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AN ANALYSIS OF SNS USAGE OF CONTEMPORARY ART  
INSTITUTIONS IN ISTANBUL

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İstanbul'daki Çağdaş Sanat Kurumlarının Sosyal Medya Kullanım Analizi  
An Analysis of SNS Usage of Contemporary Art Institutions in Istanbul

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## ABSTRACT

This study aimed to analyze the usage of social media accounts by culture and art institutions in Istanbul and to examine the relationship these institutions have established with audiences and how they manage their corporate identity. Due to massive improvements in social media platforms, many disciplines have corresponded with the digital world. Nowadays, social media systems are the main tool for institutions and individuals in terms of communication, promotion, and engagement. Art is one of the major disciplines which has been affected by current techno-culture. Today, new communication technologies, new media and social media have replaced conventional communication channels. Therefore, art institutions make use of these new platforms to communicate and interact with their visitors. In this study, three institutions (Istanbul Museum of Modern Art, SALT, Arter) as well as different art institutions of different corporate structures and identities were analyzed. First, a historical analysis was made into the emergence of SNSs (Social Networking Sites) and usage of SNSs in Turkey, followed by an examination of personal and corporate usage of such sites in Turkey. Moreover, the presence of art institutions on SNSs, its uses and gratification were examined in terms of art institutions in Istanbul. Finally, the findings demonstrated how art institutions in Istanbul use SNSs as well as the impact that social media platforms has on them.

**Keywords:** social networking sites, art institutions, social media strategies, corporate communication, digital culture

## ÖZET

Bu tez, İstanbul'daki kültür ve sanat kurumlarının sosyal medya hesapları kullarımlarını analiz ederek, bu kurumların izleyici ile kurdukları ilişkiyi, kendi kurumsal kimliklerini nasıl yönettiklerini incelemeyi amaçlamaktadır. Günümüzde sosyal medya sistemleri; iletişim, tanıtım ve girişim adına kurumlar ve bireyler için ana araç haline gelmiştir. Sanat günümüzdeki tekno kültürden etkilenen önemli disiplinlerden biridir. Yeni iletişim teknolojileri, yeni medya ve sosyal medya geleneksel iletişim kanallarının yerini aldı ve sanat kurumları ziyaretçiler ile iletişim ve etkileşim için bu yeni platformlardan faydalanmaktadır. Çalışmada üç sanat kurumu (İstanbul Modern Müzesi, SALT, Arter) ve farklı kurumsal kimlikte olan sanat kurumları incelenerek sosyal medyadan nasıl faydalandıkları ve kullanım stratejileri ortaya konulacaktır. İlk bölümde, sosyal paylaşım sitelerinin doğuşunun tarihsel incelemesi ve Türkiye'deki kullanımı, Türkiye'deki bireysel ve kurumsal kullanım incelenmiştir. Ardından, sanat kurumlarının sosyal paylaşım sitelerine katılımı, kullanım ve memnuniyetleri, İstanbul'daki sanat kurumları bağlamında incelenmiştir. Son olarak, bulgular sosyal medya platformlarının kurumlar için etkilerini, İstanbul'daki sanat kurumlarının sosyal paylaşım sitelerini nasıl kullandığını incelenmiştir.

**Anahtar Sözcükler:** sosyal paylaşım siteleri, sanat kurumları, sosyal medya stratejileri, kurumsal iletişim, dijital kültür.

## INTRODUCTION

New media that defines encompass the emergence of digital, computerized, or networked information and communication technologies in the later part of the 20th century, social networking sites (SNSs) became the essential communication medium of people's everyday life, institutions and societies, as well. As new media is a powerful tool to construct common perceptions in any society, social media platforms also became the key medium to communicate and to interact with the people or the institutions all around the world.

More cumulative digitalization oriented lifestyle caused the changing of the communication structure. Today, it is clear that both individual and institutions more live together with Internet Technologies. According to Nie, Kee and Ahmad, the new media structure reshape not only people's everyday life but also the communication way of institutions. "It is evident that media is not only changing individual communication, but it changes other social institutions as well. An easy example will be how politicians are no longer going on face to face campaign to have the personal touch with their constituency, but rather they engaged actively with the public through their online profile. It allows the public not only to have a transparent view of their politicians in real time, but also to voice their grievances and expect feedback from their politicians." (Nie, Kee, Ahmad, 2014)

Since the emergence of Information Age, which is defined a historic era characterized by the rapid shift from the traditional industry to an economy based on information technology, the necessity of technology adaptation has born for institutions. According to the Hjarvard's table (see Table 1), media became a powerful and independent institutions of its own in regard to past. While the traditional media was guided and dominated by the state political powers from 1920 to 1980, now, the new media dominates itself and allows people to transcend physical and space boundaries. The interaction and extension of human senses reach out to the most people in shortest time possible. It means that new mass communication tools are capable of creating big social impacts and transforming societies. Therefore, institutions take use of social media platforms to promote

themselves, advertise their products or events and networking. With the need of expanding their networks and the flow of information about their services, institutions began to use website and social media platforms adapted their websites.

**Table 1:** The institutional development of media by Hjarvard (2008, p. 120)

Dominant period	Institutional character	Dominant logic	Media system	Purposes and objectives
1920	Media as instrument of other institution	Steered by particular interest	Party press, scientific journals, religious and art publications etc.	Persuasion and agitation on the part of specific interests in the specific institution
1920-1980	Media as a cultural institution	Public steering	Public service radio and television (monopoly), omnibus press	Representation of various institutions in public arena
1980-now	Media as an independent media institution	Media professionalism	Commercial and competitive media, satellite TV, Internet, mobile media	Servicing of audiences, sales to target groups in a differentiated media system

When it comes to social networking sites' presence of art institutions, it is necessary to examine of SNS's meanings and purposes. The lexical meaning of

social networking site (SNS) that it is an online vehicle for creating relationships with other people who share an interest, background, or real relationship and it gives to chance. (Kenton, 2019). When a user creates Instagram, Facebook or Twitter account, these platforms ask the user's interests or connection with an e-mail or phone number and then, platforms are able to recommend the new user to find their friend or friend's friend to follow. In this way, the new user is able to expand his or her network on social media.

Nowadays, almost all art institutions in Istanbul take advantage of these social media sources for any purpose. SNS may be seen as a bridge between art and its audience. They announce their exhibitions or events by way of social media channels, such as Facebook, Twitter, Instagram and Story or Youtube. It means that art institutions contact their audience with daily posts on social media platforms because both art lovers and other institutions are mostly following the events both on IG Story and on Facebook events. In the light of these, it is clear that social media generates an online audience that may not be able to physically visit to institution.

According to researches, over the last decade, online social media has become more and more popular and has achieved a prominent and visible place in museum audience engagement strategies. Because it has the ability to quickly, easily, and inexpensively connect large groups of people to each other and to institutions, it has also become increasingly important to the marketing of nearly every kind of product including arts organizations, their programming and exhibitions. According to Chung, Marcketti and Fiore's study, museums may be able to online presence in relationship in more innovative and less expensive way. (Chung, Marcketti, Fiore, 2014)

To grasp the SNSs usage of art institutions, social media logic which consists of an algorithm will be applied to expand their network. At this point, triadic closure, which defines as a natural mechanism to make new connections, especially in social networks, assist to understand the social media growth mechanisms. (Bianconi, Darst, Iacovacci, Fortunato, 2014)

There are many social media algorithms to get an institution or a people to get recommended to Museum 1 or Museum 2's followers. If someone follows Museum 1 and Museum 2, social media platforms such as Twitter, Facebook and Instagram will recommend this person to Museum 3. At Twitter, mention, retweet or DM (direct message) also help to follow an account from he or she follower list. For instance, Museum 1 post a content and one of the Museum 1's follower mention its friend to inform about this post or one of the Museum 1's followers sends a direct message to Museum 1, Twitter algorithm gives to chance this follower's follow to see Museum 1. With this subset algorithm, Museum 1 acquires many followers in one day. And this circumference continues everyday. If museums gain from five hundred to several thousand new followers a week, the main source of new followers are Twitter recommendations. Triadic closure provides this subset system for social media. This same basic procedure is also used by Facebook or LinkedIn.

The more common acquaintances we have with someone, the higher their profile is going to show in our LinkedIn list of recommended profiles. LinkedIn knows these profiles have an increased probability to be picked; otherwise, they will not keep showing them in the top of the page when they have machine-learning systems to show the options the users are more likely to choose. (Espinosa, 2016)

## **METHODOLOGY**

In this thesis, qualitative research and to gain in-depth understanding of SNSs usage has been applied the individual interview with the Communication and Media Department staff of related art institutions. To develop the research, it was also met with the Communication staff of other art institutions in different size from modern gallery to transdisciplinary innovation platform, ATÖLYE and the theater scene, Kumbaracı50. It was approximately asked 10-12 open-ended questions to better understand the usage practices of social media platforms by the

art institutions in question. Under favour of interviewing with a variety of art institutions, it was been able to gather “rich and indepth qualitative data”. These interviews are mostly made on e-mail but Salt Online, ATÖLYE and Kumbaracı50 preferred the face to face interview, and they hosted me at their building. After analyzing of the interview results, it was also investigated all social media accounts of the related institutions to collect data (Instagram, Facebook, YouTube and so on) and Brand24, social media monitoring tool, and We Are Social were supplied to examine the mentions related to both national and international museum and institutions. Statica, Hootsuite and Omnicore were used to take the number of users of different SNSs platforms. With all data, it was made a content analysis to reveal the usage strategies of SNSs, the effectiveness of SNS and the social media content or text of art institutions.

For this research, three institutions was chosen as case study. All of them have an online identity, and they use different social media platforms as a communication tool. But their online strategies can show an alteration according to their corporate identities and marketing activities. One of them Arter is an artplace offered to exhibitions, artist talks, performance and workshops. SALT Online is non-profit organization which makes exhibitions, artist talks during a year. Istanbul Museum of Modern Art hosts interdisciplinary events and exhibitions during a year. These institutions were been chosen to be contemporary art institutions in Istanbul but their institution’s goals, characteristics, and resources vary from their corporate structure to their prominent features. Through this study, it was be analyzed the distinctive and similar features among these institutions based on their social media usage and corporate structures and their social media channels have been analyzed from the years of establishment to the present (approximately 10 years time period) but the focus of this study is their usage of today.

Another important note of this study is the selected district, Istanbul. Despite much research on the relationship between social media and art institutions in Europe, there is not too much research investigated this topic in Turkey. Istanbul

has been chosen because it is Turkey's art metropolis. Through this study, following research questions will be researched:

- What is the relationship between art institutions and social media which grows in importance every passing day?
- What are the social media strategies of art institutions in Istanbul?
- What are the uses and gratifications to use social networking sites (SNSs) for art institutions in Istanbul?
- What is the difference digital and traditional media for art institutions?
- Which are social media platform more effective to art institutions?
- How do art institutions communicate with audiences by way of their online presence?

## **1. SOCIAL NETWORKING SITES AND ART INSTITUTIONS**

### **1.1. THE EMERGENCE OF SNS**

The history of social networking sites are relatively short in terms of time, but this doesn't make it any less exciting or influential. Today, social networking sites are an integral part of both the lives of people and companies around the world. Overall, there are some 2.62 billion social media users around the world, and this number is expected to grow to over 3 billion by 2021. (Terrell, 2015)

With the development of Web 2.0, tech-advanced subcultures gave birth and digital platforms developed day by day such as Facebook, Twitter, LinkedIn and so on. The real history of social media starts in the 1970s with the emergence of the internet. The history of online social networks dates back to 1978, when computer scientists Murray Turoff and S. Roxanne Hiltz established the Electronic Information Exchange System at the New Jersey Institute of Technology for the U.S. Office of Civilian Defense. The system allowed users to email each other, see the bulletin board, and utilize the list server. About twenty years later, in 1997, sixdegrees.com became the first widely known website to allow its users to establish an online social network. This was followed by the online business network of Ryze.com (2001) and then Friendster.com (2003), an online social networking service that enjoyed popularity all around the world. The following timeline demonstrates the development of online social networks in the world:

**Table 2:** The foundation year of social networking sites

Six Degrees	1997
Friendster	2002
Linkedin	
Myspace	2003
Facebook	2004
YouTube	2005
Twitter	2006
Instagram	2010

The emergence of a new social networking platform rendered the previous platform obsolete. For instance, Myspace disappeared after Facebook reached a million users. However, today, Facebook, Twitter, Instagram and LinkedIn are all actively used around the world.

When it comes to the definition of social networking sites, there is no consensus among different researchers and no article which gives a single definition of SNSs. In one article, social media is likened to cocktail party “Like a cocktail party, social media platforms are a social space. Take time to build relationships, create content that brings value to those who read it and people will naturally want to spend time with you” (March 27, 2019, How Museums Can Use Social Media?). This statement gives an idea about actual meaning and usage of social media around the world. It is true because today, social media platforms has a huge communication network among people. Academician, Cihan Becan adopts a Debordist approach to media. He says: “At this point, we see media referred to as a glass dome. I say glass dome because once interactions occur, it provides an

environment in which one cannot leave and becomes dependent. Media has turned the masses into a society of the spectacle especially with its power in the spread of visual culture. Consumption-oriented productions and activities can easily penetrate daily life through media channels as a system that accelerates the process of being presented to individuals...” (Cihan, 2015).

A simple definition of online social networks is, “web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system”. (Boyd and Ellison, 2007). Today, with the inclusion of Google+, Tumblr, and Pinterest, it becomes increasingly hard to define social network sites. For instance, one may refer to Pinterest as an interactive curating site, even though it meets all three criteria outlined in the definition above. Because of this difficulty, the term online social networks (OSNs) seems that it is being replaced by the term social media.

Mathematician and sociologist Friedrich Krotz’s metaprocesses are useful to analyze the meaning of social networking sites and its effects on society. In a sense, social networking sites lead to a social transformation of societies. Krotz explains this transformation or change with the term of mediatization. Krotz uses a conceptual frame to explain the rapidly changing global environment. To clarify the social and cultural developments in media, Krotz uses metaprocesses as globalization, individualization, commercialization and mediatization. With metaprocesses, Krotz demonstrates the process of changing world and clarifies long-terms developments. The metaprocess can explain the changing world due to social media platforms that are a part of new media. For instance, globalization enables SNSs to be boundless, thus, people can communicate with our coworkers or clients with Skype or Facebook Call from Turkey to Canada. There is no limit to access of social media platforms except to state ban (Russian citizen do not use Facebook, instead they use V Kontakt, and China uses Tencent WeChat and Weibo). Individualization clearly demonstrates the structures of individualized

societies structure which is more focused mobile phones and social media accounts. Schulz explains individualization in new media technologies as follows: “New media increasingly demassify and individualize communication. This is a capacity particularly attributed to the Internet. New media technologies offer their users a high degree of self- selection and self-determination”. (Schulz, 2004). Commercialization explains the mobile application purchasing. People want to upgrade their applications and thus, buy Premium to access more features on app. For instance, Instagram has a substructure which leads users to purchase more photo filter applications.

The last metaprocess is mediatization which is a key point to express social changes and it includes clearly media effects in them. Krotz sees mediatization as a core process for media and communication, and emphasizes media environments become more differentiated with new media. He speaks of three different types of communication through the media today. Firstly, mediated interpersonal communication, in which people can speak on phone with another person while listening radio. Secondly, communication of a person with media, in which a person can produce and receive media by making a film media. Thirdly, interactive communication, in which people can speak today Siri on Iphone. As three different types of communication, Krotz explains mediatization as changes in human communication and media that have taken over more and more responsibilities or functions day by day for people. Krotz describes mediatization as an opportunity of human communication by offering new possibilities of communication by the means of digitalization. Furthermore, the process of mediatization can be defined with the meaning of social networking sites since SNSs change the individual’s life in various aspects and mediatization involves the change of social life, the transformation of society and the change of communication models. Of course, mediatization carries political or economical meanings, but it is not within the scope of this study. (Krotz, 2007).

Sociologist, Winfried Schulz explains mediatization with four processes. The first one is *extension*. Media extends the limits of human communication capacities.

Today, social networking sites which are improved almost every day have no limits; thus, people encounter new features of Facebook or Instagram etc. all the time. The second is *substitution*. Media provides a substitute for social activities and social institutions. Today, people go out with friends but prefer to occupy themselves with their cell phones instead of speaking and institutions prefer to announce their events on social networking sites rather than through conventional media platforms. The third is *amalgamation*. Media amalgamate with various non-media activities in social life. This can be explained by talking or chatting to friends at sports centers on smart phones. The final process is *accommodation*. Schulz said “The actors and organizations of all sectors of society accommodate the media logic” (Schulz, January 27, 2010). In the same article, Schulz stated the following: “New media have substituted traditional forms of communication”. With the emergence of the Internet, almost everybody of all ages has a social networking account. In a sense, this is an adaptation situation: an adaptation of trends.

## **1.2 A GENERAL OVERVIEW OF SOCIAL NETWORKS**

The lovechild of the World Wide Web is social networking sites, which come in many forms such as blogs, photo-sharing platforms, chat apps, business networks and so on. Social networks offer possibilities to share user-generated content, such as photos, videos and features such as social games. Today, there are above 65 social networking sites in world from well-known Facebook and Instagram to location-based sites Tencent Weibo and Tencent QQ. For instance, Sina Weibo is known for its hybrid mix of Twitter and Facebook features. In addition, VKontakte (VK) is one of the largest social networking platforms in Russia that has similar features to Facebook.

According to the 2019 data of Statista, the best part of world population uses the social networking either personal and/or business reasons. In 2019, there were around 2.77 billion social network users around the globe, up from 2.46 billion in 2017 (Clement, J., Jul 23, 2019, Statista). In 2021, statistics estimate the number of worldwide users to reach around a third of Earth’s entire population: 3.02

billion monthly active social media users. In 2022, an estimated 750 million of these users are expected to be from China and approximately a third of a billion from India. While Chinese users are not using the leading international social media platforms due to Facebook, Twitter and YouTube being blocked by the Great Firewall of China, local social networking sites such as Tencent WeChat and Weibo make China the world's biggest social media market. Additionally, there were around 674 million social media users in China in 2018. India also became a part of digital world starting with Google and other giants of social networking sites, Facebook, Twitter, WhatsApp etc.

When we check the world's mobile internet users number, mobile devices (excluding tablets) generated 48.71 percent of global website traffic, which demonstrates that mobile devices for approximately half of web traffic worldwide. On the one hand, the proliferation of mobile technologies, such as smartphones and tablets, has helped the growth of social SNS adoption and use. However, on the other hand, increased worldwide usage of smartphones and mobile devices has opened up possibilities of mobile social networks with increased features such as location-based services like Foursquare or Google Now. Most social networks are also available as mobile social apps, whereas some networks have been optimized for mobile internet browsing, enabling users to comfortably access visual blogging sites such as Tumblr or Pinterest on tablet.

### **1.2.1 Facebook**

Facebook was founded on February 4, 2004 by Mack Zuckerberg. It started as a social media site exclusive to Harvard University students and in a short time, it quickly spread to the rest of the Ivy League, as well as MIT and Stanford. On September 11, 2006, Facebook was launched for use around the world with age restrictions for anyone under the age of 13 years. Since June 2007, it has gained 34 billion users. On Nov. 2, 2003, Zuckerberg created a web site used only among Harvard students called Facemash which invited students to rate other students on their looks. It immediately went viral, with friends recommending it to other

friends and in the first 4 hours of its release, it had received 22,000 pageviews by 450 people. A few days later, Harvard ordered the removal of the application because of breach of security, violating copyrights, and violating individual privacy. Facemash was a pioneer of thefacebook.com. After drop out, Mack Zuckerberg focused on the improving of Facebook (connections algorithms, timeline, post video etc.). According to Alexa traffic rankings, Facebook was the seven most visited site the world on Dec, 20. 2007. (O'Shaughnessy, June 22, 2018).

In a short time, Facebook enabled people to find old friends and create different political, social, entertainment groups, etc. For instance, in 2011, Egypt uprising's protests were mostly organized on Facebook. Egyptian protesters wrote the next meeting on the protest banner using the Facebook hashtags. Zuckerberg said: "Connectivity is a human right" at the speech which he talked about the reach of Facebook in India. This demonstrated the achievement of Facebook.

Facebook also has new features such as stories as on Instagram. It also provides the opportunity to create an event wherever and whenever desired. Therefore, individuals can use Facebook for private events and institutions make use of Facebook for corporate events to announce future events and to reach participants. Furthermore, the Facebook page provides demographic breakdowns of individuals who engage online, such as their gender and age. This is valuable information for institutions to have as it can provide them with information about who is likely to visit their institution or museum, and more importantly, who is not (Gonzalez, 2017).

With 2.45 billion monthly users, Facebook is the biggest social networking site worldwide. 56% of this number is male and 44% is female. Facebook Messenger has 1.3 billion monthly active users according to Statista's data. Facebook, in Turkey, the fourth most visited platforms by users, is the first worldwide social media channel. The number of daily users is 1.47 million and the average time users spend on Facebook is 30 minutes. (Branding Türkiye, 2019).

**Table 3:** Leading countries based on the number of Facebook users as of October 2019 from Statista

<b>Country</b>	<b>Number of Facebook Users (million)</b>
India	269
United States	183
Indonesia	123
Brazil	120
Mexico	82
Philippines	68
Vietnam	59
Thailand	47
Egypt	38
Turkey	37
United Kingdom	37

### **1.2.2 Instagram**

Instagram was launched on October 6, 2010 by Kevin Systrom and Mike Krieger. It distinguished itself from other social networks by becoming a smartphone-only app focusing exclusively on video and photos. Instagram grew quickly after its launch, surpassing one million registered users in just two months. Currently, it

has 1 billion active users, which makes it the sixth most popular social media site in the world. In 2012, Facebook bought Instagram for approximately \$1 billion in cash and stock. In December 2013, Instagram has a new feature to share photos and videos with sponsored posts. This feature gave companies the opportunity to present their products or activities with sponsored posts to reach more people at the same time frame.

Today, there are one billion active accounts from all corners of the world every month and 500 million active accounts that are used every day. 500 million accounts share stories every day. 90% is the rate of followers which follow one institution. (business.facebook.com, December 26, 2019).

According to researchers, Instagram is a crucial platform of social media that communicates the untold experiences through visual materials (Weilenmann, Hillman, & Jungselius, 2013).

**Table 4:** Leading countries based on the number of Instagram users as of October 2019 from Statista

<b>Country</b>	<b>Number of Instagram Users (million)</b>
United States	116
India	73
Brazil	72
Indonesia	60
Russia	42
Turkey	37
Japan	27
United Kingdom	22.9
Mexico	22
Germany	19.9

### **1.2.3 Twitter**

Twitter was created on March 21, 2006 by Jack Dorsey, Noah Glass, Biz Stone, and Evan Williams. It distinguished itself by limiting users to only 140 characters per tweet, a policy it held onto until 2017, when it doubled the character limits in all languages except Chinese, Japanese, and Korean. It is mostly used to speak about actual dialogues, political issues and societies.

There are 330 million monthly active Twitter users and 139 million daily active users. The percentage of mobile users is 80%. Demographically, 34% of Twitter users are females and 66% are males. There is a huge difference in user numbers between male and female. The top three countries by user count outside the US are Japan (36.7 million users), Saudi Arabia (9.9 million users) and Turkey (8.6 million users). 37% Twitter users are between the ages of 18 and 29 and 25% of users are 30-49 years old. (Omnicores, September 5, 2019).

**Table 5:** Leading countries based on the number of Twitter users as of October 2019 from Statista

<b>Country</b>	<b>Number of Twitter Users (million)</b>
United States	48.35
Japan	35.65
Russia	13.9
United Kingdom	13.7
Saudi Arabia	10.09
Turkey	8.33
Brazil	8.15
India	7.91
Mexico	6.93
Spain	6.55

### 1.3 SNS USAGE IN TURKEY

According to the 2019 data of We are Social, there are 59.3 million internet users in Turkey, which accounts for 72% of country's population, and 52 million active social media users. (We are Social, 2019). Additionally, there are 56,3 million mobile internet users in Turkey and only 3 million of them are connecting internet on a computer.

**Table 6:** The usage graph of Turkey's population that is measured 82,4 million

<b>Percentage of the population</b>	<b>Population</b>	<b>Type of usage</b>
72%	59.36 million	Internet user
63%	52 million	Active social media user
53%	44 million	Active mobile social media user

Resource: We Are Social, February, 6, 2019

In Turkey, social networking sites are mostly used by high-school students (between 15-18 ages) according to research. Young people log into the most popular platforms such as Twitter, Instagram, Snapchat etc. University students (between 18-25 ages) do not wish to participate in such sites as they think SNSs are a waste time or unnecessary tools. The findings suggested that most of the university students do not trust virtual friendships, and do not like to share photos or political views on SNSs, however, this does not mean that no students use SNSs. (Turan, Z., Tinmaz, H., Göktaş, Y.) Facebook is mostly used by older

population (35-60). It is a clear that social networking sites are being rapidly integrated to people’s daily lives of Turkish people. The following table demonstrates how much time people spend on media, and it is indicated that the more time is being spent on the Internet and TV viewing.

**Table 7:** Time spent using media in Turkey

<b>Related Media</b>	<b>Time Spent using Media</b>
Using the internet via any device	7H 15M
Social media via any device	2H 46M
TV viewing (broadcasting, streaming and video on demand)	3H 09M
Listening to streaming music	1H 15M

Resource: We Are Social, January, 2019

When it comes to the most active social media platforms in Turkey, YouTube ranks first with 92%, Instagram is second with 84%, Whatsapp is third with 83%, Facebook is fourth with 82% and Twitter is fifth with 58% according to We Are Social’s January 2019 data. In 2009, Facebook was in first place with 13 million users, and in that year, Turkey ranked third (with the number of Facebook user) which has the highest number of users in the world after England and USA. Other important platforms: Messenger (57%), Skype and Snapchat (31%), LinkedIn (30%) and Pinterest (28%). The reason why YouTube ranked first was because people of all ages use it to watch or upload videos and to listen to music.

**Table 8:** Top YouTube Search Queries

<b>Search Query</b>	<b>Index</b>
Sen	100
Şarkılar	47
Sen Anlat Karadeniz	41
Çukur	38
Film	37
Enes Batur	34
Söz	27
Kadın	21
Minecraft	19
Niloya	16

Resource: Hootsuite and We Are Social, 2018, Turkey

In Turkey, social networking sites are also used for political organizing. Facebook events, Twitter and Instagram Stories are the best platform to express your opinion and to come together with the people who share same political or environmental views. For instance, the gold mining project called “Kirazlı Project” which is run by Canadian Alamos Gold Company, is taking place in the Ida Mountain in Çanakkale. Alamos Gold aims to produce 514,000 ounces of gold and 3.5 million ounces of silver during the five-year period. Because of this

project, 195 thousand trees have been cut down according to TEMA Foundation. Environmentalists with the participation of the CHP (Republican People's Party) local government protested the project starting on July 26, 2019. Many people became aware of the project on social networking sites, especially Twitter and Instagram and then, people decided to participate the future protests to protect Ida Mountain. In this example, SNSs were very important tool to organized and rally together. Another example of such organization is the Gezi Protest, during which Twitter was used quite often to make people aware of ongoing events and Facebook was used for people to create events for future demonstrations and protests. Furthermore, the public was able to follow the news on social media instead of mass media since the people shared current events from Gezi Park on social media, particularly Twitter, and social media presented more accurate news than what was depicted on the news broadcast on television, on the radio or in newspapers.

For the political issues, candidates, deputies and frontbenchers are used very effectively on social networking sites, especially Twitter, during the election campaigns. For instance, the result of metropolitan mayoral elections (June 2019) was announced on Twitter by Ekrem İmamoğlu who became the new Istanbul Metropolitan Municipality Mayor, and the Turkish public found out the results before the announcement was made in television. There are many more examples which show the usage of SNSs for the political purposes.

Turkish citizens actively use SNSs both personal and corporate purposes. Apart from personal usage to make friends, companies use social networking sites both to find employees (Linkedin) and to promote their products or services (Instagram, Facebook) with ads. When there is a media platform, the development of communication methods for this platform is inevitable. As in traditional media, pioneers in social media emerged from the advertising field. Advertising agencies have undergone new structural changes for digital platforms. In fact, digital agencies have been established, in which advertising and marketing activities are exclusive to digital platforms. As a result of this, interactive advertising on social

media platforms, ad-based games called advergence and many other applications have been developed. Therefore, today, advertising strategies have become indispensable for the corporate usage of SNSs.

### **1.3.1 Personal Usage**

As explained above in Krotz's metaprocess, social networking sites have made people more individualized or lonely compared to the past. As writer Winfried Schulz said in his article: "The media's definition of reality amalgamates with the social definition of reality." Media activities and non-media activities mingle (Schulz, 2004). The traditional media amalgamate the new media and social habits intertwine with social networking sites.

In Turkey, social relationships amalgamate with online presence, with which the connections start. Especially among new generations, the meaning of the conventional meeting has transformed into a form of online communication. Many young people first meet on social media platforms such as Instagram, Facebook etc. and if they get along well, they organize a face to face meeting. Some relationships start on a social media channels and break down on the same platform. However, this cannot be generalized to apply to the entire population of the world. When social media facilitates the relationships and communication as much as it also broadens the people's social networks.

With new communication platforms, the circumstance of people be in touch at all times their lifestyles. Considering the impact of social media on lifestyles in technologically developed countries, the use of Instagram, Facebook, Twitter, YouTube and blogs in daily life culture is the primary means of communication for individuals. In the fourth quarter of 21<sup>st</sup> century, almost everybody will be communicating by way of the social networking sites to connect with friends, to catch up current events and to entertain themselves. People discuss daily subjects on Whatsapp, browse Instagram stories the moment they wake up, send a few photos on Snapchat and participate in a discussion on Twitter. There are a lot of

examples to show people's relationship with social media that is mentioned even in some art exhibitions around the world.

The term "influencer" is the one of examples to see the personal usage of SNSs. It is a new term which is frequently used for personal accounts on social media particularly Instagram around the world. With the impact of influencers for institutions on social media, it is clear to encounter different approaches because the term "influencer" is a new notion for both public and institutions. Today, institutions take advantage of influencer to present their services and activities. The influencers that collaborated with art institutions such as the Magger, Denemenlazım, Çok İyi İşler and Bayaiyi were interviewed to gain insight into their relationship with art institutions in Istanbul. Here, the comments and response of these four accounts about their relationship with art institutions and their posts will be analyzed.

Founded in 2011 with the purpose of creating a new platform to present new contents about city life, the Magger boasts over 223,000 followers on Instagram (<http://instagram.com//themagger>, February 4, 2020). The Magger shares the posts about city, art and culture, gastronomy, etc. The Magger started to work with IKSİV in 2011 but its biggest collaboration was an annual agreement with SALT to prepare the analysis of exhibitions, articles about exhibitions and participate in tours with curators and artists. The other art institutions for which the Magger shares the contents are Arter, Akbank Sanat and Pera Museum. Founder of The Magger, Lısyı Kalma Patır, mentions: "Posts from our travel receive more likes than content exhibition, but our follower rather save exhibition posts in their archive. Our followers like and follow the contents of art". For the Magger, the most efficient social media platforms is Instagram, which provides a visual world for its users, and it supports such contents with the article published on its website.

Denemenlazım began its journey with a brand collaboration and continues to share content concerning culture – art and trends. It has regularly worked with Akbank Sanat since 27<sup>th</sup> Akbank Jazz Festival (2017). As with the Magger, the

content regarding exhibitions is saved, rather than shared by followers. Denemenlazım also thinks that Instagram and websites are more useful platforms for culture and art content. Denemenlazım have over 157,000 followers on Instagram and 3.292 posts (<http://instagram.com//denemenlazım>, February 4, 2020).

Bayaiyi has been managed by two photographers Oylum and Onur since 2013. Oylum said: “Above all, museums and art galleries are where we are the most nourished and inspired”. They share the contents from different contexts and different countries. They started to post for art institutions with Zorlu PSM where exhibited the first musical of Jersey Boys was staged in 2013. Since 2018, they have worked with Istanbul Museum of Modern Art, and between January and May 2019, they took the photos of concerts at İş Sanat to be shared its own social media accounts. Oylum and Onur cite that there is no difference between art posts and restaurant invitation posts because they spend the same time on both to take photographs and to write content. By sharing multiple photographs and long texts, they think that the most effective and practical social media platform is Instagram. Moreover, they frequently take advantage of the story highlight feature on Instagram. They have 103,000 followers on Instagram (<http://instagram.com//bayaiyi>, February 4, 2020).

Inspired by Sent Me Art’s movement, Çok İyi İşler began to share the content for art and cultural events on WhatsApp on February 5, 2018. Rümeyza Kiger, the founder of Çok İyi İşler, began her career with experience in research on art and culture for IKSİ and worked for many different brands and areas. She shares content from architecture to cinema, exhibition to theater. After three months on WhatsApp, Kiger joined Instagram and began posting content according to demand of brands. She actually works with Pera Museum, Borusan Contemporary and Istanbul Museum of Modern Art. Now, she shares content only from exhibitions and art, yet she still wants to develop her account ranging from fashion to wine, architecture to history. On Instagram, she has over 16,600 followers, which includes intellectuals such as doctors, architectures, lawyers, etc.

Kiger thinks that YouTube and Instagram are very effective ways to promote artistic contents and cites that WhatsApp advertisements take precedence over Instagram advertisements.

Influencers are seen as individual users, but, in a sense, they become collective by sharing posts of other institutions/accounts. Today, art institutions take advantage of influencers to highlight their events and activities. For this reason, influencers are important for art institution, yet some think that influencers are not necessary for announcing their events. For instance, when Arter don't lean towards influencers, Istanbul Museum of Modern Art collaborated with voluntary influencers. Nevertheless, today, many of art institutions make use of influencers.

### **1.3.2 Corporate Usage**

When the corporate usage of social media platforms is analyzed, it is clear that we encounter very different actors/accounts on social media from different sectors from automobile to architecture, from transportation to gastronomy, etc. In the same way, they make use of social media platforms such as Facebook and Instagram for different aims but in general, corporate companies use digital and social media to advertise or promote their products and company names. Institutions make a lot of effort to attract the attention of their followers and to gain more follower. Therefore, the number of followers of these institutions or companies can be surprising. Some of these institutions or companies are Madame Coco and Morhipo.

One of the most followed brand in Turkey is Madame Coco's Instagram account (2.6 million followers <http://instagram.com//madamecocotr> January, 26, 2020). As it generally shares prize-oriented content, it offers followers the chance to win their products through giveaways with the following caption: "Like our post, tag your friend in the comment section, then both you and your friend will enter a draw to win this soft carpet" or they announce their discounts to their followers. Most of their posts involve the promotion of products, discounts and

competitions for prizes. All of these paradigms draw the attention to Turkish Instagram users who want to be regularly informed of such news. Therefore, they follow Madame Coco. In parallel, Madame Coco's Twitter and Facebook accounts are used like Instagram to announce their products, sale periods and competitions for prizes.

Morhipo, which is a shopping site established with many brand name, is also another one of the most followed companies in Turkey with 588,000 followers according to the data of January 26, 2020. (<http://instagram.com//morhipo>) Morhipo shares content about fashion trends and suggestions for outfit combinations for certain days (New Year's, Valentine's Day etc.) as well a sale announcements for specific brands. Morhipo also includes designers, street fashion, questionnaire, style tips, etc. on its Story highlights.

In addition to Madame Coco and Morhipo, the most used social media accounts and most followed accounts of sectors from transportation to tourism agencies are also exemplified below. All these data were taken from relevant accounts on December 15, 2019.

In the transportation sector, there are two big names (Yurtiçi Kargo and MNG Kargo) in Turkey. Yurtiçi Kargo has 9.598 followers on Instagram, 213.835 page likes and 211.207 followers on Facebook and 14,3 K followers on Twitter. These numbers are very impressive for a transportation brand in Turkey. The social presence of MNG Kargo is also interesting. It has 12.009 followers on Instagram (more than Yurtiçi Kargo), 93.498 page likes and 91.840 followers on Facebook, 22,5 K followers on Twitter. However, MNG Kargo has a YouTube account which is different from Yurtiçi Kargo. MNG Kargo has shared over 50 videos on YouTube from their commercial film to religious festival videos. Both of these transportation companies mostly shared announcement for discounts, commercial films and their services on social media.

In the automobile sector, brands generally share promotions or launches of their new cars as well as old cars. Mercedes Benz Türkiye and BMW Türkiye have 4 accounts on social media (Instagram, Facebook, Twitter and YouTube) and the

number of their followers is very close. Volkswagen Türkiye has a large number of followers on SNSs and it uses LinkedIn instead of Twitter. Toyota Türkiye uses four main platforms on social media but it has fewer followers than the other three companies. Finally, the French automobile brand, Renault shares posts only on Facebook, Twitter and YouTube. The number of Renault's followers is higher than Toyota (135,1 K in as much as 81,4 K on Twitter).

With tourism agencies, it is clear that their posts embrace a design language and look as well. ETS and Jolly Tour are the most prominent tourism agencies in Turkey, are both domestic and overseas travel organizations. Both of them have seven SNSs. While Jolly Tur have Instagram, Facebook, Twitter, YouTube, Vimeo, Jolly Blog and Onedio account, ETS has Facebook, Twitter, Instagram, YouTube, Pinterest, LinkedIn and Foursquare accounts.

Banks are another sector that effectively use social media platforms in Turkey. Garanti BBVA is in the lead position among Turkish banks in terms of the number of followers, post and likes. It has 98.000 followers on Instagram and only 781 posts (according to the data of December 22, 2019). Garanti BBVA has 1.862.265 page likes and 1.824.233 followers on Facebook, 276.391 followers on Twitter which it joined in 2008, two years after Twitter was launched. Garanti BBVA also has different accounts such as *garantibbvamüzik*, *garantibbvaemeklilik*, *garantibbvabasketbol*, *garantibbvayatirim* and *garantibbvateknoloji* and it shares well-studied and aesthetic posts. Akbank follows Garanti Bank with 69.300 followers on Instagram and has 647 posts. Akbank is close to Garanti BBVA in terms of numbers on Facebook with 1.478.074 page likes and 1.452.005 followers. Since joining Twitter in 2010, Akbank has 157.009 followers and as with Garanti BBVA, it has different account as Akbank Sanat, Akbank Destek, Akbank Yatırımcı, Akbank Kariyer. Halkbank, TEB, İNG are other banks which also give importance to their social media platforms.

Coca cola is a good example to see changeable follower numbers and interactions in terms of location-based accounts. On Instagram, Coca-Cola Greece has 28,700

followers and 692 posts while Coca-Cola Turkey has 64,300 followers and 606 posts. (<http://instagram.com//cocacolagreece> [http://intagram.com//cocacola\\_tr](http://intagram.com//cocacola_tr), December 26, 2019) Coca-Cola's main account is 2.7 million followers and only 169 posts. (<http://instagram.com//cocacola>, December 26, 2019) The number of likes is also changeable but the account with the most followers tends to receive more likes per post on Instagram. For instance, Coco-Cola Turkey posted a video (in featured the actors of a Turkish TV series, Afilli Aşk) that had over one million views, while Coco-Cola's main account videos had a maximum of 40-50 thousand views and likes. This poses a contradiction as in general, people prefer to follow and like the main accounts of brands or institutions instead of location-based accounts. This example demonstrates that the number of posts and followers numbers may be insignificant to an institution's account, yet also that Turkish IG followers are very active and can have a significant impact. In other respects, all Coca-Cola content is well-prepared by an advertising agency according to actual IG trends.

#### **1.4 THE PRESENCE OF ART INSTITUTIONS ON SNS**

The most important point in social media communication is to increase the awareness of art institutions by maintaining their visibility on web 2.0 supported platforms which refer to websites that emphasize user-generated content, ease of use and participatory online services.

Since the beginning of the 2000s, contemporary art institutions have gone beyond the definition of classical institutions and have been connected with online forums, SMS and e-mail notifications that are established on their websites in order to have long-term and effective communication with their visitors. The Web 2.0 aims to the development of user-generated content-centered users specific to social networking sites. For this reason, the use of social media in contemporary art institutions allows people to participate in the participatory culture and share their feelings and thoughts over the internet. Definitions such as visual, participant, digital, media-supported emphasized in new museology emerge as

institutional reflections of contextual changes. With the development of Web 2.0, the introduction of Facebook, Twitter, Instagram and Blogs has also increased the speed of communication between the art institutions and its visitors. The social media development activities carried out in art institutions are primarily Twitter, Facebook and Instagram, and then Blog, Foursquare mobile and virtual museum applications. (Barlas Bozkuş, 2014)

According to Joan-Isidre Badell, social media is the best communication tool for art institutions' activities, the visibility of museums in virtual public space and their role in mass communication. The use of social media with feedback and interaction features in new communication models is an effective method for reaching the expectations and comments of art institutions' visitors. (Badell, 2015: 246)

Over the last decade, the leading social roles of the art institutions are the use of social media, which undertakes the function of participant and long-term information in mass communication. With the use of SNSs at periodical exhibitions, public meetings, child and adults education programs in which the communication programs of art institutions take place, participatory cultural experiences gain importance within the institutions. The use of SNSs at art institutions affects the provision of a participatory culture environment in art institutions' perspective and promotion, education, marketing areas in terms of the continuity of communication institutions.

Today, the most important way for art institutions to communicate with society is the use of mass media. Starting from the second half of the 20<sup>th</sup> century, art institutions have been considered as intermediaries for museum visitors, art lovers and artists by changing its traditional role. According to art historian and museum researcher Hooper Greenhill; "Many of the museum exhibitions have the basic characteristics of the mass communication forms: they have a single source of communication and a large audience. When museums communicate using devices exhibitions, publications and advertisements through video etc., they can be described as a mass media" (Greenhill, 2005:2).

Social changes emerging with the development of communication technologies have determined new models in mass communication. According to the theoretician Manuel Castells, who called the society "Network society" shaped by the new dynamics of the information age, argues that mass communication has turned into personal mass communication and that a global audience has been formed. (Castells, 2000)

According to Manuel Charr, "Social media has the power to create loyalty. When brands are liked and followed on social media – whether we are talking about an established museum or a new type of washing powder, for example – they tend to be trusted more. Social media works by creating miniature endorsements of brands that help professional marketing executives to generate greater trust in the brands they are promoting. Conventional marketing activities – like newspaper advertising, for instance – simply cannot achieve this in anything like the same way" (Charr, 2019).

With the state museums in Turkey, it is clear that the social media usage of state museums is not very effective. Some state museums have Facebook, Twitter or Instagram accounts, but they do not use these platforms to announce their program and activities. The main reason for such museums being far from website applications and social media communication is the Natural Heritage Conservation Act, published in 1983 in Turkey, which does not provide information on the duties and responsibilities concerning communication, promotion and public relations at museums. The websites of state museums are not equipped with the infrastructure of social media. The accounts opened on behalf of state museums are set up by individuals and do not have the characteristic of an official news source of a museum. The Facebook and Twitter accounts of Topkapı Palace Museum and Yıldız Palace Museum are directed by The Foundation of the Protection and Survival of Museums (Barlas Bozkuş, p.14). Some state museums make an effort to transform their collection into digital platforms however, the government has not provided a digital

infrastructure for museum. This situation has prevented state museums in Turkey from SNSs.

On one hand, state museums are not obliged to adapt to a new era and to have the communication channels on social media. On the other hand, they can present new missions with the virtual tours, which give visitors the chance to walk around the museum on digital platforms. Upon examination of virtual museums based on state museums, it is clear to see that they are insufficient with regard to collections, academic sources, and data banks. For this reason, cooperation between the Ministry of Culture and the institutions abroad provides the better use of the collection and knowledge in this field (Barlas Bozkuş, 2014: 338).

On the other hand, it has become a must for private museums to evaluate the opportunities of internet and social media related to advertising, promotion and in-museum education. Mobile applications active in mass communication, e-mail, network, Facebook, Twitter, YouTube, Instagram, Blog and Forums provide a new platform for the promotion of private museums. Nowadays, the mobile applications are used actively, particularly by the younger generation, thereby, the presence of museums in social media platforms attracts the attention of audiences aged twenty years and older.

#### **1.4.1 Usage of SNS in Europe**

Considering the international nature of art institutions, it is possible to say that digital technologies and new media practices draw a new path both in terms of exhibition and communication with the public. Social networks such as Facebook, Twitter, YouTube, My Space and well-designed websites serve as "forum" or "contact zone" for museum visitors. The visitors can easily communicate with art institutions with the help of SNSs that give users the opportunity to communicate via instant messaging.

When the usage of SNSs by art institutions in Europe is examined, the results show that the European art institutions use social media platforms in a very effective way. They have good content planning, and share a lots of posts during the day. In Europe, social media individualizes institutions and shapes their corporate mission. Take Tate for example. Their mission is to promote public understanding and enjoyment of British, modern and contemporary art. Everything that Tate does on their social media channels from Twitter to Facebook and Instagram is driven by this mission. Neither Tate nor the American Museum of Natural History share a lot of social media posts that look like adverts designed to sell tickets to exhibitions or events. Such online presence can clarify what art institutions do on social media as well as their purposes or needs on a social media platform.

Table 9 shows how many followers of European art institutions have on Instagram, which is the most used SNS by art institutions. It can also be seen that many European museums or art institutions have both local and global followers on social media.

**Table 9:** Results are taken on February 3, 2020 from Instagram accounts of the institutions.

Museum of Modern Art (MoMa)	4,9 million
Tate	3,2 million
Centre Pompidou	1 million
Guggenheim	2,4 million
British Museum	1,5 million
Musée du Louvre	3,7 million

In 2009, the Museum of Modern Art (MoMA), one of the leading art museums in the USA, organized the “Summer at MoMA” event under the name of interactive promotion and social media brand management. In the summer program where announcements and promotions were made on Facebook, after registering onto the system at [www.mydayat.moma.org](http://www.mydayat.moma.org), the activities were listed according to individual tastes by uploading personal information onto the system. The second way to register to the system was by “text mining”, i.e. accessing your personal information and learning your preferences through your existing Facebook account. One day program in the museum was planned by combining other activities such as exhibition selections, and adult education film screening. This example shows the extent which a social media platform such as Facebook will affect and direct visitors when used with an effective infrastructure organized by the museum.

Another example which shows the effectiveness of social media for art institutions and museums is the “Why I love museum” activity. In 2011, organized by National Museum Director's Council among European Museums, the museum followers answered the question with the hashtag of “Why I love museum” on Twitter: can you fit your love in 140 characters? As part of the event, museums and visitors shared photos and videos on social media channels such as Twitter, Instagram, and Facebook. In 2015, the number of participants reached 6224. The event was a very important opportunity for museums and visitors to observe their perceptions of museums and for museums to establish an interactive communication and to reach new visitors. As a result of the "Why I love museum" event, around 2000 people shared their love of the museum with about 5000 tweets in 2011. The first private museum, which participated in the #WhyIlovemuseum's event in Turkey, was the Pera Museum but other museums in Turkey did not participate in the event even though they had Twitter or other social media accounts in 2011. The main reason for this situation was that the effect of social media use in museum communication had not been investigated in Turkey and its importance was ignored at the beginning of 2000s.

### **1.4.2 Usage OF SNS in Turkey**

According to these research findings, in general, the usage of SNSs by art institutions begins in their foundation years. With the new technological trends, the participation of SNSs is obligatory for art institutions in a sense. At the beginning, they start to take advantage of digital platforms as well as conventional platforms, and, then with the increasing use of new generation SNSs in daily life, art institutions begin to use Facebook, Twitter, Instagram or YouTube. Moreover, they create event and post their activities on social networking sites. In general, institutions begin to use SNSs with their websites. Here, there are some examples to grasp the usage practice from art institutions of different structure in Istanbul. Seven institutions with different corporate structure will be analysed; a gallery, a museum, a multi-purpose art center, a culture and art foundation, a theater center and a bank centered art institution.

One of the most important art and cultural institution in Turkey, IKSŞ (Istanbul Culture and Art Foundation) has been active since 1973 with its biennials, film festival, music festival, and theatre festival. IKSŞ decided to be a part of social media in 2010 in line with developing digital world and changing communication needs. (Bulutgil, 2019) The Communication Group Manager of IKSŞ, Ayşe Bulutgil said that IKSŞ made its first initiative with its Facebook account for the Istanbul Jazz Festival in July 2010. Following positive reactions both from outside and inside the foundation, since September 2010, it has opened corporate Facebook accounts for Istanbul Film, Music, Theater Festivals, Istanbul Biennial and other singular events as well as the corporate Facebook account of IKSŞ. This was followed by Twitter accounts in 2011, and from 2013, IKSŞ started to open Instagram accounts. IKSŞ also has different Spotify accounts based on the events throughout the year and make use of podcast series for the conversations of Istanbul Biennial and allows its followers to listen to the biennial from different perspectives.

Inaugurated on June 8, 2005, the Pera Museum is a private museum founded by the Suna and İnan Kır a  Foundation. It organizes exhibitions, publications, audio-

visual events, learning activities, and academic works. It was the first museum to open Twitter account in Turkey. (Wober, 2019). The Pera Museum also uses Spotify in an effective way; there are over 30 playlists created from its events (exhibitions, concerts, movie screenings, etc.). Today, the Pera Museum is active on eight social networking sites: Facebook, Twitter, Instagram, Pinterest, Spotify, YouTube, Blog and Google Arts & Culture. On the Pera Museum Blog, the visitor can examine and read articles about exhibitions, Pera Öğrenme, Pera Film and Talks in English and Turkish. The Pera Museum adopts an innovative approach for its social media accounts and follows trends. Social media applications lead the museums to be seen as “visual consumption places” where culture and art are promoted and marketed. With the applications downloaded onto mobile devices that the Pera Museum uses, a check-in at the entrance of museum will offer a 15% discount at the Pera Cafe and Art Shop. (Wober, 2019). This discount is also possible on Foursquare. These discounts encourage museum’s visitors to use mobile applications.

Founded in 2011, SALT Online is a non-profit foundation which organizes exhibitions, workshops and conferences in different themes and provides its visitors event space, a library and conference hall at both SALT Galata and SALT Beyoğlu. It started to use SNSs with Twitter, Facebook and Google + in 2011, in its foundation year with the name of salt online with which events and activities both at Salt Galata and Salt Beyoğlu are shared. Salt continues to use with more popular networking sites such as Instagram and YouTube. (Cebeci, 2019). It shares both its digital archives and its events which change with new technological trends.

Some other cultural places like galleries use SNSs in a very productive way. A good example of this is Mixer, a contemporary art gallery. Mixer is a gallery founded in 2012 and periodically organizes exhibitions and events and sells works both website or on-site. It started to use SNSs with Facebook, Instagram and LinkedIn and, then Twitter and YouTube accounts were opened. Mixer regulates

its daily content program as one post and 10 – 15 stories. And it makes very good use of IGTV on which it posts the conversations with artists, etc. On their usage of SNS, the Project Coordinator, Emrah Çoban stated “Each of the social media platforms, of course, has different effects in different areas. But in this case, we can say that Instagram is the most active and effective platform for us. According to research, there are approximately 40 million users of Instagram in Turkey and when we think that the impact of this platform, we can easily measure the effect of Instagram. In addition, ease of sharing and periodic updates make Instagram a more attractive social media tool. We can consider Instagram as an effective platform for a gallery with a target audience of young artists and viewers. Mixer, which is always open to innovation, will always be open to new platforms.” (Çoban, 2019).

A multi-purpose art center, Zorlu PSM is for profit event foundation which hosts and organizes concerts, musical comedies, theaters, talk shows, festivals and so forth throughout the year and was officially founded in 2013. Facebook, Twitter, Instagram and YouTube are the most used platforms for Zorlu PSM. From the Corporate Communication of Zorlu PSM, Liana Benbanaste explains their social media usage “When the accounts were first opened, they produced contents parallel to the structure and needs of the space and the brand, and over time, these needs were shaped and diversified with the development of the content and became present today. Currently, PSM is one of the industry's largest accounts with active channels updated daily on numerous digital platforms.” With both static images and videos posts, the motivation of Zorlu PSM is to announce its events and it aims to not fall below 4 pieces of content per day. Today, the most suitable platforms for PSM are Instagram, Facebook and YouTube. They use Twitter which is a very convenient platform for one-to-one communication with the user. In addition to this, Zorlu PSM also takes part in music-focused channels such as Song Kick, Resident Advisor and Spotify with name of PSM. PSM shares the content on social networking sites to respond the following question of followers: “Which events are on at PSM?”. (Benbanaste, 2019).

A further example is theater Kumbaracı50, a theater space, which previously communicated with leaflets, and as of 2009, began to use Facebook and website for announcing events. The general coordinator and social media manager of Kumbaracı50, Gülhan Kadim says: “Social media is the only way of announcement”. Today, Kumbaracı50 mostly uses Instagram and Stories on which they share images and videos from backstage and Facebook events to advertise theater plays. (Kadim, 2019)

Founded in 1993, a bank-sponsored art institutions, Akbank Sanat, organizes various art events from contemporary art exhibitions to dance performances. Today, it uses Facebook, Twitter, Instagram, YouTube, Vimeo and Spotify. The first social media account of Akbank Sanat was Facebook in 2006. (Kısaoglu, 2020). In 2008, a Vimeo account was opened, and Twitter began to be used in 2009. At the same period, it also had a blog page on blogspot.com but now, the blog posts are shared on their website. In 2013, Akbank Sanat created an Instagram account which Sami Kısaoglu, The Communication Director, said was the backbone of digital world communication, and the following year the institution created a YouTube channel. Akbank Sanat depends on Akbank in the terms of digital processes and social media posts as Akbank has a corporate approach and Akbank Sanat must adhere to this. For instance, the colors used on social media posts must be red which is the corporate color of the bank while green or blue would be the color of competitor banks and thus, must pay attention to the choice of digital sharings colors. Consequently, Akbank Sanat must conform to the corporate language of Akbank on social media posts.

In general, it is true that all art institutions keep pace with trends at the digital world and they aim to reach out to both new and old generations through different social media platforms. For example, most art institutions and museum (long-established institutions) start to use Facebook and Twitter while galleries first use Instagram due to its more innovative approaches. Today, Instagram is the most used platform for many institutions, but video and music platforms are also preferred by art institutions to announce their podcasts and interviews (artist talks

or seminars, etc.). Some institutions prefer blogs both to share information and to direct their events. Finally, podcast have recently begun to be used by art institutions. This way, they can share conversation with artists or seminar recordings as podcast on Spotify or other podcast platforms.

### **1.5 USES AND GRATIFICATION**

Art institutions in Turkey use social networking sites for many different purposes from documentation to promotion of events. According to the findings of this study, there are four reasons for art institutions to use SNSs; documentation of events, promotion of events, easy access to audiences and interaction with audiences and expansion communication network. *Documentation of events* refers to art institutions sharing their actual program on SNSs and wanting to revisit past content to see how they announce certain exhibition and how they become inspired from past content. Additionally, institutions aim to immortalize their events with the power of social media. *Promotion of events* signifies the announcements of activities on SNSs. It is an easy way to advertise an event on social media rather than traditional media, therefore, art institutions mostly announce their programs (exhibitions, artist talks, dance performances etc.) on Instagram stories or as post on other social media platforms. *Easy access to audience and interaction with audiences* is important for an art institution because institutions can draw attention to both on-screen and physically participating audiences with posts on social media. On one hand, audiences which follow at least one social media account are able to hear about the events through social media posts. On the other hand, audiences can now subscribe to e-newsletters, including those on websites, by typing their email address, and they can also ask questions to institutions both on their websites and social media channels. Moreover, direct communication with audience on social media enables institutions to both rapid reply to questions from followers and to rapidly reach their audiences. *Expansion of communication network* means that art institutions can expand their communication network both with audiences and other art

institutions via social media. Social media offers institutions the opportunity to reach out to more people than they could before, as the friends of followers are able to see the posts of institutions or advertisement content is able to reach a lot of people who are specified as the target audience. Thus, the expansion of communication network is one of the reasons to use social media and an advantage of the usage for art institutions.

According to Russo and Watkins (2006:6), the social media-centered communication planning of art institutions is basically shaped around four objectives: adapting to the changing communication model, attracting young visitors to the museum or institution with activities, accelerating the communication with other art institutions, and creating new communication channels for sharing information. These four objectives correlate with the uses and gratifications of art institutions to SNSs. Social media sharing of art institutions also directs physical visitors to the institution. From the Media Department of the Pera Museum, Irmak Wober, mentions that the sharing of information on social media from exhibitions or education programs does not decrease the numbers of visitors; on the contrary, these posts create a sensation among audiences, which they want to physically experience (Wober, 2019).

## 2. ANALYSIS OF SNS USAGE OF CONTEMPORARY ART INSTITUTIONS IN ISTANBUL

After 1980s, the private companies began to invest in culture and art institutions for social prestige, the positive impact of social reputation and the rise of importance of the corporate social responsibility projects around the world. (Kösemen, 2012) According to Chin-tao Wu, there are two main reasons for referring companies to sponsorship. First of all, if a "right" connection can be established between the company's products or services and the supported event or institution, the sponsored event will be a sales campaign, no matter how well masked. Secondly, if there is no direct connection between the company's products and the event sponsored, then the company image is advertised, which is supposedly "enlightened" in the relationship with art. (Wu, 2002 p. 219) In line with this statement, it is clear that the main reason for sponsorship is demonstrated as advertisement both for companies and events. In addition to making investment in culture and art institutions to become the sponsor of events and to create their own art collections. Acting in accordance with the benefits of companies decreases the costs of promotion, advertisement and marketing, and thus, companies are able to establish a reputation. Corporate social responsibility activities are expected to provide benefits such as customer loyalty to organizations, competitive advantage, attracting and retaining qualified workers, social reputation, access to investors and financing resources, an increase in value in stocks, and hence an increase in profitability. (Kösemen, 2012) Enterprises that are corporate taxpayers finance their investments in culture and art from company resources and profits. Foundations, on the other hand, finance the foundation budget and the resources of holding companies. This study's selected institutions, Arter, SALT and Istanbul Museum of Modern Art, depend on enterprises and foundations. Arter is dependent on and sponsored by Koç Holding, SALT is sponsored by Garanti Bank and the founding sponsor of Istanbul Museum of Modern Art is Eczacıbaşı Group. Except for Garanti Bank, Vehbi Koç Foundation and Eczacıbaşı Group are among foundations exempt from

taxation. The reason for analyzing these three institutions is their dependence on private companies.

There are some similar distinctive features among these selected institutions. Each of them has a mission to be a multidisciplinary culture and art institution from exhibitions to concerts or workshops to seminars. But the most prominent features of these three institutions vary from their corporate structure to their vision. These institutions have adopted three important concepts: learning, education and research. Upon viewing the websites of these institutions, it is clear that Arter places importance on *Learning*, Istanbul Museum of Modern Art puts emphasis on *Education* and SALT prioritizes *Research*. These terms are fairly important for institutions, both in terms of corporate structure and digital communication strategies. Under the segments or titles of Learning and Education, Arter and Istanbul Museum of Modern Art organize different events such as children's workshops, education programs, exhibition tours, etc. According to the founding director of Arter, Melih Fereli, Arter wants to learn together with visitors and participants, and Fereli highlights his approach with this statement: "Arter Learning Program aims to make everyone a part of the creative process. The targeted program that connects artists, visitors and partners includes exhibition tours, talks, workshops and seminars in addition to the Youth Council and long-term programs which are shaped according to the interests and needs of participants within the Arter Learning Program." (Fereli, 2019). The Coordinator of Arter Learning Program, İz Öztat, mentions: "In the learning processes that I play a part, I attach importance to mediate with dynamics which everyone learns from each other and the learning process guided by their own needs." (Öztat, 2018). These perspectives clearly demonstrate the importance of learning for Arter. Under Education, Istanbul Museum of Modern Art organizes free education programs, weekend educational programs for children, social projects, guided tours, and art maker lab learning. SALT attaches particular importance to a research program, in which visitors can access archive collections comprising of 1,840,000 digital documents, all of which are available on their website. Another distinctive feature among these institutions is the audience they address. While

Arter and Istanbul Museum of Modern Art give importance to organizing events for children and adults, SALT mostly arranges events for adults.

Social media is a platform that the state wants to regulate in various ways as can be seen in many countries. In recent years, particularly after historically important events such as Gezi Park Protests and the attempted military coup on July 15, 2015, the role of the government on social media started to effect the social media content of art institutions and dominate the SNS posts of institutions. Government censorship directs and even determines what art institutions post on social media, even if it is not publicly announced. Self-censorship of artists and cessation of fund to rival artists are the best examples to demonstrate the censorship approach of the Turkish government. (Başaran, P., Günal, A., 2018) For example, in 2016, the exhibition titled “Post-Peace” curated by Katia Krupennikova organized at Akbank Sanat was cancelled five days before opening. The reason of cancellation was announced by the institution as the ongoing mourning of the country. (Başaran, P., Günal, A., 2018) The exhibition curator, Katia Krupennikova and jury made announcement on their social media channels: “Despite the current complexity of political dissent in Turkey and their possible effects in context of art, we have to define the given decision as censorship”. The artist of the exhibition, Belit Sağ wrote an open letter saying “It is important to expose this pro-state attitude from which such institutions escape responsibility by not accepting that they are censoring the content of the exhibition by interfering in the production of cultural content through connections with banks or other company”. (Başaran, P., Günal, A., 2018) This example clearly demonstrates the government’s indirect pressure on art institutions. The institutions feel obliged to follow state’s policy to be able to continue their activities and events. The institutions selected for this study, Istanbul Museum of Modern Art, SALT and Arter seem to follow these policies due to their private company connections with the state. On the other hand, recent issues on freedom of speech and censorship policies in Turkey evidently reflect on the social media posts of art and cultural institutions. Such institutions can stop sharing posts for a period of time (for one day etc.) according to the current political atmosphere of the country, and

generally pay attention to the language on social media according to the company they depend on.

## **2.1 ISTANBUL MUSEUM OF MODERN ART**

Istanbul Museum of Modern Art was founded in 2004 as Turkey's first museum of modern and contemporary art. Committed to sharing Turkey's artistic creativity and cultural identity with the local and international art world, the museum hosts a broad array of interdisciplinary activities. Istanbul Museum of Modern Art adopts a global vision to collect, preserve, display and document works of modern and contemporary art, photography, design, architecture, new media and cinema. It acts as an intermediary in the sharing of Turkey's cultural identity with the international art environment. The museum offers visitors a variety of cultural activities in its permanent and temporary exhibitions, educational and social programs for adults and children as well as library, cinema, café and store. Established in a building occupying an 8,000 square meter site in Karaköy on the shores of the Bosphorus, where it hosted exhibitions and events for 14 years, Istanbul Museum of Modern Art has now moved to a temporary space in Beyoğlu, where it will welcome visitors from May 2018 onward for three years while its new building is being constructed. The historical Union Française building on Meşrutiyet Avenue has been renovated so as to accommodate all of Istanbul Museum of Modern Art's exhibitions and activities. The new building, located within the ongoing "Galataport" development project, is to be constructed with the joint contributions of Eczacıbaşı Group, the museum's founding sponsor, and Doğu Holding – Bilgili Holding, its main sponsor. (www.istanbulmodern.org, 2020)

The Museum's collection mainly includes the works belonging to Turkish artists, as well as internationally renowned artists, and houses works from the last period of the Ottoman Empire to today. Moreover, Istanbul Modern Cinema gives great attention to Turkish directors and offers a selection from Turkish film archives. Paying special attention to Turkish Art History as can be seen from the

retrospectives that the museum has held since its foundation makes Istanbul Museum of Modern Art stand out from other museums.

Another distinctive feature of Istanbul Museum of Modern Art from the other selected institutions is that it has different social media channels with different titles, such as Genç Modern, Istanbul Modern Cinema, and Istanbul Modern Shop. Genç Modern aims to bring art collectors of the future together, generate income for the museum, and create a community around the museum. Moreover, the museum wants to share what this community does with both the community members and the outside world. Istanbul Modern Shop is used to support the sales of special days and general sales. Whereas Istanbul Modern Cinema is an account for sharing content from film screenings and artist talks. On the other hand, Istanbul Museum of Modern Art has connections with different European museums from Paris to New York and has an International Advisory Board.

Another distinctive feature of Istanbul Museum of Modern Art is the remarkable number of followers, particularly on their Instagram account. Having more followers than other contemporary art institutions in Istanbul makes Istanbul Museum of Modern Art stand out from the aforementioned institutions, which also leads it to be a preferred museum for collaboration. Moreover, Istanbul Museum of Modern Art is a more well-established institution than others with its membership program for visitors and concentration on the Turkish art world. According to data (<http://instagram.com//istanbulmodern>, March 2020), it has 319,000 followers on Instagram, which is the highest number for an art institution in Istanbul. Istanbul Museum of Modern Art has 2,017 posts, 319,000 followers and follows 26 accounts on Instagram. Furthermore, it has 293,784 page likes on Facebook and 2.9 million followers and follows 87 accounts on Twitter.

**Table 10:** Resorce: Taken from relevant accounts on March 1, 2020

<b>SNS</b>	<b>Number of follower</b>
Facebook	294.301 thousand
Twitter	2,9 million
Instagram	319 thousand
YouTube	4,65 thousand

Istanbul Museum of Modern Art began to use SNSs with Facebook in May 2009, followed by Twitter in December 2009, YouTube in November 2009, and Instagram in November 2012. The Digital Marketing Manager at Istanbul Museum of Modern Art, Duygu Kürklü, says that the museum has tried to exist in the digital world since 2009 by following the dynamics in the digital world as well as the development of platforms and by protecting the conformity to the corporate structure (Kürklü, 2019).

The primary objective of Istanbul Museum of Modern Art on social media is to present their collection artists and the exhibitions of these artists and to announce their programs. To that end, they pay attention to the language which is used on social media. Moreover, they attach importance to sharing daily static visuals or videos on social media accounts, particularly on Instagram stories. Information about events and visitation is regularly announced on SNSs (Kürklü, 2019).

As with all international museums, Istanbul Museum of Modern Art also has crisis communication management plans in place. Social media by definition is a platform that requires quick response; therefore, they closely follow all comments both positive and negative. While considering all social media platforms that are effective and important for the institution, they pay particular attention to the

content on Instagram, which they say is the most efficient platform for visual content (Kürklü, 2019).

The question about their followers: “Do your followers mostly consist of those who regularly attend your events or are they only visual followers that follow you through the platforms? How is the balance between the two?” is answered as they have followers that are interested in their exhibitions as well as their events and other programs, and they have followers that are interested in both national and foreign art. In general, their follower interaction is high and the most important indicator of this is the questions about their posts and comments. The interaction rates (likes, comments etc.) of their content correlate with the increase in the number of followers as they have followers who want to regularly receive information about exhibitions, events and programs.

Istanbul Museum of Modern Art does not work with a digital agency, instead the museum prepares all content in-house with the relevant department (Kürklü, 2019). Each year, they set a goal for social media channels. Their main goal is to continue to increase effective communication with visitors and followers. During press and digital publication, Istanbul Museum of Modern Art pays attention to all platforms which enable good interaction among visitors and followers (Kürklü, 2019).

When it comes to sharing posts about special days or days of mourning, Istanbul Museum of Modern Art is very sensitive to all of these posts. On February 6, 2020, there was an avalanche in Van, a city situated in the east of Turkey and many people died. On the same day, at Sabiha Gökçen Airport in Istanbul, an airplane crashed resulting in the death of three passengers and 180 people suffering injuries. On this day, Istanbul Museum of Modern Art shared condolences to the families of the victims and wished the injured a quick recovery on social media platforms. On the other hand, it is evident that Istanbul Museum of Modern Art is highly sensitive to natural disasters, soldier deaths, etc., and does not neglect to share content about current public events. The museum also pays attention to sharing posts on national holidays and special days. Besides national

days, Istanbul Museum of Modern Art also shares content about special days from March 8<sup>th</sup> International Women's Day to birthdays of artists included in their collection (Figure 1).

**Figure 1:** An Instagram post of Istanbul Museum of Modern Art from February 1, 2020.



During the Covid-19 quarantine process, Istanbul Museum of Modern Art continues its communication on digital platforms, and made its first closure announcement on May 16. Using the hashtags #SanataSarıl, #IstanbulModernEvde and #MuseumfromHome, Istanbul Museum of Modern Art organizes online seminar programs (Atölye Modern), online film screenings in collaboration with Türk Tuborg (İstanbul Modern Cinema), Facebook live (Facebook İstasyon Culture and Art Meetings), 3D exhibition tours, meetings of members of the Istanbul Museum of Modern Art, film suggestions of artists and photos from past exhibitions. In addition, the museum is sharing images of rainbow paintings created by children with the hashtag #sanatasarıl. Furthermore, Istanbul Museum of Modern Art continues to share posts on special days and organize content for sharing videos, films, animations as an online exhibition titled Artist's Film International. In a nutshell, the museum's events continue on social media platforms and they do not stop their communication with audiences.

The logo usage shows corporate identity, and Istanbul Museum of Modern Art is very careful while using its logo especially on shared videos and on some photos on social media. The usage of the museum logo demonstrates the loyalty of Istanbul Museum of Modern Art to their corporate identity, and shapes their visual and writing language used on social media platforms according to corporate structure and identity (See Figure 2).

**Figure 2:** Instagram thumbnail of Istanbul Museum of Modern Art, 2020



Despite everything, Istanbul Museum of Modern Art is not very professional on social media platforms with regards to visual consistency and the harmonization of thumbnails, particularly on Instagram. As they do not work with a creative media agency, this leads to a disorganized feed on social media platforms concerning brand communication. It is a distinctive aspect of Istanbul Museum of Modern Art according to other art institutions in Istanbul. Thumbnails are the most important part of Instagram for institutions; therefore, other art institutions are very careful with the harmonization of thumbnails due to the visual aspect. For the harmonization of thumbnails, institutions generally share three posts of

content which generates visual harmonization in terms of color and content. However, Istanbul Museum of Modern Art typically shares content which consists of writing on images which are not designed for social media platforms since content comprising of writing on images is generally suitable for press not social media.

**Figure 3:** Instagram Posts of Istanbul Museum of Modern Art



On the other hand, Istanbul Museum of Modern Art occasionally share the contents which are not used by another art institutions and are not eye-pleasing. On these posts, writings are cut in square visual and the texts are not read well. (See Figure 4). In generally, art institutions in Istanbul pay attention to share eye-catching posts because of their aesthetical approach.

**Figure 4:** The posts of Istanbul Museum of Modern Art, texts are cut in square visual



Extending beyond national boundaries, Istanbul Museum of Modern Art has partnered with prominent art institutions around the world on international exhibitions and museum programs. It provides a venue for exhibiting Turkey's multicultural heritage and universal values. (<https://www.istanbulmodern.org/>, 2020).

When the posts of Eczacıbaşı Group on Instagram are analyzed, it includes content from Istanbul Museum of Modern Art. Eczacıbaşı Group that supports Istanbul Museum of Modern Art reposts the museum's posts on Instagram, and announces the events held by the museum on its own social media accounts.

## **2.2 SALT**

SALT is an art institution which organizes art and cultural events and public programs such as exhibitions, workshops, conferences, film screenings, publications, web and digitization projects in Istanbul and Ankara. Managing multidisciplinary projects, SALT collects documents from modern and contemporary art, architecture, design, urbanism, and social and economic histories to make them available for research and public use. SALT's activities are distributed between SALT Beyoğlu and SALT Galata in Istanbul and different locations in Ankara within an integral program structure ([www.saltonline.org](http://www.saltonline.org), 2020).

Founded with the sponsorship of Garanti Bank in 2011, SALT became the only Turkish member of the European museum confederation L'International in 2013. Both physical and digital access to SALT is free of charge. Located on Istiklal Street, SALT Beyoğlu houses spaces for exhibitions, programs, and research. Situated on Bankalar Street, the SALT Galata building was designated by Alexandre Vallauri and was used as the headquarters of the Ottoman Bank between the 1892 and 1999. The structure includes SALT Research, which brings together extensive archives and publication collections with venues for exhibitions, programs, and special events. By opening information and document

resources within the institution to the public, SALT Research facilitates the development of original content and contributes to local and regional memories. Turkey's first private bank museum, the Ottoman Bank Museum spreads throughout the building with digital presentations to visualize the bank's 145-year history in detail. SALT Research offers a library of expertise focused on visual practices, the built environment, social life and economic history, as well as an archive of physical and digital documents and resources.

**Table 11:** Resource: Taken from relevant accounts on March 1, 2020

SNS	Number of Follower
Facebook	409.239 thousand
Twitter	260,2 thousand
Instagram	109 thousand
YouTube	5,63 thousand subscriber
Vimeo	205
Flickr	

Upon evaluation of SALT's social media channels, the initial striking feature is the number of followers on the accounts. On Twitter, they have 260,200 followers and follow 602 accounts. While 409,239 people follow them on Facebook, the SALT Online Facebook page has 411,375 likes. On Instagram, they have 109,000 followers which is quite significant for a contemporary art institution in Istanbul, and 1,171 posts and they follow 110 accounts. However, the SALT Flickr account is currently not in use.

In general, SALT shares content on SNSs about their research department. Most posts are the archive records, the visuals of books from the library and translations of an Ottoman document into Turkish. In addition to these, they always share content from their events, film screenings, exhibitions, etc. The main purpose of their social media posts is to announce events, interact with followers on the comments section and to reach out to more people who are interested in art (Cebeci, 2019).

SALT opened Twitter, Google Plus and Facebook accounts in 2011, when it opened its doors to visitors. They cited that they joined all digital platforms with the establishment of the website. The Marketing Communication Manager of SALT, Başak Sönmez, states that in early years, Facebook and Twitter were their main focus but now, SALT has shifted its attention to Instagram and YouTube due to trends (Sönmez, 2019).

SALT shares content specific to the platform. Due to the heavy schedule, SALT tries to be selective by spreading the content between all social media platforms. They pay attention to share one post per day on SALT Online accounts from Instagram to Twitter.

The Research Program, Web Editor and Social Media Manager at SALT, Gamze Cebeci talks about the crisis strategies as follows: “We have an advantage here. All our content is prepared by a research program team in collaboration with the directors of the departments. Thus, we have a team that knows everything about each subject and content. If there is a question, comment, or a mistake about the content, we can intervene immediately.”

For SALT, Twitter is a long-term platform, and they try to protect the rhythm of this platform. In terms of numbers, Facebook is used more in Turkey, therefore, they mostly share content on Facebook but recently, they have been focusing on sharing posts on Instagram to catch the attention of Turkish followers (Cebeci, 2019). All content programs are prepared by the SALT Research Programs Department taking digital, conventional and social media into account. All content is designed and prepared in-house. They do not work with an advertising

agency; they only use some advertisement models. But all content on e-bulletins, social media and press is prepared with the directors of the departments (Cebeci, 2019).

Başak Sönmez talks about the work prepared with advertising agencies: “The work we do with our digital agency is actually a little more technical; they are guided by digital trends. They make some suggestions on which content we will highlight with which method. Apart from that, all of the content is designed by the person who organizes the program here. The programmer of the exhibition – we call them the programmer instead of the curator – prepares the content of the exhibition themselves, and then it becomes an editorial process.” (Sönmez, 2019)

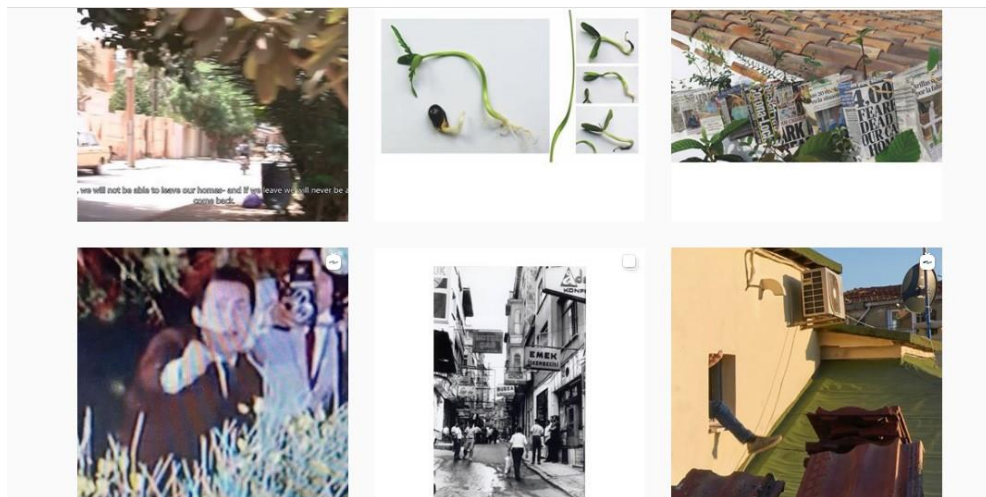
Their Key Performance Indicators (KPIs) take shape according to trends. They mention that in the past the number of followers carried greater importance, but nowadays, reaching more people is more significant than the number of followers. Today, bringing content into the forefront is more essential. Therefore, they attach importance to content supported with advertising by increasing engagement (Sönmez, 2019).

Between 2014 and 2016, they tried to share at least 2 or 3 posts on Facebook each day but today, they do not place such importance on the amount of content as the most important thing on SNSs is engagement with followers by considering the strategies of the platforms (Cebeci, 2019). Nowadays, the content on Instagram and IG stories are more significant than the content on other platforms as trends direct this platform to share more content. However, SALT indicates that today, the number of likes and posts is no longer noteworthy because it is a known fact that however much you increase the budget for certain content, the higher the number of likes and higher level of engagement you will receive. Therefore, they place emphasis on the organic growth of social media accounts and their posts (Sönmez, 2019). Finally, they state that they have organic expectations in terms of the yield of a post, as well as a limit in terms of interaction and engagement (Cebeci, 2019).

SALT shares the contents more visual than writing. Its social media accounts are well-designed and its Instagram thumbnail is pretty measured. It shares mostly photos from workshops, performances, film visuals, archive records, etc. In the first years of Instagram (2012-2013), SALT shared the framed visuals, then and today, it is sharing the photos convenient the square frame.

With the SALT logo usage on social media content, it can be clearly seen that SALT does not use its logo on social media posts. Although SALT has a visual-oriented approach on its social media channels, it does not generally use its logo on posts. SALT shares authentic photos and videos from digital archive visuals both at event announcements and at film screenings (Figure 3). On the other hand, it uses the logo of L'International of which SALT is the only member in Turkey (Figure 4).

**Figure 5:** Instagram thumbnail of SALT (2020)



**Figure 6:** Logo usage of L'Internationale by SALT on Instagram in May, 2020.



SALT also shares posts on special days, national days or days of mourning, but not like Arter or Istanbul Museum of Modern Art. When SALT celebrates March 8<sup>th</sup> International Women's Day, it shares a photo or a postcard from its archive about women workers. SALT pays attention to share posts on special days by using a photo from its archives. Thus, they share to both demonstrate their archive and to mark the special day at the same time. Although SALT does not usually share content about days of mourning (death of soldiers, airplane crashes or natural disasters, etc.), they announced that SALT Beyoğlu and SALT Galata would be closing their doors and postponing their events until March 30, 2020 due to coronavirus; however, it has not been closed for two and a half months. During this time, they do not remain apathetic to the global catastrophic situation. During this process, they continue their communication through SNSs like Arter. Using the hashtags #evdezamangeçirirken, #artistin quarantine and #internationaleonline, SALT shares content from its archives which consist of 1,840,000 documents, and hosts film screenings on its website, directs posts to its YouTube account and celebrates recognized days such as Earth Day, Library Week, World Theatre Day, May Day, etc. It shares posts both in Turkish and

English which change according to the content. IGTV is another channel to share artist's videos and is frequently used by SALT ([https://www.instagram.com/salt\\_online/](https://www.instagram.com/salt_online/), 2020).

SALT's distinctive feature from other art institutions is that it has a digital archive on its website. Under the titles of "Art", "Architecture and Design", "City, Society and Economy", there is a wide range of archive documents that SALT has and all of them are available on their website. It is a privilege for the audience that follows SALT's website and social media accounts.

### **2.3 ARTER**

Between 2010 and 2018, Istanbul's main pedestrian artery for culture and arts, Arter presented 35 solo and group exhibitions at its building on Istiklal Street (Taksim) with accompanying publications, talks, performances and workshops, and provided support for the production of 183 artworks in the framework of its program ([www.arter.org.tr](http://www.arter.org.tr), 2020). At its new building designed by Grimshaw Architects, London, which opened its doors in September 2019, Arter will present exhibitions from but not limited to its collection as well as performances and interdisciplinary events, expanding the range of its programs ([www.arter.org.tr](http://www.arter.org.tr), 2020).

Located in 18,000 square meters of indoor area and houses, Arter's new building has exhibition galleries, a terrace, a library, performance halls (Sevgi Gönül Auditorium and Karbon), a conversation laboratory, learning areas, an art bookstore and a cafe. The Arter website remarks, "Arter brings together artists and audiences through celebration of today's art in all its forms and disciplines". This sentence summarizes Arter's main mission. Bringing together various contemporary representations, positions and practices, the Arter Collection consists of works from the 1960s onwards to contemporary art, produced in a wide range of media including sculptures, paintings, photography, video and film, installation, sound, light and performance.

Arter was founded by the Vehbi Koç Foundation (VKV). VKV has been active in the field of education, health, culture and art since 1969 (<https://www.vkv.org.tr/hakkimizda.aspx?hl=tr>, 2020). As the first private Turkish foundation, VKV runs many pioneering institutions, such as Koç School, Koç University, American Hospital, Sadberk Hanım Museum and Arter. The founding director of Arter, Mehmet Fereli explains the principle purpose of Arter: “Arter was founded with the purpose of all art disciplines meeting with the masses. We wanted to create a meeting and exploring space around art with Arter. The most indispensable part of the environment we aim to create is a new generation that intertwines with art, asks questions and grows up enjoying creative production” (<https://bit.ly/2X0LefX>, 2020).

Kirsten Lees, from Grimshaw Architects defines Arter as: “a complex, engaging totality that changes constantly depending on the viewer’s position creating a multi-layered, integrated and interdisciplinary public building. Arter’s varied program offers opportunities to foster and create new synergies between art forms, while providing a focus for physical and intellectual interaction and the creation of innovative creative communities.” ([www.arter.org.tr](http://www.arter.org.tr), 2020)

**Table 12:** Resorce; Taken from relevant accounts on March 1, 2020

<b>SNS</b>	<b>Number of Follower</b>
Facebook	76, 267
Twitter	26,1 thousand
Instagram	74,8 thousand
YouTube	744 subscriber

According to Table 10, Arter has 74,800 followers on Instagram; has 26,100 followers and follows 315 accounts on Twitter; 76,267 followers and 78,310 page likes on Facebook, and 744 subscribers on YouTube.

Upon viewing the subscription dates of Arter's social media platforms, it is clear that some social media accounts were opened during their foundation year (2010). Arter began to use social media with Facebook and Twitter of which the accounts were opened before the opening of Arter in 2010. At the beginning, they used social media to announce new exhibitions, share photos from exhibitions, and share articles about exhibitions. A few years later, they joined Flickr to share photos from exhibition openings and to make online albums from which followers could download photos. In 2013, Vimeo and YouTube accounts were opened to share the conversations of artists and curators with followers. They still use these accounts by enriching them with promotional videos, artist talks, etc. Arter joined Instagram towards the end of 2014. In the beginning, Instagram was used to share the preparation process of exhibitions but now, this account is used for all Arter communications (Ev Şimşek, 2020).

Arter prioritizes the architecture of its building as the visual language of its communication. Based on the exterior of the building, both conventional and digital communication content is created. The website, SNS posts, e-mails and Facebook events are examples that this visual world has created based on the architecture of its building. The design language of content and its colors are shaped according to this design atmosphere and thus, all content speaks a common language. This is a feature that distinguishes Arter from other art institutions in Istanbul. The usage of a sign language guide, which began with the opening of the new building, is another distinctive feature of Arter. On specific days of the week (Tuesdays and Sundays), there are guided tours for disabled visitors as well, and the ticket prices for disabled visitors and those aged 24 years and younger are cheaper than adult tickets. This encourages young and disabled people to access art which validates the statement made

by Melih Fereli. Sign language guides are also used at the Istanbul Biennial and Design Biennial, but Arter is the first art institution to make this a common practice.

The social media program of Arter is shaped with a monthly calendar. They share one post per day on Facebook, Twitter and Instagram; share daily reminders and broadcast live videos at Instagram stories; and share conversations on YouTube. They attach great importance on the daily gap of sharing in order to not bore followers. While shorter information is shared on Twitter, longer written content is shared on Instagram as visual decisions take more time and effort. To make hashtags permanent and usable for followers, they frequently use the same hashtags and tbt (Throwback Thursday). Hashtags are also used on Instagram stories, and their social media content consists of exhibitions, publications, and programs. In addition, their accounts are seen as platforms where they introduce the functions of Arter such as the bookstore, library, bistro by Divan and workshops, shuttle service and memberships. Although the shared content varies according to the exhibition or event, they pay attention to using common language in all content. During certain periods, some campaigns (content) are highlighted with advertisements to be visible for a longer time. The most important purpose of SNS usage for Arter is to announce their current events to followers (Ev Şimsek, 2020).

Until now the establishment of Arter's Instagram account, it is clearly seen that it mostly shares the photos from exhibitions and now, Arter shares the posts to inform about the building functions as well. Its sharings consist of information about events and exhibitions. Its first post on Instagram is on January 8, 2015. The other two art institutions started sharing on Instagram at 2012. Furthermore, it is sharing more visual than texts like SALT.

When it comes to the crisis strategy on social media for Arter, they say that they try to answer questions or comments on social media as fast as possible and on Facebook, they try to maintain the speed of responding as the least

amount of time as possible. For Arter, it is quite important to follow each comment and each post that is about Arter. Thus, they can prevent a possible crisis on social media platforms without there being a bigger crisis (Ev Şimşek, 2020).

The mass, that Arter has a strong interaction with, mostly consists of people who follow Arter's exhibitions and participate in their events. The followers are not only a visual audience on social media, but they are also curious and participants of events. Visual audiences are generally from different cities such as Ankara, İzmir and Eskişehir.

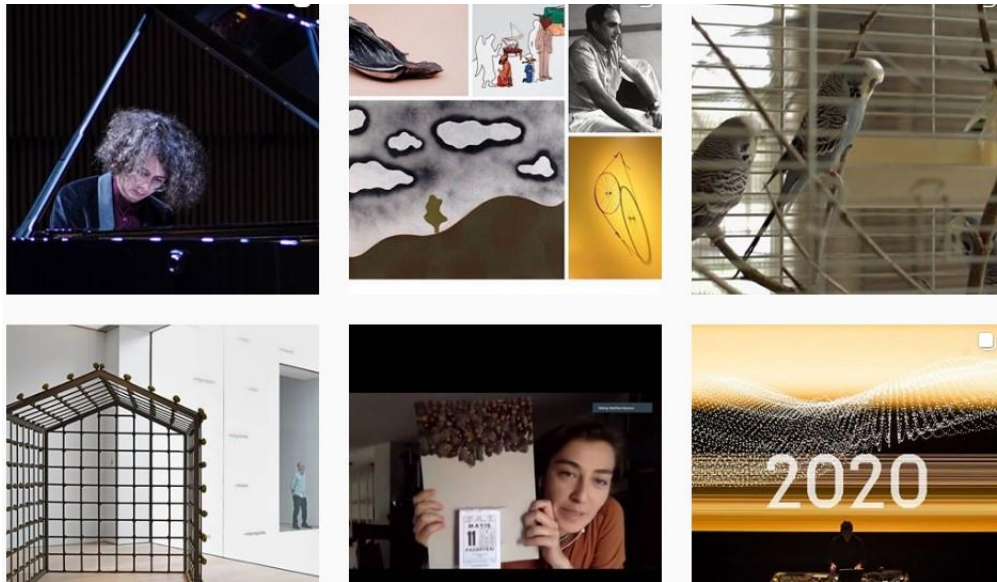
All social media content is prepared by a team together with the Media and Marketing Department, Digital Content Manager, Social Media Manager and Graphic Design Manager. Arter does not work with an advertisement agency, all social media content is prepared in-house. Their monthly schedule is shaped according to exhibitions and events. They create weekly content. Instagram stories are also prepared weekly, but they use stories as a platform where they can provide faster updates (Ev Şimşek, 2020). The usage of updated features of Instagram stories such as poll, questions, countdown, etc. are effectively used by Arter to increase interaction with audiences (<https://bit.ly/3fU4wMH>, 2020).

They aim to increase the level of interaction with audiences and followers. For this reason, they firstly try to increase the loyalty of their followers and to make people understand what kind of posts and how often they share on SNSs. Then, they activate the ticket sales on their website, and they can make a more perceivable analysis to learn whether they can direct the interest in social media to buy tickets.

Arter pays attention to share posts according to Koç Holding policies and the current situation of Turkey. For instance, they did not share any posts during the course of the attempted coup. With regards to the logo usage of Arter on social media accounts, it can be clearly seen that Arter does not usually use its logo on its posts (Figure 5). Even when sharing videos, Arter does not use its logo as a

packshot and it gives importance to sharing posts from exhibitions and artist's works. Its posts consist of more visual content than writing, and it generally creates its visual content which speaks the same language as its architectural structure. Koç Holding and the Vehbi Koç Foundation also include Arter's content on Instagram. In general, they repost Arter's announcements of events. Arter also shares some content of Koç Holding on its Instagram page.

**Figure 7:** The Instagram thumbnail of Arter, 2020



Some local and global crises, such as the news of soldier deaths, earthquakes, natural disasters, etc., are announced on the social media accounts of art institutions. Arter offered their condolences to the families of those who lost their lives on social media platforms or stopped their activities for a mourning period. Their followers can witness the condolences of institutions on their social media accounts. Some art institutions prepare special content to share on social media and their websites about the current situation of society with their social media agencies. Institutions do not remain insensitive to these situations which influence society. However, some art institutions prefer to stay silent about such situations.

For example, during the COVID-19 pandemic, many places from restaurants to art and cultural institutions closed their doors for an uncertain period of time, and they first announced this news through their social media channels as such announcements can quickly reach many followers at the same time and in a short period of time. Due to coronavirus (COVID-19), Arter announced that they would be closing their doors for an uncertain period of time after the government announced that five Turkish citizens had become infected with coronavirus and the Ministry of Culture announced that state museums would initially close for 15 days, which was later extended. During this process, as with other art institutions, Arter also continues its communication on its digital platforms, and institutions began to hold new events specific to social media channels, and created their new normal projects for this time. In addition to the Throwback Thursday (tbt) content, Arter also shares some content organized for this process. Evde Çal (Play at Home) is one of these events. It is a selection of Arter collections, which consists of eight videos from different artists, and its events were published on Arter's website and were announced on its social media platforms. Evden Anlat (Talk from Home) is another event which was organized every Monday by the Arter Learning team. In this event, each participant presented an art object found at home to other participant and the event took approximately one hour. Özgür Hareket / Anda Hareket (Free Movement / In second Movement) is an 8-week exercise event led by Dila Yumurtacı and participants have to send an e-mail to [ogrenme@arter.org.tr](mailto:ogrenme@arter.org.tr) to subscribe. Arter's podcast series (Şimdi Karşıya Geçebilirsiniz), which started last October, is also continuing on Spotify and they share some content directed to YouTube videos. All this content is published and shared on SNSs, and even if the building is closed, their communication continues on social media.

Arter also offered their condolence on their Instagram story to 33 soldiers who died in Idlib on February 28, 2020. They share a long condolence message with their followers. It is clear that Arter as an art institution does not remain indifferent to current events in society. Additionally, it also pays attention to

sharing posts on social media about national holidays (Turkish Republic Day (October 29), April 23 National Sovereignty and Children's Day etc.).

Arter's social media platforms are now more qualified than past because in the past, they shared some photos from press clippings (See Figure 8). There is no consistence of thumbnail which some photos from exhibitions are cut the texts in square visual but today, they share photos more convenient to thumbnail.

**Figure 8:** Arter's share of press clippings



## CONCLUSION

Social media continually breaks down barriers between institutions and visitors (Gonzalez, 2017). In other words, it creates a bridge between art institutions and visitors because some visitors follow events and exhibitions on SNSs while some can visit them physically. Social media connects institutions with virtual visitors who will potentially become physical visitors as they become curious about events when they see them on social media, and may immediately visit these institutions to see them in person. Further important effects of social media for art institutions include that it allows them to reach more people quicker, start a dialogue and interact easier with followers, present a preview of events or exhibitions, promote events, and document event records (videos and photos). In addition to these positive aspects, there are also some disadvantages of social media for art institutions.

For art institutions, social media platforms have as many advantages as disadvantages. include the possibility to reach large masses, interact with visitors, start dialogues with visitors, to easily promote events, etc. On the other hand, the disadvantages of SNSs, although fewer than the benefits, include fast consumption of content, conveying information with very short texts, decreasing reading habits, etc.

The Media and Marketing Coordinator of Arter, Firdevs Ev Şimşek, believes that there are more advantages than disadvantages, adding: “We have seen how social media is a collective space, and how fast it can magnify an effect. For a period, all we spoke about were numbers. Then we understood that quality is more important than quantity on social media. Now, we have acknowledged that quality and creativity increase the numbers. Thus, institutions have started to give importance to quality and correctly calculated content by following international and current trends, and we are at a point where we are thinking of new and creative ways to

establish a more efficient dialogue with followers”. Arter pays attention the quality and creativity on its social media sharings.

For SALT, the advantages of social media outweigh the disadvantages. The most significant advantage for them is to share their digital archives, so they can start a dialogue with their followers through social media (Sönmez, 2019). On the other hand, SALT corrects its mistakes with the interaction of follower on social media under favour of comment section.

Istanbul Museum of Modern Art cites that the most important advantage of social media for them is to create their own original corporate language which makes them stand out from other institutions. Duygu Kürklü, the Digital Marketing Manager at Istanbul Museum of Modern Art illustrates this as follows: “The 10 years since May 2009 has been a time frame in which we can clearly observe the transformation of the digital world. During this time, both the number and visibility of our accounts, and the number of our followers and level of interaction have increased. Available data demonstrates that we have correctly constructed our social media strategies over this 10-year period.” For Istanbul Museum of Modern Art, the interaction with followers and their online visibility are more important than the beauty of content.

When it analyzed of advantages of SNSs for art institutions, reach the large masses, start a dialogue with followers, instant announcement, convenient to the creative productions, promotion of events, information about followers’ demographic structure, transforming information about art and culture to followers, reaching the right target audience with media purchases, providing ease of follow-up with original hashtags, conveying the messages directly and quickly, reaching out to people from different demographic backgrounds are more important advantages of SNSs for art institutions.

Disadvantages of social media are that insult, security problems, lose of reading habit, political propaganda, difficulty of attracting the attention of the followers, reaching as few as 3% of followers when left to organically grow, the increased

risk of errors due to the speed of sharing, the rapid consumption of content take place.

Above-mentioned, the predominant target is to reach large masses for art institutions, and the most significant disadvantages are insults, security issues and loss of reading habits due to short texts replacing posts containing longer information; however the advantages of social media far outweigh the disadvantages for art institutions. Surely, the institutions' corporate structure and identities shape the advantages and disadvantages of SNSs.

Announcement to the events is the primary objective to use SNSs for art institutions. Istanbul Museum of Modern Art pays attention to presentation of their collection artists, the exhibitions of these artists, while SALT prioritizes the posts of archive records. Arter cares about to increase the interaction numbers with audiences and followers. Besides all advantages and disadvantages of SNS and the usage practices, these three art institutions use SNSs to announce their events and to increase the interaction with followers.

While Arter uses very effectively of its social media channels nowadays, it gives place the press clipping on its Instagram posts at the first years of Instagram usage. SALT gives importance to use SNSs to introduce its archive and events and it pays attention to share post visual oriented. Istanbul Museum of Modern Art mostly uses of SNSs to announce its events but it is not very innovative and creative in the usage of their SNSs platforms. Istanbul Museum of Modern Art shares a lot of posts which are texts oriented and logo sharings.

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## APPENDIX

### İSTANBUL MUSEUM OF MODERN ART

#### Interview with Duygu Kürklü, Manager of Digital Marketing

**1. Kurumunuz ne zaman ve hangi dijital mecra ile sosyal medya kullanımına başladı? Hesaplarınız nasıl doğdu?**

İstanbul Modern Sanat Müzesi olarak sosyal medyada Mayıs 2009'da Facebook hesabımızla varlık göstermeye başladık. Bunu Twitter (Aralık 2009), YouTube (Kasım 2011) ve son olarak da Instagram hesaplarımız (Kasım 2012) takip etti.

2009 yılından bu yana dijital dünyadaki dinamikleri takip ederek, mecraların gelişimi ve kurumsal yapımıza uygunluğunu izleyerek bu noktalarda varlık gösterdik.

**2. Sosyal medya kullanımının ilk gününden bugüne sizce avantajları ve dezavantajları nelerdir?**

Mayıs 2009'dan bu yana geçen 10 sene dijital dünyadaki dönüşümü en net şekilde gözlemleyebildiğimiz bir zaman dilimi oldu. Bu sürede hem hesaplarımızın sayısı ve görünürlüğümüz hem de takipçi sayılarımız ve etkileşim oranlarımız arttı. Elimizdeki veriler bu 10 yıllık süredeki sosyal medya stratejilerimizi doğru bir şekilde kurguladığımızı gösteriyor. Sosyal medyada kendi özgün kurumsal dilimizi oluşturarak diğer kurumlardan farklılaşmamız en büyük avantajımız oldu.

**3. Sosyal medya kanallarınız için genel stratejileriniz neler? Genel stratejisine ek olarak bir gün içinde yayına alınacak içerik sayısı, video, sabit görsel kullanımı vb. paylaşımlar ve paylaşımların kurumsal dili bağlamında da yanıt verebilirsiniz.**

Sosyal medya hesaplarımızdaki temel amacımız koleksiyonumuzdaki sanatçılar ve yapıtlarını merkeze alarak sergilerimiz ve programlarımızla ilgili

en güncel ve doğru bilgileri takipçilerimize ulaştırmak. Kullandığımız dili bu çerçevede kurguluyoruz. Bu kapsamda kimi zaman sabit görseller kimi zaman ise video çalışmaları kullanıyoruz. Her gün düzenli gerçekleşen sabit paylaşımlar ve hikâye paylaşımlarıyla takipçilerimize ulaşıyoruz. Etkinliklerimiz ve ziyaret bilgilerimizle ilgili duyurular da ihtiyaçlar çerçevesinde düzenli olarak paylaşılıyor.

**4. Sosyal medyadaki kriz stratejilerinizden bahseder misiniz? Eğer mümkünse bir örnek üzerinden anlatabilirsiniz.**

Uluslararası tüm müzelerde olduğu gibi İstanbul Modern olarak bizim de kriz iletişim yönetimi planlarımız bulunuyor. Sosyal medya doğası itibariyle hızlı müdahale gerektiren bir mecra olduğundan, bu anlamda daha sıkı ve yakın takip gerektiriyor.

**5. Bugün hangi sosyal medya platformunun kurumunuz için daha etkili olduğunu düşünüyorsunuz? Gelecekte yer almayı düşündüğünüz yeni platformlar söz konusu mu?**

Her mecranın kendine has dinamikleri olduğundan, hepsini eşit derecede önemsiyor ve her bir mecraya titizlikle yaklaşıyoruz. Dolayısıyla, görsel kullanımın etkin olduğu Instagram'ı da dikkatle izliyor ve bu platforma ait içeriklerimizi de aynı özenle oluşturuyoruz. Bunun haricinde yerel ve uluslararası platformlar da takibimizde yer alıyor.

**6. Takipçileriniz çoğunlukla etkinliklerinize düzenli katılım gösterenlerden mi oluşuyor yoksa yalnızca platformlar üzerinden sizi takip eden görsel takipçiler (visual audience) mi? İkisinin dengesi nasıl?**

Takipçilerimizin tek bir kategori ile sınırlandırmak doğru olmayacaktır; sergilerimizle ilgilenen takipçilerimiz olduğu kadar, etkinliklerimiz ve diğer programlarımızla ilgilenen takipçilerimiz ve yurt içi ve dışından modern ve

çağdaş sanata meraklı sanatseverlerimiz de mevcut. Ancak genel anlamda takipçi etkileşimimizin yüksek olduğunu söyleyebiliriz. Bunun en önemli göstergesi, sosyal medya üzerinden aldığımız yorumların yanı sıra paylaşımlarımızla ilgili sorulardır. Sergiler, etkinlikler ve programlarla ilgili düzenli bilgi almak isteyen takipçilerimiz mevcut. İçeriklerimizin etkileşim oranları (beğeni, yorum vb.) de takipçi sayımızın artışına paralel bir seyir izlemekte.

**7. Sosyal medyaya adım attığımız günden bu yana platformlarınızda aldığınız en sıradışı yorum (olumlu ve olumsuz anlamda) hangisiydi?**

Akla gelen “sıra dışı” diyebileceğimiz bir örnek yok, ancak müze içerisinde olduğu kadar sosyal medyadaki tüm yorumları önemsiyor ve değerlendiriyoruz.

**8. Haftalık veya aylık programınızı nasıl belirliyorsunuz? Bu noktada, size içerik hazırlamada destek olan bir reklam ajansı var mı?**

İstanbul Modern Sanat Müzesi'nin sosyal medya hesaplarında yer alan tüm içerikler müze içerisindeki ilgili ekibin sorumluluğundadır.

**9. Sergileriniz ve programınız düşünüldüğünde internet öncesi ve sonrası dönemdeki tanıtım kanallarınıza dair neler söylemek istersiniz? İnternetin böylesine yaygın bir hal almasıyla basılı malzeme vb. formatları kullanımınızda bir değişiklik oldu mu? Eskiden gazete ilanları çok yaygınken bugün sosyal medyada ilan vermeyen kurum yok gibi. Sizin sosyal medya reklam stratejiniz nasıl?**

Ziyaretçilerimize ve takipçilerimize ulaşabileceğimizi düşündüğümüz her mecraı eşit derecede önemsiyor, görünürlüğümüz için hassasiyetle çalışıyoruz.

**10. Sosyal medya kanallarınız için yıllık ya da aylık KPI'lar söz konusu mu? Kendinize kurum olarak ne gibi hedefler belirliyorsunuz?**

Her sene kendimize sosyal medya kanallarımız için hedefler belirliyoruz. Burada asıl hedefimiz izleyicilerimiz, takipçilerimizle etkili iletişimimizi arttırarak sürdürmek.

**11. Etkinliklerinizin tanıtımında bloglar ve influencer’lardan destek alıyor musunuz? Avantajları ve dezavantajları hakkında neler düşünüyorsunuz?**

Sosyal medyada yenilikçi projeleri, gelişmeleri takip etmeye çalışıyoruz. İstanbul Modern Türkiye’nin ilk modern ve çağdaş sanat müzesi olması ve kâr amacı gütmeyen bir sanat kurumu kimliğiyle tüm medya kanallarının desteğini alıyor ve tanıtım faaliyetlerini de bu mecraların katkılarıyla gerçekleştiriyor. Modern ve çağdaş sanata meraklı blogger ve influencer’lar da müzemizi ziyaret ederek, gönüllü paylaşımlarda bulunuyor.

**SALT**

**Interview with: Başak Sönmez, The Communication Department, Advertising Department**

**Gamze Cebeci, Social Media Manager and Web Editor of SALT Research Program**

**1. Salt ne zaman ve hangi dijital mecra ile sosyal medya kullanımına başladı? Salt Online nasıl doğdu?**

G.C.: Salt’ın kuruluşuyla başladı. Nisan 2011 Twitter, Facebook, Google Plus hesabı da kullanılıyordu fakat artık bu hesabı kullanmıyoruz. Web sitesinin doğuşuna paralel olarak tüm dijital platformlarda yer almaya başladık.

B.S.: Fakat dönemsel olarak mecralara verilen ağırlıklar değişkenlik gösteriyor, mesela ilk başlarda Facebook ve Twitter odak noktamızdayken günümüzde yaygın bir şekilde kullanılan Instagram’a ve bunun yanında YouTube kanalına da önem veriyoruz. Aslında biraz da trendle ilgili.

**2. Sosyal medya kullanımının ilk gününden bugüne sizce avantajları ve dezavantajları nelerdir?**

B.S.: Bir dezavantaj görmüyorum ama tabiki avantajları var. Salt'ın zaten kurulma amacı insanlarla diyalog paylaşmak, Salt'ın üretimleri üzerinden bir diyalog başlatmak, ziyaretçileri de merak etmeye, soru sormaya teşvik etmek. Dolayısıyla, sosyal medya da bir iletişim kanalı olarak bu amacı oldukça destekliyor. Sosyal medyada paylaştığımız içerikler sadece sergi duyuruları, etkinlik haberlerinden ibaret değil, dijital arşivlerimizi de paylaşıyoruz. Gamze bu süreci yönetiyor, insanların etkileşime geçerek (yorum, like vs) dahil olmaları bu sürecin bir parçası olmaları çok değerli. İnsanların bir yapıyı, kurumu takip etmelerinden çok sosyal medyada yer almaları kanallar ile takip etmeleri bir noktada eş derecede önemli ve değerli. Sosyal medya da bunu bize sağlıyor.

**3. Sosyal medya kanallarınız için genel stratejileriniz neler? Genel stratejisine ek olarak bir gün içinde yayına alınacak içerik sayısı, video, sabit görsel kullanımı vb. paylaşımlar bağlamında da yanıt verebilirsiniz.**

G.C.: Programların sayısına ve yoğunluğuna göre şekilleniyor tabi ama genel olarak mecra özelinde belirlediğimiz bir program var ve aşağı yukarı bunu tutturmaya çalışıyoruz. Tekrarlardan da kaçınarak elbette. Çok yoğun bir program olduğunda bunu belli platformlara yayarak ve biraz daha seçici olarak yapmaya çalışıyoruz. Gün içinde mutlaka Salt Online hesaplarından Twitter olmasa Instagram'dan mutlaka her gün bir şeyler yayına alıyoruz.

**4. Sosyal medyadaki kriz stratejilerinizden bahsedebilir misiniz? Eğer mümkünse bir örnek üzerinden anlatabilirsiniz.**

G.C.: SALT Online için kurgulanan içerik direktörlerimizin bilgisi dahilinde, Araştırma ve Programlar ekibi tarafından üretiliyor. Dolayısıyla konuya ve içeriğe hakim olan bir ekip var. Soru, yorum ya da bir hata ile

karşılaştığımızda anında müdahale edebiliyoruz. SALT Araştırma'nın çevrimiçi arşiv koleksiyonlarından sıklıkla paylaşım yapıyoruz. Yakın zamanda bir takipçimiz Osmanlıca bir belgenin çevirisinde bir hata tespit etti; düzeltip teşekkür ettik. Bu bir kriz değil aslında, sosyal medyayı kullanım şeklinin avantajlarından biri. Yapıcı ve doğru bir iletişimle kendi hatamızı da düzeltip güncellemiş olduk.

**Bugün hangi sosyal medya platformunun kurumunuz için daha etkili olduğunu düşünüyorsunuz? Gelecekte yer almayı düşündüğünüz yeni platformlar söz konusu mu?**

G.C.: Twitter'da uzun zamandır devam ettirdiğimiz bir ritmimiz var, onu koruyoruz. Facebook uzun süredir en fazla kullandığımız platform, Türkiye'den ciddi sayıda kullanıcısı var dünya ortalamasına bakıldığında. Bir süredir Instagram'a biraz daha ağırlık verdik. Video içeriklerine daha fazla zaman ayırmaya çalışıyoruz. Arşiv ve program içeriklerini platformların diline göre çeşitlendirip uyarlayarak ilerlemeye dikkat ediyoruz.

**5. Takipçileriniz çoğunlukla Salt etkinliklerine düzenli katılım gösterenlerden mi oluşuyor yoksa yalnızca platformlar üzerinden sizi takip eden görsel takipçiler (visual audience) mi? İkisinin dengesi nasıl?**

B. S.: Biz hem dijital hem konvansiyonel mecralarda tüm programlarımızın reklam iletişimini yapıyoruz. Dolayısıyla, ölçümlenmesi gerçekten zor. Buraya gelen herhangi bir katılımcı dışarıdaki sokak posterinden mi görmüş, Facebook'taki event'ten mi görmüş ya da basındaki bir yazıdan mı görmüş de gelmiş vs. ölçmesi çok zor ama kitleler değişiyor oradan da farkedilebilir. Mesela Perşembe Sineması bir dönem gösterime gelenler benzer yüzlerken o profilin değiştiğini, kişi sayılarının da farklılaştığını gözlemleyebiliyoruz. Zaten Salt'ın hem Ankara'dan hem İstanbul'dan programlarını takip eden sadık bir kitleleri var. Bizim genel stratejimiz

eriştiğimiz kitleyi de genişletmek medya planlamalarını da buna göre düzenliyoruz. Sadece kültür sanat ile ilgilenenleri değil diğer potansiyel kitleye de erişiyoruz. Dolayısıyla bu noktada hedeflemeler de önemli. Sosyal medya hedeflemelerimiz de evet kırımlar var, en geniş değil yakalayabileceğimizi göz önünde bulundurarak yürüyoruz.

**6. Türkiye’deki sanat izleyicisinin ve sanat kurumların sosyal medya kullanımını nasıl değerlendirirsiniz?**

G.C.: Düzenli olarak takip ettiğimiz kurumlar var tabi ki Pera Müzesi, İstanbul Modern, Anamed gibi, zaten belli başlı projelerde iletişim halindeyiz. Genel olarak kültür kurumlarının hem içeriği hem de o içeriği takip eden izleyicilerin ilgi alanları doğrultusunda sosyal medyada biraz daha seçici olması gerektiğini düşünüyorum. Sanat izleyicisinin sosyal medya kullanımı konusunda ise Salt’ın sosyal medya hesaplarına bakarak bunu değerlendirmek çok doğru olmayabilir. Biraz önce bahsettiğim gibi çok çeşitli bir takipçi kitlesi var. Konu hakkında hiçbir bilgisi olmayıp birden ilgisini çekip yorum yapan insanlar olabiliyor, sanatçıyı tanıdığı için onun özelinde yorum yapanlar olabiliyor. Salt takipçisi özelinde bir yorum yapabiliriz, o da çok çeşitli bir kitlesi olmasından kaynaklanıyor.

B. S.: Kültür sanat takipçilerinin daha bilinçli, meraklı, sorular soran bir kitle olduğunu söyleyebilirim. Bir bankanın sosyal medya hesabına gelen yorumlara baktığımızda oraya gelen yorumları görüyorsunuz. Arada gerçekten fark var. Salt biraz daha niş işler üreten bir kurum olduğu için burada biraz daha ayrışılıyor diyebiliriz. Ama Gamze’nin söylediği gibi çok çeşitli bir kitle var; beyaz yakalıdan her ay üç kere kültür sanat etkinliklerine katılan da var.

**7. Salt Online sosyal medyaya adım attığı günden bu yana platformlarınızda aldığınız en sıradışı yorum (olumlu ve olumsuz anlamda) hangisiydi?**

G.C.: Genelde arşiv içerikleri – çok fazla çeşitlendiği için- tasarım arşivi de var fotoğraf kartpostal arşivinden de olabiliyor. Bu çeşitlilikten kaynaklanan ve

öngöremediğimiz durumlar oluyor. Konuyu yanlış anlayan anlamayan kişiler elbet oldu.

**8. Haftalık veya aylık programınızı nasıl belirliyorsunuz? Bu noktada, size içerik hazırlamada destek olan bir reklam ajansı var mı?**

B. S.: Dijital ajansımızla yaptığımız işler biraz daha teknik konular aslında ya da dijital trendler üzerine yönlendirmeleri oluyor. Hangi içerikleri hangi yöntemle hangi mecralarda ön plana çıkaracağımızla ilgili bazı tavsiyeleri oluyor. Onun dışında içeriklerin tamamı burada programı organize eden kişi tarafından tasarlanıyor. Serginin programcısı- küratör yerine programcı diyoruz- o sergiyle ilgili içerikleri kendisi hazırlıyor daha sonra editöryel bir süreç oluyor.

**9. Salt'ın etkinlikleri ve programı düşünüldüğünde internet öncesi ve sonrası dönemdeki tanıtım kanallarınıza dair neler söylemek istersiniz? İnternetin böylesine yaygın bir hal almasıyla basılı malzeme vb. formatları kullanımınızda bir değişiklik oldu mu? Eskiden gazete ilanları çok yaygınken bugün sosyal medyada ilan vermeyen kurum yok gibi. Sizin sosyal medya reklam stratejiniz nasıl?**

G.C.: G.C.: İçerik üretimi dijital olarak da varlık gösterecek şekilde kurgulanıyor. Örneğin, SALT'ın basılı yayınlarından daha fazla sayıda e-yayını bulunuyor. PDF ve EPUB formatında hazırlanan e-yayınlar [saltonline.org](http://saltonline.org)'da erişime sunuluyor.

B. S.: Salt'ın kendi tarihi içinde böyle bir geçmiş yok zaten. Bir de genel olarak kurum kağıt öncesi devrime de inanmıyor. Her şeyi olabildiğince dijital ortamda yapmaya çalışıyoruz. Sergi katalogu veya broşür bulamazsınız mesela bina içinde. Bu birazda kurumun duruşuyla ilgili bir durum. Dolayısıyla, evet çift yönlü düşünüyoruz bir içerik çıkarken bu hem basına dağıtılacak hem sosyal medyada kullanılacak fakat tüm bunlar dijital mecraya uygun olarak hazırlanıyor.

**10. Sosyal medya kanallarınız için yıllık ya da aylık KPI'lar söz konusu mu? Kendinize kurum olarak ne gibi hedefler belirliyorsunuz?**

B.S.: Aslında bu tamamen sosyal medya algoritmalarına göre de deęişen bir şey ya da yeni trendlere göre şekillenen bir şey. Bir dönem gerçekten takipçi sayısının ciddi önemi vardı, biz de dikkat ediyorduk ki Salt'ın özellikle Facebook'taki takipçi sayısı Avrupa'daki önemli müzelerle de karşılaştırılabilecek düzeyde. Amaç tabiki daha fazla insana erişebiliyor olmak ama kanallar zaten algoritmalarını deęiştiriyor. Takipçi sayısının artık bir anlamı kalmadı. Şu an amaç içerikleri daha çok ön plana çıkarmak dolayısıyla bizde stratejimizi o yöne kırarak içerikleri daha ön plana çıkaracak ve engament'ı arttıracak şekilde reklam çalışmalarıyla da destekliyoruz. Instagram çok fazla hayatımızda yoktu, artık daha fazla var. Story'e de daha fazla önem veriyoruz. Belli bir sayısal hedefimiz yok şu an. Öyle bir şey söyleyemeyiz bir de bu tamamen gerçekten bütçeyle ilgili bir konu. Bir postu ne kadar bütçeyle boost ederseniz o kadar engament, like alır. Aslında bunun kuralı çok net ☺ Dolayısıyla hem organik olarak büyümesi hem de daha fazla insana ulaşabilmesi açısından bizde bir miktar destekleyerek ilerliyoruz.

## **Arter**

### **Interview with, Firdevs Ev Şimşek, Media and Marketing Coordinator**

#### **1. Kurumunuz ne zaman ve hangi dijital mecra ile sosyal medya kullanımına başladı? Hesaplarınız nasıl doğdu?**

Arter Mayıs 2010'da İstiklal Caddesi'ndeki binasında açıldı. Açılışımız öncesinde Facebook ve Twitter hesaplarımızı açtık ve Mayıs'tan itibaren aktif olarak kullanmaya başladık. İlk yıllarımızda yalnızca sergi ve yayın yaptığımızdan sosyal medya kullanımımız yeni sergilerin duyuruları, sergilerden fotoğrafların paylaşılması ve sergilerle ilgili yazıların/basında çıkan haberlerin paylaşılmasıyla sınırlıydı.

Sonraki yıllarda açılış fotoğraflarımızın davetlilerimiz tarafından da indirilebileceęi çevrimiçi albümler yapmaya yönelik olarak bir Flickr hesabı

başlattık. Bu hesabı İstiklal Caddesi'ndeki faaliyet yıllarımız boyunca yaptığımız açılışlardan fotoğraflarla güncellemeyi sürdürdük.

2013'te Vimeo ve YouTube hesaplarımızı etkin kullanmaya başladık. Her bir sergimizle ilgili sanatçılar ve küratörlerle söyleşi videoları hazırlayarak bu hesaplarda kullanıcılarla paylaştık. Halihazırda bu hesapları konuşma kayıtları, tanıtım videoları, sanatçı söyleşileri gibi içeriklerle zenginleştirerek kullanmayı sürdürüyoruz.

Instagram hesabımızı 2014 yılının sonlarında açtık. Başlangıçta bu hesapta sergilerimizin hazırlık sürecinden arka plan içeriklerine yer vermeyi hedefliyorduk. Instagram hesabımızı ilk bir-iki senesi boyunca salt bu gayeyle kullandık; sergilerin kurulum sürecinden fotoğraf ve videolarla zenginleştirdik ancak sonrasında bu hesabı Arter'in tüm iletişimini içerecek şekilde genişlettik.

## **2. Sosyal medya kullanımının ilk gününden bugüne sizce avantajları ve dezavantajları nelerdir?**

İyi bir dijital medya yönetimiyle bu mecraların dezavantajdan çok fayda getireceğine inanıyoruz. Sosyal medyanın yeni yeni yaygınlaşmaya başladığı dönemde konuyla ilgili çok daha fazla tereddüt söz konusuydu; ürünü paylaşmanın, onun satışını artırmak yerine azaltabileceği, mekânı paylaşımlardan detaylıca takip etmenin o mekâna gitmenin keyfinin yerini alacağına dair korkular vardı. Fakat zamanla bizzat deneyimleme ve paylaşma eyleminin önemi daha iyi anlaşıldı. Sosyal medyanın ne kadar kolektif bir alan olduğu, bir etkiyi ne kadar hızlı büyütebildiği görüldü. Bir dönem rakamlar konuşuldu ve konuşuldu; ardından nicelikten niteliğin önemli olduğu sosyal medyada da anlaşıldı, konuşulan o rakamları niteliğin ve yaratıcılığın büyüttüğü iyice kabul gördü. Kurumlar böylece uluslararası eğilimleri ve günceli de daha iyi takip ederek, kaliteli, doğru programlanmış içeriklere önem vermeye başladı ve takipçilerle daha verimli bir diyalog kurmanın yaratıcı ve yeni yollarına kafa yordığımız bir döneme geldik.

**3. Sosyal medya kanallarınız için genel stratejileriniz neler? Genel stratejisine ek olarak bir gün içinde yayına alınacak içerik sayısı, video, sabit görsel kullanımı vb. paylaşımlar ve paylaşımların kurumsal dili bağlamında da yanıt verebilirsiniz.**

Belirlenen sergilerimiz ve programlarımız ışığında aylık takvimler yapıyoruz. Facebook, Twitter ve Instagram'da her gün en az bir paylaşım yapmaya, YouTube'da konuşma etkinliklerimize yer vermeye, günlük hatırlatmalar ve o anda gerçekleşen etkinliklerin fotoğraflarıyla hikayeleri canlı tutmaya özen gösteriyoruz. Belli ritimlerle bir günlük boşluklar bırakmaya, o gün birden fazla paylaşım yapacaksa takipçiyi sıkmamak için birini sabah diğerini akşam yapmaya önem veriyoruz. Twitter'da daha kısa bilgilerle paylaşım yaparken Instagram'da görselliğe, kullanacağımız fotoğraf ve videoların neler olacağına daha fazla mesai harcıyoruz. Programlarımızın etiketlerini oturtmak için bunları gerektiği kadar tekrar ediyor, #tbt ve diğer özel günlerde gündemi yakalamaya çalışıyor, hikayelerde ise kendi ürettiğimiz belli etiketleri zaman zaman tekrar ederek bunların oturması için çalışıyoruz.

Sosyal medya içeriklerimiz kaynağını öncelikli olarak sergilerden ve onlardan yola çıkan yayınlarımız ve programlarımızdan alıyor. Bunun yanında hesaplarımızı Arter'in kitabevi, kütüphane, bistro by divan ve atölye gibi farklı kullanım alanlarıyla shuttle, üyelik gibi işlevlerini tanıtabileceğimiz mecralar olarak görüyoruz. Etkinliğin / serginin içeriğine göre içeriğimizi farklılaştırsak da tüm içeriklerimizde ortak bir dil yakalamaya özen gösteriyoruz.

Belli dönemlerde belli kampanyalarımızı reklamlı olarak öne çıkarıyor ve daha uzun süre görünür olmalarını sağlıyoruz.

**4. Sosyal medyadaki kriz stratejilerinizden bahsedebilir misiniz? Eğer mümkünse bir örnek üzerinden anlatabilirsiniz.**

Sosyal medya üzerinden gelen soru ve yorumlara vakit kaybetmeden yanıt vermeye, Facebook üzerindeki yanıt hızımızı %100'ün altına düşmemeye özen gösteriyoruz. Sosyal medyada yapılan her yorumu, hakkımızda yazılan her iletiyi

takip etmek, o anda Arter’de olup biten diğer programları atlamadan ve bu etkinliklerden sosyal medyaya yansiyabilecek paylaşımları göz ardı etmeden takvimlerimizi yapmak, kriz ihtimallerini en aza indiriyor.

**5. Bugün hangi sosyal medya platformunun kurumunuz için daha etkili olduğunu düşünüyorsunuz? Gelecekte yer almayı düşündüğünüz yeni platformlar söz konusu mu?**

Görselliğe ağırlık veren ve bu konuda daha fazla imkan tanıyan bir mecra olarak Instagram etkili olduğunu düşündüğümüz platformların başında geliyor. Gelecekte katıldığımız yeni platformlar elbette olacaktır fakat öncelikli hedefimizi bu mecraların IG TV, hikayeler, anketler, soru-cevaplar, canlı yayınlar gibi tüm imkanlarını en verimli şekilde kullanmak ve bunun yanında daha fazla video üreterek YouTube kanalımızda da daha aktif olabilmek.

**6. Takipçileriniz çoğunlukla etkinliklerinize düzenli katılım gösterenlerden mi oluşuyor yoksa yalnızca platformlar üzerinden sizi takip eden görsel takipçiler (visual audience) mi? İkisinin dengesi nasıl?**

Etkileşimimizin kuvvetli olduğu kitlenin, daha çok sergilerimizi ziyaret eden, etkinliklerimize katılan kitle olduğunu gözlemliyoruz. Görsel takipçilerimizin ise daha ziyade farklı şehirlerden bizi takip eden kullanıcılarımız olduğu söyleyebiliriz – bu şehirlerin başında İzmir, Ankara ve Eskişehir geliyor. İstanbul özelinde düşünürsek henüz ziyaret etmemiş bir takipçiye bile muhtemelen yakında uğramayı düşünüyor.

**7. Türkiye’deki sanat izleyicisinin ve sanat kurumların sosyal medya kullanımını nasıl değerlendirirsiniz?**

Türkiye’deki izleyiciler dünyadaki eğilim ve gelişmeleri sıkı şekilde takip ediyor. İçinde bulunduğumuz coğrafyanın insanının sanat izleyicisi olsun olmasın sosyal medyayı çok aktif kullandığını düşünürsek sanat kurumlarının dijital mecralara alışkın ve bu mecralarda aktif bir kitleyle karşı karşıya olduğunu söyleyebiliriz. Bu kitleyi şaşırtmaya ve onların ilgisini canlı tutmaya devam edebilmek için

kurumlar da farklı yaratıcı yöntemler deniyor, görselliğiyle ve fikirleriyle öne çıkarak kendini hatırlatıyor. Yapılabilecek çok şey var, her kurum da kendi kimliğine ve diline göre bu fikirlerden bir kısmını uyguluyor.

**8. Sosyal medyaya adım attığınız günden bu yana platformlarınızda aldığınız en sıradışı yorum (olumlu ve olumsuz anlamda) hangisiydi?**

Geçtiğimiz 10 yıl içerisinde gerek kurumla gerekse sergilediğimiz içeriklerle ilgili pek çok yorum aldık. Son bir sene içerisinde, Dolapdere'ye taşınmış olmamızla ilgili çok sayıda olumlu ve olumsuz yorum geliyor. Bunlar arasında aklımıza hemen gelen, favorilerimizden biri olan aşağıdaki tweet'i paylaşabiliriz.



**9. Haftalık veya aylık programınızı nasıl belirliyorsunuz? Bu noktada, size içerik hazırlamada destek olan bir reklam ajansı var mı?**

Herhangi bir reklam ajansı ile çalışmıyoruz. Tüm görsel ve içeriklerimizi Medya ve Pazarlama ekibimizle, Dijital İçerik Sorumlumuz, Sosyal Medya Sorumlumuz ve Grafik Uygulama Sorumlumuzla oluşturuyoruz. Aylık programımız sergi ve etkinliklere göre şekilleniyor. İçeriklerimizi haftalık olarak oluşturuyoruz, atlanmaması gereken yeni gelişmeler olması durumunda güncellemeler yapıyoruz. Hikayelerimizi de aynı şekilde haftalık programlamakla beraber burayı aynı zamanda daha hızlı güncellediğimiz bir alan olarak değerlendiriyoruz.

**10. Sergileriniz ve programınız düşünüldüğünde internet öncesi ve sonrası dönemdeki tanıtım kanallarınıza dair neler söylemek istersiniz? İnternetin böylesine yaygın bir hal almasıyla basılı malzeme vb. formatları kullanımınızda bir değişiklik oldu mu? Eskiden gazete ilanları çok yaygınken bugün sosyal medyada ilan**

## **vermeyen kurum yok gibi. Sizin sosyal medya reklam stratejiniz nasıl?**

Sosyal medya hesaplarımızda her ay öne çıkarmak istediğimiz belli içerikleri önceden belirleyerek çeşitli kampanyalar yapıyoruz. Bunlar üzerine daha uzun süre çalıştığımız, zaman zaman bir video prodüksiyonu içeren ya da organize ettiğimiz fotoğraf çekimleriyle zenginleştirdiğimiz paylaşımlar oluyor. Bu reklamlı içeriklerin bizim için zamanlamaları da önem taşıyor. Her paylaşımımıza reklam vermesek de aylık bütçemizi öne çıkarmak istediğimiz bu birkaç içerik ve mecralar arasında paylaşıyoruz. Basılı mecralarda yer alan ilanların azaldığını düşünmüyorum; fakat bu mecraların artık online portalları da eskiye oranla daha sıkı takip edildiği için artık bu alanlar da reklam mecrası olarak tercih ediliyor.

## **11. Sosyal medya kanallarınız için yıllık ya da aylık KPI'lar söz konusu mu? Kendinize kurum olarak ne gibi hedefler belirliyorsunuz?**

Şu anda takipçi sayılarımızın yanında etkileşim miktarımızı artırmak gibi hedeflerimiz var. Bunun için önce hesaplarımıza olan bağlılığın artmasını, insanların bu hesaplarda ne gibi paylaşımların ne sıklıkla tekrarlandığını anlamasını sağlamaya çalışıyoruz. Bunların yanında web sitemizde bilet satış kısmını aktif hale getirdiğimizde kendimize daha somut hedefler koyup sosyal medyada topladığımız ilgiyi doğrudan bilet almaya yönlendirip yönlendiremediğimizi farklı senaryoları takip ederek öğrenebilecek, işe yarayan yöntemlere yoğunlaşacak ve daha somut bir analiz yapabileceğiz.

## **12. Etkinliklerinizin tanıtımında bloglar ve influencerlardan destek alıyorsunuz? Avantajları ve dezavantajları hakkında neler düşünüyorsunuz?**

Influencerlarla şu anda bir destek anlaşmamız bulunmuyor fakat bloglarla işbirliği içerisindeyiz. Canlı bir içerik havuzunun oluşmasını sağlamaları yönünden blogları çok önemsiyoruz. Dezavantajları reklamlı içeriklerle basın tarafından oluşturulan içeriklerinin arasındaki çizginin zor kuruluyor olması ve artık aynı

zamanda basın olarak da kabul edebileceğimiz bloglarla diğer mecralar arasında aslında eşit mesafede durması gereken ilişkinin sınırlarının belirlenmesinde zorluklar oluşması. Bir yandan bu mecralara destek olmayı önemsiyoruz; fakat özellikle influencer'ların fahiş fiyatlarla yaptığı tanıtımlar düşünülünce bir sanat kurumunun influencer / basın / blog ayırımını çok doğru kurması gerekiyor.