Sony and Nintendo struggled to gain steady positions in this field with their games, technologies and brand identities. Other weaker companies stayed far behind in the sector while these giants battled it out with each other. Nintendo released their new console Nintendo 64[247] in 1995 in the Japanese market and in 1996 in the USA market.

On the other hand, Sega's Saturn became a relatively pretty successful console in Japan but was definitely a failure globally or in the USA. The company then decided to create and introduce a new console in a few years time to correct this unpleasent market situation. At the end of the 1990's Sega introduced their last video game console, the Sega Dreamcast[248]. It was the first video game console that gave an

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243   https://en.wikipedia.org/wiki/3DO_Interactive_Multiplayer
https://www.consoledatabase.com/consoleinfo/3do/
244   https://segaretro.org/Sega_32X
245   https://en.wikipedia.org/wiki/Sega_Saturn
246   https://vgsales.fandom.com/wiki/Sega_Saturn
https://segaretro.org/History_of_the_Sega_Saturn/Release
247   https://nintendo.fandom.com/wiki/Nintendo_64
248   https://www.ign.com/articles/2010/09/10/ign-presents-the-history-of-dreamcast
https://www.funstockretro.co.uk/news/a-brief-history-of-sega-dreamcast/
https://www.gamasutra.com/view/feature/4128/the_rise_and_fall_of_the_dreamcast.php?print=1

online gaming opportunity to users. It was the first in the sixth generation of video game consoles, preceding Sony's PlayStation 2, Nintendo's Game Cube and Microsoft's Xbox. The Dreamcast was Sega's final home console, marking the end of the company's 18 years in the console market. DreamCast console actually was really important because it was the beginning point of the understanding of multiplayer games and online gamse in video game consoles. The combination of network and gamıng consoles as a concept arrived with Sega's last console and it was the inspiration for all the following ones.

4.5. Conclusion of The Chapter and Comments on 2000's Video Game Industry

In the 2000's, there is no doubt that the gaming console industry, especially, consisted of just three companies. Sony, Micrososft and Nintendo were the brands generating this oligopolistic structure. PlayStation, Xbox and Nintendo consoles dominated the global video game console market as they regularly released and put newest gaming products onto the market. The situation and the formation of video game industry in the 2000's remind us of the accelerating pace of globalization. The dissemination of global entertainment culture through digital games provides a good example to understand the situation in aconcrete way.

Furthermore, global video culture, digital video games, video gaming systems, gaming computers, arcades, entertainment parks, online multiplayer gaming and all internet based sources(especially video game forums, web sites, digital video game stores, localization/adaptation projects, glocal formations, digital gaming communities/networks… etc) or interactions have proved that we have been becoming a networked society day by day and all these elements are parts of a networked society. Castells in ''The Rise of the Network Society'' explains that this transformation is inevitable and has a multi directional mechanism. He also empahsizes the importance of technological developments which contribute to the networked society both as technically and sociologically (Castells, 2009).

The video game industry has contributed to this rise of the networked society with gaming web sites, discussion forums, comment centers, gaming call center services, gaming communities, electronic sport tournaments, multiplayer gaming, online gaming, internet usage ın gaming consoles, special networks like PlayStation

Network or Xbox live service and many other additions. McLuhan predicted the internet(world wide web) 30 years before it was invented[249]. Moreover, he had perceived new technologies as the extension of man, social life and consciousness (Mcluhan, 1994). McLuhan also helps us to understand the concepts of the global village, increasing structure of mass communication and the process of becoming networked societies via new technologies (Mcluhan, 2014). Furthermore, especially after the 2000's, the global video game industry, by also taking advantage of the support of brand new communication technologies and online features, has contributed to this fact in tremendous ways. Today the video game industry is a fundamental and inseparable part of networked society.

CHAPTER-5

THE VIDEO GAME INDUSTRY IN TURKEY

The history of video games in Turkey may go back even to decades ago but unfortunately it is so hard to claim that Turkey has really got a video game industry at the present time. When we refer to the "video game industry", we mean a well developed, western style, fully grown or mature industry. Today, to evaluate the video game industry in any country, experts check certain criteria, data outputs or information. Moreover, to exemplify further; the number of video game development studios, the size of video game studios, i.e. small, moderate, big or huge, the situation of the country about electronic sports (e-sports, e-leagues, professional gaming culture), the publishing level about video games which also support and create video game awareness among people (especially video game magazines) can be added to the list as features of video game industries.

Furthermore, the particular web sites as powerful source and discussion place of the video game industry, state of education which is directly or indirectly related to video game development (undergraduate university programmes, graduate university programmes or upper academic educations) and both official or non-official video game education are also some other components of digital game industries. On the other hand, the industry's volume which may include the amount of production or

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249   https://en.wikipedia.org/wiki/Marshall_McLuhan

consumption and the size of the market or the total amount of money invested in the sector can be counted among important specifications. Furthermore, the existence, proficiency, power and efficiency of associations or institutions about the video game sector in a country are other significant factors to be considered. Besides, in a global context, regular gaming fairs, digital game shows, specific meetings or conferences about the sector are naturally parts of today's video game industry. In addition, the employment realities of the sector, the attitudes of consumers and market tendencies can be counted as some outputs which experts utilize to understand certain structure of any market/region/country.

The video game industry must also be considered from different perspectives and over alternative approaches to be understood better because the electronic gaming industry is directly or indirectly related with the globalization process, local or glocal policies, national or international investment projects, technological development, the transformation from agricultural or industrial society into an information society, political decisions and many others. It is a fact that the video game industry in Turkey was insignificant for decades in the 1970's, 1980's and 1990's, but after the 2000's there was an apparent increase in the sector.

The downside here is that despite the increasing development in the national industry, it is still relatively undeveloped compared to most Western and Asian countries. More strictly speaking, after the 2000's, the number of productions, video game studios, size of studios, amounts of individually game developments clearly increased in Turkey. Moreover, with regard to academic education directly or indirectly related to the video game industry or game development, we have begun to see some serious developments in this country during this decade, too. Relevant ministries, government, and particular political environments started to support video game studios, video game entrepreneurs, creative ideas, vıdeo game productions and awareness much more after the 2000's and in the last few years in Turkey[250].

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[250] http://www.ankaraka.org.tr/archive/files/yayinlar/ankaraka-dijital-oyun-sektoru.pdf

http://www.oyunder.org/oyun-sektorune-yonelik-ekonomi-bakanligi-destekleri-hakkinda-faydali-bir-ozet/

Dijital Oyunlar ve İstihdam: Türkiye İçin Öneriler; Journal of Research in Entrepreneurship Innovation and Marketing Year: 2017, 1(2):136-153; Eyüp Akçetin, Ufuk Çelik, Abdulkadir Yaldır, Deniz Herand, page:137 https://www.webtekno.com/sektorel/devletten-oyun-gelistiricilerine-600-bin-dolara-kadar-destek-h7998.html https://www.cnnturk.com/teknoloji/yerli-oyun-gelistiricilere-devlet-el-uzatti

Specific video game shows and video game fairs[251], video game conferences, meetings about sectoral analysis[252], video gaming events started to take place in this last period of time. Furthermore, Turkey has started to get involved in electronic sports or professional video gaming understanding and there are many professional video game teams which are competing at the national or international level[253]. In addition, groups that are under the auspices of corporations, associations and foundations started properly in the last few years and all these groups are supporters of the national gaming industry. All these improvements and examples are only parts of the bigger picture that prove that there is a rapid increase in video game culture in the region.

On the other hand, there are still many problems and obstacles that have to be overcome. In this section, Turkey will be examined specifically after considering the global process of video gaming. Furthermore, in this chapter, the short history of video games, the video game industry and the evolution of the sector in Turkey will be discussed. Moreover, the 1970's, 1980's and 1990's will be examined in terms of production, consumption, market tendencies, awareness, government policies, reflections of globalization and video gaming culture in society. On the other hand, some important milestones in recent decades will be mentioned, in addition to an examination of the associations which are related to the industry and the existence of global brands in Turkey. At this point, before the 2000's and after the 2000's may be considered as two different time periods for video game structures and industry circumstances in Turkey. Although every country or region is unique and has different inner dynamics, at the end of the day they have to be connected to global

http://oyungezer.com.tr/makaleler/41463-devlet-tarafindan-oyun-gelistiricilerine-600000-dolara-kadar-tesvik

http://oyungezer.com.tr/images/stories/20150602-5-1_ticaret_deste%C4%9Fi.pdf; döviz kazandırıcı hizmet ticaretinin desteklenmesi hakkında karar

251   https://www.gamingistanbul.com/
https://www.gamex.com.tr/
http://www.atisfuar.com/e-gameshow/

252   http://www.oyunder.org/oyun-seminerleri-basliyor/ https://gamelab.istanbul/tr/seminer

https://www.gamingistanbul.com/gist-seminerleri/ http://ce.itu.edu.tr/anasayfa/2018/02/26/seminer-yerel-ve-

global-oyun-sekt%C3%B6r%C3%BCnde-kariyer-taktikleri

253   http://elektroniksporlar.com/
http://sgm.gsb.gov.tr/Federasyonlar/81/2/turkiye-e-spor-federasyonu.aspx
https://twitter.com/tesfed
http://yayinlar.gsb.gov.tr/Public//Files/2018.05.14_16.57.28_espor-raporu-say%C4%B15.pdf;Türkiye Cumhuriyeti Gençlik ve Spor Bakanlığı, Gençlik Araştırmaları Haber Bülteni, sayı:5,2018

conditions to survive. They may be termed the specific features of video game industries that can be found in almost all regions in the world since they have global sources even if they have different identities.

These features can also be thought of as some kind of sub-categories that build or support the sector. All these facts are valid for Turkey as well and after some observations about the video game industry in Turkey pre-2000, we will deal with particular sub-segments to understand the whole picture better by looking at the current situation. These sub-segments can be summarized as the presence of big, global brands like Microsoft, Sony or Nintendo in Turkey, the educational improvements by the mean of graduate or undergraduate and other programmes which are offered by universities or by some private corporations, the incubation centres, techno city projects in major cities, government support for developers and new groups of video gaming corporations/associations/foundations. On the other hand, we can also add some other important parts like improvement of professional gaming/ electronic sports culture, tournaments or video game leagues and the existence of video game development studios to this list.

Morover, to mention some details like the situations, amounts and scales, of this national-local video game studios can be beneficial for a better understanding of the situation. On the other hand, when the matter is the video game industry, the employment rates in the industry, conditions, government policies about the video game sector and regulations are some other significant elements. Additionally, production, consumption and market tendencies, video game fairs, shows, events, meetings, conferences, video game magazines on the publishing side and similar topics will be discussed later on. In this way, we will have a chance to think once more about Turkey's video game industry taking the concepts of globalization, localization, glocalization, information society, culture industry, technological determination or liberal policies into consideration.

5.1 History of Video Games and the Industry in Turkey

People may think that Turkey unfortunately became aware of the video game industry and gaming trend very late if they review Turkey's current position in the video game industry considering both the national and international environment, but the reality was actually quite different. The strange and the fact is that despite the fact

that the first steps about video game production were taken decades ago, the industry is still having difficulties in reaching a global level and global standards. Moreover, the eagerness in young and educated people is surely significant for keeping up with new computer/gaming technologies and for creating avalue chain by developing video games or managing video game studios. We had already witnessed to the first activity in the video game sector and attempts to export video game outputs a long time ago in Turkey but the process has not been completed yet. This could be interpreted as the problem not being about following the video game trend or culture too late, but about being a country that could not continue what had been started in the 1980's.

After these disorderly, irregular and complicated years especially in1980's and the 1990's in Turkey, a new start occured in the 2000's. This new era in the last decade was almost completely different from past decades with regard to the number of development studios, production capacity, consumption habits, publications, digitalization, internet, new computer technologies, market size andmarket tendencies and international agreements. Furthermore, brand new and positive government policies, better educational activities, new associations and the investments of global brands were more evident than before.All these factors were no doubt very important when the matter in question was keeping up with the global video game industry, trends and culture.

Unfortunately, despite the huge improvement as an industry of video games after the 2000's, it is still so hard to say that Turkey has a proper gaming industry in the western style or well developed far-eastern type (South Korea,Taiwan, Japan). Another important point is that we have to be careful about possible market illusion in Turkey. It is fact that, especially in last years, a tremendous video game market expansion has been witnessed in the country[254] ,but to understand and analyse the

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254   http://www.hurriyet.com.tr/teknoloji/turkiye-oyun-sektorunde-buyuyor-40703291
http://www.oyunder.org/turkiyede-video-oyun-pazari-buyuyor/
https://leadergamer.com.tr/turkiye-oyun-pazari-2018/
Yenituna, B.2017.1st International Conference on New Trends in Communication,1. Uluslararası İletişimde Yeni Yönelimler Konferansı; Türkiye' de Dijital Oyun Geliştiriciliği; Günümüzdeki Durumu ve Sorunları. P.168-179. İstanbul Commerce University Publishing.
https://www.turkiyegazetesi.com.tr/teknoloji/417893.aspx
https://www.merlininkazani.com/Turkiyede-oyun-pazarinin-buyuklugu-ne-kadar-haber-98246

video game sector in Turkey it is not enough only to review the numbers alone. It is also a necessity to review all the available information.[255]

Naturally, production and consumption are different things and the money that is flowing in the industry or the size of market would be supplied both by consumption and production. However, the vital point here is only or mostly consuming certain outputs and expanding the consumption level in the market can be reflected in numbers, but it would not help to create or increase real industry. The craze for video games in the world in the 1970's had not reached its peak yet, but the video game industry had started to emerge, professional video games were started to be produced, developed, designed and introduced to themarket even if they were somewhat primitive from the perspective of today. Moreover, professional video game development studios were set up in different corners of the world and especially in the United States and Asian countries like Japan. Turkey's first production efforts were in the late 1980's.[256]

The Keloğlan video game, which was developed between the years 1986-1989, is still assumed to be the first Turkish video game. Keloğlan was an adventure style electronic game and was developed only for the Commodore64 computer system by the Byte Computer Company.[257] Derya Yalazkan's Keloğlan game is still recorded in many sources and records as the first Turkish game. Before creating any further discussion about that it would be better to discuss some other milestones in history before proceeding further. Moreover, the Asterix game[258] from the Locus Team Company in 1991 for the Amiga platform in can be counted as the second in the adventure genre. In the same year, Uğur Özyılmazel developed another game for the Amiga 1200 platform in more amateur level and the name was Dinozorus.[259]

The Digital dreams company just one year later after this work developed a game that was called Hançer (dagger)[260] but this time the genre was turn based

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255   https://www.cnnturk.com/teknoloji/oyun-sektoru-buyumesine-karsin-turkiye-yerinde-sayiyor
       http://oyun.guvenliweb.org.tr/dosya/wPJEr.pdf
256   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
257   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
258   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
259   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
260   https://e-bergi.com/y/turkiye-oyun-sektoru/;Türkiye Oyun Sektörü; Anton Semchenko; 1 Kasım
2010 http://oyungezer.com.tr/forum/discussion/60508/piyasaya-cikmi%C5%9F-tuerk-oyunlari/p1
http://www.commodore.gen.tr/forum/index.php?topic=1018.0
https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/

strategy game and developers Tolga Agnar Kahraman, Volkan Uçmak adapted their games especially for, once again, the Amiga platform. Furthermore, in 1992, there were other video games as well. Çarkıfelek and Para ve Güç (money and power) can be counted among these games[261] Çarkıfelek was like an information contest game which was specifically designed for the Amiga platform by Future Dreams studio and the other one, the Para ve Güç game, was from the Safa Soft Company which was established by Hayrettin Yıldız and Murad Omay. Pis Yedili (Uno game)[262], on the other hand, was a digital card game that was introduced to consumers by developer Bülent Baltacıoğlu, but this time there was no development studio name. One of the most important milestones in Turkish video game development history was the game Umut Tarlaları.[263] It can be said that this game was very similar to today's modern, well developed and million dollars' worth farming simulation games on Facebook.[264] The production company was Silicon Worx but the only developer was Özgür Özol. This 1993 made farming simulation game was once again was envisaged for the Amiga pc system.

Moreover, this time after the Commodore 64 and Amiga platforms, the game Lale Savaşçıları (tulip warriors)[265] was released for personal computers(pc) / modern type computer systems and this new preference was also a milestone for video game design in Turkey in the 1990's. In 1996, Dedektif Fırtına (dedective storm) was released and the game genre was mostly adventure based.[266] Fehim Hadimoğlu, Nuray Hadimoğlu,andSencer Çoltu were the three video game developers and they seemed to have created an adventure game of global quality with regard to design or workmanship under the roof of the Cartoon Animation Studios company .

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261   http://retrojen.org/pano/index.php?topic=1017.0
https://ibrahimars.wordpress.com/2013.06.30.19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
262   https://www.merlininkazani.com/1980-2013-yillari-turkiye-de-gelistirilen-yerli-oyunlar-bolum-1-sizden_gelenler-63620?sayfa=6
263   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
https://www.merlininkazani.com/1980-2013-yillari-turkiye-de-gelistirilen-yerli-oyunlar-bolum-1-sizden_gelenler-63620?sayfa=6
264   https://tr-tr.facebook.com/FarmVille
https://en.wikipedia.org/wiki/FarmVille
https://ibrahimars.wordpress.com/2013.06.30.19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
265   https://www.gamespot.com/istanbul-efsaneleri-lale-savascilari/

https://en.wikipedia.org/wiki/%C4%B0stanbul_Efsaneleri:_Lale_Sava%C5%9F%C3%A7%C4%B1la r%C4%B1

https://ibrahimars.wordpress.com/2013.06.30.19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
266   https://ibrahimars.wordpress.com/2013.06.30.19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/

Moreover, if we do not count and exclude the very weak and amateur works at the end of the 1990's and the very early years of the 2000's, the first remarkable attempt came from İdris Çelik. Since horror-adventure or survival-horror games like Resident Evil, Silent Hill, Clock Tower, Alone In The Dark, were extremely popular in the world, especially during the 1990's and the early years of the 2000's as a specific genre in the market (Perron, 2009; pp. 15,242,244), the reflections of similar games in Turkish market gained popularity quickly. The game of İdris Çelik's was Lanetin Hikayesi (the story of the curse) and was released in 2002.[267]

Although the company was called Dınc Interactıve and Alsan Electronic, Dinc was the only person who developed and tried to mark the game. On the other hand, the year 2002 also witnessed another important event or even milestone for the Turkish video game industry. The game Dual Blades[268] which was designed by Galip Kartoğlu and developer/producer Company as Dinc Interactive (Sobee) was introduced to the global market by the American famous American company Metro 3D, Inc for Nintendo's Game Boy Advance platform. The importance of Mevlüt Dinç and Sobee Studios for the Turkish video game industry cannot be denied. We can summarize the situation of that era as follows;

> An important event in 2000 for the Turkish game industry was the return of Mevlüt Dinç after twenty years. Dinç, having produced many titles in the UK, decided to continue with local Turkish talent. One year after he started his business in Turkey, Dinç Interactive (later Sobee Studios), released the first Turkish game for the international market, which was completely written by Turkish university students. Dual Blades (2002), a clever mix of fighting games featuring Turkish heroes, was developed for the Game Boy Advance and published by Metro 3D in the United States and Japan (Wolf, 2002; p.570).

Moreover, Mevlüt Dinç, just after he returned to Turkey from England became one of the most productive developers and entrepreneurs in video game market. After some success that was came with Dinc, continued without decelerating for a long time in especially national market. Furthermore;

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267 https://www.merlininkazani.com/lanetin-hikayesi-roportaj-210
 http://www.idriscelik.com.tr/
https://www.linkedin.com/in/idris-%C3%A7elik-162a1413a
https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
268 https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
 https://www.merlininkazani.com/gba-icin-ilk-turk-oyunu-dual-blades-haber-5656; GBA için ilk Türk oyunu: Dual Blades

The next release was Football Manager (2003), a real-time, competitive multiplayer management simulation. The next Sobee game was Semih Saygıner ile Magic Bilardo (Magic Billiards with Semih Saygıner, 2004), an online competitive 3-D billiards game developed with the help and endorsement of billiards world champion Semih Saygıner (Wolf, 2015; p.570).

On the other hand, as mentioned before, the early 2000's was one of the most important turning points in the Turkish video game industry. Developing technology had started to affect creative minds and Sobee studios[269] merged with some other significant companies to develop new projects. Pusu: Uyanış game was one of them and from many perspectives it was a successful attempt. In other words;

> Sobee was joined by other professional game houses in Turkey in 2005. Yoğurt Technologies, Cinemedia, and 3TE Games published their first game, Pusu: Uyanış (The Ambush: Awakening), in May 2005.The game was a 3-D third-person shooter/action-adventure.This game was not a straightforward shoot-em-up game; the storyline and character backgrounds were well-developed, and actions and events were interrelated (Wolf, 2015; p.570).

Moreover, Pusu Game[270] was the first game that was developed and designed professionally and with regard to production it was at global standards according to its year of release. Officially it is known that 10,000 copies of the game were published especially for the national market and publisher and distributor was Aral İthalat (Binark and Bayraktutan, 2008; pp.106). Furthermore, Ömer Faruk Demir who was the president of Aral Company[271] said they had undertaken the responsibility of producing the first professional 3d Turkish boxed game of global quality (Binark and Bayraktutan, 2008; pp. 105-110,168). For distribution and publishing companies it is also important and matter of reputation to undertake the responsibility of first attempts like the first Turkish game, the first professional first person or third person game, the first global quality Turkish game, the first game that was introduced to the international market, or the first game that is using a particular video game engine like the Pusu game did (Binark and Bayraktutan, 2008; pp. 105-110,168).

Furthermore, the Pusu: Uyanış game was also an important game because it is an example of some rare cooperation in the industry. The Aral and Vestel companies can be very good examples of this matter of reputation in the video games industry, as

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269   http://www.sobee.com.tr/
270   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
271   https://www.aralgame.com/
http://www.aral.com.tr/en/

well. The reason is that both of them sometimes put money in second place and just focused on their reputation when dealing with financial sources, publisher/ developer and supportive activities for production. (Binark and Bayraktutan, 2008). On the other hand, the Koridor game was released in the very early 2000's by Hakan Nehir.[272]

Koridor was introduced to the market in the Turkish language and as solid copy/boxed versions but also the game was also distributed via the internet for free for all consumers especially in Turkey (Binark and Bayraktutan, 2008; pp.103-105). Mutlu Binark, explains the situation in the 1980's, 1990's and especially the early 2000's as an era of gaining experience for the Turkish gaming sector.(Binark and Bayraktutan: 2008). According to Binark, most of the games which were developed, designed and produced, were actually completed to have experience in the area instead of seeking an economic return (Binark and Bayraktutan, 2008).

Concepts like professional development, the presence of multiple developers in one game project, professional digital game development studios, video game production for only income/economic return have entered Turkish electronic game industry very late and- unfortunately, these are still in progress because of the complex circumstances in the country (Binark and Bayraktutan, 2008). In 2006, Eti Company followed different marketing and advertising company for their new product Yami and they agreed with Yoğurt Teknolojileri, İnfosfer (3TE Games) for their campaign.[273] These two video game development companies worked on a computer game that was later going to be used for Eti's new campaign. Eti Yami: Mekanik İstila (mechanical invasion) was introduced to the market for the Windows operating system for personal computers and targeted mostly young people or children to create awareness about the product.[274]

Eti Yami is also a good example of how the Turkish video game industry has developed, because before this trial, there was no professionally designed game which was specifically developed for any product or advertising campaign of any kind of food or drink in Turkey. Video games are mostly played by young people or

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272   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/

273   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
274   https://www.merlininkazani.com/eti-yami-3d-bilgisayar-oyunu-haber-12180
https://www.chip.com.tr/haber/eti-yami-3d-bilgisayar-oyunu-cok-yakinda-pclerde_1822.html

children in the world[275] and they are generally the major consumers of chocolate based products so this strategic offensive with a combination of a video game and anadvertising campaign was a milestone in the country. Television channels, newspapers, magazines, radio channels, theatres, billboards, posters or the internet offer us regular commercials[276] . Video games just became another vehicle for advertising campaigns (Lindmark, 2011; pp.30-37). This game is also an example of how companies have started to understand the importance of video games and their potential to reach a particular niche population.

Moreover, this example also reminds us one more time about the intersection point of globalization, glocalization, popular culture, culture industry, technological determination, the transformation to a digital/information society from a traditional structure and the usage of video games.[277] In the same year (2006,) Son Işık video game studio (MotionBlur)[278] which was established in İstanbul released their third person shooter game, produced to professional standards. Studio's game Kabus 22[279] was designed, developed by the Demirden brothers, while scenario was written by Erdem Çakır (Bayraktutan and Binark, 2008; p.110). The Vestel electronics company assumed responsibility for the game and became both publisher and distributer of the game officially after some special agreements (Binark and Bayraktutan, 2008, pp. 110-115).

The real importance of Kabus 22 is derived from its distribution style. After Pusu game, Kabus 22 is the second national game that was introduced to the market as a physical copy /in video game boxes/concrete product instead of only using online selling (digital, virtual copy). Mevlüt Dinç helped the company to build healthy relationships with the Vestel Company for publishing, distribution and sometimes marketing. Another important point was Vestel distributed the physical copies of the games to their Vestel shops and put them among other electronic devices like televisions, refrigerators or home appliances. Kabus 22 games were sold from the

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275   https://www.csmonitor.com/Technology/Horizons/2008/0916/by-the-numbers-teens-and-video-games https://www.statista.com/statistics/454329/teen-video-game-players-age-usa/

276   http://www.cassidyadvertising.com/ca/media-placement.html

[277]Doğu, B.2006. "Popüler Kültürün Tüketim Aracı Olarak Bilgisayar Oyunlarında Sunulan Yaşam Tarzı" Yüksek Lisans Tezi. Ege Üniversitesi.

278   http://www.motionblur.com/tr/index.htm

279   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/ https://steamcommunity.com/sharedfiles/filedetails/?l=turkish&id=93810328 https://tr.wikipedia.org/wiki/Kabus_22

shelves in Vestel stores, too. The game in the end sold around 10.000-15.000 but it was published by another company, too. After a while, apart from the Vestel Company, the Alsan Elektronik firm became one another publisher for Kabus 22 game (Bayraktutan and Binark, 2008; pp. 110-115).

The famous American distribution company Merscom[280] which is established in North Carolina in the United States became the distributor of Kabus 22 and also helped as an intermediary for marketing the product in Germany, Russia and some other countries in Europe or globally. Moreover, according to official sources while the game was marketed and introduced to foreign markets like Germany and Russia, localization work, dubbing work and glocal studies were done professionally. Although no statistics are available that show the exact sales numbers globally, it is thought that Kabus 22 sold in Russia only 30.000 and in other countries again tens of thousands so in several respects it would be the greatest success of Turkish video game history until the early 2000's in at least one particular genre (Binark and Bayraktutan, 2008; p.113).

İstanbul Kıyamet Vakti [281](Istanbul, Doomsday Time) was the first massive multiplayer online Turkish game and was released in 2007.(Binar and Bayraktutan, 2008, pp.115-118). The game was designed, developed and produced by Sobee game studio which was part of Teknokent (techno city)[282]. This Teknokent is also connected directly to Istanbul Technical University (Binark and Bayraktutan, 2008; p.115). From the release time of the game to the present day approximately 700.000 gamers have played İstanbul Kıyamet Vakti.[283](Binark and Bayraktutan, 2008; pp.115-118). In addition to all this good news, unfortunately, plenty of disappointing event have also occurred in the history of video game development in Turkey and maybe the most well-known of them is the Hükümran Senfoni (Binark and Bayraktutan, 2008; pp. 118-124) game.[284]

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280   https://www.mobygames.com/company/merscom-llc

https://tr.wikipedia.org/wiki/Merscom

https://www.bloomberg.com/research/stocks/private/snapshot.asp?privcapId=38659509

281   http://www.istanbuloyun.com/
282   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
 https://www.playstore.com/urun/istanbul-kiyamet-vakti
https://tr.wikipedia.org/wiki/%C4%B0stanbul_K%C4%B1yamet_Vakti
283   http://www.istanbuloyun.com/ikvlandingpage.aspx
284   Level oyun dergisi/Şubat 2006/Sayı:109(Hükümran Senfoni)
https://www.merlininkazani.com/hukumran-senfoni-4538.html

Despite reaching the development stage in 2005, the game was never released and completed by the developer. Moreover, it is known that the game was being developed specifically for the global market and international consumers more than just national gamers in Turkey (Binark and Bayraktutan, 2008; p.118). In 2007, the Turkish adventure game Culpa Innata (Binark and Bayraktutan, 2008, pp.126-131) was released both for the national market and especially for global market consumers. Culpa Innata was developed and produced by the Momentum-DMT Company which part of TÜBİTAK, Teknokent (techno city) in Gebze. On the other hand, the game was published in different regions of the world and additionally the team dealt with lots of localization work, language translations and dubbing work. Moreover, the team made an effort to reach global standards with a national product. The United States of America, Canada, Russia, Eastern Europe, France and Italy are only some of the countries where Culpa Innata was released (Binark and Bayraktutan, 2008; p.127).

The interesting thing about the developer firm, Momentum-DMT, is about the purpose of the establishment. The studio, was originally established for the development of new technology more than as a classical video game design company. Furthermore, new technologies were also used in Culpa İnnata so this high standard adventure computer game could be sold in many regions in the world (Binark and Bayraktutan, 2008; pp.126-131). Improvements in technology, having aparticular technology available, successfully analysing the consumer trends and the usage of technology determined the whole. As Mutlu Binark specifies, the video game industry is complicated because com puter companies, technology companies, video game companies, marketing companies, advertising companies, software or hardware companies have complex relations with each other and they support each other. (Binark and Bayraktutan, 2008). The Game developer desires to produce high technology video games for gamers. Furthermore, software and hardware companies seek to create new models of their products to support the latest games. Additionally, for marketers and advertising companies, with regard to the materials that they can use in their strategies or campaigns to promote a particular game, they depend on technological features that may change quickly at any minute.From this point of view, we may see that technological determination once again gets involved in the business.

Furthermore, Turkish developers, video game studios, Turkish technology companies, Teknokent projects especially in big cities in Turkey are also a potential butterfly that can affect the global structure more or less. Technological determination through computer systems, video game console systems, new kinds of video games once again connected to culture industry have helped the hype of video games/systems consumption by people. On the other hand, the Turkish video game industry continued to grow rapidly after all these game developments in the early 2000's and the next point is the game Darkness Within: In Pursuit Of Loath Nolder.[285] Zoetrope Interactive[286] is a video game studio which was designed deliberately as half house, half working office and developers Galip Kartoğlu, Oral Şamlı, Onur Şamlı produced the game around the year 2007 (Bayraktutan and Binark, 2008; p.131). Aside from digital sales, Darkness Within mainly was sold solid boxed in stores (Binark and Bayraktutan, 2008). Just like Culpa Innata, this game was in the adventure genre and the publisher of the game was Lighthouse Interactive Company (Binark and Bayraktutan, 2008; p.131). Furthermore;

> Lighthouse Interactive Game Publishing B.V. was a video game publisher established in 2005 by industry veterans. With its Head Office in Haarlem, The Netherlands and a satellite office in Montreal, Canada, the company grew quickly and went on to establish offices in Toronto, Canada, and London, England.[287]

In addition to this information, we may also mention further details about the company as follows;

> The company was best known for publishing iconic titles such as the Sword of the Stars series, the Ship Simulator Series and many other critically acclaimed titles. The company was also the publisher of German Publisher dtp, in Scandinavia, UK and North America.[288]

Darkness Within was published and distributed by Lighthouse Interactive Company globally. On the other hand, the game was a very good example that shows us when creative ideas can find investors, national/international distributors,

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285 https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
https://store.steampowered.com/app/298930/Darkness_Within_1_In_Pursuit_of_Loath_Nolder/
https://www.metacritic.com/game/pc/darkness-within-in-pursuit-of-loath-nolder
https://www.ign.com/articles/2007/12/08/darkness-within-in-pursuit-of-loath-nolder-review
286   http://zoetrope-interactive.com/
287   https://en.wikipedia.org/wiki/Lighthouse_Interactive
288   https://en.wikipedia.org/wiki/Lighthouse_Interactive

publishers and team partners for localization work to be globally marketed, then they can reach global consumers.

In 2007, one other video game which was developed professionally came onto the market. Kaptan-I Derya Barbaros Hayrettin Paşa was developed and produced by the Eurosoft Company and the company's difference from other traditional game development studios was their field variation. From language education programmes to accounting software, from technical software to other educational computer content are among the interests of the Eurosoft firm (Binark and Bayraktutan, 2008; p.124-126). Savaşan Şahin, Komando Yüzbaşı, Süper Kobra and Helikopter Kurtarma are just some of the titles of the games which were created by the company in a very short time (Binark and Bayraktutan, 2008; pp.124-125).

Moreover, the Citroen C4 Robot game was released in 2008 by Yasin and Yakup Demirden under the leadership of Mevlüt Dinç.[289] Developers, by benefiting from the experience and potential of Sobee Video Game Company, created a video game product which was of a high standard. The video game engine was Game Studio A7 for the game.[290] The game was actually a part of an advertising campaign of the Citroen car company and was mostly used to create awareness of the brand's latest product while the authorities were dealing with the launch. The C4 robot created was completely Turkish and was used by Citroen's Turkey branch to generate public opinion in an entertaining way. The game was also played in foreign countries since it was localized and translated into other languages like Japanese, Russian and Spanish (Binark and Bayraktutan, 2008; p.158).

The game was located in Istanbul and this example gives us another concept to think about. Citroen[291] is a famous global car brand and its video game was mainly designed for Turkish consumers/gamers to attract attention for the brand, so here the interlocking among globalization, localization, glocalization can easily be seen. This video game is not only a good example of the synergy that comes from the combination of globalization and localization to produce glocalization. Besides, by

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289   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
    https://www.merlininkazani.com/c4-robot-inceleme-2797
https://www.yenisafak.com/yenisafakpazar/citro%C3%ABnin-c4-robotu-istanbulda-114994
http://www.hurriyet.com.tr/gundem/citroen-in-c4-robotunu-bilgisayar-oyunu-yaptik-8772239
https://www.merlininkazani.com/mevlut-dinc-ile-cok-ozel-roportaj-42168
290   https://www.bolumsonucanavari.com/VideoIncelemeler-C4_Robot-20.htm
291   http://www.citroen.com/en/

also changing partially the traditional-classic understanding of marketing, selling, advertising, creating publicity and building public opinion, it has created awareness by using a video game as a new creative channel. Mount and Blade (Binark and Bayraktutan, 2008; pp.133-134) was by far the best Turkish game in 2008 and is probably the most comprehensive electronic game product even today with its expansion packs and additions. In the present day TaleWorlds Entertainment is one of the most respected and powerful video game development studios in Turkey. ''TaleWorlds Entertainment is an independent video game development company located in Ankara, Turkey''.[292] It was founded in 2005 by Armağan Yavuz[293] after starting to work in digital game game development as a hobby (Binark and Bayraktutan, 2008; p.133). In other words; ''known for its leading ''Mount & Blade'' game franchise, TaleWorlds is one of the most successful indie developers worldwide''.[294]

The team is currently developing the much anticipated sequel; Mount&Blade 2: Bannerlord. [295] Their famous game Mount and Blade Warband was also released for both PlayStation 4 and Xbox one systems and the new game of the series will also be released for console systems in addition to Windows systems.[296] On the other hand, the team is very effective in social media to update consumers regularly.[297] One other significant detail about the situation is the publisher of the game. 'Paradox Interactive[298] which is a Swedish video game publisher based in Stockholm. The company is best known for releasing historical strategy computer games'[299]. Moreover, this Sweden based company has taken the responsibility of publishing/distribution work of the game in the world.[300] In 2008 Mount and Blade was first released in North America and then in all of Europe.

292   http://www.toged.org/portfolio-items/taleworlds/?lang=en
https://www.taleworlds.com/en/Content/Company
293   https://en.wikipedia.org/wiki/TaleWorlds_Entertainment
294   http://www.toged.org/portfolio-items/taleworlds/?lang=en
295   https://www.taleworlds.com/en/Content/Company
https://www.taleworlds.com/tr/Games/Bannerlord
296   https://tr.wikipedia.org/wiki/Mount_%26_Blade_II:_Bannerlord
297   https://tr-tr.facebook.com/mbturkey/,http://steamcommunity.com/groups/mbturkey
https://twitter.com/taleworlds
298   https://www.paradoxplaza.com/
299   https://en.wikipedia.org/wiki/Paradox_Interactive
300   https://en.wikipedia.org/wiki/Paradox_Interactive
https://mountandblade.fandom.com/wiki/Paradox_Interactive

The success of the game also can also be evaluated by reviewing comments made in global video game magazines like PC Gamer. ''PC Gamer is a magazine founded in the United Kingdom in 1993 devoted to PC gaming and published monthly by Future plc''.[301] Moreover; ''the magazine has several regional editions, with the UK and US editions becoming the bestselling PC games magazines in their respective countries''.[302] Pc games magazine an issue that included the most successful and the best games of all times- in a list. Tale World's Mount and Blade: Warband has succedeed in entering this list and became one of the best 100 games of all time according to the magazine's list.[303] This was Turkey's biggest success in the global arena.

Furthermore, it gained many awards, editor's choice label or editors' favourites' titles from all around the world in a very short time after it was released. Some examples can be given gaming authorities;

> PC Zone UK "You'll be having Duke Nukem flashbacks and shouting ''I've got balls of steel in no time''. (July 2010, pp.84). Absolute Games "Warband is not just a great expansion pack that makes this medieval "sandbox" even more enticing. By adding a multiplayer, the developers cemented the game's cult status." Video Game News; ''These titles often (but not always) turn out to be priceless in terms of gameplay, enjoyability and value and go on to become cult hits...'' Honest Gamers; ''what the game does have is an immersive real-time combat system that is unlike any other...'' Avid Gamer; "Mount & Blade proves that PC gaming is very much alive and where you should be...'' Game Focus; "If you followed Mount & Blade from its early beta release to the eventual full release you would have seen...'' PC Advisor; ''Medieval combat in gaming really hasn't been done that well so far...'', Bit-tech; ''Mount & Blade is a free-roaming, open-ended game where you decide where to go and what to do next...'', Gamers Daily News; ''Mount & Blade takes a refreshing look at what is perhaps the most competitive genre across...'', Game Pro; ''Medieval combat in gaming really hasn't been done that well so far...'', Game Squad; ''Mount & Blade is refreshingly original in that while it takes place in the mythical land of Calradia...'', Boom Town; ''Mount & Blade has a realistic Medieval theme but the land which the game is set in is fictitious...'', Armchair General; ''Thundering hooves, a flashing lance, and nearly a ton of armoured man and beast...''[304].

On the other hand, as mentioned before, after the global success of Mount and Blade, producer Tale Worlds decided to release PlayStation 4 and Xbox One versions

301   https://en.wikipedia.org/wiki/PC_Game
r https://www.pcgamer.com/magazine/
302   https://en.wikipedia.org/wiki/PC_Gamer
303   https://www.listchallenges.com/pc-gamers-top-100-pc-games-of-all-time
https://www.taleworlds.com/en/Content/Company
304   https://www.taleworlds.com/en/Content/Company

of the game. Today, it is possible to find these versions both as digital and boxed editions.

Furthermore, Turkish consumers can now find a PlayStation version of the game with Turkish subtitles in boxed editions, too.[305] Moreover, Mount and Blade: Warband was the first game that was also developed for video game consoles like PlayStation or Xbox.[306] Before this game all games were being produced for specifically and only for Windows systems (personal computers). On the other hand, in 2008, many other developers tried to create some video games as technology developed in the country and the Civilization of Ottoman game[307] was one of them. The gamewas first developed in 2008 by Gürcan Serbest[308] in the Togog Company but unfortunately only stayed at the developmental stage and has not been released to the market. Boğaz Harbi: Kara Savaşları/ Boğaz Harbi: Çanakkale Savaşı Destanı are other games that have stayed at the developmental stage. The genre of these games was first person shooter and they were created by the KodGraf video game studio.[309]

Instead of making an agreement with any other distributor/publisher company KodGraf chose to publish their own game after the development process had been completed, but the process has not been completed yet. The importance of the game was its genre, because it was going to be the first serious first person shooter video game made in Turkey.[310] Moreover, in 2011 Sobee Video Game Company developed a game that was called Süper Can[311] and it was released the same year. Turkish Telecom Communication Company (Turk Telekom)[312] was the real actor behind the project.

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305   http://oyungezer.com.tr/haber/46166-mount-blade-warband-playstation-4-ve-xbox-one-a-geldi
306   http://www.ntboxmag.com/2016/04/06/mountblade-warband-konsollara-cikan-ilk-turk-oyunu-olacak/
https://www.webtekno.com/turk-yapimi-mount-and-blade-warband-in-playstation-4-icin-cikis-tarihi-belli-oldu-h21735.html
307   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
http://beyazgazete.com/haber/2011/2/2/civilization-of-ottoman-proje-lideri-gurcan-serbest-beyaz-tv-deydi-880975.html
308   http://www.gurcanserbest.com/
309   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
310   http://www.merlininkazani.com/Canakkale_Savasi_Destani_Bogaz_Harbi-roportaj-3674p1.html
311   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
https://en.wikipedia.org/wiki/S%C3%BCpercan
http://www.sobee.com.tr/can.html
312   https://www.turktelekom.com.tr/Sayfalar/Ana-Sayfa.aspx
http://oyungezer.com.tr/makaleler/5292-turk-telekom-destekli-supercan-oyunu-cikti
http://www.haber7.com/bilgisayar/haber/748199-supercan-oynamak-icin-telefona-gerek-yok
http://www.milliyet.com.tr/telekom-un-supercan-i-ucretsiz-oynanabilecek-ekonomi-1388197/

Furthermore, publishing and distribution work was carried out by the Turkish Telecom Company after the Sobee firm produced and created the game. The game's genre was action/adventure/platform and it was developed mostly for children instead of adults. The3D Game studio's A8 video game engine[313] was used for the Süper Can game. At this point, there are few very important details which are related to game to consider before going any further. First of all, as the publisher, distributor and major actor behind the project Turkish Telecom Company became the biggest actor to ever support video game development in Turkey until now. Since it is a telecommunication company, Turkish Telecom has great importance in Turkey and supporting this kind of video game development project directly and taking the responsibility of distribution or publishing after some agreements with the Sobee studiois a definite milestone in Turkish video game history.

Another important point the Süper Can character is that a national super hero was created, instead of using well-known global super heroes like Batman, Superman or Spiderman. The Turkish Government always talks about the notions of being native, being national and supporting our traditional characters to introduce them to new generations instead brainwashing them with foreign characters.[314]

The last important point about the Süper Can game is about the culture industry because in a relatively short period of time, the AltınBaşak company[315], which produces products like, bedclothes, bedspreads, bathrobes, pillow materials and similar house materials decided to be part of the game by preparing special Süper Can products.[316] That was the first time that any company in Turkey specially produced video game themed materials and especially for a Turkish made game. Some Süper Can products can be bought now in Altın Başak Textile Company

https://www.ntv.com.tr/yasam/tt-cocuk-super-cani-yaratti,krAOtSr8NkOWFNU-vM0j7Q

313   http://www.3dgamestudio.com/

314   https://www.haberler.com/gitti-barbie-geldi-keloglan-haberi/
https://www.haberler.com/okul-arac-ve-gereclerinde-milli-kahramanlar-donemi-haberi/
https://www.yenisafak.com/hayat/yerli-kahramanlar-spidermana-karsi-3386541
http://www.radikal.com.tr/turkiye/keloglan-barbieye-karsi-936309/

315   http://www.altinbasak.com.tr/

316   https://www.hepsiburada.com/altinbasak-ranforce-tek-kisilik-nevresim-takimi-supercan-p-
EAOZD8696422007394 https://www.iremevtekstili.com/altinbasak-supercan-tek-kisilik-nevresim-takimi-
184.html https://urun.n11.com/tek-kisilik-nevresim-takimi/altinbasak-ranforce-tek-kisilik-nevresim-takimi-
supercan-P313608514 https://urun.gittigidiyor.com/ev-bahce/altinbasak-ranforce-tek-kisilik-nevresim-
takimi-supercan-407069473

stores .This is just another milestone which can be related directly to the culture industry and video games.

Nintendo's culture industry story[317] is becoming real in Turkey, too, when these examples are considered. Morover, now some different game genres, like football games will be discussed. Pro Evolution soccer[318] and the Fifa football[319] series are well-known sports games in the world and each one of them has a remarkable level of fan support. Turkish developers had already noticed the popularity of football games and attempted to create a native game which was based on the global versions of these two game series. I Can Football[320] is a 3D multiplayer online soccer game created by the Turkish development house Sobee. The game was supported by Vestel at the beta stage. After Sobee was purchased by the Turkish Telecom Company, the game was published by TTnet in 2009. Sobee has recently reached marketing and sales agreements with both STC and Telecom Egypt for I Can Football. The game has been published since 2010 in Egypt and Saudi Arabia. Romania, Germany are also other countries where the game was released. Furthermore, after 2010, I can Football just entered the global video game market completely and was released in many foreign countries.[321]

On the other hand, the publishing company of the game was TTNET and some of the distributor firms were Telecom Egypt and Saudi Telecom. Mevlüt Dinç was the project leader for the game and it was developed only for personal computers. With this project, it can be understood that Turkey is an important country for the Mena region (Middle East, North Africa). The project also illustrates how closely engaged the concepts of globalization, localization and glocalization really are when the matter is video game production, publishing, distribution and licence agreements.

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317   https://store.nintendo.com/ng3/
318   https://www.konami.com/wepes/2019/eu/tr/
319   https://www.easports.com/tr/fifa
320   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
http://www.sobee.com.tr/icanfootball.html
https://tr-tr.facebook.com/ICanFootball/
https://www.haberler.com/i-can-football-costu-haberi/; 1 Mart 2010
321   https://tr.wikipedia.org/wiki/I_Can_Football
https://www.dunya.com/gundem/dunyanin-ilk-03911039e-11039-online-futbol-oyunu-tt039den-haberi-97309
https://www.sabah.com.tr/ekonomi/2009/11/21/turk_telekom_hali_saha_macini_internete_tasidi

Moreover, this reality is valid or appropriate for marketing efforts and sales strategies in local markets or in global markets in different ways. [322]All these chains of events, eventually brought the award of best content service to Turkish Telecom the same year. Vestel Company, Turkish Telecom Company and this award winning development were favourably covered in media channels, too, for a long time.[323]

Moreover, Bridge Wars[324] was one other game title around the same time. The game which was developed by a completely national studio OB (Oyun Bozan) and the project leader was Emre Yaman. It has stayed at the development stage and has not been released yet. On the other hand, the games which have been introduced as life simulations are very popular among both console gamers and computer gamers. TheSims series[325] and Second Life[326] games could be given as an example of this genre. Nette Hayat (Life on the Net) is a native video game that was produced in last few years as an alternative to these games. The game can be describes as a native-Turkish version of life simulation games which was based on Sims[327] and Second Life[328] in general. The7 Kare Company (Seven Square Company) that was established in Istanbul has created a real time life simulator with a team that included Cem Uzunlar and Hakan Yüksel (Binark and Bayraktutan, 2008; pp.134-137).

Moreover, Nette Hayat is not an ordinary boxed game or a traditional computer game but it is an online project. Furthermore, as Uzunlar emphasizes, Nette Hayat is a different kind of advertising place from traditional advertising places both in real life and online space. Instead of using a fixed understanding of advertising and applications, Nette Hayat includes different kinds of product presentations, product promotions, commercials, launch organizations and game advertising features (Binark and Bayraktutan, 2008; pp.134-137). It can be thought of as livelier version of today's Facebook or Twitter. Spellcasters is a game that comes from the Overdose

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322   http://www.icanfootball.com/#/anasayfa
323   http://www.milliyet.com.tr/Yazdir.aspx?aType=SonDakikaPrint&ArticleID=1319617
 http://www.hurriyet.com.tr/vestel-oyun-pazarinda-iddiali-9163341

324   https://ibrahimars.wordpress.com/2013/06/30/19802013-yillari-turkiyede-gelistirilen-yerli-oyunlar/
https://www.bolumsonucanavari.com/Oyunlar-Bridge_Wars-1772-4.htm
https://www.merlininkazani.com/bridge-wars-sistem-gereksinimleri-8703.html
http://oyungezer.com.tr/makaleler/11213-bridge-warsta-efsane-karahan-yerini-alacak
http://www.oyungunlugu.net/yeni-turk-oyunu-bridge-wars-duyuruldu.html
325   https://www.ea.com/games/the-sims
326   https://secondlife.com/
327   https://www.ea.com/games/the-sims
328   https://secondlife.com/

Caffeine game studio which is established in İstanbul. The main specialty field of the studio is developing web based indie games and releasing these games to consumers via their own online servers (Binark and Bayraktutan, 2008; pp.137-139).

In Spellcasters, when the gamer clicks on a billboard in the game the website of an advertising company quickly opens (Binark and Bayraktutan, 2008; pp.137-139). Second Life is the global example of this type of game and Turkish developers used these examples to create their own product or by means of the concept of glocalization they combined a global structure and a local structure for a particular user profile in a certain market.[329] The Emibel video game Company[330], which is established in Izmir, produces web-based video games just like the Overdose Caffeine firm and developers use their own servers for their games to introduce them to consumers. The difference between these types of video game development studios and the others is they and their main source of capital are provided by different fields rather than only using the digital video game industry or the industry of informatics (Binark and Bayraktutan, 2008; p.139).

Emibel is also the Turkey distributor of Blizzard and Microsoft games. Furthermore, the company sometimes undertakes the responsibility of distributing the boxed games of the IDSoft Company. System Wonders 6 is one of the company's games and it was completed by the Arma Teknik firm (Binark and Bayraktutan, 2008; pp.139-140). Nowherestudios[331] made one of the most important and professional video games in the last few years in the Turkish video game industry. Although the game Monochrama[332] was in the indie games genre (independent video game), the developers brought a new breath to the industry with their creative and authentic understanding of design. Monochroma is a cinematic puzzle-platform video game, and the first title was by the İstanbul-based developer Nowhere Studios. It was released on Xbox One on June 24, 2016.[333] On the other hand;

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329   http://secondlife.com/
330   https://www.firmacini.com/firma/emibel-elektronik-oyun-ve-bilisim-sistemleri-sanayi-ve-ticaret-limited-sirketi
331   https://www.nowherestudios.com/
332   https://www.kickstarter.com/projects/445804219/monochroma
https://webrazzi.com/2014/05/16/monochroma-28-mayis/
https://twitter.com/nowherestudios
https://itucekirdek.com/portfolio_page/nowhere-studios/
https://www.bolumsonucanavari.com/Oyunlar-Monochroma-1636-4.htm
333   https://en.wikipedia.org/wiki/Monochroma

The game was first announced at GDC 2013. To acquire sufficient funding for the game, the project was first revealed on crowdfunding website Kickstarter to reach a goal of US$80,000, and successfully exceeded the goal, acquiring $84,644. The game was approved on Steam Greenlight on September 19, 2013 and released on May 28, 2014.[334]

At this point, the Zula game[335] is another extremely important video game title that should be mentioned when the matter being discussed is native game production in Turkey. The game was developed by MadByte Games[336] and distributed by the Lokum Games Company[337]. The genre of the game is MMOFPS (massively multiplayer online first person shooter) and it was designed for online computer gaming. Moreover, the game is also suitable for electronic game competitions and is played both in Turkey and in foreign countries. IDC/Games Company is the publisher of the game in the European region and the publisher firm for Latin America is the Axeso5 Company. Moreover, both the Xcloudgame Company and the Playspot firm have assumed responsibility for publishing the Zula game in Brazil.[338] From this point of view, we can say that the Zula game became an international title and, relatively speaking, a global success.

5.2. Video Game Studios in Turkey

When the matter is developing video games, Turkey has many video game production studios from small scales to bigger ones. Furthermore, there are incredible differences between the decades in the country when we look at situation from today's perspective. After the quiet 1970's, 1980's and 1990's, in terms of production, the 2000's has witnessed the establishment of many video game and technology studios in a kind of domino effect. In this chapter mainly the 1990's and, especially, the 2000's the work of related companies in Turkey will be considered. The Byte Bilgisayar (Byte computer) company is the only known firm that developed the first Turkish computer game, Keloğlan, in the 1980's for Commado64 systems.

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334   https://en.wikipedia.org/wiki/Monochroma
335   https://zulaoyun.com/
https://tr.wikipedia.org/wiki/Zula_(video_oyunu)
https://www.esportsearnings.com/games/535-zula/countries
336   http://www.madbytegames.com/
337   http://www.lokumgames.com/
338   http://www.fpsreport.com/official-sites/1327-zula-official-sites.html
https://tr.wikipedia.org/wiki/Zula_(video_oyunu)

The Locus Team video game studio is another name that was developing games for Amiga platforms in the early 1990's. Digital Dreams Company is the studio that developed one of the most important Turkish video games in the 1990's. Their game Hançer (Dagger) was important for that decade, again with Amiga computer systems. On the other hand, the developer company of the famous Çarkıfelek game Future Dreams was another significant company in the early 1990's and the company focused mainly on the decade's popular system, Amiga. Intelligence and information based contest games were quite popular and companies were very interested in producing similar projects. The Safa Soft video game studio was one of them in theearly 1990's and again the company's major projects were created only for Amiga platforms.

After the trend of producing similar games in a particular era, companies looked for alternatives and eventually by producing a simulation game that was based on farming, the SiliconWorx Company developed an alternative product for Amiga computers in Turkey. The company's adventurous approach continued with the production of role playing games in the 1990's. Procceding through the same decade it can be seen that some other companies in the sector started producing games in different genres and systems.

Cartoon Animation Studios was one of them and the firm was a good follower of global trends in the video game industry so they focused especially on producing adventure games. After some production for Commodore 63 systems or Amiga platforms, Cartoon Animation Studios preferred to create products for modern personal computers instead of old machines. Moreover, in 1996 the famous Turkish distribution company Aral İthalat was established in İstanbul and started a lot of activities in a very short time. The Aral Company is directly involved in the Turkish video game sector but they are not involved in the technological development, video game creation or publishing work side in the sector. Aral is more interested in taking responsibility for the distribution work of mostly foreign game companies in Turkey.

The clearest way to express it would be to state that they are much more interested in distribution channels and agreements with wholesaler and retailers than focusing on purely publishing jobs.[339]On the other hand, Yoğurt Teknolojileri[340] is

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339   http://www.aral.com.tr/
340   https://www.merlininkazani.com/yogurt-teknolojileri-roportaj-314

another significant Turkish company for both technology and the video game development sector. Yoğurt Teknolojileri was established in 1997 and they still keep working on many activities from developing new technologies for different sectors to new animation studies and video game development efforts.[341]

They are also known for their famous project Yoğurtistan.[342]. Moreover, Yoğurt Teknolojileri is connected to Tekno Kent projects[343] that was established in the 2000's for the development of various types of technology within the national borders and the company can be reached through both the İstanbul Technical University and the Tekno Kent web addresses for communication.[344] The Momentum DMT Company was established in İstanbul in 1998 and after they developed their famous adventure game Culpa Innata they continued to be interested in developing other video games and technology products for the market. The Momentum DMT Company produced games and worked on new technologies mainly based on video game and computer systems instead of dealing with publishing or distribution work.[345] Mevlüt Dinç in 2000, after he came back from England, established Dinc İnteractive Company and the name was changed after few years in 2004.[346]

After Dinc İnteractive became Sobee video game studio, the company team started to work on many projects and since Turkey had entered into a new era in video games and production after the 2000's, the Sobee Company became one of the most fortunate game development firms at that time. After 2014, the Sobee Company engaged with the Turkish Telecom Company and started to work for Turkish Telecom as a research and development department, thus ceasing to be an independent company. Sobee is interested mostly in the development of video games and computer technologies instead of publishing or distribution channels.[347]

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341   yogurt.com.tr/yogurtistan.php
 http://www.yogurt.com.tr
342   https://www.facebook.com/yogurtistan/
https://tr.wikipedia.org/wiki/Bilim_park%C4%B1
343   https://tr.wikipedia.org/wiki/T%C3%BCrkiye%27deki_teknokentler_listesi
http://trdergisi.com/projeleri-ile-turkiyenin-teknokentleri/ http://www.moment-
expo.com/turkiyede-ki-teknokentlerde-neler-yapiliyor;Moment
http://odtuteknokent.com.tr/tr/hakkinda/teknokent-nedir
344   http://www.ariteknokent.com.tr/tr/firmalar/yogurt
345   http://www.momentum-dmt.com/tr/
346   https://en.wikipedia.org/wiki/Vivid_Image
https://tr.wikipedia.org/wiki/Sobee
347   http://www.sobee.com.tr/

Moreover, they active on social media, too, for a particular community.[348] One other native video game development studio is Son Işık Company. The video game studio originally was established in 2004 but after a few years, they decided to change the name of the sudio and eventually the company's name became Motion Blur video game studio after 2013.[349] The company is interested mainly in video game development and some computer technologies instead of publishing or distribution efforts.

Furthermore, in 2005 we may see many new video game companies that were established almost one after another. The Ceidot Company[350], Pixofun game studio, TaleWorlds Entertainment firm[351] and Zoetrope Interactice Company[352] can be counted among them. Moreover, only Zoetrope Interactive was established in Istanbul[353] while all other three ones were established in Ankara.[354] Unfortunately, because of mainly project problems and money troubles the Ceidot Company left the sector and the team decided to close the firm completely.[355] Among the jobs of the Pixofun Company there are mobile games, online games, social media games, educational projects, concept design and other technological services.[356]

Moreover, in 2006 the company Flash Atölyesi (Flash Studio)[357] was established in İzmir and the studio has developed many flash games for web sites that offer various types of flash based games and today they produce electronic games for mobile phones.[358]On the other hand, Oyun Stüdyosu (Game Studio) is one another significant native digital game studio that has been producing games actively in recent years.[359] The company, which is known for their famous game Sanalika[360],

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348   https://www.facebook.com/sobeestudios/
https://twitter.com/sobeestudios
349   http://www.motionblur.com/tr/index.ht
m https://tr.wikipedia.org/wiki/Motion_Blur
350   https://www.etohum.com/blog-tr/turkiyede-sosyal-oyun-pazari-ve-oyun-oyun-teknoloji-gelistiren-firmalar/

351   https://www.taleworlds.com/tr
352   http://zoetrope-interactive.com/
353   https://en.wikipedia.org/wiki/Zoetrope_Interactive
354   http://www.pixofun.com/
https://www.taleworlds.com/en/content/company
https://en.wikipedia.org/wiki/C%C3%A9idot_Game_Studios
355   http://oyungezer.com.tr/makaleler/40465-ceidot-studios-hikayesi
 https://dijitaloyun.wordpress.com/2014/08/18/ceidot-ruya-savascilari/
356   https://www.pixofun.com/
357   https://tr.wikipedia.org/wiki/T%C3%BCrkiye%27deki_video_oyunu_%C5%9Firketleri_listesi
https://www.flashatolyesi.net/hakkimizda
358   https://www.flashatolyesi.net/
359   http://www.oyunstudyosu.com/

was established in İstanbul in 2007 and their official expressions from their web side about the company description is;

> Oyun Studyosu is a game development company based in Istanbul, Turkey. Founded in 2008, Oyun Studyosu is the developer and publisher of Turkey's and MENA's most popular virtual world Sanalika. Available on Sanalika.com and Facebook, Sanalika has surpassed 20 million registered users.[361]

From this point of view, we can understand one more time that, global video games have affected Turkish developers directly or indirectly in the creation process. Sanalika is good example of this since it follows in the tracks of the Second Life and Sims game series mentioned earlier. Moreover, as they stated themselves, the game is important for the Midlle East and North Africa regions. Addtionally, when we observe Sanalika game and games servers, we are able to see many different region-language options like Hispanic, Global, Arabic, Egypt, Russian and Azerbaijan. All these modifications also show us that the game succeeded in becoming an international title.[362]

On the other hand, after 2007 we see Turkish TTNet company on the sector in very efficient way because the company suddenly decided to enter the video game sector and launched their ultimate projects PlayStore[363] for Turkish consumers as anational application.TTNet is now interested in some development projects and digital distribution works.[364] Moreover, after the collaboration with the Sobee Company, TTNet also became something like a research and development laboratory.[365] Another video game company that is developing mobile phone applications and games is Zibumi[366] and it was established in 2008 in Ankara as a company.

The Gamester Company has joined other important Istanbul companies by means of its success and activities.[367] On the other hand, the MobileCraft

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360 https://www.sanalika.com/landing
361 http://www.oyunstudyosu.com/en/aboutu
s , http://www.oyunstudyosu.com/
362 https://www.sanalika.com/landing
363 https://www.playstore.com/
364 https://tr.wikipedia.org/wiki/Sobee
http://www.sobee.com.tr/hakkinda.html
https://tr.wikipedia.org/wiki/T%C3%BCrkiye%27deki_video_oyunu_%C5%9Firketleri_listesi
365 https://www.playstore.com/
366 http://www.zibumi.com/
367 https://www.facebook.com/zibumi
https://twitter.com/Zibumi

Company[368] is quite a new firm that was established in İstanbul in 2011 and works on producing digital games for both the İos and Android systems and the company is completely focused on the mobile phone market instead of working on video game development for computers or video game consoles.

Furthermore, the Overdose Caffeine Company was established in 2012, in İstanbul and became one of the most important video game and technology development firms in Turkey. They are interested in developing mobile games, mobile phone applications, digital games for different game platforms but the most important thing about them is the concept of virtual reality. The Overdose Caffeine Company is highly involved with vr technology, vr equipmentss, vr games and symbolize the ultimate point that Turkish video game companies have reached till now.

Moreover, other firms include Gürcan Serbest's Togog creative idea development studio and workshops[369] and, KodGraf company[370], OB studios (Oyun Bozan)[371], and Nowhere Studios[372]. Unfortunately, OB studios closed just after completing some video game development projects.[373] On the other hand, there are some companies that are interested in other fields rather than video games at the same time and the Creavect Company[374] could be given as agood example of this kind of firm, because the company is also involved with electronic magazines and creating web portals for consumers in addition to electronic game production.

The MoraLabs[375] and Trifles games[376] companies can concept be given as examples of relatively new companies in Turkey. MoraLabs was established in Ankara in 2013 and Trifles Games started its life in the same year in Bursa

368   http://www.mobilecraft.net/
369   http://www.gurcanserbest.com/togog-fikir-atolyesi-gelistirme-teknolojileri.htm
http://www.gurcanserbest.com/tag/togog
https://www.facebook.com/groups/263668306977322/about/
370   http://www.kodgraf.com/
371   https://www.donanimhaber.com/DH-Ozel-Turk-gelistirici-OBStudios-ile-Bridge-Wars-hakkinda-konustuk--37502
372   https://www.nowherestudios.com/
373   https://www.baslattusu.com/ob-studios-turk-oyun-piyasasina-veda-etti-8216.html; 17/01/2014
374   https://tr.wikipedia.org/wiki/T%C3%BCrkiye%27deki_video_oyunu_%C5%9Firketleri_listesi
http://www.creavect.com/ https://tr-tr.facebook.com/pg/Creavect/about/?ref=page_internal
https://twitter.com/creavect
375   https://moralabs.com/
376   https://triflesgames.com/

City.[377]Vektor games studio[378] is also another significant development studio that is planning to create, design produce projects to global standards and aims to take the Turkish video game industry to a higher level with their professional understanding. Their short descriptions on their web site is as follows;

> Vector Games team was started by a few amateur game developers in 2004. However, the company has started running as a professional game company since 2010. Now we keep on developing games for multiple platforms. The company was originally based in Ankara / Turkey. Our vision and mission is to make enjoyable games by using the leading technologies and supplying maximum fun to gamers all over the world.[379]

On the other hand, Imaginite Animation-Games studios[380] was established in Adana city.[381] The team now produces only a few indie style games, but they lean towards to producing games for multiple platforms from various game consoles to computers if they have the opportunity, enough income and supporters.[382] On the other hand, new studios are being set up every year, especially in İstanbul. King Foe and Fun Moth game studios are very new studios that were established in the last few years and their major focus field is mobile applications and mobile games.[383] There is no doubt that Turkey has experienced a video game studio boom in the 2000's   and the sector has grown rapidly. Furthermore, another company that is quite new in the sector is Alictus[384] and its related publisher Clown Games.Their explanation about their main work field in the industry according to their official web site can be expressed as follows;

> Alictus is a game developer and gaming Service Company based in Ankara, Turkey. Its technologies and software services are available for licensing. Its games under the publisher name of "Clown Games" are available for tablets and smartphones using both Apple's iOS and Android operating systems.Since its founding in 2013, Alictus has developed quite a few software projects for a variety of clients, successfully accomplished challenging R&D projects and received several domestic and international awards.In 2015, it started to develop its proprietary technologies and software to license out. Clown Games was initiated in September 2016.We develop and publish mobile and web games in the io genre. They are available on iOS and android for tablets, smartphones; and your favourite browsers. Our games

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377   https://tr.wikipedia.org/wiki/T%C3%BCrkiye%27deki_video_oyunu_%C5%9Firketleri_listesi
378   http://www.vector-games.com/login/index.php
379   http://www.vector-games.com/login/index.php
380   http://www.imaginitesoft.com/
381   http://www.imaginitesoft.com/aboutus.aspx
382   https://tr.wikipedia.org/wiki/T%C3%BCrkiye%27deki_video_oyunu_%C5%9Firketleri_listesi
383   https://tr.wikipedia.org/wiki/T%C3%BCrkiye%27deki_video_oyunu_%C5%9Firketleri_listesi
384   https://alictus.com/

are ranked top of the charts in their categories in many countries including the United States, Japan, Korea, France, Germany and the United Kingdom.[385]

The Black Coco firm[386] was established on the other hand in 2015 and is one of the newest studios in a certain field. They produce and design applications or games for mobile phones, especially, and their main target is penetrating the mobile phone industry instead of focusing on big projects like developing complicated games for computers or video game consoles, at least for now. Moreover, İzmir in the last few years has started to become a more important city in terms of video game production and computer technologies after Ankara and İstanbul. DigiToy Games[387] was established in İzmir and this new studio company is now producing games and applications mainly for mobile phones. Limited budgets, limited investment understanding, limited opportunities and lack of capacity to produce aaa (very high quality/complicated games) could not stop the company and this young İzmir based firm from finding the solution for games for the mobile phone market and games for social platforms (like card games, traditional coffeehouse games; okey and similar ones)[388]

Moreover, in addition to all these examples, it is important to mention another studio, which is called Elite Game Studio[389] that was established in 2014 and has been active for three years. Actually, Lokum Games, MadByte Games, Boom Byte and Elite Game studio are connected to the In Game Group and do their work under the auspices of the In Game Group. Turkish gamers already knew MadByte studio because of their famous MMOFPS game Zula.[390] That is why it would be amistake to evaluate the firm as a new or inexperienced one from this perspective.[391] Gram Games[392] was one of them and joined this sector in 2012 in İstanbul and has already reached large numbers of consumers' portfolios by producing applications for the

385   https://alictus.com/
386   http://www.toged.org/portfolio-items/black-coco-studios/
http://www.blackcoco.net/
387   http://digitoygames.com/

388   http://www.digitoygames.com
389   http://www.toged.org/portfolio-items/elite-game-studio/
390 https://www.bolumsonucanavari.com/VideoIncelemeler-
Ozel_Roportaj__Turk_Yapimi_ilk_MMOFPS_Oyunu_Zula_ile_Tanisin-8786.htm
https://zulaoyun.com/
391   http://www.ingamegroup.com
392   http://gram.gs/ http://www.toged.org/portfolio-
items/gram-games/

mobile entertainment sector effectively. Turkey also has some multidirectional companies that develop creative and innovative applications.

These companies also working on different kind of projects at the same time and they are important for the country because these firms help to develop an understanding which is based on the concept of multi directional projects. One of the best example of these studios would be Hologram Software Company[393] which was established in 2008 to work on complicated and different technological projects just like a laboratory. From 3D games to travelling applications, from virtual reality applications to new computer technologies, Hologram Software is interested in a wide range of market fields today.[394] The Infoster Company was also established in 2008 in İstanbul and has continued its activities for about 10 years. The team is interested mostly in creating games, applications for mobile platforms and is also interested in developing board games.[395]

In April 2010, the Kodobur company/studio[396] was established inside the teknokent (techno city) that is associated with the Middle East Technical University and main supporter of the studio was the support of technological entrepreneurship fund that was provided by the Ministry of Science, Industry and Technology. Until now the studio has developed many products that are related to electronic games and animation technologies. On the other hand, the studio is also interested in distance education programmes and specific localization works.[397] They have already managed projects about creating free to play games and applications like interactive themes for consoles like PlayStation[398] Furthermore, they are highly interested in producing new projects for new generation consoles like the PlayStation 4 or Xbox if they have enough opportunities.[399]The MildMania Company[400] is also another noteworthy company in Turkey.

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393 http://hologramsoft.com/
http://www.toged.org/portfolio-items/hologram-software
394 http://hologramsoft.com/?lang=tr
395 http://www.infosfer.com
http://www.toged.org/portfolio-items/infosfer/
396 https://www.kodobur.com/en
http://www.toged.org/portfolio-items/kodobur/
397 https://www.kodobur.com/en#hakkimizda
398 https://www.kodobur.com/en
399 http://www.kodobur.com/index.html
400 http://mildmania.com/
http://www.toged.org/portfolio-items/mildmania/

The company was established in April 2013 in Ankara and became both a developer and publisher at the same time globally. Moreover, with its applications and especially mobile games, the company received many international awards that contributed to this success. [401]On the other hand when we come back to newer companies, the Nar company[402] that was established in Istanbul in 2011 as independent mobile technology entrepreneurship is worth mentioning. Education games, education applications, applications for children are some of the projects that the company works on, in addition to mobile games for all consumers under the brand name of Narcade.[403] Turkey also has also more experienced and older companies like the Pantheon Company[404] that was established in 2004 and specializes in producing web browser based computer games.[405]On the other hand, in

Turkey there are some companies that have become very famous and gained obvious success despite being very new. Peak Games is one of them and according to their statement;

> Peak Games is a leading mobile technology company with a team of 50 people who value progress. We believe that the best products are created when talented people form autonomous teams striving for impact. Peak Games currently has two top-10 grossing mobile games in the U.S. in Toon Blast and Toy Blast, which together are enjoyed by more than 200 million people globally.[406]

Moreover; EarlyBird Venture Capital,[407] Hummingbird Ventures[408] and Endeavor Catalyst[409] can be counted among the company's important investors for global projects.[410]On the other hand, another company that shows the success of TeknoKent Projects in Turkey is Pixega studio.[411] The studio is in TeknoKent, which is directly connected to the Middle East Technical University and works on board games, virtual reality technology, game consoles and mobile applications. The Studio

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401   http://mildmania.com/#cattch
402   http://www.toged.org/portfolio-items/nar-artik-toged-uyesi/
http://nar.club/
403   http://nar.club
http://www.toged.org/portfolio-items/panteon/
404   http://www.panteon.com.tr/
405   http://www.panteon.com.tr
406   https://peak.games/about
407   https://earlybird.com/
408   http://hummingbird.vc/
409   https://endeavor.org/approach/catalyst/
410   http://www.peakgames.net
411   http://www.toged.org/portfolio-items/pixega-studio/
https://www.pixegastudio.com/

was established in 2013 and the team members are relatively experienced people.[412].

The PixoFun[413] company would be good example for this type of firm if of the fact that the company was established in 2005 is considered.They are interested in mobile communication, mobile interactions, data transfer and providing content for these. Today they are mainly specialized at an important level in the mobile entertainment sector. Their team is also completely professional.[414]

The TeknoKent project associated with the Middle East Technical University became like a home to many different studios, companies, developer groups and people that wanted to be in the sector somehow and one of them is Reo-Tek. They also develop interactive technologies and their variety of projects is striking.[415]SimSoft is also one of the most active companies in Turkey and was established in March 2006 as a result of cooperation between the university and industry. SimSoft was set up in the TeknoKent field that is connected to METU in Ankara. Their main target point is developing computer games and dealing with new simulation technologies. The team also works as a research and development centre in general.

Moreover, SimSoft is a member of association of Manufacturers of Defence Industry (SASAD) and works on exemplary projects both at the national and international level today.[416] Mobile platforms are still the most attractive field for developers in Turkey and every day we encounter new young companies or developer groups that intend to produce applications for phones by using limited resources and income to gain more experience. One of them is Tiramisu and it was established in 2015. Udo games is also another studio that tries to produce technological applications and games for mobile phones in Ankara TeknoKent, but until now their major aim has been to develop mobile games for the national market instead of the international market. Türkiye Oyun Geliştiricileri Derneği /Turkish

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412   http://www.pixegastudio.com
413   https://tr.wikipedia.org/wiki/T%C3%BCrkiye%27deki_video_oyunu_%C5%9Firketleri_listesi
http://www.toged.org/portfolio-items/pixofun/
http://www.pixofun.com/
414   http://www.pixofun.com
415   http://www.reo-tek.com
416   http://www.simsoft.com.tr

Association of Video Game Developers also provides further information about their members, structures of their members. [417]

Industrial societies began to be transformed into information societies and this event has been happening under the influence of globalization. Globalization is also the distributor of popular culture and today's new media, communication or technological tools like video game consoles are integral parts of this popular culture. When we also consider video games and opportunities that advertisers, sellers, marketers, corporates may reach by using the video game market to effect consumers than we can see the bigger picture.[418]

5.3. Video Game Organizations, Fairs and Events in Turkey

As mentioned before, the concept of the video game industry is a complex and heterotaxic formation. Digital gaming sectors have many different elements both at the global and local level. Some of these elements can be evaluated as main dynamics and others can be counted as supportive. Government policies, laws, regulations, import-export procedures, video game development studios, hardware-software developments, creative productions, sales, purchasing rates and promotions can be said to be some of the main dynamics. Moreover, from organizations to events, from video gaming magazines to e-sport tournaments, from special sponsorships to academic video game educations, from associations to arrangements of video game meetings may be considered as examples of these supportive dynamics that are assist the main cores both globally and locally.

Furthermore, these supportive activities and formations are like the veins of organism. The matter is not only production, marketing, sales or consumption. The industry has to stay alive, it must develop and evolve during time. These supportive elements provide opportunities for development to the gaming industry and, more importantly, keep the sector alive just like fuel tank of a car. On the other hand, these supportive, side-elements providing variety and excitement, thus saving the industry from monotony. Furthermore, these kinds of sub-topics may provide very important data for the evaluation of the video game industry in countries or in regions. Until

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417   http://www.toged.org/uyelerimiz/

[418]Doğu, B.2006. "Popüler Kültürün Tüketim Aracı Olarak Bilgisayar Oyunlarında Sunulan Yaşam Tarzı" Yüksek Lisans Tezi. Ege Üniversitesi.

now, many different inner dynamics and sectoral facts have been mentioned. In this part, it would be beneficial to mention and evaluate another important sub-topic. Events, special organizations, video game fairs will be the main points in this sub-chapter. The concept of the video game has been with us for almost 50 years and if we do not count the early and dark ages of the global video game industry, we still have decades to consider.

The origins of video game related fairs, events, organizations began a long time ago, but it is a fact that after the 1990's and 2000's they became much more professional, prevalent, well-knownand idiosyncratic in terms of content. At the beginning of the concept of the video game and industry, the idea of digital games was not separated from other technologies like televisions, videotapes, recording systems, electrical household appliances or music systems. Furthermore, the early years of fairs and organizations that included promotions of new consoles, games and computer gaming materials were not as well organised as today. The significant point here is the existence of fairs and organizations that arespecifically interested only in the video game world.

As mentioned before, game oriented fairs and events really only took offin the 1990's. Moreover, in the 2000's these fairs became standardized in terms of structure and content. In the present day, if we exclude some more local, regional and unimportant fairs or events, there are just a few really significant organizations in the world. Gamescom in Germany,[419] Paris Game Week in France,[420] Tokyo Game Show in Japan[421] or E3-Electronic Entertainment Expo in United States[422] can be given as perfect examples of these type of global and mostly video game oriented events. For example, Tokyo Game Show is an annual trade show for video game developers held at Makuhari Messe convention center just outside of Tokyo. The promotions of new video games, the latest news about the video game world, gaming consoles, computer gaming and similar materials which are related to the digital game world are all part of the Tokyo Game Show.[423]

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419   http://www.gamescom.global/
420   https://www.parisgamesweek.com/
421   https://expo.nikkeibp.co.jp/tgs/2018/business/ko/
422   https://www.e3expo.com/
423   http://www.japan-guide.com/e/e6461.html

Moreover, there is no doubt that it provides a bridge between developers and consumers in an effective way.[424] TGS has been held since 1996 and nowadays it still being held as the biggest game show in the Asian region.[425] Furthermore, in addition to the success that it has gained in the Asian region, it is also one of the world's biggest game shows, which companies use as a venue to launch new products and show off their latest innovations and technology. Since most powerful and well-known video gaming fairs and organizations became mostly digital game-console systems oriented as content, TGS also keeps the same tradition every year.

Announcements about technological developments, creative technologies and brand new digital devices are still part of main stream gaming events. It is presented by the Computer Entertainment Supplier's Association (CESA)[426] and Nikkei Business Publications,[427] From 1996 to 2002, the show was held twice a year: once in the spring and additionally once in the autumn. The organisation of the Tokyo Game show has changed over time.[428]Since 2002, the show has been held once a year. The numbers and some information about general visitors may help at this point to understand the importance of the show.[429] It attracts more visitors every year. The 2011 show hosted over 200,000 attendees and the 2012 show brought in 223,753. The 2013 show broke records with 270,197 in attendance.[430]Moreover, one of the the busiest Tokyo Game Show events was in 2016 with 271,224.[431] On the other hand, in 2018, this number succeeded in reaching approximately 298,690 according to the records.[432] Nowadays, the show is still very popular and a good opportunity for gaming giants like Sony, Nintendo and Microsoft.

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424   http://www.japan-guide.com/e/e6461.html
425   https://en.wikipedia.org/wiki/History_of_the_Tokyo_Game_Show
https://markets.businessinsider.com/news/stocks/indonesian-game-developers-to-shine-at-the-asia-s-biggest-video-game-expo-tokyo-game-show-2018-1027545491
426   https://www.cesa.or.jp/index_e.html
427   http://www.nikkeibp.com/events.html
https://en.wikipedia.org/wiki/History_of_the_Tokyo_Game_Show
428   https://en.wikipedia.org/wiki/History_of_the_Tokyo_Game_Show
https://www.cesa.or.jp/uploads/report/book-list/tgs/tgs2018_e.pdf
429   https://www.cesa.or.jp/uploads/report/book-list/tgs/tgs2018_e.pdf
430   https://en.wikipedia.org/wiki/Tokyo_Game_Show
https://otakumode.com/news/53af7c4934aab23f7500651c/Tokyo-Game-Show-2014-to-Have-224-Company-Booths-Over-20-More-Than-Last-Year%E2%80%99s-181 https://www.jetro.go.jp/en/database/j-messe/report/jr_131106.html
431   https://en.wikipedia.org/wiki/Tokyo_Game_Show
https://www.playstationlifestyle.net/2016/09/18/tgs-2016-attendance-new-record/
432   https://www.playstationlifestyle.net/2016/09/18/tgs-2016-attendance-new-record/

On the other hand, Electronic Entertainment Expo[433] is another important topic when the matter is video game events and fairs. Commonly referred to as E3, it is an annual trade fair for the video game industry presented by the Entertainment Software Association (ESA)[434]. Los Angeles Convention Center hosts the E3 fair and giant companies in the industry like Sony, Microsoft, Nintendo, Sega, Electronic Arts, Ubisoft, Capcom and many others join the events.[435] Developer studios, investors, analysts, journalists, pro-gamers, retailers, wholesalers, video game companies, technology firms, all kinds of press members, artists, consumers and people who are interested in the video game world are unchanging elements of this famous fair.[436] For example, E3 2013 drew more than 48,000 attendees from 102 countries.[437] Especially, when the matter is surprising to the guests it can be said that new game, new technology and latest console announcements are the significant parts of E3.[438]

Additionally, E3 2017 succeeded in reaching 68.400 visitors during the exhibiton days.[439] Besides, approximately 69,200 attendees were recorded during E3 2018 show in Los Angeles.[440] Dave Thier is an article writer for the web site of Forbes and in 2012 he wrote about the importance of these kind of events, fairs or their railway engine effect in the video game industry for keeping the sector going.[441] These types of fairs keep the industry alive, injecti new life to the sector, they encourage the hype of gaming trends regularly and create synergy in the fair fields. It can be thought as a propeller that creates essential steam power for the gaming industry.

Moreover, it would be beneficial to investigate the origins of E3 out at this point before going any further. Before E3, game publishers went to other trade shows to display new or upcoming products. The Consumer Electronics Show (CES)[442] and

433   https://www.e3expo.com/
434   http://www.theesa.com/
https://www.e3expo.com/about-esa
435   http://www.lacclink.com
436   https://www.e3expo.com
437   https://www.ign.com/wikis/e3/Attendance_and_Stats
438   http://www.theesa.com/wp-content/uploads/2016/01/Michael-Gallagher.pdf
439   https://www.ign.com/wikis/e3/Attendance_and_Stats
440   https://www.e3expo.com/news/uncategorized/69200-attendees-close-successful-e3-2018
441   https://www.forbes.com/sites/davidthier/2012/06/08/e3-is-obsolete-but-it-doesnt-matter/#586b50a6586b
442   https://www.ces.tech/
https://en.wikipedia.org/wiki/Consumer_Electronics_Show

the European Computer Trade Show[443] can be given as some examples. The Consumer Electronic Show is still held, but instead of focusing only on the video game industry, the fair is mostly interested in the general consumer electronic sector as a whole. On the other hand, the European Computer Trade Show stopped being held in 2004. It was held in London but after the last event in 2004, this famous show closed for the last time.[444]

As the game industry grew rapidly during the early 1990's, industry professionals felt that it had outgrown the older trade shows. Nowadays, E3 is one of the most important lifelines of the video game industry and when we examine its content, it is not hard to understand the reason for this appeal.[445] To continue the discussion of global video game fairs, the next one to be discussed will be the Gamescom event. Gamescom[446] can be thought of as one of the most important and ostentatious video game fairs in the whole European region. Furthermore, the Gamescom fair also has reached a peak in terms of content, visitor numbers and the interest of giant companies in meeting consumers or potential mass targets.[447] In another description, Gamescom is a trade fair for video games held annually at the Koelnmesse in Cologne, North Rhine-Westphalia, and Germany.

Moreover, the name behind the fair that is concerned with preparations, sponsorships, organizing works and content is a very powerful association. The fair is organised by the BIU (Bundesverband Interaktive Unterhaltungssoftware, English: Federal Association of Interactive Entertainment Software).[448] Gamescom is a bridge in the most basic description and it is used by many video game developers to show off their upcoming games and game-related hardware. Of course, the content of the fair is much more than these, but it mainly focuses on console systems, computer

https://www.avadirect.com/blog/the-history-of-ces-the-consumer-electronics-show/
https://en.wikipedia.org/wiki/European_Computer_Trade_Show
443   https://wn.com/european_computer_trade_show
444   https://en.wikipedia.org/wiki/European_Computer_Trade_Show
445   https://www.e3expo.com/show-info/2895/about-e3/
446   http://www.gamescom.global/
447   https://www.ign.com/wikis/gamescom/Attendance_and_Stats
https://www.statista.com/statistics/417278/gamescom-visitor-numbers-germany/
http://www.gamescom.global/media/redaktionell/gamescom/downloads_4/gamescom_Report_2017_EN.PDF
448   https://tr.wikipedia.org/wiki/Gamescom

systems, mobile game devices and digital games.[449] Moreover, Gamescom is one of the world's one largest gaming events as emphasized just before (measured by exhibition space and number of visitors) with 345,000 visitors, more than 6,000 journalists and 700 exhibitors from 88 countries attending the show in its sixth year.[450]

Moreover, when we check the statistics of 2018, we see increased numbers for the the event. Gamescom 2018 hosted 370.000 visitors and approximately 1.037 exhibitors from 114 countries.[451] In the meantime, it is important to accentuate the inaiguratal date of the fair as officially. 19 August 2009 was the first year of the event in Germany and Gamescom at this point can be evaluated as relatively new when we compare it with other similar organizations.[452] On the other hand, just like Tokyo Game Show and E3 fairs, Gamescom is also extremely significant for retailers, analysts, marketers, distributors, advertisers, different kinds of press members, developers, investors, hardware-software companies, video game studios and of course for industry giants like Microsoft, Sony and Nintendo.[453]

Moreover, from Facebook to Twitter, from Instagram to official forums, almost all kinds of social media vehicles are being used to create hype and attraction especially when the matter is gaming fairs.[454] In addition to Germany, France also has an important place in the video game industry. The next topic to be evaluated is the famous game week in the country. Paris Games Week[455], or simply PGW, is a trade fair for video games held annually at the Paris Expo Porte de Versailles in Paris, France.[456] The importance of the supporters is something just mentioned when

449   http://www.gamescom-cologne.com/redaktionell/gamescom_1/downloads_21/pdf_26/fuer_aussteller_24/gamescom_report-2.pdf
450   https://gameanalytics.com/blog/meet-gameanalytics-at-gamescom-2017.html
451   https://www.ign.com/wikis/gamescom/Attendance_and_Stats

http://www.vgchartz.com/article/392379/370000-people-from-114-countries-attended-gamescom-2018/

452   https://en.wikipedia.org/wiki/Gamescom
453   http://www.gamescom-cologne.com/gamescom/index-9.php
454   www.facebook.com/gamescom.cologne
  www.twitter.com/gamescom
https://www.instagram.com/gamescom/
http://www.gamescom.global/
455   https://www.parisgamesweek.com/
456   https://www.parisgamesweek.com/media/upload/file/CP%20PGW%20englishv.pdf
https://en.wikipedia.org/wiki/Paris_Games_Week
https://www.parisgamesweek.com/media/upload/file/CP_PGW18_Annonce_dates_EN-d%C3%A9f.02.05.2018.pdf

discussing Gamsecom. The names behind this kind of events are significant because they may determine the energy and power of certain fairs. Paris Game Week is organised by SELL (Syndicat des éditeurs de logiciels de loisirs)[457], a French organisation that promotes the interests of video game developers.

Moreover, the event in France is another new fair because the inaguratal date was 27 October 2010. The event was last held around 26–30 October 2018 and it has become an annual video game fair. Furthermore, the fair has become one of the fastest increasing events in terms of visitors, content and appeal. In 2010, Paris Game Week hosted approximately 120.000 attendees and just one year later, in 2011, this number reached over 180.000 visitors.[458]Moreover, the show has already proved that if Paris Game week continues to attract people in the coming years as well, it will be the strongest rival of Gamescom in the European region.

The numbers give us a clue about the facts when the statistics of the last few years are examined. For example, in 2014 the number of visitors reached 272.000 during the events in France.[459] On the other hand, in 2015, 307.000, in 2016 approximately 310.000 people visited the show[460]. Furthermore, the event is still proving popular and in 2017, more than 300.000 visitors came to Paris to attend the show.[461] On the other hand, the supporting partner list of the fair is extensive and remarkable.[462] The famous UCPA company[463] that is interested in sports, the well-known television channel Nickelodeon[464], and the world famous music channel MTV[465] can be counted among them. Moreover, the exhibitor list is also very long and it is possible to see companies and names like HP, Sega, Activision, Sony, Acer, Electronic Arts, Ubisoft, Samsung, Square Enix, Microsoft, NVidia, Coca-Cola, YouTube or ESL.[466] The Game Developers Conference[467] is another important topic

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457   http://www.sell.fr/
458   https://www.isfe.eu/sites/isfe.eu/files/press_release_-_review_of_paris_games_week_2011.pdf
[459]Paris Games Week 2014: record attendance An event at the height of our international ambitions; Paris, 2nd November 2014; Press release
460   https://en.wikipedia.org/wiki/Paris_Games_Week
461   https://www.parisgamesweek.com/media/upload/file/CP_PGW18_Annonce_dates_EN-d%C3%A9f.02.05.2018.pdf
462   https://www.parisgamesweek.com/en/partner
463   https://www.ucpa.com/ucpa-et-vous/aide
464   http://www.nick.co.uk/
http://www.nickelodeon.fr/
465   http://www.mtv.com/
466   https://www.parisgamesweek.com/en/exhibitor
467   https://www.gdconf.com/
https://en.wikipedia.org/wiki/Game_Developers_Conference

139

to be considered. The Game Developers Conference (GDC) is the world's largest professional game industry event. The GDC attracts over 26,000 attendees and is the primary forum for programmers, artists, producers, game designers, audio professionals, business decision-makers and others involved in the development of interactive games. Different kind of technologies like virtual reality or augmented reality can also be counted among the focal points of this famous event.[468]

The main aim is to exchange ideas and shape the future of the industry. Moreover, the name behind this conference series is also significant. The GDC is run by the UBM Game Network. UBM plc is a global business-to-business (B2B) event organiser that has its headquarters in London, United Kingdom. It has a long history as a multinational media company. Its current focus is on B2B events. The conference series is important for giving direction to the video game industry. Furthermore, originally it was called the Computer Game Developers Conference and additionally the very first conference was organized in 1988 by Chris Crawford.[469] On the other hand, press members, business people, company owners, investors are not only attendees, naturally, and it is a fact that;

''The Game Developers Conference polled more than 4,500 game developers who have attended a GDC event in the past three years to provide a snapshot of the games industry and illustrate industry trends ahead of GDC 2017''. [470]

The United States also has some another significant video game fairs that attract press members from all around the world. Blizzcon[471] is one of them and can be counted among the important private events in the 2000's. Furthermore, ''BlizzCon is an annual video game convention held by Blizzard Entertainment to promote its major franchises like Warcraft, StarCraft, Diablo, Heroes of the Storm and Overwatch''.[472] Since October 2005, it has been held at the Anaheim Convention

468   https://swissgames.ch/event/game-developers-conference-san-francisco
469   https://en.wikipedia.org/wiki/Game_Developers_Confer
ence
https://www.gdconf.com/news/the_gdc_chronicles_a_report_fr/
470   http://img.expreview.com/news/2017/01/GDC_-_State_of_the_Game_Industry_2017.pdf
http://ftp.shujuju.cn/platform/file/2017-03-10/febf31ca78704a69bcd304b5a0bfffcd.pdf
471   https://blizzcon.com/en-us/
472   https://www.vivendi.com/wp-content/uploads/2008/09/starcraft-ii-at-blizzcon.pdf
https://www.gaminginstincts.com/blizzcon-games-showcase-leaked/
https://en.wikipedia.org/wiki/BlizzCon

Center in Anaheim, California and has attracted an impressive number of attendees every year.[473]

Blizzcon can be evaluated as middle aged fair series when we compare it with other international organizations in the same category because its first event was in 2005. Moreover, in the last few years Blizzcon has succeeded in attracting approximately 30.000 people from all around the world for their annual event.[474] On the other hand, as mentioned before, the Asia-Pacific region is an extremely important area when the matter is console-computer gaming and related fairs. The Tokyo Game Show[475] could be a very important example to evaluate, but there is also another significant event that is just as important as the TGS (Tokyo Game Show). The Asia Game Show, also known as AGS[476], is an annual video game event that is held at the Hong Kong Convention and Exhibition Centre in Hong Kong.[477]

The first Asia Game Show event was held in 2002 and became one of the most important and influential organized events in the video game sector. For example, the 2011 Asia Game Show was held from December 23 to December 26, and it broke previous attendance records with over 470,000 visitors.[478] Furthermore, at this point, one another significant show is the Global Gaming Expo Asia (G2E Asia).[479] It can be described as follows; ''G2E Asia is the premier Asian trade event and the largest regional sourcing platform for global gaming and entertainment products. G2E Asia services suppliers by enabling them to showcase new products, meet qualified buyers and establish new contacts''.[480] On the other hand, the video game fairs could be general or exclusive with regard to content, too. Paris Game Week, the Tokyo Game Show, Electronic Entertainment Expo or Gamescom are good example of non-

473   http://files.shareholder.com/downloads/ACTI/4563513279x0x703269/8F58CED9-2473-435B-93BE-9949A71BEB57/ATVI_News_2013_11_5_Blizzard_Entertainment_Inc.pdf
http://files.shareholder.com/downloads/ACTI/4563513279x0x509304/B386D2A5-2A5C-4068-8740-8C5C91B6E3C8/ATVI_News_2011_10_17_General.pdf https://blizzcon.com/en-us/event-info
https://en.wikipedia.org/wiki/BlizzCon
http://www.worldofwconline.com/blizzcon/
474   https://en.wikipedia.org/wiki/BlizzCon
475   https://expo.nikkeibp.co.jp/tgs/2018/business/ko/
476   http://www.asiagameshow.com/
477   http://www.asiagameshow.com
https://en.wikipedia.org/wiki/Asia_Game_Show
478http://www.gamasutra.com/view/news/39365/Asia_Game_Show_2011_Sees_Record_Attendance.p hp

479   https://www.g2easia.com/
480   https://en.wikipedia.org/wiki/Asia_Game_Show

exclusive gaming fairs. These events can be described as general fairs but on the other hand, Sony, Microsoft or Nintendo also have their own completely exclusive events and fairs in different parts of the world.

For example, PlayStation Experience, also known as PSX, is an annual event for the video game industry presented by Sony Interactive Entertainment used to showcase and advertise PlayStation games and game-related merchandise.[481] Furthermore, the first PlayStation Experience event was held at Sands Expo in Las Vegas, Nevada from December 6–7, 2014[482].Classic Gaming Expo in United Sates, Game Design Expo in Canada,[483] Brasil Game Show (BGS) in Brazil,[484] Gamercom in South America,[485] video game and trade show Nintendo Space World in Japan (not being held anymore, most recent one in 2001), a video game trade fair / convention EB Games Expo in Australia,[486] Nordic Game events in Sweden,[487] Dubai World Games Expo in Dubai, United Arab Emirates[488] can be counted as other important international fairs that influence the global video game industry.

As explained previously, the video game industry includes many different dynamics and elements. In this chapter, until now, different international and global video gaming fairs from different corners of the world that affect the sector directly have been mentioned. Therefore, it is important to mention video gaming events and organizations in Turkey to be able to understand this new industry in a better way this new industry. Video game events and organizations in Turkey can be distinguished from each other according to their structures, content and dominance-power. There are some more local or regional events that also include some amateur or unimportant ones and there are some fairs that affect the Turkish video game industry in a meaningful way. Gaming İstanbul will be the first title event to be discussed and evaluated at this point. However, Gaming Istanbul (GİST)[489] could be

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481   https://asia.playstation.com/en-th/events/playstation-experience-sea/
https://en.wikipedia.org/wiki/PlayStation_Experience
https://blog.us.playstation.com/2017/12/01/playstation-experience-2017-everything-you-need-to-know/
https://www.playstation.com/en-ca/campaigns/2017/playstation-experience/
482   https://en.wikipedia.org/wiki/PlayStation_Experience
483   http://www.gamedesignexpo.com
484   http://www.brasilgameshow.com.br
485   https://www.gamercom.com.br
486   http://www.ebexpo.com.au
487   http://nordicgame.com
488   http://www.gameexpo.ae
489   https://www.gamingistanbul.com/

said to be the closest video game event series to being a national fair for these giant organizations in the world. GİST includes both international and Turkish video game development studios as participants, important gaming console/hardware producers, mobile game developers , significant distributor companies, electronic game associations, designers in the sector, traditional media members-press, academic institutions ,interactive media companies, chain technology and computer stores, figure /toy producers, software specialists, sectoral professionals, amateur or professional gamers, cosplay or frp style game fans and many other groups. Gaming İstanbul is an annual event and is also held in different cities like Ankara and İzmir.[490]

GİST is a brand new fair that has only been held in the last few years. The organization has a very big fair ground for its visitors and attendees. Approximately ten thousand square meters are especially reserved for participants. Gaming Istanbul is not an exclusive fair that is focused on a limited number of titles or gaming systems. Moreover, console gaming, computer gaming, mobile or social media gaming take place at the same event. Nowadays, Avrasya Gösteri ve Sanat Merkezi (Eurasian Exhibition and Art Center), which is in İstanbul, is used as a location for Gaming İstanbul events.[491].

Furthermore, the main target of the organization is to bond the continents, different gamers and different sectoral groups to each other by using electronic game meetings as a theme. The first Gaming İstanbul fair was held in 2016 and the latest one was held in February 2017[492].On the other hand, theGİST organization uses social media very well. Facebook,[493] Twitter,[494] Google Plus,[495] LinkedIn are all used to give information, latest announcements and beneficial statistics, thus creating more hype for visitors and reaching as many companies as possible. The electronic game world mostly targets the young population and at this point, it would not be wrong to express the idea that using extremely efficient social media channels is a completely true step to follow because the young population is very familiar with social media.

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490   https://www.gamingistanbul.com/gist-nedir/
491   https://www.gamingistanbul.com/iletisim/
492   http://www.gamingistanbul.com
493   https://www.facebook.com/GamingIstanbul/
494   https://twitter.com/gamingistanbul
495   https://plus.google.com/+GamingIstanbul

On the other hand, when we look at the background of GİST, we may see an important name which organizes the event. LG Events Company deals with Gaming İstanbul every year.[496] LG Events is a company that basically organizes fairs, events, congress, meetings, and shows. According to their official explanations about their field of work, LG events works in three major segments: event organisation, event venue management and services for fairs, congresses and events by using their specialists in at different parts of the world.

Moreover, it is a global-international company that has many offices in different countries. South Africa, Algeria, Belgium, Brazil, China, United Arab Emirates, Spain, United States of America, France, Hungary, India, Italy, Holland, Switzerland, United Kingdom and Turkey can be given as examples of countries where the LG Events Company is officially present. As mentioned before, Gaming İstanbul has impressive connections with media channels and organisers. Significant video game magazines like Level[497] or Oyungezer[498] reserve some of their pages for announcements, news, interviews and commercials about GİST regularly. It is possible also to find news about the events in newspapers[499]

Moreover, the organization also attracts major television channels as an important news event and this has been happening over the last few years.[500] Gaming İstanbul may appear to be a national fair, but it is actually an international fair. There are many foreign companies, developers, software-hardware specialists, development studios, global brands, international sector professional and foreign visitors in Gaming İstanbul. Furthermore, GİST can be thought of as the combination of local influence with global dynamics and as an example of glocalization. Therefore, there

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496   http://www.gl-fuarcilik.com/sirket-profili.php
497   https://www.level.com.tr/tag/gaming-istanbul
498   http://oyungezer.com.tr/haber/47241-oyunseverler-gaming-istanbul-2017-de-bulusuyor
499   http://www.hurriyet.com.tr/gaming-istanbul-kapilarini-acti-oyun-tutkunlari-akin-akin-oraya-gidiyor-40353392 http://www.sabah.com.tr/teknoloji/2017/01/23/oyun-severler-icin-gaming-istanbul-2017-basliyor http://www.haberturk.com/yasam/haber/1376478-gaming-istanbul-bugun-basladi

http://www.haberturk.com/ekonomi/teknoloji/haber/1362845-gaming-istanbul-2017-subatta-kapilarini-aciyor http://www.milliyet.com.tr/oyunseverler-gaming-istanbul-teknoloji-haber-2389312/

500   http://www.ntv.com.tr/galeri/teknoloji/oyunseverler-istanbulda-bulustu-gaming-istanbul,xPZ6g6abIEO_pchFi_Vx3Q
  http://www.trthaber.com/videolar/gaming-istanbul-oyun-fuari-basladi-27591.html
http://www.cnnturk.com/video/oyun/oyun-severler-gaming-istanbulda-bulustu
http://www.cnnturk.com/oyun/turkiyenin-ilk-global-oyun-fuari
http://www.ulusalkanal.com.tr/gundem/dijital-eglence-ve-oyun-fuari-istanbul-da-kapilarini-acti-h142996.html

are many different press releases that were published for global or international target audience.[501] Similar press releases were also distributed for the national media and local audience.[502]

The second biggest electronic game fair in Turkey is E-Game Show Ankara[503] and this has been held in the last few years. Ankra hosts such a big video game fair in May s and it can be said that, with Gaming İstanbul, this fair is proof of Turkey's increasing digital gaming culture.[504] The concept of integrity between global and local can be easily seen over these types of gaming fairs because E-Game Show has international dynamics.[505] Between 11 and 14 May of 2007, one of the latest shows in Ankara was held in Beytepe Congress Center. (Beytepe Kongre Merkezi).[506] E-Game Show Ankara was held in the ATO Fair and Congress Center (Ankara Ticaret Odası Fuar ve Kongre Merkezi)[507] but after a while, promoters and organizers decided to bring the show to Beytepe Congress Center with the support of Hacettepe University.[508]

Furthermore, E-Game Show includes different types of events, workshops, conferences, symposiums, video game tournaments, demonstrations about games, competitions, interviews, promotions and many others. Ankara Kalkınma Ajansı (Ankara Development Agency),[509]Türkiye Oyun Geliştiricileri Derneği (The Association of Turkish Video Game Developers),[510]Akıl ve Zeka Oyunları Federasyonu (The Federation of Mind and Intelligence Games),[511] Türkiye Bilişim Derneği (Turkish Informatics Association)[512] can be counted among the supporters

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501   http://www.gamingistanbul.com/wp-content/uploads/2016/10/1-Meet-Gaming-Istanbul-Team-Gamescom-.jpg http://www.gamingistanbul.com/wp-content/uploads/2016/10/2-Don-t-miss-Early-Bird-Discount-for-Gaming-Istanbul-participation-.jpg http://www.gamingistanbul.com/wp-content/uploads/2016/11/gaming_istanbul_october.png

502   http://www.gamingistanbul.com/wp-content/uploads/2015/12/GIST-DIJITAL-EGLENCE-VE-OYUN-FUARI-GAMING-ISTANBUL-_Duyuru-bülten.pdf

503   http://www.atisfuar.com/e-gameshow/

504   e-gameshow.com/

505   https://www.trthaber.com/haber/ekonomi/oyun-fuari-ankarada-acildi-254074.html
   http://www.milliyet.com.tr/e-game-show-basladi-ankara-yerelhaber-2035242/
https://www.cnnturk.com/oyun/e-gameshowa-sayili-gunler-kaldi

506   http://www.atisfuar.com/e-gameshow/

507   http://www.fuarplus.com/-ATO-Fuar-ve-Kongre-Merkezi/tr/alan_salon_rehberi_ayrinti/801

508   https://www.hacettepe.edu.tr

509   http://www.ankaraka.org.tr/tr/

510   http://www.oyunder.org

511   https://www.tzv.org.tr/#/

512   http://www.tbd.org.tr

and partners of the fair .Furthermore, designers, video game developers, video game producers, distributors, illustrators, Youtubers, entrepreneurs in technology and the gaming sector, professional-amateur gamers are among the visitors and participants of the fair. The broadest participating and biggest prize including a cosplay contest is also part of the fair.[513]

Furthermore, just like Gaming İstanbul, E-Game Show Ankara uses social media channels in very an effective and efficient way to create hype and appeal. Their Facebook[514] and Twitter[515] accounts are active and used for the latest announcements. Moreover, the E-Game Show is not an exclusive fair and the content is comprehensive. Computer gaming, console (Nintendo, PlayStation, Xbox) gaming, mobile gaming (smart phones-tablets), social media-web site based gaming, retro gaming are parts of the events. It is also a technology and informatics fair. Virtual reality, augmented reality, new developments about computer systems and many others are considered on a preferential basis during events by both amateurs and professionals in this sector.[516] Moreover, the fair is an occasion for brands and companies that come from different sectors and backgrounds to get together. E-Game Show Ankara is supported by many assorted brands or companies and this reality makes the fair very appealing and influential in the eyes of the audience.

SetiMedia, level magazine, Oyungezer magazine, Radyo Viva, Show Radio, Ankara Life magazine, Hacettepe Teknokent, KOSGEB, Turksat, Sihirdar and Bölümsonu Canavarı web sites, ODTÜ Teknokent, TAV Airports Company, SEMOR, PARAM, ATIS Fuarcılık can be counted among the significant supporters of the fair in many ways.[517] The popularity of the show is reflected on television channels, too.[518]

In a very short time some major newspapers have joined this trend and started to give news about the E-Game Show.[519] Turkey had already succeeded in gaining an

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[513]Level magazine, issue:245, June 2017, page:16
514   https://www.facebook.com/Engameshow/
515   https://twitter.com/egameshow2015
[516]Level magazine, issue:244, May 2017,page:21
[517]Oyungezer magazine, issue:115, May 2017, page:17
518   http://www.trthaber.com/haber/ekonomi/oyun-fuari-ankarada-acildi-254074.html
http://www.ntv.com.tr/teknoloji/e-gameshow-fuari-kapilarini-acti,wYtxvlvHqUec96Jl7oyhJA
http://www.cnnturk.com/oyun/e-gameshowa-sayili-gunler-kaldi
519   http://www.hurriyet.com.tr/e-gameshow-fuari-kapilarini-acti-40454768
http://www.milliyet.com.tr/e-game-show-fuari-basladi-ankara-yerelhaber-794776/

exclusive stand in the Gamescom Germany fair in 2015 and this radical development has initiated other possible opportunities. Just one year after, in 2016 Turkey became the partner country of Gamescom Germany.[520] Organizer company Koelnmesse GmbH[521] and sector supporter BIU which is the Interactive Entertainment Software Trade Union[522] signed a partnership agreement with TOGED (Turkish Video Game Developers Association)[523] and ODTÜ (Middle East Technical University) Teknokent.[524] The importance of being a partner country to Gamescom is that it offers an opportunity to gain experience, gather information, get a chance of better observation, make contact with international companies in the most effective way and also the chance to analyse this type of fair in its own place.[525]

Furthermore, it gives a chance of interaction for Turkish companies with foreign video game developers, investors, marketing firms and distributor companies. It can also evaluated as an opportunity to show and introduce Turkish video game market to international actors as a relatively unknown area in the sector.[526] New business areas can be built through these international interactions. Turkey's population cannot be underestimated when we add the rising young generation that loves digital game and computer culture in this country. Furthermore, Turkey has importance for the Euro-Asia region as transit point, too.[527]

5.4. E-Sports in Turkey

Electronic sports and electronic sports culture, on the other hand, is another sub-topic that must be mentioned. E-sports is completely new perspective when compared to conventional physical sport branches and they have been gaining more popularity every year. Moreover, it is obvious that especially young people and

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http://www.sabah.com.tr/ankara-baskent/2016/06/03/sanal-guzeller-gercek-oldu http://www.e-gazete.net/e-gameshow-2017-etkinligi-basliyor-2726.html http://www.haberturk.com/yerel-haberler/haber/11911410-e-gameshow-fuari-kapilarini-acti http://www.haberturk.com/yerel-haberler/haber/53607838-e-game-show-basladi http://www.toged.org/gamescom-2016-partner-ulkesi-turkiye-oyun-fuarina-damgasini-vuruyor/
520   https://www.deutschland.de/tr/topic/ekonomi/markalar-pazarlar/gamescom-partner-ulke-turkiyeyle-basarili-sonuc#
521   http://www.koelnmesse.com/Koelnmesse/index-4.php
522   https://www.biu-online.de/en/
523   http://www.toged.org
524   http://odtuteknokent.com.tr/tr
525   http://www.tim.org.tr/en/news-turkey-is-the-partner-country-in-gamescom-2016.html
526   http://www.haberturk.com/yerel-haberler/haber/9187836-turk-oyunlari-dunyada-ses-getirecek
527   http://www.gaminginturkey.com/en/gaming-in-turkey-gamescom-and-more

professional gamers started to perceive this new phenomenon as a real sports branch or one of the physical sport branches just like basketball, football, volleyball, swimming, and handball. It is the part of multi-player understanding and ultimate result of video game evolution during decades.

Early video games were designed mostly for single players and were modified so as to besuitable for single player game dynamics for consumers. After a while, video games have started to allow gamers to have multiple experiences on the same screen. Naturally, when we consider the circumstances of decades ago it is not a surprise that gamers had experienced multiple gaming feature in a very limited way because of technological inadequacy. More developed video game console systems, higher standard personal computers, new features of local network connections among computers and modern versions of modem machines allowed more complex, faster and better communication among devices and consumers.

The invention of today's modern internet or World Wide Web may be considered as the most important milestone which paved the way for electronic sports and the popularity of e-sport tournaments around the world. TheWorld Wide Web, mainly became established and gained its final form shape in the 1980's and the early 1990's. Networks such as Arpanet, NPL network, Cyclades, Merit Network, Tymnet, and Telenet, were developed in the late 1960's and early 1970's using a variety of communications protocols (Laemmermann, 2012; p.17). Furthermore, among these network projects, Arpanet can be accepted as the primitive version of today's modern internet web if we consider it as some kind of prototype. Basically, it can be stated that the internet provided a unique connection by transporting users from an offline life to life online, both globally and locally. Electronic video game tournaments, competitions had already been held even decades ago but the real transformation from limited and primitive contests to regular electronic sport activities happened mainly after the 2000's. The earliest known video game competition took place on 19 October 1972 at Stanford University for the game Spacewar.[528]

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528   https://www.rollingstone.com/culture/culture-news/stewart-brand-recalls-first-spacewar-video-game-tournament-187669/ https://esportsforgamers.weebly.com/history-of-esports.html
https://www.polygon.com/2012/10/20/3529662/first-game-tournament-intergalactic-spacewar-olympics-held-40-years

Stanford students were invited to an ''Intergalactic Spacewar Olympics''[529], the grand prize being a year's subscription to Rolling Stone, with Bruce Baumgart winning the five-man-free-for-all tournament and Tovar and Robert E. Maas winning the Team Competition. The Space Invaders Championship held by Atari in 1980[530] was the earliest large scale video game competition, attracting more than 10,000 participants across the United States.[531] Furthermore, in 1983 the U.S national video game team was formed and the team was involved in competitions, such as running the Video Game Masters Tournament for Guinness World Records.[532] Moreover; "During the 1970's and 1980's, video game players and tournaments begun being featured in popular media channels and magazines including Life and Time".[533] In the 1990s, many games benefited from increasing internet connectivity, especially PC games. For example; ''Large eSports tournaments in the 1990's include the 1990 Nintendo World Championships, which toured across the United States, and held its finals at Universal Studios Hollywood in California''.[534] On the other hand, as a result; ''Nintendo held a 2nd World Championships in 1994 for the Super Nintendo Entertainment System called the Nintendo PowerFest '94''.[535] All these developments are just part of the gaming tournaments over video game consoles like Nintendo but the 1990's became a milestone for a more obvious transformation from amateur tournaments to more professional contests by also using the power of more developed networks, and internet connectivity, especially for personal computers.Tournaments established in the late 1990's included the Cyberathlete Professional League (CPL), QuakeCon, and the Professional Gamers League. PC games played at the CPL included the Counter-Strike series, Quake series, and Warcraft. Here we can say that Counter-Strike game or Half Life could be considered good examples since they were among the games which paved the way for professional video gaming or a more modern style of electronic sport/tournament understanding all around the world in the late 1990's or early 2000's.[536]

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529   https://www.polygon.com/2012/10/20/3529662/first-game-tournament-intergalactic-spacewar-olympics-held-40-years
530   https://en.wikipedia.org/wiki/Space_Invaders
531   https://phoneia.com/space-invaders-championship-organized-by-atari-in-1980/
532   https://en.wikipedia.org/wiki/Video_Game_Masters_Tournament
533   https://esportsforgamers.weebly.com/history-of-esports.html
534   https://esportsforgamers.weebly.com/history-of-esports.html
535   https://esportsforgamers.weebly.com/history-of-esports.html
536   https://medium.com/@info_91865/esports-the-complete-guide-17-18-ead8cd668def

At this point, some elements that interacted with and supported each other should be discussed. Technological determinism is one of the concepts that can be mentioned because as video game consoles, computers, network systems, World Wide Web evolved, they directly affected communication systems, gaming experiences, multiplayer game culture or even e-sports/tournaments. Technology opened up new investment fields, new professions like professional gaming or opportunities for entrepreneurs.On the other hand, the internet usage, internet café concept facilitated electronic sport/professional gaming tournaments around the world. Binark and Bayraktutan focused on this region more deeply in their work (Binark and Bayraktutan, 2008; pp.80-99).

). As mentioned before, the concept ofelectronic sports just evolved with suitable games and one of the most important core incentives was, of course, the first person shooter genre. In 1999, game development company Valve released the game "Counter-Strike" as a modification of their first-person shooter "Half-Life".[537] The game quickly replaced Quake in popularity in competitive gaming and has since then remained the central element in western eSports events. Eastern eSports culture started out in Korea.

On the other hand;

> In the mid-nineties, Korean policy-makers had deregulated advanced telecom applications causing a rapid growth of the Korean broadband infrastructure. This infrastructure needed to be filled with content, which was mainly provided through digital television and online gaming. In contrast to the United States and Europe, however, Koreans preferred "Massively Multi-user Online Role Playing Games" (MMORPG), such as the 1998 released "Lineage" by Korean game development company NCSoft, and "Real Time Strategy Games" over first person shooting games.[538]

Furthermore, the real breaking point came just after the 2000's and the electronic sports concept started to be taken more seriously. Media channels, investors, entrepreneurs and some company owners started to deal with the electronic sports concept more seriously during this period. Special broadcasting over television channels and creating teams or e-sport leagues can, perhaps, be considered to be the

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537   https://www.foxsportsasia.com/esports/883299/the-mods-that-made-esports-counter-strike/
538   http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.84.82&rep=rep1&type=pdf

most important developments in the 2000's. The 2000's was also the peak of televised eSports.

Television coverage was best established in South Korea, with StarCraft and Warcraft III competitions[539] regularly televised by dedicated 24-hour cable TV game channels Ongamenet and MBCGame.[540](MBC shut down its gaming channel in 2012) Elsewhere, eSports television coverage was sporadic. The German GIGA Television[541] covered eSports until its shutdown in 2009. Furthermore, in Europe there were similar developments and events which went in parallel with the Asia Pacific region by means of reaching wider masses using video games as a new tool. Britain is another important example of this situation. The United Kingdom satellite television channel XLEAGUE.TV broadcasted eSports competitions from 2007 to 2009.[542] Furthermore, at this point, one another significant broadcasting channel was ESL TV and it was animportant base for online game tournaments, especially, in addition to news about the e-sports world. On the other hand, another similar example may come from France, since the e-sport concept was very popular in Europe. For example, ''the French channel Game One broadcasted eSports matches in a show called Arena Online for the Xfire Trophy''.[543] Twitch, an online streaming platform launched in 2011, routinely streamed popular eSports competitions.[544] For example, ''In 2013, viewers of the platform watched 12 billion minutes of video on

539   https://esports.blizzard.com/en-us/
540   https://en.wikipedia.org/wiki/OGN_(TV_channel) https://www.revolvy.com/page/OGN-%28TV-channel%29 https://esportsobserver.com/korean-esports-network-ogn-expands-north-america-pubg-league/ https://en.wikipedia.org/wiki/MBC_Game https://www.wasp3d.com/case-study/wasp3d-fine-tunes-esports-presentation-for-ogn.html https://www.gamesindustry.biz/articles/2018-10-10-south-korean-network-ogn-bringing-esports-programming-to-north-america-with-usd100m-investment

http://www.imbc.com/
http://aboutmbc.imbc.com/english/mbcnetwork/subsidiary/
http://www.mbc-america.com/default/index.php
541   https://en.wikipedia.org/wiki/Esports
https://en.wikipedia.org/wiki/GIGA_Television
542   https://en.wikipedia.org/wiki/XLEAGUE.TV
https://esportsforgamers.weebly.com/history-of-esports.html
https://esportsforgamers.weebly.com/history-of-esports.html
https://wuwomedia.com/history-esports/ https://medium.com/@lsun19/the-sport-in-the-virtual-world-fe18689b4305
543   https://esportsforgamers.weebly.com/history-of-esports.html
544   https://www.twitch.tv/
https://www.businessinsider.com/the-story-of-video-game-streaming-site-twitch-2014-10
https://www.investopedia.com/investing/how-does-twitch-amazons-video-game-streaming-platform-make-money/

the service, with the two most popular Twitch broadcasters being League of Legends and Dota''.[545]

After the video game console companies saw the importance of understanding electronic sports culture and the new approaches of e-sports for reaching masses, they quickly tried to take advantage of the situation. Moreover, after many years of ignoring and at times suppressing the eSports scene, Nintendo hosted the Wii Games Summer 2010.[546] ''This tournament lasted more than a month and had more than 400,000 participants, making it the largest and most expansive tournament in company history''.[547] It is fact that the video game companies had understood the importance of organizing specific events and tournaments to arouse interest in an effective way. For example;

> The modern eSports boom has also seen a rise in video games companies embracing the eSports potential of their products. After many years of ignoring the eSports scene, in 2014 Nintendo hosted an invitational Super Smash Bros. for Wii U competitive tournament at the Electronic Entertainment Expo (E3) press conference.[548]

On the other hand, Microsoft and the Xbox team also drew up similar plans to get a significant position in this e-sport trend, so their important game series Halo became good material for participating in the gaming world. Halo developers 343 Industries[549] announced in 2014 plans to revive Halo as an e-Sport with the creation of the Halo Championship Series and a prize pool of $50,000 USD.[550] Moreover, when we look at the statistics, predictions and certain facts then it is easy to understand that e-sports were not something ephemeral, or not a temporary fashion, but a increasingly growing new market. As mentioned before, the eSports market experienced a rapid growth, despite being at its formative stage. In 2015, worldwide revenues generated in the eSports market amounted to 325 million U.S. dollars.[551]

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545   https://esportsforgamers.weebly.com/history-of-esports.html
546   http://www.nintendolife.com/news/2010/09/wii_games_summer_2010_winners_announced
http://maroonersrock.com/2010/09/nintendo-wii-games-summer-2010-competition-announces-its-winners/
http://v1.escapistmagazine.com/articles/view/video-games/editorials/8089-Wii-Games-Summer-2010
547   https://www.docsports.com/free-betting-tips/esports-expert-advice-wagering.html
548   https://esportsforgamers.weebly.com/history-of-esports.html
549   https://www.343industries.com/
550 https://www.halowaypoint.com/en-us/news/halo-championship-series-announced
    https://en.wikipedia.org/wiki/Halo_Championship_Series
551   http://mayorcitysports.org/2018/09/esports-revenue-world-wide/
https://newzoo.com/insights/articles/global-esports-market-report-revenues-to-jump-to-463-million-in-2016-as-us-leads-the-way/

Moreover, experts predict that e-sport and tournament events will be a more important industry and work field in the near future.[552]

For example, by 2019 the market is expected to generate over one billion U.S. dollars in revenues, which indicates an annual growth of 40 percent on average.[553] On the other hand, when we look at the source, we can see that; 'These revenues came from betting, prize pools and tournaments, but overwhelmingly from sponsorship and advertising'.[554] Furthermore, when we look at the numbers in terms of revenue, there was approximately 463 million dollars in the pool[555] while today this number is around 1.187 million dollars as of 2019. In terms of revenue, Asia was the biggest eSports market overall, followed by North America and then Europe. At the end of the 1990's and the early 2000's, as mentioned previously, the Asia Pacific region had already given a signal of being precursor of this new trend or culture.[556] ESPN the Magazine's June 22 eSports Issue focused on this situation in a better way and supported the rise of new era by realistic approaches.[557] On this point, ESPN would be good example to use. Furthermore;

> ESPN (originally an initialism for Entertainment and Sports Programming Networks) is a U.S.-based global cable and satellite sports television channel owned by ESPN Inc., a joint venture between The Walt Disney Company (which operates the network) and the Hearst Corporation.[558]

Moreover, it started its broadcasting life in 1979 and they are currently broadcasting to approximately 37 countries.[559] Since ESPN is a globally known, famous corporation, it is extremely important that they regularly and effectively show interest in electronic sports events, in addition to traditional sport branches in the world.[560] Per some experts and the ESPN company it can be stated that;

> More than 20 years after the first video game tournaments, top eSports tourneys now draw audiences that rival the biggest traditional sporting events; popular midweek live streams routinely attract more than 100,000 online viewers. Coke and Nissan have joined Logitech and Red Bull as tournament

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552   https://www.statista.com/statistics/490522/global-esports-market-revenue/
553   https://www.statista.com/statistics/490522/global-esports-market-revenue/
554   https://medium.com/swlh/introduction-to-egaming-d4f75f88baca
555   https://newzoo.com/insights/articles/global-esports-market-report-revenues-to-jump-to-463-million-in-2016-as-us-leads-the-way/
556   https://www.statista.com/topics/3121/esports-market/
557   http://insider.espn.com/insider/espn-the-magazine/
558   https://en.wikipedia.org/wiki/ESPN
559   http://www.espn.com/
       https://tr.wikipedia.org/wiki/ESPN
560   http://www.espn.com/esports/

sponsors. Gaming is what every traditional sports league is desperate to become: young, global, digital and increasingly diverse.[561]

In addition to these two-world giants, there are many global brands that have started to support e-sports or tournament events. Some numbers should be given before going any further. The coming year will see the E-sports Economy grow to $696 million, a year-on-year growth of 41.3%. Moreover, brands are expected to spend $517 million of this and their investment will double by 2020, pushing the total market to $1.5 billion. Newzoo also claims some important predictions by relying on their confidential sources from all around the world and one of them can be summarized as this; the global e-sports audience will reach 385 million in 2017, made up of 191 million E-sports Enthusiasts and a further 194 million Occasional Viewers.[562] Peter Warman, who is CEO of the NewZoo Company, takes a similar approach to the situation .He states that;

> Brands have been trying to get into gaming for decades. E-sports now provides the ideal entry point into the favourite pastime of digital natives and Millennials. Brands know how to benefit from large viewership numbers, teams, and events. For companies within the e-sports landscape, long-term investments are being made and ROI is still low, or, as in the case with game publishers, indirect through spending on their games.[563].

Moreover, we can understand that e-sports are directly or indirectly connected to marketing efforts, sales campaigns, micropayments, viral advertising campaigns, new fields of investment or entrepreneurship, different kinds of media channels, technological improvements, capitalism and much more. Technological determinism has been discussed before and at this point, we may consider the concept once again from a wider perspective. An understanding of electronic sports and modern tournaments has been developing and proceeding continuously in the last few decades and all these developments have occurred simultaneously with technological knowledge all around the world. Furthermore, media broadcasting, digital broadcasting, commercials, marketing plans, investment priorities have started to take new forms or modified shapes in this decade over electronic sports and related elements, in addition to their traditional strategies. Just like a biological virus; national, local, international gaming tournaments, e-sports, new professional

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561   http://www.espn.com/espn/story/_/id/13059210/esports-massive-industry-growing
562   https://newzoo.com/insights/markets/esports/
563   https://newzoo.com/insights/articles/esports-revenues-deep-dive-the-esports-economy-is-expanding-rapidly-but-roi-is-still-limited-for-most-individual-companies/

branches like professional video gaming or specialized sponsorship companies have expanded and become widely spread nowadays.

There are local, national or international e-sport teams in the world and the players could be amateur, semi-professional or completely professional. Moreover, today's e-sport organizations and tournaments keep going mostly with professional gamers on a global scale. What is more is that e-sports could also be good example to mention with regard to the relationship and dynamics among globalization, localization and glocalization because today countries affect each other, they interact with each other and countries adapt themselves to circumstances by drawing inspiration from each other's case. In other words, it can be stated that although e-sport is a global concept and there is a special global market that attracts investment from different international sources, at the same time, it has national or even more local inner dynamics at the micro level. The tournaments, competition contests, events, gaming rules and circumstances, sponsorship agreements, commercial types, gaming exhibitions, organizations, regulations, political obligations and many factors are being adapted to the country's situation. It is like using a global concept by adapting it to regional, local, national circumstances and then that /global concept takes on a glocal form in the end. Moreover, when we check the numbers;

> Global Digital Game business sales are around 62 billion dollars including e-sport per February 2016. Moreover, e-sport takes 650 million dollars in 2015 and now it's around 750 million dollars. At 2018, predictions are around 1.9 billion dollars which means 2.5x multiplied in only 2 years. [564]

As mentioned previously, there are some more dominant regions in the field of e-sports despite it being a global concept today. The importance of the Asia Pacific region is still valid when many different sources are taken into consideration (Binark and Bayraktutan, 2008; pp.80-95).

Regionally predictions were that Korea and China would continue to dominate the game business with 380 million dollars in 2015, America with 143 million dollars and Europe 72 million dollars following Asia, but at the end of 2015 the analysis showed that Asia was down to \$275M and America became \$225M and Europe increased three times more than the predictions and came to \$226M. The

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[564]   https://www.gaminginturkey.com/en/esport-in-turkey/

reasons are known to be big investments in America and Europe from game based companies.[565]

However, these series of analysis, data, statistics and results show us that Asia Pacific region is still a very important location and rival for both video games and the e-sport market. Many encouraging developments have started to happen in the last few years and some of them can be summarized as the rising numbers of more professional game productions, advanced steps in creating more independent video games, technological developments in computer and console systems associated with TeknoKent settlements in different locations, keeping in touch with new trends in virtual reality almost simultaneously with the rest of the world and serious improvements in the electronic sport market in Turkey. Before going any further, it would be better to go back to our main topic of e-sports in Turkey.

Creating awareness about the concept of electronic sport, creating professional electronic sport teams, managing national tournaments, creating organizations, providing suitable environment for them and offering them international opportunities to compete are some parts of the whole picture. Moreover, fortunately, Turkey has adopted the trend of e-sport in a much faster and more effective way than some other elements of the video game field. Furthermore, the concept of electronic sport is a relatively new trend, at least when we think of it as a professional form in the world and Turkey has luckily caught up with this phenomenom more quickly and in a more efficient way when compared with some other elements that are related with the video game sector. When the matter is e-sports, we see the adaptation became much faster in Turkey and every year there are more developments about the concept.

Per Çağlayan two main reasons why people would frequent Internet Cafés in the early 2000's, one was as a social activity and the second main reason was a wish to play digital games (Çağlayan, 2001; p.205). This transition marks an historical shift between domestic and public gaming. While domestic gaming provides gamers with a personal space, public playing in internet cafés encourages a sense of competition. Moreover, the competitive play introduced in internet café culture now is brought to the professional arena. Turkey is currently a successor country for eSports, meaning

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565   http://www.gaminginturkey.com/en/esport-in-turkey

that this tradition of competitive gaming and other features of the eSports culture are brought directly from other countries like Korea.[566] Furthermore, when we look from this perspective, we may consider once again the connections among, the birth of the internet, online/multiplayer gaming trends, moba concept, roles of internet cafes both in Turkey and in the world and the importance of the Asia Pacific region when the matter is e-sports and Turkey's gaming tendencies, especially after the 2000's (Binark and Bayraktutan, 2008).

The situation with regard to games should also be examined. The famous competitive online game of the Riot Games Company would be a perfect example. League of Legends is the company's globally known video game that has been used for e-sports and gaming tournaments all around the world for a long time and the attention given to the game in Turkey is impressive, too. The game is also important for an understanding of the dynamics of e-sport concept, globalization, localization and glocalization. Riot Games is a successful company in the fields of marketing, selling, public relations, and customer relations and about following local tendencies. League of Legends has a Turkish Facebook page[567], a localized and Turkish language twitch broadcasting channel specifically to reach Turkish gamers and follows their tendencies with immediate feedback[568], a completely official, active and localized twitter page for gamers in Turkey[569], a completely Turkish YouTube channel that follows all kinds of events both national and international officially[570] and an official Turkish Instagram page[571].

Moreover, League of Legends has an official Turkish web page of the game that was designed, created, developed and updated specifically for Turkish gamers.[572] In addition to all the above, we may add Riot Games Company's official support page that was once again created and designed specifically for Turkish consumers and audiences for them to follow and to fix troubles quickly.[573]On the other hand, the game has a forum page that provides a place for users to meet and gives them discussion opportunities, so all these may provide vital feedback for the

566   http://repository.bilkent.edu.tr/bitstream/handle/11693/32291/10125588.pdf?sequence=1
567   https://www.facebook.com/lolespor/
568   https://www.twitch.tv/riotgamesturkish
569   https://twitter.com/lolespor
570   https://www.youtube.com/user/Lolespor
571   https://www.instagram.com/loltrkiye/
572   http://tr.leagueoflegends.com/tr/
573   https://support.riotgames.com/hc/tr

company.[574]More importantly, the page makes announcements and gives the latest news about local, national, regional or international tournaments.

There is also another connection among users and the game and that is the internet café concept in Turkey, because for gamers who use internet cafés for League of Legends in a digital environment are important both for the company and the game community in Turkey. Furthermore, there is a completely new concept that was created in the last few years with regard to internet cafes and this is the called Lol café (the shortened form of League of Legends).[575] These lol cafes are, of course, opened with official permission and connected to Riot Games and the national community both directly and indirectly. These special internet cafés that use the concepts of e-sports, tournaments and online challenges have become very popular and are a good example for an understanding of how global brands can become localized, or how a global video game which is suitable for e-sports can be combined with local habits, local tastes, local facts, regional dynamics or adapted according to the consumer's profile to create glocalization.

Moreover, in Turkey in the last few years we have started to see many organizations, new official web sites, non-official betting web sites, ticket sales via web sites, events, competitions, exhibitions and activities which are related with e-sports directly. For example, the EST Play organization that was created as part of E-Sports Turk has been very active since 2015. They call themselves the biggest and they are certainly one of the most important gamer communities in Turkey.[576] EST started its activities in September 2015 by organizing Counter Strike Global Offensive game tournaments and managed dozens of tournaments at the national or regional level, both offline and online.[577] Their main target is creating awareness about e-sports, creating more professional gamers and building some more powerful substructures for tournaments of global quality. The community carries out activities only in Turkish and for Turkish players.

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574   http://forums.tr.leagueoflegends.com/board/
575   https://lolcafe.tr.leagueoflegends.com/#/anasayfa
576   https://play.esportsturk.com/
577   https://play.eslgaming.com/turkey
https://www.gamexnow.com/category/espor-haberleri/counter-strike-global-offensive/
https://play.eslgaming.com/counterstrike/csgo/csgo/major/go4csgo-turkey/intel-turkey-championship-preparation-cup-1/
https://pro.eslgaming.com/turkey/csgo/

Moreover, one of the most interesting thing is for membership they require a connection to the Steam application and Steam membership. However, Steam is basically a foreign online platform which was designed by the Valve Corporation. So, in order to be a team or gamer in EST, which is a completely national community, at least for now, so you must be connected to an international gaming platform like Steam community. Here, the interaction between the Steam platform and the EST platform is a further reminder of the connection between globalization and localization.

On the other hand, a similar example could be given about other partnerships and brands. The Red Bull[578] brand is the next example to be considered in the light of electronic sports. Red Bull is a global, well-known, international energy drink brand and was originally from Austria. It is well-known also that the brand provides sponsorship for many organizations, events, tournaments and conferences that can be associated with the image of the Red Bull brand. These are mainly related with musical shows, concerts, motor sports like races, night life activities and even traditional sports. However, in Turkey Red Bull is also interested in electronic sports directly by means of sponsorship or taking part in events, tournaments, organizations, management with the brand name, at least. Red Bull is also interested in gamers, e-sport teams, competitions, latest news and announcements. [579]

The important point here is the identity of the brand, because despite of it being a global company, they are interested in national, regional, local e-sport events, tournaments, managements and some procedures in Turkey.[580] Moreover, Red Bull became an important sponsor figure in the e-sport market and one of the most important supporters of tournaments in Turkey.[581] They also follow developments and communicate over Turkish websites. Furthermore, Red Bull even has a specifically designed web site in Turkish that is about e-sports and when we look at the content we can see all national and local news and announcements. On the other hand, the entrepreneurship of e-sports is the name of another initiative that has started to be active in the last few years in Turkey.

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[578]   https://www.redbull.com/in-en/
[579]http://www.redbull.com/tr/tr/esports
[580]   https://www.redbull.com/tr-tr/tags/esports
[581]   https://anasponsor.com/redbull-sponsorluk-basvuru-formu/
https://www.redbull.com/tr-tr/red-bull-oyun-meydani

Furthermore, this was established by Aren Ünal, Fatih Eş and İlker Karaş who had important positions in different e-sport teams[582], organization teams, and the e-sports arena. Their latest important initiative can be summarized as connecting e-sport work in Turkey with the headquarters of ESL in Germany. Their team is bigger than before and they can be called a non-profit organization or group that tries to create awareness about e-sport, organizes content production, provides support to sponsoring firms, e-sport teams, and gamers and brings together gamers with the same aim of building a solid community of e-sports enthusiasts in Turkey. Moreover, their doors are fully open for all volunteers that can give support.[583]

The important thing here is the interaction between countries, because the core team that created this group were important actors in terms of e-sports and worked on significant projects by communicating directly with ESL's headquarters in Germany.[584] ESL organizes the Electronic Sports League, which is the biggest and the oldest e-sports league of the European region and the world.[585] ESL, of course, has many different headquarters all around the world, but here the interaction between Turkey and Germany is certainly something noteworthy.[586] It can be compared to the interaction between the concepts of globalization and localization. Moreover the important football teams of Turkey, like Beşiktaş[587], Fenerbahçe[588], and Galatasaray[589] have created their e-sport teams also and Trabzonspor has an ongoing project about creating an e-sport team.[590] Furthermore, Turkey's Counter Strike Global Offensive e-sport team became the world champion in 2016 by beating

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582   https://dijitalsporlar.com/hakkimizda
583   http://dijitalsporlar.com/
584   https://www.eslgaming.com/
https://en.wikipedia.org/wiki/ESL_(company)
585   https://www.theguardian.com/technology/2015/jul/23/anti-doping-in-e-sports-worlds-largest-gaming-organization-will-test-for-peds https://tr.wikipedia.org/wiki/Electronic_Sports_League
586   https://dijitalsporlar.com/hakkimizda
587   https://twitter.com/bjkesports
https://tr-tr.facebook.com/BesiktasEspor/
https://tr.lolesports.com/tr/takim/besiktas
588   https://tr.lolesports.com/tr/takim/1907-fenerbahce-espor

https://twitter.com/fbespor https://tr-tr.facebook.com/fenerespor/

589   https://tr.lolesports.com/tr/takim/galatasaray-esports
https://twitter.com/gsesports https://tr-tr.facebook.com/GSEspor/
https://www.galatasaray.org/haberler/esports/313
590   http://www.trabzonespor.org/trabzon-espor-sponsorunu-ariyor/

the Argentinian national team and this news was well-covered in national media channels or newspapers as a tremendous development.[591]

On the other hand, this example can be supported with many other news items the from main stream media in the last few years.[592] Moreover, there a huge and sustainable development has taken place in the main stream media about e-sports. Habertürk newspaper has created one page specifically[593] for giving e-sport news just like other traditional sports news on a regular basis. Furthermore, one of the latest political news is about scholarships in university.

A few years ago, the United States of America, Norway and Sweden started to be interested in providing e-sport scholarships for students and they quickly put this project into practice in their countries.[594] University students have always been able to obtain gain many different types of scholarships from both state and private sources for a long time but the idea of an e-sport scholarship is a completely new development. This development seems to be spread from country to country in a very short time when we consider the rising popularity of e-sports in the world. In Turkey, Bahçeşehir University was the first to follow this trend and announced that they will provide scholarships to professional gamers who are successful in League of Legends national tournaments[595].

These tournaments are being held and arranged by Riot Games Turkey branch[596] which is connected to Riot Games America[597], which was originally based in Los Angeles, California. On the other hand, young gamers who want to develop themselves and get ahead in this field will be able to have the opportunity to enrol for certificate programmes and do internships that will offered by these two foundations. This final development in this area could be a good example, once again, for an understanding of the global and local dynamics, connections, mutual interactions and

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591   http://www.haberturk.com/spor/diger/haber/1308009-cs-go-turk-milli-takimimiz-dunya-sampiyonu-oldu http://www.hurriyet.com.tr/gundem/turkiye-counter-strike-goda-dunya-sampiyonu-oldu-40244228

https://www.ntv.com.tr/teknoloji/turkiye-cs-go-2016-dunya-sampiyonu-oldu,VjwC04ViOEKDcxwgZ4Abrg

https://www.sozcu.com.tr/2016/teknoloji/counter-strike-gonun-sampiyonu-turkiye-1437704/

592   http://www.sabah.com.tr/ekonomi/2015/08/07/milyon-dolarlik-espor-tutkusu
593   http://www.hwa.com.tr/turkiyede-bir-ilk-espor-icerikleri-gazeteye-tasiniyor/
594   http://www.hurriyet.com.tr/turkiyenin-ilk-akademik-espor-bursu-bahceseh-40389854; 09.03.2017
595   https://bau.edu.tr/icerik/11765-bahcesehir-universitesinden-turkiyede-bir-ilk-espor-bursu
596   https://www.riotgames.com/tr/aramiza-katil/ofisler/istanbul
597   https://www.riotgames.com/en

the glocalization concept with regard to the e-sport trend. However, this is hardly surprising given that the Riot Games Company is greatly interested in the Turkish market and Turkey itself, because of the young population, the importance of the region as a way to enter other markets and because there is tremendous growth potential. [598]

5.5. Associations

At present, unfortunately, there are no any mutually agreed criteria to measure the development level of video game culture in countries.As previously mentioned, the video game industry is a complex area because it includes more than just producing and selling. Video game-tournament channels, social media activities that are related with digital games, electronic sports (e-sports), video game magazines and related published materials, academic and non-academic video game education and workshops, government policies, the state of video game development studios, digital game events or fairs and special associations about the video game industry can be given as example of elements that the gaming industry includes. It makes no difference whether these are global, national, regional or local, but all these different elements are significant and vital parts of the gaming industry.

Furthermore, as was emphasized at the beginning of this chapter, all these elements can be evaluated as criteria or units of measurement. By investigating all these elements in the gaming industry in any location we can evaluate, understand and make interpretations about the level of development in the video game field in that region. Until now, various aspects of the video game sector in Turkey have been discussed and in this chapter the focal point will be associations. Organizations, associations, foundations, unions or any institutions that are related with video games can directly affect the video game industry in that country so they should be investigated thoroughly as other elements. TOGED[599], the Turkish Association of Video Game Developers is the most important organization in the Turkish video game industry and is as powerful as the other elements in terms of shaping the national digital game industry. The headquarters of TOGED is in the capital city, Ankara, and the organization conducts its business from the ODTÜ[600] (Middle East

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[598] Sabah newspapaer, March 12, 2017
[599]   http://www.toged.org/
[600]   http://www.metu.edu.tr/tr

Technical University) Teknokent area, which was designed for research and development in technology, computer science, virtual reality, video game areas, as mentioned in earlier chapters. ''Development of the Domestic Game Ecosystem''[601] is a kind of motto for this organization and, despite of the newness of the TOGED association, we can see that they have clear objectives that they wish to accomplish as soon as possible.

Moreover, the association may seem like a national one but they are interested in both the international and regional success of Turkish video game development studios. On this point, we can use their official expressions and explanations in their web sites as the basis for our discussion. The main objective of the foundation is, ''to accelerate the technical, social and economic improvement of the game development companies in Turkey besides increasing their standards, their success and popularity in the international scale''.[602] Another important objective of the association is binding the diverse groups which are in the video game sector to each other. This not only brings separated groups in the sector together, but also interconnects diverse groups both inside the video game sector and outside of the video game sector, if necessary. Software- hardware developers, computer programmers, and video game designers can be counted among the groups in the video game sector and to be able to bring them together is of considerable importance.

Furthermore, TOGED has intended to establish and maintain connections between corporations and individuals, including game designers, software engineers, programmers, visual artists, modellers and voice processor experts; and to create an efficient communication area for them.[603] On the other hand, creating a suitable and efficient environment for the video game industry, requires much more than these objectives that TOGED association has been working on. Regarding this point, another sub-topic needs to be mentioned. A qualified work force is something that must be evaluated very carefully and the association realized this fact very soon after it was established.[604] As previously mentioned, academic programmes in universities, private workshops or informal education about video game development are vital inorder to have a successful digital game industry in a country because all

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601   http://www.toged.org/about-us/?lang=en
602   http://www.toged.org/hakkimizda/
603   http://www.toged.org/hakkimizda/
604   http://www.toged.org/hakkimizda/

these elements are the main sources for creating a qualified work force in the video game sector.[605]

TOGED treats this issue of creating a qualified work force seriously via the association's various support channels to different corporations. The association has tried to ensure that there are training programs in higher education at the levels of internship, bachelor degree and master's degree, to support the areas of expertise and R&D activities to help the creation of aqualified work force in the Turkish video game industry. Furthermore, increasing public awareness is another target of this video game association. Increased awareness of the public will eventually bring results in terms of a mature, fully-formed and strong digital game culture or accumulation of knowledge about the gaming industry in Turkey. Moreover, TOGED aims to increase the productivity and efficiency of the work force with the help of technical studies, training and seminar programmes and help to supply the work force in this area.[606]

Furthermore, there is another significant problem in Turkey's video game industry. Standardisation is a brand new concept in the national gaming sector, because unfortunately, until the 2000's Turkey had only followed the global gaming industry and international developments. Establishing professional video game development studios, publishing better video game magazines, opening new academic programmes about digital game development in universities, increasing the number of workshops, the formation of national electronic sport leagues and teams, gaming events or international partnerships, the Teknokent concept for technology production and brand new associations that are related with the Turkish video game industry are events that happened in the 2000's. Almost all of them took place in the last 10-15 years.

Therefore, standardisation is one of the biggest problems in industry. TOGED would be helpful to quicken this process. In last few years, especially, the association has given some thought to this matter and has tried to strengthen the backbone of the Turkish gaming industry. Moreover, they intend to offer support in terms of standards, terminology, training, legislative regulations and issues related with work

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605   http://www.toged.org/hakkimizda/
606   http://www.toged.org/hakkimizda/

conditions; and to contribute to the production and the diversification of Turkish sources. However, in addition to all these recent advances in the sector, we can say that Turkey still has an inexperienced and insecure digital game industry. Laws, regulations, codes, documents of constitution, terminology, standardizations about the video game industry are brand-new concepts for Turkey.

The Association of Turkish Video Game Developers, TOGED, is also working on these concepts. They have outlined proposals and given support to relevant institutions and organizations to establish a stronger and more secure national video game industry. Moreover, these kinds of associations also give support to gaming fairs and events in Turkey. Gaming İstanbul and Electronic Game Show Ankara can be given as an example. TOGED-DOGED, The Association of Digital Game Developers or The Association of Turkish Game Developers gave significant support to these fairs.[607] Furthermore, it is also possible to see mutual investment and co-operational programmes among companies and these types of associations in Turkey. For example, Havelsan, Air and Electronic Industry Company has joined TOGED recently.[608] Furthermore, with every passing day important companies keep joining the association and they want to be members on mutual projects.[609] The Mayadem technology and digital entertainment firm, which was established in 2015 in Istanbul joined TOGED.[610] Moreover, the association also joins important national meetings.

Türkiye İnavasyon Haftası-Turkey Innovation Week is a special event that has been held in the last few years by the Ministry of the Economy and Turkish Assembly of Exporters and can be given as an example of this type of significant meeting.[611] On the other hand, the association has recently initiated a new project which is called the video game developing certificate programme. This project is being carried out by mutual efforts of TED University in Ankara[612] and TOGED.[613] Furthermore, at this point it would be beneficial to mention another campaign that was started by the association. Türkiye Yatırım Destek ve Tanıtım Ajansı (TYDTA)

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607   http://www.toged.org/doged-gist-2016-da-yerini-aldi/
608   http://www.havelsan.com.tr
http://www.toged.org/havelsan-artik-aramizda/
609   http://www.toged.org/togedin-yeni-uyesi-mayadem/
610   https://www.mayadem.com
611   http://www.toged.org/hedef-dijital-oyun-ihracati-cozum-inovasyon/
612   https://www.tedu.edu.tr
613   http://www.toged.org/ted-universitesi-dijital-oyun-gelistirme-sertifika-programi-kayitlari-basladi/

[614]- the Investment Support and Promotion Agency of Turkey has recently begun a new campaign by also including the support of TOGED.

A supportive approach to independent video game developers in Turkey is at the core of this campaign.[615] These independent developers, who should not be overlooked, would be anessential element of the national video game industry if they were supported effectively by campaigns like that.[616] Furthermore, national associations like TOGED also provide a bridge between foreign fairs or companies and national or local companies via private agreements. For example, the companies which are members of the association gained a 10% discount for joining GDC Europe (Game Developers Conference Europe) in 2016. Moreover, TOGED members were given special codes to use in GDC Europe for exclusive opportunities. In addition to all these remarkable advances in international affairs, under favour of TOGED, member companies have had good opportunities to showcase themselves in GDC Europe and for mutual projects with global-international companies at conferences.[617]

On the other hand, 2016 witnessed another important development via the same association. The Games Industry Law Summit 2016[618] was held in Vilnius Kempinski Cathedral in Lithuania and our national/regional/local companies in the field of video game technologies had the opportunity to attend this important event via TOGED and the Turkish Game Developers Association took advantage of someexclusive opportunities during the event.[619] Moreover, one of the most important developments about the association is membership of the The European Games Developer Federation.[620] TOGED was accepted into EGDF after intensive and challenging efforts to fulfil the obligations or to meet the predetermined criteria.[621]. Furthermore;

> The federation represents some 1500 studios based in Austria, Belgium, Denmark, Finland, France, Germany, Norway, Spain, Sweden and the United Kingdom, which together employ about 25,000 people. The European

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614   http://www.invest.gov.tr/tr-TR/theagency/Pages/OurServices.aspx
615   http://www.toged.org/turkiye-bagimsiz-oyun-gelistiricilerini-destekliyor/
616   http://www.turkeylovesindies.com
617   http://www.toged.org/gdc-europetan-toged-uyelerine-indirim/
618   https://gameslawsummit.org
619   http://www.toged.org/games-industry-law-summit-2016′ya-toged-ayricaligiyla-katilin/
620   http://www.egdf.eu
621   http://www.toged.org/turkiye-oyun-gelistiricileri-dernegi-toged-avrupa-oyun-gelistiricileri-federasyonuna-egdf-uye-oldu/

computer and video games industry, including distributors and students in game educations, encompasses almost 100,000 individuals. Expansion continues as leading Eastern European and Turkish game developer associations unite their forces under EGDF. Three more members for the EGDF: Polish Games Association, Croatian Game Developer Association (CGDA) and Turkish Game Developers Association (TOGED) have been accepted as members of European Games Developer Federation.[622]

According to their official declaration ''The European Games Developer Federation is committed to the stimulation and development of a stable, vibrant and creative European games development sector that is competitive globally and recognized culturally''.[623] Turkey has succeeded in becoming the eleventh member of the federation and for that matter Turkish video game industry gained strength via this international web.[624] This important development will also facilitate international projects and mutual communication between Turkish studios and European studios more effectively than before.

On the other hand, it would directly affect marketing, commercial, production and investment in the video games sector, because this integration with European countries can easily affect significant foreign companies if they perceive that the Turkish digital game market is worthy of closer attention. Moreover, all these international developments are important for reaching global video game fields via associations. Furthermore, creating special technology classes for students is another topic for TOGED and the association donates computers, other technological equipment or devices to some schools.

A secondary school in Ordu can be given as an example for this development. As a testing ground, Şehit Hüseyin Akar secondary school has gained a technology classroom with the support of TOGED and prospective programmes are still waiting to be started.[625] Technology classes for schools and the project of Teknolojik Hayal Atölyeleri /technology based dream studios rapidly aroused the interest of the media. Technology based dream studios are being planned, especially for rural areas in Turkey.[626]

622   http://www.egdf.eu/tietoja/
623   http://www.egdf.eu/about/
624   http://www.toged.org/turkiye-oyun-gelistiricileri-dernegi-toged-avrupa-oyun-gelistiricileri-federasyonuna-egdf-uye-oldu/
625   http://www.toged.org/gelecegin-oyun-gelistiricilerine-togedden-destek/
626   http://oyungezer.com.tr/haber/46322-gelecegin-oyun-gelistiricilerine-toged-den-destek
 https://www.level.com.tr/haber/gelecegin-oyun-gelistiricilerine-togedden-destek.html

On the other hand, the Information Symposium of Government Aid (Devlet Destekleri Bilgilendirme Semineri) was held by Istanbul Development Agency and DOGED, which is an association of Digital Video Game Developers. This symposium was held with the intention of introducing necessary details about government support to digital game developers, video game development studios, companies in the Turkish video game sector and mobile application developers[627]. Furthermore, there is also another important subject about the symposium. All the corporations which provide the driving force, financial support and diverse types of aids to companies in the informatics sector got together for the first time. TÜBİTAK[628], the Scientific and Technological Research Institute of Turkey was among the participants in the symposium. KOSGEB[629], the Small and Medium Sized Enterprises Development Organization can be counted as another significant corporation in this pioneering event in Istanbul.

In addition to these participants, the Ministry of the Economy[630] and the Ministries of Transport, Maritime Affairs and Communication[631] were the political side of the symposium. Scientific institutions, digital game development studios, companies in video game sector, supportive organizations for business enterprises in the fields of video game, informatics or technology and political ministries got together with associations like DOGED, TOGED and the İstanbul Development Agency. Moreover, there is no doubt that TOGED succeeded ining build trust in the national gaming industry and the number of members is increasing every day. Different video game development and technology studios from different parts of Turkey are joining the association.[632]

Progression in the video gaming industry is not only about national efficiency or importing technology or games from outside, but it is also about starting to export same materials and ideas to the global market. This issue was addressed by professionals at Turkey Innovation Weeks and both TOGED and DOGED support

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http://www.hurriyet.com.tr/oynadiklari-oyunlari-kendileri-gelistirecekler-40236844
http://dirilispostasi.com/n-22301-turkiye-teknolojik-hayal-atolyeleri-ile-tanisiyor.html
http://www.haberturk.com/ekonomi/teknoloji/haber/1306642-oyun-sektorunde-ihracat-artiyor
http://www.yenisafak.com/gundem/ogrencilere-oyun-gelistirici-egitim-2539727
627   http://www.toged.org/devlet-destekleri-bilgilendirme-semineri-sona-erdi/
628   https://www.tubitak.gov.tr
629   http://www.kosgeb.gov.tr
630   http://www.ekonomi.gov.tr/
631   http://www.denizcilik.gov.tr
632   http://www.toged.org/members/?lang=en

this approach via events.[633] On the other hand, TOGED/DOGED provides internship opportunities to people who are willing to work in the digital game industry.[634] These associations have developed and created a new project which is also connected to internship applications. The project is called Developer Portal and system works through member corporations. There are lots of companies that have joined these associations in the gaming sector and these companies post internship announcements via the Developer Portal project.[635] TOGED/DOGED brings the companies together and these companies create opportunities for video game internships for people who want to gain experience in the sector.[636]

Another important video game association in Turkey is OYUNDER[637], the Digital Game Organization. Furthermore, this association represents one of the most important developments in Turkey's digital game industry in the last few years, just like TOGED and it is getting stronger. OYUNDER represents the Turkish gaming industry and is a completely non-profit organization which aims to take the national video game industry to a higher level. The organization takes well-developed western countries in Europe, United States, Canada and some Far East countries as example to develop the national gaming industry.

Professional, amateur, independent video game developers, game studios, video game producers, publishers in sector, designers, graphic art experts, animation specialists, various kinds of musicians, special sound experts, financial experts, economy specialists, lawyers, professional sector representatives, business companies in the technology sector, students and academicians are members of OYUNDER. The vision of OYUNDER is to create a powerful ecosystem in Turkey's video game industry.[638] Moreover, the association aims to constitute and manage a strong sectoral structure at the local, regional, national and global level.[639] Advertising activities, promotional work, publicity projects are carried out by the organization both for the national market and the international arena.[640] Furthermore, OYUNDER plans to do research and a series of market analyses for suitable

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633   http://www.toged.org/hedef-dijital-oyun-ihracati-cozum-inovasyon/
634   http://gelistirici.toged.org/ilan-turu/staj/
635   http://gelistirici.toged.org
636   http://www.toged.org/staj-basvuru-donemi-basliyor/
637   http://www.oyunder.org/
638   http://www.oyunder.org/landing/international/
639   http://www.oyunder.org/landing/international/
640   http://www.oyunder.org/hakkimizda/misyonumuz/

legislative regulation which can pave the way for a better video game industry. In addition to all these plans, being an an opinion leader about the Turkish video game sector, communication and co-operation with the government and local authorities are also priorities of the organization.

Moreover, ican also be stated that OYUNDER plans to have active relationships with the press and active relations with national and international media and online channels to reach suitable audiences. Lobbying work, consciousness raising work and providing trading support to the organization's members are also other significant matters.[641] On the other hand, one of the most important projects that OYUNDER has initiated and supported is ''Women in Games''.[642] The aim of this creative project is to make room for women who want to be in the digital game industry. The first Woman in Games meeting was held at the GameX fair in December 2015.[643]

Additionally, ''Women in Games Turkey'' was set up by Simay Dinç[644] who was already involved in the digital game sector in Turkey. Amateur women gamers, professional women gamers, women investors, businesswomen, women who has wish to have a career in the video game field, women who want to get to know the digital game sector in a better way and female students who are interested in digital arts can be counted among target groups of the project.[645] Furthermore, OYUNDER is one of the most significant locomotive powers in Turkey's video game industry and it has taken vital steps towards westernization by means of the national video game industry.[646]

5.6. Magazines

As we previously mentioned, video game industries consist of many variables and different elements. In the early days of the video game sector, experts mostly focused on the quality of games, production, marketing and selling processes. Today,

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641   http://www.oyunder.org/hakkimizda/vizyonumuz/
https://geekyapar.com/konular/oyun/yaparsa-geek-ve-oyunder-yapar/
https://www.turkgamer.net/oyunderin-yeni-yonetim-kurulu-belli-oldu/
642   http://www.wing.oyunder.org/
643   http://www.oyunder.org/oyunder-gamex-2015-women-in-games-paneli/
   http://www.hurriyet.com.tr/teknoloji/kadinlar-oyun-dunyasina-el-atiyor-40024648
644   http://www.oyunder.org/tag/simay-dinc/
645   http://www.oyunder.org/women-in-games/
646   http://www.oyunder.org/landing/international/

it is well-known that the gaming industry is an amazingly complex and comprehensive concept. Features of games, marketing strategies or selling run-ups are still important but the difference is they are not enough anymore. Moreover, it would be appropriate to mention the situation of video game magazines with regard to the development of the sector in Turkey during those years and the importance of publishing sector. Video game magazines played an important role in the industry in many ways. Furthermore, this role that they have been playing for decades has not changed until now. If the global video game industry is considered as the main engine that supplies and affects local industries, we can understand that despite many common elements, local gaming industries may change from country to country.

Every region or country has its own unique dynamics and features. It can be considered to be integrated and dissociated at the same time. At the end of the day, countries or regions are affected by common global trends, dynamics and elements but their specific structures create unique markets. On the other hand, when we come back to the situation of the publishing part of the video game industry, the first subject to be encountered is specifically designed console/computer gaming magazines. Digital game magazines have existed for decades all around the world and in addition to global versions of them, countries have their own specific, localized magazines. After all, it would not be wrong to claim that the video game industry, the technology sector and the digital world are changing rapidly so magazines may not be able to keep up with the latest developments and bring the latest news to audiences. Gaming and technology magazines may lagged behind the digital world of the internet. However, even in the 2000's printed technology and video game magazines are still in existence.

Moreover, they are extremely powerful and dynamic actors in the game industry. Pre-examination articles, special interviews, some unique news, technology/ game reviews, remarkable announcements, editor / writer pages with expert opinions and much other content in these types of magazines are being read by millions of people every month all around the world. Audiences and gamers take these magazines seriously, they mostly trust their polychotomous point scoring system in game reviews.

Furthermore, we can say that these magazines are quite influential and they can partially control video game markets. Despite the traditional media losing some power against new media like the internet or digital channels, they are still one of the most reliable sources for audiences. These magazines are also extremely important marketing and advertising fields for companies. Furthermore, video game magazines are also perfect materials for observing and examining both global and local dynamics because they mostly have hybrid features. This is because their content is provided by both global trends and local conditions at the same time.

In Turkey, in the 1980's and 1990's there were many magazines which were about video gaming, computers, game consoles, programming and technology. 64'ler[647] is the name of a video game magazine which was extremely important in the Turkish video game industry because the magazine was one of the very first magazines about digital games and computer technology at that time. 64'ler was first published in 1988 and kept going until 1992, as it had 52 issues in total.[648] It included complete solution guides, valuable posters, stickers, video game codes, clues, articles and news about games which had been translated from foreign languages and foreign magazines almost at the same time as this content was published in those magazines.[649]

Furthermore, the magazine 64'ler was also important for spreading video game and computer culture among people in Turkey. This new phenomenon should have spread as culture more and more, but the opportunities were limited. The lack of the internet and today's communication features caused video game and computer magazines to gain more importance. These magazines were like ambassadors or intermediaries between consumers and the video game industry. Furthermore, in the 1980's and in the 1990's gaming and computer magazine culture slowly started to emerge and became a very important part of the video game industry. On the other hand, the acceleration of globalization affected this situation directly at that time. Countries and regions had started to publish localized versions of global video game and computer magazines or they had attempted to create their own, unique magazines by taking foreign ones as examples. Another important magazine in the

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647 http://www.64ler.com/64ler-dergisi-hakkinda/
648 http://www.64ler.com/64ler-dergisi-hakkinda/
649 http://www.64ler.com/

1980's was Sizin Amstrad[650]. Sizin Amstrad magazine mainly focused on computer systems, computer games, and programming and computer codes.

Sizin Amstrad, with only seven issues, was published between the years 1988-1989.[651] Moreover, Amstrad computer models were popular around the world decades ago and many foreign magazines had focused already on this computer system by reserving their pages for Amstrad games, programming clues, technological codes and many others.[652] When considering the 1980's, another important title would be Atari Bilgisayar/Computer magazine.[653] Unfortunately, this magazine that started to be published in the mid-1980 did not last long. Atari Bilgisayar magazine first came out in 1986 and was published for two more years until July 1988. The magazine's main focus point was Atari computer models and, of course, when we consider that in the 1980's the Atari Company was one of the most important and famous technology giants it would not be a surprise to encounter both global and local Atari magazines. At this point, it would also be beneficial to mention that the Turkish magazine market was influenced and inspired directly by global trends of the time.

Popular global trends and dynamics about technological devices, console systems, computer models, video game products in foreign countries directly affected related magazines in Turkey both in terms of content and the prioritization of titles. 64'ler magazine, Commodore magazines, Atari magazines, Amstrad magazines, Amiga magazines[654] in Turkey can be given as specific examples of this phenomenom. Atari magazine specifically examined and evaluated the Atari

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650   http://www.amstradcpc.com/blog/?p=245
http://www.commodore.gen.tr/forum/index.php?topic=580.0
http://www.retrodergi.com/list.php?dir=./Dergiler/Sizin%20Amstrad/&title=Sizin%20Amstrad&sub=Ayl%C4%B1k%20Amstrad%20Bilgisayar%20Dergisi
http://www.teknokulis.com/galeri/teknoloji/tarihe-karisan-bilgisayar-ve-teknoloji-yayinlari
https://fazlamesai.net/posts/sizin-amstrad-dergisi-retro-bilgisayar-pdf
[651]http://www.retrodergi.com/list.php?dir=./Dergiler/Sizin%20Amstrad/&title=Sizin%20Amstrad&sub=Ayl%C4%B1k%20Amstrad%20Bilgisayar%20Dergisi https://fazlamesai.net/posts/sizin-amstrad-dergisi-retro-bilgisayar-pdf
[652]http://www.retrodergi.com/list.php?dir=./Dergiler/Sizin%20Amstrad/&title=Sizin%20Amstrad&sub=Ayl%C4%B1k%20Amstrad%20Bilgisayar%20Dergisi
[653]http://www.retrodergi.com/list.php?dir=./Dergiler/Atari%20Bilgisayar/&title=Atari%20Bilgisayar&sub=%C2%A0
http://retrojen.org/pano/index.php?topic=72.0 https://www.nadirkitap.com/atari-bilgisayar-dergisi-1988-sayi-17-dergi10050387.html
http://www.sadecebirmuze.com/rop/tba.html
[654]http://www.retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dergisi/&title=Amiga%20Dergisi&sub=Sadece%20Amiga%20Tamamen%20Amiga

computer brand's models, games, software details, technological components and much more.[655] Furthermore, there was reader pages and question-answer sections in the magazine[656]

The magazine also included other technology news like music systems and devices that were popular in other countries.[657] On the other hand, global brands like Pepsi Coke had localized commercials in Atari magazine's Turkish editions.[658] Translated articles in magazine were continuously published and, naturally, these articles were taken from the original editions that published in other parts of the world. However, it can be observed that Atari's computer commercials were designed, modified and localized for Turkish readers in the magazine.[659] On the other hand, Amiga Dünyası-Amiga World magazine[660] was another significant title that should be mentioned.

The legacy that remained from the 1980's became an important source and treasure for the Turkish magazine world in this market and the Turkish Amiga magazine was one of the most valuable of these in any case. The magazine, published monthly, started its short-term life in June 1990 and, sadly, Amiga magazine stopped being published in December 1992. The Biyat computer and publishing company was the owner of Turkish Amiga magazine during this period[661]and the magazine succeeded in catchin the eyes of people who were interested in computers, modern technologies and the digital game market. The content of the magazine was also highly complex and comprehensive. Video game reviews, software and hardware news or articles, interviews about modern technologies, educational pages which seemed like real school lessons for readers who wanted to learn more about computer technologies, game designs and,

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[655]http://www.retrodergi.com/list.php?dir=./Dergiler/Atari%20Bilgisayar/&title=Atari%20Bilgisayar&sub=%C2%A0

[656]http://www.retrodergi.com/list.php?dir=./Dergiler/Atari%20Bilgisayar/&title=Atari%20Bilgisayar&sub=%C2%A0

[657]http://www.retrodergi.com/list.php?dir=./Dergiler/Atari%20Bilgisayar/&title=Atari%20Bilgisayar&sub=%C2%A0

[658]http://www.retrodergi.com/list.php?dir=./Dergiler/Atari%20Bilgisayar/&title=Atari%20Bilgisayar&sub=%C2%A0

[659]   http://retrodergi.com/list.php?dir=./Dergiler/Atari%20Bilgisayar/&title=Atari%20Bilgisayar&sub=
[660]http://www.retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dunyasi/&title=Amiga%20D%C3%BCnyas%C4%B1&sub=%C2%A0
http://www.sadecebirmuze.com/rop/tba.html
http://www.commodore.gen.tr/forum/index.php?topic=3610.0
[661]http://www.retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dunyasi/&title=Amiga%20D%C3%BCnyas%C4%B1&sub=%C2%A0

especially, mechanism of Amiga devices were among the features of this magazine.[662]

As previously mentioned, competition among gaming consoles and computer brands had always existed. The 1970's, 1980's and 1990's witnessed this competition in anobvious way. Apple, Commodore, Microsoft, Atari, Amiga, Amstrad can be counted as some examples of these powerful giants that affected global dynamics. Moreover, the reflections of these battles during decades reached us via magazines also. In addition to global editions of these magazines, countries attempted to publish local versions of these global magazines.

For example, in Amiga magazines localized announcements, translated and localized versions of commercials for Turkish readers or local news/ articles about the Turkish video game/computer market could be found in addition to international interview pages.[663] Returning to the main topic, another noteworthy title is the Turkish Commodore magazine.[664] The magazine can be considered as a localized and Turkish version of the international Your Commodore magazine.[665] Your Commodore was a magazine for the Commodore range of computers, including the Commodore 64, Amiga, and Commodore PC range. On the other hand; ''although first seen as a supplement in July 1984's Personal Computer Today, Your Commodore was later published on its own''.[666] In 1980's, Your Commodore was one of the most significant and well-known magazines in the computer/technology/digital game field. It was published between 1984 and 1991.[667] The magazine was originally from the United Kingdom, but magazines like Your Commodore and Commodore Magazine[668] already became a source of inspiration for some other related magazines in the following years. Turkish Commodore magazine

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[662]http://www.retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dunyasi/&title=Amiga%20D%C3%B Cnyas%C4%B1&sub=%C2%A0

[663]http://www.retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dergisi/&title=Amiga%20Dergisi&su b=Sadece%20Amiga%20Tamamen%20Amiga
http://www.retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dunyasi/&title=Amiga%20D%C3%BC nyas%C4%B1&sub=%C2%A0

[664]http://www.retrodergi.com/list.php?dir=./Dergiler/Commodore%20300dpi/&title=Commodore&su b=Ayl%C4%B1k%20Bilgisayar%20Dergisi

[665]   https://archive.org/details/your-commodore-magazine
[666]   https://en.wikipedia.org/wiki/Your_Commodore
[667]   https://en.wikipedia.org/wiki/Your_Commodore
[668]   https://archive.org/details/commodore-magazine

was one of them and was published from March 1986 to the early 1990's as a monthly.[669]

In the first years, it was a technically oriented magazine with articles on programming, hardware, business software and computer games with a focus on the C64. In the following years, the magazine focused on more general titles like games.[670] Comparing it with the Turkish Commodore magazine, we may see that thelocal edition had decided to go the same way. This strategy was reflected to readers via the content. The Turkish edition was published by the TeleTeknik Company and included hardware-software news, explanations about technology, scientific articles, programming guides, introductory pages for Commodore computers and many other topics.[671] There were many international and foreign magazines which focused on Commodore systems. Furthermore, as mentioned earlier there were many local editions of these magazines in different countries. The Turkish Commodore magazine was published for the local market just shortly after United Kingdom version in the 1980's. Global trends, and global dynamics about gaming consoles, computer companies and technology brands affected the markets for the magazine.

In addition to this fact, it would not be wrong to suppose that the UK Your Commodore was one of the most important sources of inspiration and information for the Turkish Commodore magazine in the late 1980's. At the end of the day, Commodore was an international and global brand which had succeeded in reaching remarkable success in its time and using this brand as a source for a local magazine is a good example of global-local interaction. Moreover, when some details are added like localized commercials, marketing, sales and some Turkish company advertising pages, these mutual dynamics between the global and the local can be understood in a better way.[672]

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[669]http://www.retrodergi.com/list.php?dir=./Dergiler/Commodore%20300dpi/&title=Commodore&sub=Ayl%C4%B1k%20Bilgisayar%20Dergisi

[670] https://www.commodore.ca/gallery/magazines/run/run_issue_81_1990_nov-www.commodore.ca.pdf https://archive.org/details/commodore-magazine

[671]http://www.retrodergi.com/list.php?dir=./Dergiler/Commodore%20300dpi/&title=Commodore&sub=Ayl%C4%B1k%20Bilgisayar%20Dergisi

[672]http://www.retrodergi.com/list.php?dir=./Dergiler/Commodore%20300dpi/&title=Commodore&sub=Ayl%C4%B1k%20Bilgisayar%20Dergisi

Turkish computer magazines entered the 1990's in a positive way. The increasing level of globalism, the rising popularity of computer/ console systems and modern technologies in software-hardware field affected the magazine market. Turkey had seen the first these types of magazines in the 1980's and popular global editions were used as examples to create localized versions. This trend continued in the 1990's. Turkish Amiga magazine as started to be published in 1993, but closed after 1 year.

Unfortunately, the magazine had to announce its closure after 12 monthly issues.[673] Nevertheless, all the issues can still be found in at least digital versions by using the internet.[674] Moda Bilgisayar Sistemleri Company was the publisher of the magazine.[675] Microsoft, Apple and some other computer companies were also very famous and popular at that times but no doubt Amiga was in a different position by means of specific magazines for their computer systems. Moreover, there were many national, local, international, global companies that had decided to create, prepare and publish Amiga magazines.[676] Turkish Amiga magazine was one of them and was affected by this trend, just like many other similar magazines. Localized and national editions of the Amiga computer magazine are good examples for observing the global and local dynamics of the video game industry, because global reflections on the Turkish magazine market can be clearly seen. Furthermore, the global video game, computer and console industry created new magazine types or contents that had not existed before in Turkey. On the other hand, the only topic is not just about gaming or computer systems, but also other content in the magazine.

News about Amiga computers, latest announcements about system's hardware or software, clues which are related with programming language, introductory pages about Amiga models, brand additional information columns that made predictions about the future of Amiga technology or digital game presentations supplied the core of the Turkish Amiga magazine, but there was more and more in the issues. They used both international-global commercials, news, interviews, technology guides and

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673   http://www.sadecebirmuze.com/a-dergisi/a-dergisi.html
[674]http://retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dergisi/&title=Amiga%20Dergisi&sub=Sadece%20Amiga%20Tamamen%20Amiga
[675]http://www.retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dergisi/&title=Amiga%20Dergisi&sub=Sadece%20Amiga%20Tamamen%20Amiga
http://www.commodore.gen.tr/forum/index.php?topic=567.0
676   http://amr.abime.net/magazines

local-national advertising pages for domestic companies. This mutual interaction and complexity affected Turkish computer/console magazines. The Turkish edition of Amiga was one of them. In the issues, it is possible to see both global and local content at the same time. It can be thought of as modified and specifically adjusted raw material.[677] Modified, localized, translated or customized output was provided for local readers.[678]

The Turkish Amiga magazine was one of them by the mean of adaptation. Technology, the Amiga brand and games were global elements and these elements were transformed into a local-national artefact. All together it can be conceived of as tailor-made product. Tailor-made, translated or local commercials in the magazine are solid proofs of this approach. Moreover, in addition to commercials, local content, local-national news, situation analyses of the domestic market, regional announcements were also included in the Amiga magazine.[679] Up until now, many different computer-gaming magazines that were published in different years in Turkey have been mentiond and mostly they were short-lived.

Meg Amiga magazine[680] was one of them and was first published in June 1995, but in December 1995, the owners of the magazine decided to withdraw it from the shelves.[681] During that period, it is extremely hard to find a computer/gaming/console magazine which was published even for around 5 years. On the other hand, our discussion can be continued with another old example which was published for approximately 3 years. Eğitimde Bilgisayar magazine[682] was introduced onto the market by the Rönesans publishing company[683], which organized

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[677]http://www.retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dergisi/&title=Amiga%20Dergisi&sub=Sadece%20Amiga%20Tamamen%20Amiga

[678]http://www.retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dergisi/&title=Amiga%20Dergisi&sub=Sadece%20Amiga%20Tamamen%20Amiga

[679]http://www.retrodergi.com/list.php?dir=./Dergiler/Amiga%20Dergisi/&title=Amiga%20Dergisi&sub=Sadece%20Amiga%20Tamamen%20Amiga

[680]http://www.retrodergi.com/list.php?dir=./Dergiler/Meg%20Amiga/&title=Meg%20Amiga&sub=Umutsuz%20Amiga%20Hastalar%C4%B1%20%C4%B0%C3%A7in%20Ayl%C4%B1k%20Re%C3%A7ete
http://www.sadecebirmuze.com/rop/tba.html

[681]http://retrodergi.com/list.php?dir=./Dergiler/Meg%20Amiga/&title=Meg%20Amiga&sub=Umutsuz%20Amiga%20Hastaları%20İçin%20Aylık%20Reçete

[682]http://www.retrodergi.com/list.php?dir=./Dergiler/Egitimde%20Bilgisayar/&title=E%C4%9Fitimde%20Bilgisayar&sub=%C2%A0
https://fazlamesai.net/posts/egitimde-bilgisayar-dergisi-retro-pdf

[683]   https://www.gamexnow.com/iletisim-2/

computer exhibitions and workshops under the name of Compex 85.[684] The company is still in the publishing business and organizes Complex fairs in Turkey.

The magazine was first published in 1984 and exactly 39 issues were published.[685] When magazine's content out is initially examined, the first things that we encounter are some conversations, interview pages that introduce local-national companies to readers and local brand commercials to create familiarity.[686] The significant thing about these commercial is their strategy. As can be understood from the title, this magazine is a computer/console brand free product. Moreover, as opposed to Commodore, Amstrad, Amiga or Atari and similar magazines, Eğitimde Bilgisayar was not published for any specific brand.[687] Opportunities about regional, local and national education in this field were topics that the writers mentioned regularly. Eğitimde Bilgisayar was one of the magazines that used translated materials and foreign sources in the monthly issues. Global trends were discussed togther with regional-local news, announcements and commercials.[688] On the other hand, there were also some magazine supplements in Turkey. Teleteknik Company published a few special Commodore issues as gifts to Turkish Commodore magazine readers.

Commodore 64 game reviews, translated news, gaming lists, introductory and explanatory pages about Commodore systems were some parts of the content.[689] On the other hand, the late 1990's and early 2000's represent another crucial point, because Turkish readers had a chance to read more objective magazines. These magazines can be called multiplatform magazines. Instead of just focusing on one particular system like Amiga, these modern magazines were interested in video game consoles, hand-held devices, all kinds of computer systems and their games at the same time in their issues. Furthermore, these relatively new generation magazines were far from being technical magazines. These magazines adopted a more popular,

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[684] Eğitimde Bilgisayar magazine, issue 66. March 1985, page:15
[685]   https://fazlamesai.net/posts/egitimde-bilgisayar-dergisi-retro-pdf
[686] http://www.retrodergi.com/list.php?dir=./Dergiler/Egitimde%20Bilgisayar/&title=E%C4%9Fitimde%20Bilgisayar&sub=%C2%A0
http://www.commodore.gen.tr/forum/index.php?topic=3559.0
http://www.amstradcpc.com/blog/?p=406
[687] http://www.retrodergi.com/list.php?dir=./Dergiler/Egitimde%20Bilgisayar/&title=E%C4%9Fitimde%20Bilgisayar&sub=%C2%A0
[688]   http://www.amstradcpc.com/blog/?p=406
[689] http://retrodergi.com/list.php?dir=./Dergiler/Commodore%20Haberler/&title=Commodore%20Haberler&sub=Teleteknik%20A.Ş.%27nin%20Commodore%27culara%20Armağanıdır

less boring, less technical and more digestible expression style. It may also be an indicator that shows us that computer/console technologies or thegaming concept became a more popular culture element and reached wider masses instead of niche products. Oyuncu/gamer magazine, Pc Gamer, Pc Game, Turkish Game Pro magazine, Pc oyun/Pc game magazine,Nitrogamer, Game Show magazine, Cd oyun magazine can be given as example of these types of Turkish magazines which were published in the 1990's and early 2000's (Sığın, 2014; p.54).

The Turkish and localized edition of Electronic Gaming Monthly magazine became very popular in the country and was published regularly for a while. The combination of global trends, international gaming news, foreign dynamics and local content about Turkish game industry was one of the most key features of magazine. [690] Unfortunately, the Turkish version of the magazine is not published anymore nowadays. The magazine was published between 2006 and 2009[691] and today's merciless digital world can be counted as one of the reasons that caused this closure.[692]

It is fact that, the Turkish edition of Electronic Gaming Monthly was not the only magazine which was facing difficulties. The official PlayStation magazine's Turkish edition also suffered a similar fate. The official PlayStation Magazine of Turkey is the next magazine to be considered. First of all, it is significant to know that the magazine was a successful adaptation of the original foreign edition. Additionally, Official U.S. PlayStation Magazine was the original from which the Turkish edition was adapted. It might be beneficial to compare the original one and the Turkish edition. With regard to the U.S. edition;

> Official U.S. PlayStation Magazine (often abbreviated to OPM) is a now-defunct monthly video game magazine, published by Ziff Davis Media. It was a sister publication of Electronic Gaming Monthly. The magazine focused exclusively on PlayStation hardware, software, and culture, covering the original PlayStation, PlayStation 2, PlayStation 3 and PlayStation Portable. Perhaps the most famous aspect of the magazine was the inclusion each

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690   http://www.merlininkazani.com/Electronic_Gaming_Monthly_Dev_ile_tanisin-oyun_haber-13085p1.html
https://tr.wikipedia.org/wiki/Electronic_Gaming_Monthly
https://www.merlininkazani.com/electronic-gaming-monthly-ekim-sayisi-yine-dopdolu-haber-13989
https://forum.donanimhaber.com/electronic-gaming-monthly-turkce--7413915
691   https://tr.wikipedia.org/wiki/Electronic_Gaming_Monthly
692   https://leadergamer.com.tr/2014/11/04/electronic-gaming-monthly-yayin-hayatina-yeniden-son-verebilir/

month of a disc that contained playable demos and videos of PlayStation games. The magazine was produced for nearly ten years, from October 1997 to the final issue in January 2007.[693]

In addition to this brief information, the magazine also had other international versions. Play Station magazine Italy, Official Play Station magazine France, Official Play Station magazine Brazil, Official Play Station magazine Portugal, Official Play Station magazine Australia or official Play Station magazine United Kingdom can be given as examples.[694] However, the Turkish edition of official magazine was published in the early 2000's and ran for just a very few issues before it was closed.[695] Turkey has never had any Nintendo or Xbox magazine officially but even if it was for a short time period, having an official PlayStation magazine which was localized, Turkish and specifically adapted for the Turkish video game and console market with related domestic content can be considered a milestone.

The Turkish computer/console and gaming magazine market was rich and productive in the 2000's. Despite all the past difficulties, today there are many compute, technology and gaming magazines in Turkey. Stuff magazine[696], Log magazine[697], League of Legends magazine[698], Chip magazine[699], Hardware plus[700], MacLine [701], Pc Net[702], Level magazine[703], Oyungezer magazine[704],Digital Age magazine[705]can be given as examples of popular and successful magazines in Turkey. On the other hand, in the last 15 years, some important magazines were closed unexpectedly. Byte computer magazine was one of them. ''Byte magazine was an American microcomputer magazine, influential in the late 1970's and throughout the 1980's because of its wide-ranging editorial coverage''.[706] Whereas, many magazines from the mid-1980's had been dedicated to the ms-dos (Pc)

693   https://en.wikipedia.org/wiki/Official_U.S._PlayStation_Magazine
694   https://en.wikipedia.org/wiki/Official_U.S._PlayStation_Magazine
695   https://www.bolumsonucanavari.com/Haberler-
Resmi_PlayStation_Dergisi_Yayin_Hayatini_Bitiriyor-32369.htm
http://www.mynet.com/teknoloji/the-official-playstation-magazine-kapaniyor-661056-1
696   http://www.stuff.com.tr
697   http://www.log.com.tr
698   http://tr.leagueoflegends.com/tr/news/riot-games/announcements/oyungezer-ozel-sayisi-2-baskisi-cikti

699   https://www.chip.com.tr
700   https://hwp.com.tr
701   http://www.elmadergisi.com/hakkimizda/
702   https://www.pcnet.com.tr
703   http://www.level.com.tr
704   http://oyungezer.com.tr
705   http://www.dergidunyasi.com/DIGITALAGE___1_AY-ur-51.html
706   https://fontsinuse.com/uses/7902/byte-magazine-covers-1976-84

platform or the Mac, mostly from a business or home user's perspective, Byte covered developments in the entire field of ''small computers and software''.

Byte magazine Turkey was the Turkish and localized edition of theglobal magazine and started to be published in 1994 by İhlas Magazin Publising Company (Ören and Üney, 2008;p.819). The magazine was also published by Dünya Yayıncılık publishing company in addition to İhlas Magazin firm but, unfortunately, after a year of non-stop publishing life, the Turkish edition of the magazine had to close.[707]Today, a digital version of the magazine with web site sources can be found.[708] PC World magazine also found itself in the same situation. PC World, stylized PC World, is a global computer magazine published monthly by IDG. Since 2013 it has been an online-only publication. Following some negative developments that happened in 2013 and the closure of the printed global edition, the Turkish localized version of the magazine continued as only a web site too.[709] On the other hand, there are also some magazines that have only e-magazine versions that are readable by computer/tablets, smart phones or any another digital device. Turk MMO magazine can be given as example of an electronic gaming magazine that was introduced to readers as a digital product.[710]

Turk MMO is the biggest massively multiplayer online gaming forum of Turkey and their digital magazine is made available to readers regularly as a monthly via the digital media-web site. Free to Play magazine also is also another very important one when the subject being considered is online gaming. The magazine is connected to Oyungezer magazine[711] and SetiMedia company[712] as publisher.[713]The content is mostly about computers and online gaming instead of console systems. Moreover, the magazine is a wonderful source for Turkish gamers who are seeking to find free to play games and clues about online computer games.

Doğan Burda group[714] and SetiMedia are two major company that are interested in the distribution, publishing and magazine fields and this situation is true for

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707   http://shiftdelete.net/bir-bilgisayar-dergisi-daha-kapandi-10878
708   http://bytedergisi.com
709   http://www.pcworld.com.tr
710   https://forum.turkmmo.com/konu/3552589-turkmmo-dergisi-82-sayi-mayis-ayi/
711   http://oyungezer.com.tr/
712   http://setimedia.com/
713   https://free2play.com.tr/f2p
714   http://www.doganburda.com/

console/computer or gaming magazines too. Aside from technology magazines or specific niche-digital magazines like Turkish Elma magazine[715] or Linux magazines[716], there are a few important pc/console /gaming magazines in Turkey. At the moment, there are just two main magazines that are interested in multiplatform gaming. Oyungezer magazine[717] and Level magazine[718] are the giants of video game magazines in Turkey. Level is a computer and video games magazine which was originally from the Czech Republic with branches in Romania and Turkey.[719]

Moreover, it can be said that;

These three brother divisions occasionally exchange content. In addition to publishing the magazine, Level also organizes many yearly gaming competitions for players in two of the countries (Romania's pro-gaming sponsor being the PGL - Professional Gamer's League); it is one of the biggest Turkish sponsors of international gaming contests (such as WCG).[720]

The Turkish Level magazine, which was originally based on Czech Republic edition, became a significant source of information both about console systems and computer games. Additionally;

The Turkish edition was founded and initially written by M. Berker Güngör in 1997 and then Sinan Akkol joined the family couple of years later when he attended to a contest and became the heart of Level magazine. Today it is the leading computer games magazine in Turkey, with over 25 authors and adistribution of 20,000 per issue.[721]

While the native editions of some international games magazines like PC Gamer[722] and the local Gameshow (magazine)[723] at first competed in the Turkish market, their Turkish branches closed due to financial difficulties. Nowadays, Level magazine has very comprehensive content. From video game reviews to international interviews, from exclusive content gained via private arrangements with global studios to music or technology news, from movies to comic book comments, from

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715   http://www.elmadergisi.com/
716   https://linux.org.tr/elektronik-dergiler/
http://www.gazetebilkent.com/2011/10/28/en-populer-5-turkce-gnulinux-e-dergisi/
717   http://oyungezer.com.tr/
718   https://www.level.com.tr/
719   https://en.wikipedia.org/wiki/LeveL
720   https://en.wikipedia.org/wiki/LeveL
721   https://en.wikipedia.org/wiki/LeveL
722   https://www.pcgamer.com/magazine/
https://en.wikipedia.org/wiki/PC_Gamer
https://tr.wikipedia.org/wiki/PC_Gamer
http://www.commodore.gen.tr/forum/index.php?topic=11751.0;prev_next=prev
723   https://en.wikipedia.org/wiki/Gameshow_(magazine)

international announcements to local/regional developments there is much varied material that can be found every month.[724] On the other hand, it can be said that Turkish Level magazine is the meeting point of both global and local brands for reaching consumers. Level magazine also publishes many different advertisements which are related with local companies or international firms regularly.

Furthermore, at this point it would be beneficial to mention the biggest competitor of Level magazine. Oyungezer computer and video game magazine[725] can be taken to be the strongest rival of Level nowadays. The outstanding success of Oyungezer in such a brief time, despite it being a relatively new magazine when we compare it with Level is not surprising. The biggest reason for this situation is in the roots of Oyungezer.

The magazine;

> Despite being relatively new in the video gaming world of Turkey, consists of names familiar to Turkish gamers. The masterminds behind the arguably most well-known video game magazine in Turkey; Level, left the magazine after Doğan Burda Publications' takeover of Vogel Burda, the parent company of Level and Chip. Moreover, the first issue of the magazine was released in November 2007 and it sold roughly 7000 copies, which is a record for a first-time issue of a gaming magazine.[726]

As previously mentioned, this noteworthy success was not a surprise because of the magazine's core structure which had different names from important magazines like Level. Moreover, there is no doubt that the magazine has also taken considerable responsibility for   awareness raising in the video game culture in Turkey.

The magazine encourages the purchase of legal copies of games, having published a series of articles about software piracy. This monthly magazine is a highly important vehicle for spreading video game culture, computer/console concepts and brand new knowledge about the gaming industry, both globally and in Turkey. Moreover;

> Oyungezer is the fastest growing gaming magazine in Turkey. The editorial staff is considered to be somewhat pioneers in Turkey, and their squad consists of some of the most successful gaming editors in Turkish video gaming journalism. This is evidenced when they have prepared a six pages

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724   https://www.level.com.tr/
725   http://oyungezer.com.tr/
726   https://en.wikipedia.org/wiki/Oyungezer
https://wikivividly.com/wiki/Oyungezer

long preview for Diablo III and put it on the cover page before their peers in Turkey and the world.[727]

On the other hand, with regard to content, we can say that Oyungezer magazine follows the same path as Level. Since it is a new generation magazine, Oyungezer is called a multiplatform magazine. In today's world, there is obvious interaction among different industries and it is very easy to see the connections or transfers from each other. Music, literature, comic books, movies, video games and different arts interact with each other. However, unfortunately, at the present time, there is no official Xbox, Nintendo or PlayStation magazine in Turkey. On the other hand, despite Turkey's magazine market being rich in terms of computer and technology magazines, there is no specific console magazine. From this perpective, Level and Oyungezer form the backbone of the video game magazine market in Turkey.

Today, there is serious interaction and communication among Turkish localized computer/technology and video game magazines and international ones. What is more is this is reflected in their content and inner structure. Review styles, ranking systems, evaluation criteria, interview types, priorities and other content that consists of popular culture elements like comic books, movies, literatureand retro gaming are very similar and common. These similarities among our magazines and international ones are not coincidence because it makes no difference if something is local or international, they are part of the same core.

5.7. Video Game Educations

As previously mentioned, the video game industries in different countries are similar nowadays. There are some core dynamics in the video game industry and these core dynamics combine with side elements until they reach audience /consumers/ people. In other words, when we put electronic games and devices into the centre, then we may place other side elements around this core. Fairs, exhibitions, conferences, organizations, private sponsorship agreements, video game magazines, electronic sport tournaments, academic and non-academic video game education, political regulations or commercial companies can be counted as the most important side elements that interact with the core regularly. On the other hand, universities

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727   https://en.wikipedia.org/wiki/Oyungezer

offer academic education about video game development and this education provides the well-educated human resources that the industry always requires.

Video game education is just like the others very important component.Video game production is a more complex business than ever before because to create major / AAA games, different types of experts, like scenario writers, builders, concept designers, animation specialists, computer programmers, painters, drawers, special effect experts, language translators and even sometimes real actors/actresses are needed to complete the production process successfully. There are many educational resources and we can basically separate them into two groups; academic/university educations and non-official, independent video game courses or workshops. Well-educated human resources directly affect the production process, production quality, production amount, number of video game studios, marketing or commercial work in the long term.

At this point, it would be a significant bench mark to examine this education as per the difference between private university/ state university and academic levels like vocational school, undergraduate, graduate or higher programmes. Furthermore, a similar separation could be done over the differences between academic and independent workshop education programmes to understand them better. We can start with some examples to understand the education map in Turkey in terms of the video game industry. Bilgi University[728] has a directly related academic programme in its applied sciences vocational school. The digital game design programme[729] aims to train students to be competent and well-versed human resources. The education is in English and this information gives us a clue about the intention, i.e. the graduates of this programme could easily join international and global projects.

On the other hand, when we consider the exact location of the university in İstanbul, it can be said that for the national video game sector and international relations in the industry the location of the campus is extremely suitable. Moreover, another significant point that must be mentioned is the university's vision about their department. They plan to carry out their digital game design programme as interdisciplinary project/work, thus ensuring close contact among the departments of architecture, cinema, digital media, engineering, design and many others. This

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728   https://www.bilgi.edu.tr/tr/
729   https://www.bilgi.edu.tr/tr/akademik/iletisim-fakultesi/dijital-oyun-tasarimi/

indicator shows us that in Turkey, people have started to understand the video game industry, game production and relevant elements need to interact with other sectors, from cinema to painting, from engineering to architecture, from music to digital media and many more.[730]

Sectoral intimacy has considerable importance here to help the development of the video game industry. Bilgi University[731] is one of the oldest private universities in Turkey and was established in 1996 but, unfortunately, the addition of a digital video game design department[732] and video game education to their list took a very long time. When we consider that the department has been active only in the last few years then we can comprehend that the concept of video game production and creating our own gaming industry is a recent development in Turkey. Another university, Bahçeşehir University[733] is another important and one of the few universities that offer a chance to gett involved with electronic games. They have digital game design programmes both for undergraduate[734] and graduate students[735].

The university's graduate programme is part of the communication faculty. Since their undergraduate programme digital game design programme takes place just near the departments of photography and video, advertising, public relations, new media or cinema and television, we can understand that just like foreign countries, Turkey has started to understand that the video game industry is becoming part of the new media in addition to traditional media. Furthermore, having a specific graduate programme for students about digital game design is a brand new improvement for Turkey. It is a significant sign that shows us Turkey has started to move in the right direction in terms of the video game industry in the last few years.

Today, Bahçeşehir University gives multiple options for people who want to join the video game design world. One of them is the undergraduate education programme which is called digital game design and the educations is connected to the communication faculty.[736] The other option is called game design and it is

730   http://tanitim.bilgi.edu.tr/bolumler/
731   https://www.bilgi.edu.tr/tr/
732   https://www.bilgi.edu.tr/tr/akademik/iletisim-fakultesi/dijital-oyun-tasarimi/
733   https://bau.edu.tr/
734   https://bau.edu.tr/icerik/10427-iletisim-fakultesi-dijital-oyun-tasarimi
735   https://bau.edu.tr/icerik/7444-oyun-tasarimi-yuksek-lisans-programi-lansmani
736   https://bau.edu.tr/icerik/10427-iletisim-fakultesi-dijital-oyun-tasarimi
https://bau.edu.tr/icerik/10427-iletisim-fakultesi-dijital-oyun-tasarimi

introduced to students in the institute of social sciences as a graduate programme.[737] Developed countries in Europe, the United States, Canada and especially South Korea decided to attach importance to video game education in order to acquire qualified human resources. These qualified personnel have, after a while, taken their place in international works, global projects, national video game studios and video game technology research. As a result, in today's industrialized, technology focused world, these countries have become the most important actors in the video game sector and are accepted by the world as significant, powerful countries that have the right to comment on anything concerning the video game industry. Bahçeşehir University has taken these countries as examples of the new dynamics of the global world. Moreover, at this point the interaction among global and local dynamics over this development can be clearly seen.

On the other hand, Bahçeşehir University cooperates with many other foreign Universities and research labs. HTW Berlin (Hochschule für Technik und Wirtschaft) – Germany, MDH Berlin (Mediadesign Hochschule für Design und Informatik) – Germany,BTK Berlin (Berliner Technische Kunsthochschule) – Germany,UCLA Game Lab (University of California, Los Angeles) – United States, MIT Media Lab (Massachusetts Institute of Technology) – USA, Virginia Tech (Virginia Polytechnic Institute and State University) – USA and Kyungsung University from South Korea can be given as examples for thses cooperation partners.[738] Bahçeşehir University's also established a digital game laboratory and it was called BUG[739].

After the establishment of BUG, the laboratory started to be used as an educational area, research centre and gathering area for important actors of the industry. The lab was established in 2012 and in various aspects it is the first and only one of its kind. Although there are many other development and education centres, labs in Turkey that were established recently, the BUG lab is still significant. The BUG carries out sectoral, educational, cultural and technological activities

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737   https://bau.edu.tr/icerik/7296-game-design
https://bau.edu.tr/icerik/7444-oyun-tasarimi-yuksek-lisans-programi-lansmani
738   https://bau.edu.tr/icerik/7296-game-design
739   https://bau.edu.tr/icerik/9352-bug-oyun-laboratuvari
https://buglab.bau.edu.tr/

regularly and works on many local or international/global projects. The lab can be considered to be an important step, both localy and on a global scale.

Moreover, at this point it would be beneficial to mention some activities like the Global Game Jam. In the last few years, Bahçeşehir University has also taken some important steps concerning international organizations. One of them is The Global Game Jam[740] and it can be summarized as an annual distributed game jam. "Inspired by the Nordic Game Jam, and created by Susan Gold, Ian Schreiber and Gorm Lai, it was originally developed by the International Game Developers Association Education SIG to bring together elements of creativity, collaboration and experimentation".[741]

Furthermore, at each site, participants gather to develop ideas, form small groups, create new, creative, innovative games, and present them to their peers and the global community, all in a limited time span. ''In January 2014, GGJ generated teams in 485 sites in 73 countries, who over the course of one weekend created 4,289 games''.[742] In 2019, these numbers are getting bigger and bigger. The Global Game Jam organization has become became a remarkable series of events in the video game industry.[743] These short period event activities are also held in different regions in Turkey. Izmir, Ankara and İstanbul are the three main locations for Global Game Jam Turkey and both Bahçeşehir University and its gaming lab The BUG are one of the locations for this annual event.[744]

İpek University[745] was established in the capital city, Ankara, and it is one of the private universities that offers an opportunity to students in the same field.[746] Unfortunately, İpek University was closed recently and students who wanted to have an education in the fields of digital game design or animation technologies had to remove the university from their list. On the other hand, Middle East Technical

740   https://bau.edu.tr/icerik/2288-global-game-jam-istanbul-bug-basliyor
https://globalgamejam.org/2019/jam-sites/ggj-istanbul-bug
741   https://en.wikipedia.org/wiki/Global_Game_Jam
742   https://financialtribune.com/articles/art-and-culture/9937/iran-partakes-in-global-game-jam-2015
743   https://globalgamejam.org/status
https://globalgamejam.org/
744   http://ggj-istanbul.com
745   https://tr.wikipedia.org/wiki/%C4%B0pek_%C3%9Cniversitesi
746   http://www.oyunder.org/ipek-universitesi-dijital-oyun-tasarimi-bolumu-ogretim-elemanlarini-ariyor/

University[747] is one of the oldest and most respected universities and their graduate programme about video games must also be mentioned.

The name of the programme is game technologies, but in short it is called GATE[748]. Game technologies is a department that is in the Institute of informatics. Moreover, although METU is an old university and has been actively accepting students for decades, their video game departments and work on digital games or technologies were started recently. That means just like other universities that offer related educations in Turkey, METU University gained a video game based department recently, as well.

Furthermore, it would be appropriate to mention the TeknoKent projects and their background in Turkey before moving on to the relationship between TeknoKent and METU University[749]. Initiatives towards setting up TeknoKent fields was started in the 1980's in Turkey (Tunca and Keleş, 2010; p.5) and in the 1990's Technology centres[750]and TEKMER[751] locations were created because of Universities-KOSGEB cooperation. KOSGEB[752] can be expressed in the most basic way the small and medium-sized enterprises development organization.Moreover, the more developed version of these techno centres which today are called TeknoKent fields[753] started to be established in 2001.[754] According to the data for 2015 we can say that there are approximately 3744 companies that carry out their research and development activities in TeknoKent fields.[755]

In 2017 there were many TeknoKent centres in organized industrial locations but most of them formations were associated with Universities in different cities from İzmir to İstanbul, from Sivas to Ankara, from Bursa to Edirne, from Antalya to Isparta or from Edirne to Samsun.[756] METU University Teknokent field is one of the most important among these University based technology centres and, using reality,

747   http://www.metu.edu.tr/tr
748   http://gate.ii.metu.edu.tr/tr/node/131
749   http://odtuteknokent.com.tr/tr
750   https://tr.wikipedia.org/wiki/Bilim_park%C4%B1
751   http://usitem.cbu.edu.tr/db_images/site_402/file/tekmer.pdf
https://kobitek.com/teknoloji-gelistirme-merkezleri--tekmerler-
752   https://www.kosgeb.gov.tr/
753http://www.ersanoz.com/sunumlar/teknokent-vergisel-avantajlar.pdf
754   http://odtuteknokent.com.tr/tr/hakkinda/turkiyedeki-teknokentler
755   http://www.tgbd.org.tr/WebContent/WebContent/4707
https://lean.org.tr/teknolojik-eko-sistem-nedir-nasil-calisir-ulkeden-ornekler/
756   http://teknoag.sanayi.gov.tr/Subpart/TgbDetail?p=2
https://tr.wikipedia.org/wiki/T%C3%BCrkiye%27deki_teknokentler_listesi

computer technologies, animation techniques and video game production, METU Teknokent hosts many projects. These projects are not only at the national level, but also naturally attract foreign investors, technology companies and video game developers from all around the world.[757] Moreover, there is a special business incubator centre which is connected directly to METU University and it is called ATOM.[758]

ATOM was established in 2008 and its main aim is to provide a suitable environment for producing new animation technologies, computer technologies and digital game production just like video game development studios.[759] Furthermore, ATOM is interested in giving internships also and accepts trainees regularly during the year or especially for summer workshops. All these are extremely important steps for training and educating human resources in certain fields so as to reach the level of certain foreign countries in the video game industry. Another significant improvement that happened recently was the global initiative that came from METU TeknoKent. METU TeknoKent established anentrepreneurship base at the world famous Silicon Valley in San Francisco, USA. T-Jump San Francisco is a United States based centre founded to foster the international growth of the Turkish tech ecosystem by supporting Turkish companies with an effective and efficient entry into the US market with comprehensive services, and networking for US based companies.

Moreover, it can be summarized as a centre that has been established with the support of the Ministry of Economy under the ownership of METU. TeknoKent will be serving as a point of assistance that would simplify the access of new entrepreneurs and companies over a certain size from Turkey into the US market. When the background information is examined, we can see that there are some different partners. The Turkish Exporters Assembly (TİM), Turkish Economy Bank (TEB) and Intel participate as business partners in this undertaking.[760] When we examine the official explanations and the web site of Middle Eastern Technical University, we can understand the situation and structure of cooperation among TeknoKent and T-Jump San Francisco;

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757   http://odtuteknokent.com.tr/tr
758   http://www.atom.org.tr/
759   http://www.atom.org.tr/tr/hakkimizda/atom-nedir
760   http://www.metu.edu.tr/announcement/t-jump-san-francisco-odtu-teknokent

In that respect, main goals of T-Jump SF are as follows: Supporting Turkish tech companies to expand in the US through investments or sales, and helping high tech R&D studies to be commercialized in the US, creating awareness about the opportunities in Turkey for US based tech companies, and helping them to expand or build team in Turkey. T-Jump SF will provide consulting and support services to help Turkish companies research, launch, expand, and succeed in the United States.[761]

The video game and computer technology industry has both global and local dynamics and international relationships cannot be separated from local developments. In this example, a journey that started from METU TeknoKent in Turkey, and stretched to Silicon Valley, San Francisco by also including international companies like Intel can be witnessed. T-jump is actually a work/investment acceleration programme that aims to help Turkish companies or volunteers to enter United States more easily for video game development and every kind of technology field.[762]

After mentioning METU, it would be better to consider another educational giant, Hacettepe University. When we look at the university, it can seen that the institute of informatics includes the department of computer graphics and computer animations and video game technologies programme which are introduced to graduate students in the department of computer graphics. What is more is the Erasmus student/exchange programme opportunity that Hacettepe offers to their students of video game technologies. The university has some special agreements with some universities in Germany and they carry out some projects together or they collaborate on work about video game technologies via graduate Erasmus students.[763]

Augmented reality and virtual reality are also some aother fields that programme is offering. Universities in Turkey, whether state or private, have been introducing many academic programmes like computer engineering, mechanical engineering, constructional engineering, software engineering, graphic design, drawing and fine arts for a long time. The difference is about the additional or optional programmes that they have started to give in the last few years. Computer animations, video game productions, digital game designs, video game technologies, virtual reality,

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761   http://www.archive2016.metu.edu.tr/announcement/t-jump-san-francisco-odtu-teknokent
762   http://t-jump.com
763   http://www.bil-grafik.hacettepe.edu.tr/erasmus.html

augmented reality and similar fields can be counted as examples. In the global world, video games, gaming systems, virtual reality and game technologies have become specific fields. These new concepts that have captured the global world from west to east are naturally reflected in the government policies, academic and independent education in countries. Today's leading countries in the video game industry are very open-minded and conscious about the need for educational investment and the opening of new departments in universities in related fields.

Furthermore, these reflections have affected the workshops and independent courses in the video game industry. From this perspective, we can understand and interpret Turkey's situation in a better way. The universities that were mentioned above until now can be cited as good examples, because they show us global dynamics in the video game industry created more local reflections and these reflections reached academic education. Opening new departments for graduates, undergraduates or even for the applied sciences vocational school of higher education is not coincidence or the result of random intentions. It means global dynamics affected Turkey's local dynamics directly, perceptibly and tangibly with regard to both academic and independent video game education.

We can also evaluate these results by considering two facts; one of them is Turkey could not remain unconcerned when faced with the serious development of the video game industry in the global world and had to attempt to catch up by creating qualified technologies or human resources. The second one is our national universities were influenced by foreign university systems since they have added video game related programmes to their education. These international relations can also be seen in another example. There are mutual projects between universities in Turkey and foreign universities. Exchange programmes, Erasmus exchanges, cooperation between foreign education programmes and our local departments must be considered. Hacettepe University, Middle Eastern Technical University and Bahçeşehir University are perfect examples of this type of cooperation and mutual projects. Unfortunately, developments in this field have not always met with success when we check the situation carefully and İzmir University of Economics[764] can be given as an example.

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764   http://www.ieu.edu.tr/tr

The university, just few years ago decided to open a programme called computer games and technology in the institute of science and technology as agraduate project. Unfortunately, this initiative that was contemplated around the years 2013-2014 was never completed.[765] Moreover, what was at first a temporary suspension became a permanent cancellation. Nevertheless, İzmir University of Economics has a computer games certificate program and under the name of student course projects, the production of video games at an amateur level continues.[766]

Today, the computer games and game technology department in the graduate programme of İzmir University of Economics does not exist anymore and was removed from the list.[767] Furthermore, until now mostly graduate programmes, undergraduate programmes or applied sciences vocational schools have been discussed in terms o academic video game educations in Turkey. In addition to all these kinds of opportunities that have started to increase, especially in the last few years in different universities, there are other educational possibilities for those who are interested in digital game production. İstanbul Aydın University[768] would be a good example when we consider the circumstances in the industry. There are some private research centres that are connected directly to the university and within these research centres there are lower level formations. The Continuing Education Centre of Aydın University has prepared a brand new and impressive education programme in mobile video game development.

This department is connected to the digital education and informatics department of Aydın University.[769] Although this educational programme is short term, the person who leads the programme is Ramazan Noyan Culum and he is chief executive of the Nitra video game development and Software Company. This company is connected to the KOSGEB technology development centre within Aydın University. At this point, there are two main and significant developments that can be considered concerning this example. One of them is about the name of the programme because mobile video game design and production is a completely untouched field in academic education. Virtual reality, augmented reality, computer, gaming console

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765   http://fbe.ieu.edu.tr/game/tr
766 http://homes.ieu.edu.tr/~hakcan/game/
767   http://fbe.ieu.edu.tr/game/tr
768   https://www.aydin.edu.tr/tr-tr/Pages/default.aspx
769   http://www.aydin.edu.tr/tr-tr/arastirma/arastirmamerkezleri/sem/digital-bilisim-egitimleri/Pages/Mobil-Oyun-Geliştirme-Eğitimi.aspx

systems and their games are priorities for academic university programmes for now. When graduate, undergraduate or vocational school education is examined, similar courses can always easily be encountered.

In this sense, the mobile video game design and development workshops or education that Aydın University is providing are extremely important. The second one is about the direct interaction between the mobile game development workshop programme and the Nitra Video Game Development Company.[770] This interaction marks the importance of a connection between education programmes and real game development companies in the sector. Furthermore, this latest development saw wide spread coverage in the new and mainstream media immediately.[771] On the other hand, Ramazan Noyan Culum[772] who is responsible for this mobile game design programme and his technical team give us a very logical explanation about the background. Stuff technology magazine is well-known, global material that can be taken seriously. Aydın University has decided to get involved in this educational work by considering the global popularity of the genre and national-local liking for this genre. When global dynamics find a suitable incubation place in more local regions then they can easily have the opportunity to diffuse. As previously mentioned, academic education programmes have started to increase quickly in the last few years. In contrast to the 1970's, 1980's or 1990's, the 2000's have become a period of growth for university education in terms of video game design.

The seriousness of the situation was finally understood very lately after decades but at last we have a chance to see new education programmes being set up one after another during these years. One of them was at Beykoz University. Beykoz University[773] is a private foundation university in Istanbul. The university was established on 20 August, 2016. [774] The Art and design faculty within the university has a digital video game design programme.[775] This undergraduate programme is active and accepting students. The university's art and design faculty has 8 different

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770   https://www.aydin.edu.tr/tr-tr/arastirma/arastirmamerkezleri/sem/digital-bilisim-egitimleri/Pages/Mobil-Oyun-Geli%C5%9Ftirme-E%C4%9Fitimi.aspx
https://gamelab.istanbul/tr/kurumsal/hakkimizda
771   http://www.hurriyet.com.tr/istanbul-aydin-universitesi-mobil-oyun-egitimi-aciyor-40266264
772   https://www.aydin.edu.tr/tr-tr/arastirma/arastirmamerkezleri/sem/digital-bilisim-egitimleri/Pages/Mobil-Oyun-Geli%C5%9Ftirme-E%C4%9Fitimi.aspx
773   https://www.beykoz.edu.tr/
774   https://en.wikipedia.org/wiki/Beykoz_University
775   https://www.beykoz.edu.tr/icerik/567-dijital-oyun-tasarimi

undergraduate programme and one of them is reserved for digital video game design.[776] This choice shows us that video game design and production has started to be perceived as being as important as other fine arts-design programmes.

Furthermore, video game production or design is not only about animation, programming and engineering but it is also a part of art. Consequently, opening similar programmes within engineering programmes only would not be sufficient for the not industry. In foreign countries, video game production is perceived as very complex, multi-directional work so it combines different specializations. From this point, it can be a new approach for Turkey to open video game programmes within fine arts and design faculties or communication faculties instead of using only engineering programmes to introduce this kind of education.[777]

5.8. The Presence of Sony and Microsoft in Turkey's Video Game Market

Up until now, many different concepts like globalization, localization, glocalization and particular periods of the video game industry in the world have been approached and discussed. In addition to the above, Sony and Microsoft's history and their places both in the digital game market and in the global consumption market in general have been mentioned. On the other hand, in this chapter, the history of Turkey's video game industry and the current situation of the market from different aspects in the 2000's have been reviewed. In this part, the presence of the Sony and Microsoft companies in Turkey's digital game market both in 1990's and 2000's will be discussed.

This evaluation will mainly be about their famous console systems which are the PlayStation and Xbox series. Additionally, their localization work, relations with local social media, magazines and events in Turkey's video game market will be other significant materials to be evaluated. When dealing with this point, being fair is very important and to balance the situation between Sony and Microsoft, we have to consider the global release dates of the first PlayStation and the first Xbox gaming console.

5.9. Sony and PlayStation

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776   http://beykoz.edu.tr/icerik/567-dijital-oyun-tasarimi
777   http://beykoz.edu.tr/icerik/567-dijital-oyun-tasarimi

Sony Computer Entertainment Company released the first PlayStation console in 1994 and official sales started immediately almost every corner of the world in a very short time. On the other hand, Microsoft Company released their first Xbox gaming machine for mass consumption in 2001.

The original Xbox was released on November 15, 2001, in North America, February 22, 2002, in Japan, and March 14, 2002, in Australia and Europe. From this point of view, we can easily say that Sony already had considerable advantages after 7 years in the market. Moreover, while the Sony Company was present in the mid-1990 and late 1990's in Turkey's video game market officially, the Microsoft Company had hesitated to enter the gaming console market in Turkey even in the early years 2000's.

What is more, this situation reminds us of the importance of brand recognition because of the fact that even in the 1990's Sony had started to give official support for its video game consoles, original games and related digital equipment of PlayStation in Turkey. Especially, powerful brands like Sega had retreated from market and had Nintendo Company had hesitated to officially enter the Turkey market, Sony was able to penetrate and handle the local market freely and efficiently. Sony PlayStation consoles have been in Turkey approximately for 20 years and it is easy to see different kind of investments and localization work of the company during this period.

Moreover, social media accounts, community forums, customized web sites, glocal digital stores, magazine commercials, game localization work, strategic alliances with famous national people and local technical support have been Sony's priorities in Turkey for a long time. In the meantime, it wouldn't be wrong to state that the company started to take Turkey video game market more seriously than before in the early 2000's. Especially in the last 10 years and after 2010, the Sony Company has decided to work harder on localization work and support for glocal formations to strengthen its place in Turkey's gaming market. Furthermore, the official Facebook account of Sony PlayStation Turkey[778] was created and following

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778   https://tr-tr.facebook.com/PlayStationTR/

this the official Instagram account of PlayStation Turkey was introduced to Turkish gamers[779].

In addition to all the above, the Sony Company has kept supporting these new glocal formations and the official Twitter account of Sony PlayStation Turkey was opened in this period[780]. Another significant development was the official YouTube channel of Sony PlayStation Turkey that started broadcasting in 2010[781]. In the late 1990's and the early 2000's, the Sony Company was officially in Turkey with their PlayStation 1 and PlayStation 2 consoles. Moreover, it was possible to find original consoles, original games, and official support services, localized official guarantee opportunities or printed commercials of Sony Company-PlayStation consoles in video game magazines in Turkey.

It is a fact that, with the release of PlayStation 3 in the world, Sony increased the amount of localization and penetration work for the Turkish video game market. Also, in the PlayStation 3 era, by taking advantage of global technological developments and theinternet revolution, the company strengthened its hand by creating a familiar brand name and solid recognition in Turkey's market. On the other hand, the era of PS3-PS4 brought some other opportunities for Turkish gamers and consumers. The formation of PlayStation Network Turkey was one of them. This network was originally created in 2006 and Sony just built up a glocal version of it for the Turkey market in few years after it was released globally.

Additionally, PSN was also some kind of community formation and it was supported by an official localized web site which represented PlayStation Turkey[782]. This web site formation also included news, blogs, community pages, competition and event lists, press connections, official support, promotions and many others. From this point of view, we can easily see the combination of both local and global factors in the same digital source.

The company has its own and unique digital store that provides special features and opportunities for members and PlayStation users from almost all around the world. As previously mentioned, PS3 and PS4 were milestones for the Turkey

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779   https://www.instagram.com/playstationtr/
780   https://twitter.com/playstationtr
781   https://www.youtube.com/user/PlayStationTurkiye/featured
782   https://www.playstation.com/tr-tr/

market because Sony provided more localized and customized work. Creating the PlayStation Store Turkey was one of the most important developments in the last 10 years[783]. Moreover, Turkish PlayStation users have started to use Turkish credit cards and there are local payment opportunities for shopping with Turkish lira, together with localized pricing and tariffing. This store was the combination of global and local in many ways and we may call it another good example of glocalization in the market. Additionally, Sony manages its work in Turkey by taking the support of Sony PlayStation offices in Turkey. Central PlayStation Turkey office is the official unit that is concerned with all kinds of business like localization work, commercials, briefings, price adjustments, local campaigns, bundles and many other matters in the national market. Furthermore, the office arbitrates about the matters as the intermediary between Turkish consumers and the Sony center in England. On the other hand, the official Sony PlayStation Turkey office is not alone in handling the national business and in 2018, the company signed an agreement with the Turkish İZ Communication Agency[784].

From now on, the agency will officially help PlayStation Turkey about communication work, developing its reputation, commercials and public relations services.The manager of PlayStation Turkey, Mustafa Yiğit evaluates this cooperation as an opportunity to improve the Turkish video game sector both within the national borders and to strengthen the Turkish gaming industry in the global arena. In addition to these opportunities, he mentions this agreement as a good chance for Sony PlayStation Turkey to strengthen its brand recognition and obtain a better position[785]. All these connections also show us the very official existence of Sony in Turkey's video game market and the global-local connections in the video game industry. Furthermore, events are also another important point when the matter is introducing yourself to masses and supporting brand recognition by penetrating the existing market.

Gaming İstanbul event has many different attendants, participants, partners, supporters and sponsors, both internationally and nationally. The Sony Company is no undoubtedly one of the most significant participants in the event and by using this way, Sony has a chance to remind gamers about itself, strengthen its presence in the

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783   https://store.playstation.com/tr-tr/home/games
784   http://iziletisim.com/
785   http://www.hurriyet.com.tr/teknoloji/playstation-turkiyenin-yeni-ajansi-belli-oldu-40873768

Turkish video game market, create warm relations with its national-local followers, introduce its ultimate technology products, games, consoles, news or brand new projects and localization work for the video game market in Turkey.[786] On the other hand, one other vital point in the video game industry is local language support and traditional localization work. The computer industry and computer game developers had generally passed the Turkey market over for years in terms of localization and language support.

Unfortunately, some console game developers in 1990's can also be included in this group. Despite the some official presence of the Nintendo and Microsoft Companies in Turkey in the 2000's, there is no doubt that the Sony Company was the first and the most distinct actor in Turkey with regard to localization and language support. Furthermore, as previously mentioned, the PS3 was also a milestone for Turkish console market since Sony decided to start video game localization work for its exclusive products.

These kind of localization projects started around 2010 and continued without slowing down after 2014 with the PS4 console era[787].All these developments were a new huge step completely in Turkey's video game console market and made Sony more familiar in the eyes of local consumers. Language support, dubbing projects, subtitle work, menu customization and localized commercials in Turkish video game and technology magazines just pushed Sony forward in themarket. At this point, can a very specific glocalization example related with the case of Sony's domestic presence can also be given.

Uncharted series is one of the most important exclusive and lucrative products of the Sony Company in the global video game sector and the company decided to work with very famous Turkish television and movie stars for localization projects, dubbing and domestic launch work. Okan Yalabık, Ege Aydan, Ceyda Düvenci, Dolunay Soysert, Rıza Karaağaçlı and some others were among Sony's domestic partners for the game series[788]. Additionally, the Sony Company also organized

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786   https://www.gamingistanbul.com/2016-gist-katilimcilar/
https://www.gamingistanbul.com/2017-katilimcilar/
https://www.gamingistanbul.com/2018-katilimcilar/
787   https://community.eu.playstation.com/t5/PS4/PS4-T%C3%BCrk%C3%A7e-Oyunlar-Listesi-Ana-Konu/m-p/25102164
788   http://oyungezer.com.tr/haber/43553-uncharted-4-turkce-seslendirme-kadrosu

Playstation launch meetings, conferences and promotion events for the PlayStation consoles in Turkey. Sony PlayStation Turkey unit supported these events and also tried to create positive publicity. On the other hand, in the early years 2000's consumers had the chance to find a Turkish, customized and localized edition of the Official Sony PlayStation magazine, but, unfortunately, the magazine is not published in Turkey anymore.

At this point, before discussing the presence of Microsoft and Xbox consoles in Turkey, we can summarize Sony's position one last time. All of Sony's PlayStation consoles from one to four, PlayStation Virtual reality device and handheld portable consoles like PSP and Vita have been brought officially to Turkey's market between 1995 and 2018. Furthermore, in this period, official guaranty support, official technical services, original video game sales via contractual companies were some of the most important facts. Moreover, the establishment of an official Sony PlayStation Turkey office and localization projects were also other significant developments. In addition to all of this, the existence of the Sony PlayStation Network Turkey, the establishment of PlayStation Store Turkey, video game-exclusive game localization, local network communities and localized official social media channels and customized product launch events surely strengthened Sony's hand in Turkey.

5.10. Microsoft and Xbox

It is fact that, despite Sony's strong presence in Turkey and having the largest market share in the video console market of Turkey, yet there are still some other rivals like Microsoft's Xbox and Nintendo's consoles. Moreover, also in the global market, Sony, Nintendo and Microsoft are in strong competition with each other. Furthermore, if we set Nintendo aside, in the hardcore video gaming console market there are only really two players, Microsoft and Sony because Nintendo mostly addresses a casual and niche consumer segment. This situation can be accepted as valid for Turkey as well and to evaluate the official presence of Microsoft and Xbox in the Turkey market will probably give us better results. The Microsoft Company released their first console on November 15, 2001 in North America, followed by Australia, Europe and Japan in 2002.

In that period, Sony had already been in the global market for approximately 6 years and Nintendo had already beenknown for an even longer time among

consumers. This was surely a big disadvantage and it was like a starting a race way behind, but the case was even worse for the Turkey market since Microsoft had hesitated to bring Xbox consoles, games, devices or create a presence in the Turkey video game market for years. Some unofficial channels, unrelated suppliers, bespoke or black-market products and unofficial sales methods in some big technology stores were the only opportunities to buy Microsoft's gaming consoles, games, equipment and related devices for consumers in the early 2000's. Thee First Xbox game consoles were never brought to the Turkey market officially, but things changed with the second console which was the Xbox 360. Here it is extremely important to emphasize the exact dates of the global release of the product to understand Microsoft's thinking about the Turkey market.

The Xbox 360 was released on November 22, 2005, in the United States and Canada, on December 2, 2005, in Europe and on December 10, 2005, in Japan. In 2006, approximately, the Xbox 360 had completed its global launch and had started to compete harder with Sony Company in the field. The tragic situation here was the release date of the product for the Turkish video game market, because Microsoft Company was hardly convinced about a presence in the gaming console market in Turkey and decided to release the Xbox 360 console, original games and related products officially in 2012[789]. That means gamers in Turkey were introduced to Microsoft's gaming products extremely late. As of 2012, the Sony Company had already been present officially and leading the video game console market in Turkey for at least 15 years. Moreover, the Xbox360 arriving approximately meant that it could not create a positive impression, despite a huge welcome from Microsoft fans in Turkey, because a completely new gaming generation was about to be sighted on the horizon.

On the other hand, it would not be wrong to claim that after entering the market so late, Microsoft made many right moves in a veryshort time and partially corrected the situation. In addition to this, it is obvious that Microsoft Company is following in the footsteps of Sony Company in Turkey's console market since it is taking similar

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[789] https://www.chip.com.tr/haber/xbox-en-sonunda-turkiye-de_36922.html
https://www.log.com.tr/xbox-360-resmi-olarak-turkiyede/ http://oyungezer.com.tr/makaleler/11242-xbox-artik-resmi-olarak-turkiyede https://www.sabah.com.tr/ekonomi/2012/11/10/microsoftun-eglence-kutusu-xbox-turkiyede

steps to penetrate the market and gain a greater share of this lucrative industry. In this part, the developments between 2012 and 2018 will be discussed, because the early 2000's were like a dark age for Microsoft's console in Turkey. Before going any further, it could also be beneficial to remember that Microsoft Company was mainly a computer and software firm and had been present in Turkey officially since the 1990's.

Original Microsoft products, software types, official supports, guarantee services, original sales stores, Microsoft Turkey offices, official events and commercials have always been familiar things for Turkish consumers for at least 20 years. Moreover, the Turkey computer market, software market, technology and video game market had already been known by Microsoft before entering the gaming console race officially in Turkey in 2012. This fact surely provided advantages to the company and it had already an example to observe and imitate. Furthermore, Turkey's video game market was not like before anymore and the days in the1990's or early 2000's had been left behind. It is understandable that Microsoft decided to enter the field after seeing that this national-local market could be more lucrative than before if the right moves were made.

Nowadays, Microsoft manages its digital work via the Xbox Turkey official web site and consumers can now reach consoles, games, accessories, communities and a localized Xbox live gold system, Microsoft software products and applications. Microsoft, in the recent past, decided to combine and put a connection between computer systems, windows programs and Xbox consoles, so it is possible to see the same combination in their localized web site for Turkey, as well[790]. Moreover, in today's world, social media is one of the most attractive and efficient fields, especially when the matter is the video game industry. Microsoft, in this point, obviously followed in the footsteps of Sony and takes care to provide extremely localized, customized and modified social media accounts for Turkish consumers. As previously mentioned, Microsoft brought Xbox 360 consoles to Turkey in 2012 and supplied Turkish language support, localized and a customized console menu opportunity but things changed with the Xbox one console and after 2014. The

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[790]   https://www.xbox.com/tr-TR

official YouTube channel of Xbox Turkey became one of the most important groups in social media with approximately 70.000 members[791].

Moreover, the official Instagram page of Xbox Turkey is another significant group with 44.000 followers[792]. The last 2 consoles of Microsoft changed the gaming console market in Turkey partially because, despite Nintendo's occasional official presence in Turkey, Sony had the field almost to itself for 20 years. In addition to the official YouTube and Instagram accounts of Xbox Turkey, in 2012, also with Microsoft's support and lead, the official Tweeter page of Xbox Turkey was created to build better relations with the local community[793]. Moreover, approximately 35.000 people follow this localized and customized page and the community actively interacts with each other regularly. Furthermore, in this way, the global and local information flow merge with each other and they become blended to gain a glocal outcome. The official Xbox Turkey's Tweeter group is also a good chance to observe local consumers when the company is in competition with Sony in the Turkey market.

One another localization work of Microsoft is the Xbox Turkey official Facebook page and the page has more than 150.000 followers[794]. In the last few years, Microsoft has kept following in the footsteps of Sony and introduced the Xbox-Microsoft digital store Turkey version[795]. These digital stores are localized, customized and tailor-made outlets that are presented to Turkish consumers. Moreover, Microsoft just gave the opportunity of using Turkish credit cards, payment systems, Turkish lira-currency, special discounts and localized campaigns. On the other hand, to reinforce its presence, Microsoft also joins local events in Turkey, just like Sony does. Gaming İstanbul is one of them and the most important one. In the Gaming İstanbul event, Microsoft aims to introduce its Xbox consoles,

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791   https://www.youtube.com/channel/UC7jjvAUVOJTDDdh7JaEdYSg/featured
792   https://www.instagram.com/xboxturkiye/?hl=tr
793   https://twitter.com/turkiyexbox
794   https://tr-tr.facebook.com/XboxTR/
795   https://www.xbox.com/tr-TR/live
 https://www.xbox.com/tr-TR/microsoft-store
 https://www.microsoft.com/tr-tr/store/b/home
https://www.microsoft.com/tr-tr/store/b/xbox

exclusive games, Windows systems for Pc gaming, new projects and localization work for the Turkey market[796].

Microsoft also targets to feel the pulse of Turkish gaming market and understand relations in the field by officially joining this kind of event. It is fact that these types of fairs are not only organizations when the matter is the presence of Microsoft in Turkey. As mentioned at the beginning, 2012 was the exact turning point of Microsoft for the Turkish market. Since then, the company prefers to organize specific launch and promotion events, customized parties or launch campaigns in Turkey. Some of Microsoft's exclusive games, Xbox 360, Xbox One, Xbox One X, and Xbox One S were introduced to the Turkish market and Turkish consumers through localized, customized and tailor-made events[797]. Turkish celebrities, familiar faces from social media and local media, national firms and important names from the sector also join these launching events and parties which are organized with the official support of the Microsoft Company and Microsoft Turkey offices. The video game sector is normally a global and international arena but localization projects, customized campaigns, specific local investments and many other relations have been changing and shaping this industry especially after the 2000's. The presence of Microsoft in Turkey after 2012 in the sense of introducing gaming consoles to the local market and some localization work are good examples of this situation. Even these launching and promotion events are glocal compositions and formations since they include both global and local structures. However, when the matter is localization in the video game industry, there are some even more important things than special campaigns, launching events or localization of commercials.

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796   http://www.gamingistanbul.com/wp-content/uploads/2017/09/GAMING_ISTANBUL_2017_MEDYA_RAPORU_.pdf
https://leadergamer.com.tr/gaming-istanbul-2017-microsoft-xbox
797   https://digitalage.com.tr/xbox-one-x-lansmani-ve-microsoftun-oyun-sektoru-ile-ilgili-planlari/
https://www.merlininkazani.com/xbox-360-lansmaninda-neler-oldu-neler-bitti-makale-56512
http://www.teknokulis.com/galeri/teknoloji/xbox-360--turkiye-lansmani-yapildi-iste-turkiye-cikis-tarihi-ve-detaylar/2
https://www.bolumsonucanavari.com/VideoIncelemeler-Xbox_One_S_Turkiye_Lansmanindan_Roportaj-14742.htm
https://www.cnnturk.com/teknoloji/xbox-one-x-ps4e-karsi
https://shiftdelete.net/halo-5-turkiye-lansmani-yapildi-65470
http://www.oyunfest.com/xbox-360-turkiye-lansmanindan-onemli-detaylar.html
https://donanimgunlugu.com/xbox-one-x-turkiye-lansmani-148463

Especially in the 2000's, consumers and video game lovers sought localized video games that were introduced with language support, subtitles, dubbing work or specifically modified and customized products. Localized video games are also proof of the market value and show the level of significance of any particular market in the opinion of brands like Sony, Microsoft or Nintendo. Generally, we can easily say that exclusive games, or first party games of the companies are expected to be introduced to the market with subtitles, dubbing support, and localized game interfaces or at least partially customized ones for a specific market. As the markets become more lucrative for companies, they automatically tend to invest more in those markets and this situation eventually turns into a cycle.

At the end of the day, the Turkish video game console market is a more lucrative field for Sony if we compare it with Microsoft and the Sony Company has been penetrating this market with increasing success. Unfortunately, Microsoft had already revealed its first Xbox console globally in 2001 and started to compete against Sony 7 several years late. In addition to this, Microsoft only officially entered the Turkish video game console market in 2012. Since Sony is in the position of leadership, the console market is not extremely lucrative for Microsoft and especially the console's first party-exclusive games experienced problems with localization work. In 2018, at the Electronic Expo (E3) fair, which was held in Los Angeles, Microsoft's localization projects and steps were put on the agenda one more time[798]. As of 2018, despite a delay, Microsoft is still planning for video game localization for the Turkey market. Their worldwide famous game series Forza could be a priority. As a summary, Microsoft has officially been present in the console market in Turkey for 6 years after its painful entrance to the field in 2012, but the company is still way behind Sony with regard to localization work for the Xbox console games. Microsoft is still checking and evaluating the number of sales, Xbox communities, specific incomes and market share in order to invest more in localization projects, especially for Xbox consoles. Furthermore, the Xbox Turkey office unit is still officially running and it is manages collective projects with

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[798]http://www.cumhuriyet.com.tr/haber/bilim_ve_teknoloji/1001171/Xbox_One_a_Turkce_oyun_destegi_.html
http://www.hurriyet.com.tr/teknoloji/microsofttan-ilk-turkce-oyun-forza-horizon-4-40970829
https://www.mynet.com/xbox-one-a-turkce-oyun-destegi-110104204636
http://oyungezer.com.tr/haber/51143-xbox-one-x-ile-birlikte-xbox-one-oyunlari-turkce-olacak-mi

Microsoft-Xbox global center to evaluate game localization work for the future. As mentioned earlier, Microsoft was already a well-known company in Turkey for a long time because of its computer systems, operating systems or different kind of software products.

From mobile phones to various technological applications, Microsoft had already been in the Turkey market and consumers knew about the company, especially windows computer systems, computer games and specific software products. We may also add some official supports and localization works for especially software products to this list. However, when the matter in question is the video game industry, things are somewhat different in the Turkey market. On this point, it is extremely important to separate computer gaming from console gaming when comparing the company with Sony.Moreover, Microsoft entered Turkey's video game console market late in comparison to Sony and as of 2018, it is still way behind Sony concening localization work. For example, Turkish and localized edition of the Official Xbox magazine have never existed in Turkey. Moreover, when the significant Turkish game and technology magazines are examined, Sony and PlayStation commercials still dominate the pages when compared to Microsoft's Xbox advertisements. After the year 2012, with its official entry into the gaming console market in Turkey, Microsoft started to attach more importance to these national magazines for its Xbox consoles and original game commercials. Despite Microsoft's efforts to catch up with Sony level in Turkey and some localization steps to match its most powerful competitor in the market, still cthere is still a huge gap between them.

CHAPTER-6

CONCLUSION

In this study, an attempt has been made to build linkage among the globalization process, the reality of digitalization, the global video game industrye and Turkey's video game culture. The main idea in this study was to show the phases of the formation, development and ultimate structure of the video game market in Turkey as a result and reflection of global video game culture. To be able to show and depict the national video game culture and industry as an output or result of

globalization and the understanding of global entertainment, it was necessary to investigate the history and evolution of globalization.

Additionally, westernization, homogeneity, digitalization, mass consumption culture, the culture industry, cultural flows (and scapes), the networked society and similar concepts were also connected to the globalization process both directly and indirectly. In the process of forming this thesis, I have benefited from different debates upon globalization in the literature and have also added different articles, national and international work, digital sources (web pages) to have a better opportunity to examine the concept from many different angles. All this work has showed us that digitalization, the video game industry and the realities of global networked societies go in parallel with the globalization process.

Moreover, the development of certain technologies contribute to globalization and the dissemination of global entertainment cultures like digital video games. In this study, we have seen that globalization was already an explicit concept in the1900's but after tremendous improvements in information technologies, computer technologies and revolutionary digital investments after 1960's, the concept has become even more apparent. It can be stated with some certainty that this study shows us that the global video game and computer industry have gone in parallel with technological developments. The globalization process has created more interaction among cultures, countries, societies and eventually today we can talk about networkd societies which affect each other and are affected by each other in an unprecedented way. After examining the global video game industry, in this thesis, we are able to perceive that the industry is related with westernization (United States, Canada, European countries) or some Far East/Asian countries (Korea, Japan, Taiwan and etc.) which are considered as Western in terms of level of development. Furthermore, the concepts that go together with globalization, which are mass consumption, consumer societies, culture industry, digital capitalism, networked societies, and the dissemination of an understanding of international entertainment like digital games have become an integral part of the process.

In this study, we have also seen that despite the fact that the global video game industry or global gaming culture has affected the whole world and created common popular entertainment market through the digital video game concept, it is still not

enough to build the complete picture. On this point, topics debated in literature reviews and digital sources inform us of the importance of localization work for reaching new markets or penetrating certain markets. Especially in video games, dubbing work, language translations, cultural adaptations, localized advertising campaigns and tailored marketing projects, digital store localizations, opening local or regional branch offices and participation in national events are highly significant elements in today's global video game industry.

On the other hand, to be able to understand the importance of the presence of global brands and their brand new localization work, we have to comprehend the size of the global gaming industry and the complex history of this industry. In this thesis, the formation, historical backgrounds, phases and development stages of the global video game industry and culture was investigated. From this perpective, we can see there is a link between the global video game industry and the facts of localization. In this study, I have examined the official presence of the Sony and Microsoft companies in Turkey's video game console market, and the video game market in general.

The findings and results obtained from this study show that the official presence of these companies in Turkey's gaming console market (video game market) is concrete and serious in terms of localization and adaptation. Both Sony's PlayStation video game console series and Microsoft's Xbox game console series are officially on the market. Additionally, original console accessories, original boxed games and related materials are officially on the market in Turkey. Moreover, all the official support for these products were introduced to local consumers in the 2000's. Furthermore, both Sony and Xbox have created Sony Turkey and Microsoft Turkey groups and branch offices in order to penetrate the market further.

When adaptation, tailoring and localization work in the video game industry is taken into consideration, this study shows us that these global companies also use the localized, but official social media accounts, network community forums, adapted web pages and localized digital sources to reach the gamer communities in Turkey. On the other hand, when the last two video game console generations are considered, it can be seen that Sony's localization work is better than Micrososft's localization projects. Results have showed us that in last few years, Sony has taken some smart

steps in Turkey's gaming console market by means of localization in video games, dubbing works, translation projects, gaming adaptation attempts, local cooperation initiatives with some celebrities, successful launch campaigns and events and official participation in national fairs like Gaming İstanbul and creating the PlayStation Turkey digital store.

Microsoft is also following in the footsteps of Sony in terms of localization and communication methods with its community in Turkey. According to the findings and results in this thesis, the official presence of Microsoft in Turkey's video game console market is as follows; localized, adapted and specifically designed Turkish interface screens on Xbox video game consoles, Turkish content and guidelines in boxes, special bundles and campaigns, participation and official presence in local video game fairs like Gaming Istanbul, localized official social media accounts, creating suitable digital fields for local communities in Turkey, tailored launching and publicity events and the creation of the Xbox digital store Turkey with the opportunity of the usage of Turkish Lira and Turkish credit cards.

As a conclusion, it can also be said that the investigation and examination that has been carried out regarding the digital video game industry in Turkey showed one other important point related with adaptations/localizations/formations. The tailored and localized projects of Sony and Microsoft in Turkey can be expressed as exterior based developments. Since they are global brands, their attempts naturally have outer dynamics. On the other hand, there is another aspect to this and examination for this thesis has showed us that Turkey's video game industry also have its own interior based modifications and implementations. By following in the footsteps of the global video game industry and culture, Turkey has started to initiate and build brand new formations, especially after the 2000's.

National video game development studios, teknokent projects, tailored or localized editions of global video game fairs/events/shows, associations/organization which are directly related with video game industry, localized/adapted editions of video game magazines or the country specific video game magazines, adapted/localized versions of electronic sport leagues/teams/tournaments and country specific video game educations (academic, non-academic) can be given as examples of this type of formation. Moreover, among these adaptations or localized

versions of the global video game industry elements, digital video games that have been developed for years in the country can be counted among Turkey's adaptation projects.

As a result, the investigations for this study help us to understand and see that Turkey's video game industry is composed of two different dynamics. One of them is the localization/adaptation/penetration work of global video game companies like Sony and Microsoft and the other one is our adaptation/localization/tailoring work to create our own industry. These two different dynamics which interact with both inner and outer sources created and shaped an industry in Turkey which did not exist before. After the investigation for this thesis, it can also be said that the globalization process, the fact of digitalization, technological developments, the culture industry, liberal policies in global interaction and the dissemination speed of global video game culture have helped to shape the process of Turkey's video game industry throughout the decades. Furthermore, the studies for this thesis inform us that the video games which are developed by digital game studios in Turkey are mostly for computer systems. Unfortunately, examination of the work of the studios shows that native developers are not very interested in developing digital games for gaming consoles like Sony's PlayStation, Microsoft's Xbox or the Nintendo systems.

Developing games for mobile phones, web browsers, social media pages or creating free to play online games are still the main targets for these developers in addition to traditional computer games. International or national video game or technology events like Gaming İstanbul, GameX İstanbul and Technology and Games Festival TEKFEST Ankara can be given as examples of the expanding structure of the national video game industry in Turkey. Additionally, as mentioned before, on-going video game magazines like Level and Oyungezer, government allowances to developers, brand new associations/organizations like OYUNDER or TOGED, electronic sports initiatives of famous football teams like Fenerbahçe, Galatasaray, and Beşiktaş are important findings that were revealed during this study.

Furthermore, the academic education given by universities, the increasing numbers of game development studios and exports that are in excess of $ 1-billion in the video game market can be counted among other important results that were obtained. Moreover, the official presence of Sony and Microsoft in Turkey's video

game and console market is clear according to the results that were gained from digital sources. Surely, all these developments are related with globalization, westernization (also following in the footsteps of well-developed Asian countries) localization, glocal formations, increasing interaction among countries and the dissemination of an understanding of global entertainment via the reality of the culture industry (especially through digital video game culture).

All the results and findings and outputs that have been explained in this thesis should serve to shed light on the formation process of the video game industry and market in Turkey. The study should also help to understand the general structure of the national digital gaming industry, the formation stages in the market, and the present situation of the industry, the situation of sub-elements in the sector and different outer-inner dynamics that are still shaping the market. This extensive examination also would be beneficial for anyone who wishes to further investigate the digital video game industry and market in Turkey from different perspectives.

Moreover, the expectation from this thesis is that it will assist in the formulation of guidelines to help and support other studies to be done concerning related concepts, the video game industry in Turkey and the official presence of Sony and Microsoft in the video game and console market in Turkey. As a summary we can actually express the general picture as passive 1980's and 1990's but more active 2000's for Turkey's digital video game adventure. After all, it is relatively easy to claim that the domestic video game industry has already given its first signals in 1980's and 1990's.Specifically designed, localized or translated video game articles, tailored or deliberately localized global video game magazines for local readers can be given as an examples to understand this signals in 1980's and in 1990's.In addition to all these, we may add the entrance of personal computers like Apple, Commodore, IBM or globally famous video game consoles like Atari 2600 series into Turkey's, domestic market.

Furthermore, some specific interests of Turkish amateur computer/video game developers to create digital games or code designers were also indicators for the very first steps of domestic video game culture and industry. Moreover, even if they were imitation/backstreet versions of the original ones, Nintendo's and some other global brand's video gaming products were widely used in domestic market. Even though

there was good will and some intensions to build the very first steps of domestic video game culture and the industry in Turkey, 1970's, 1980's and 1990's can be expressed as passive eras. Especially when we consider that after 2000's, Turkey's domestic video game industry has encountered with almost completely new concepts and sub-segments to create a real market.

Professional video game developments studios, more professional and bigger-sized digital video game productions, formation of academic-non-academic education programs/workshops for video game development, new model specific associations/organizations/formations to support and develop domestic(national-inner) video game industry, more professional/glocal/hybrid video game magazines that can reach domestic reader in more effective ways, specifically designed/localized and adapted fairs(events, organizations, shows, launching campaigns) and E-sports can be counted among the sub-segments of this active era in 2000's.On the other hand, this active-passive description can be opened from another perspective which is related with the official presence of global brands in domestic market. Sony, Microsoft and Nintendo are very good examples to comprehend the difference. Naturally, global video game industry has been developing and penetrating into local-national or uncharted markets all around the world. Sony Company, with its globally famous PlayStation console series, is officially existing in Turkey's video game console market since late 1990's.

Additionally, Microsoft has decided to create an official presence and support for its flashy gaming console series Xbox and original accessories in Turkish digital game market especially after 2008. Furthermore, despite of its unstable roadmap in last 20 years, in present day, Nintendo Company is officially existing in Turkey's video game console market with its official support for local consumers. Company's the latest important console Switch and its accessories now can be found easily in the market. Moreover, Sony's and Microsoft's localization, adaptation or tailoring projects to strengthen their existence in especially Turkey's video game console market also show us the increasing size and value of the domestic market in last 20 years. In Turkey, by the help and effect of global video gaming trend, a new industry and market were born. The market/industry that was not existing before.

The industry which has a value around 1 billion dollars. Additionally, new production methods, social media games, mobile game production, online game developments, some intensions to produce virtual reality or console games and most importantly a way more professional game production understanding have settled into domestic market as a new era. When we add educations, fairs, organizations, associations, government/state supports to domestic producers and pinpointing magazines to this list, we may understand the difference among 2000's and previous decades. Surely, E-sport concept, digital tournaments and the deep interest of famous national football teams like Beşiktaş, Galatasaray or Fenerbahçe to create E-sport teams to catch global trends show us seriousness of the situation.

From this perspective, we can evaluate the 2000's as more active era compare to previous decades. New formations related with digital gaming, more deeply diffused video game culture, increased market size/value, better interests of global brands like Sony, Microsoft and Nintendo to have better position in domestic video game/console market can be used as remarkable samples to express the difference of present day by the mean of dynamism. This is why it would be suitable to express and separate the development/formation process as passive and more dynamic/active years of Turkey's video game industry. In another word, 2000's and previous periods.(1970's,1980's and 1990's).

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