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'THE SIMPLE, FUN AND CREATIVE WAY' TO MAKE PEOPLE FOLLOW A PUBLIC DOCUMENTARY CHANNEL: TRT BELGESEL'S INSTAGRAM USE

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Parlayandemir, Gizem; Özlem Çağlan Bilsel ve Damla Akar. "The Simple, Fun And Creative Way' to Make People Follow A Public Documentary Channel: Trt Belgesel's Instagram Use". idil, 104 (2023 Nisan): s. 483–501. doi: 10.7816/idil-12-104-05

ABSTRACT

The use of social media tools has gained significant power on the establishment the relations between the organizations and the target groups of that organizations whether the organizations are commercial or public. The Turkish Radio and Television Corporation, *TRT*, is the public broadcasting organization of Türkiye. Therefore, the broadcasting decisions of *TRT* differ from the commercial broadcasting companies. One of these differentiations is realized through the foundation of the thematic channels, which do not put ratings above the other broadcasting decisions. The documentary television channel, which was founded in 2009, *TRT Belgesel (TRT Documentary),* is one of these thematic channels. The study aims to draw a profile on how the documentary program type, a type which aims to inform and educate, by revealing the ways of using Instagram. Within the scope of the study, two factors were decisive in the examination of TRT Belgesel's Instagram account. The first of these is that Instagram is the most used social media platform in Türkiye in 2023. The other reason is that parallel to the first, *TRT Belgesel* has the most followers on Instagram among its social media accounts. In the study, the Instagram usage patterns of the *TRT Belgesel* channel were evaluated within the framework of the public broadcasting approach and the informative/educational purpose of the documentary program type. In this context, the posts were analyzed in detail by using the quantitative content analysis method in the study. The analysis concluded that the *TRT Belgesel* channel shared the most video content in line with Instagram usage patterns, shared information about the program to be broadcast on the channel, and informed users by sharing information containing explanations.

Keywords: Social media, the effect of social media on traditional media, the documentary film audience, *trt belgesel channel, instagram.*

Makale Bilgisi:
Geliş:24 Şubat 2023 *Düzeltme:27 Mart 2023* *Kabul: 22 Nisan 2023*

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Introduction

Since the rise of social media, many scholars have studied the topic and tried to theorize different definitions of the fact. Their definitions differ according to their approaches, so some underline the tools, and some underline the impacts. On the other hand, a common idea about social media is the absence of a common definition of the fact (Carr & Hayes, 2015: 46-48). According to Carr and Hayes (2015: 48), "The lack of a common definition can result in multiple connotations of a concept, making it difficult to create a shared understanding." In any case, the impact of social media on the customs of the previous communication process and Public Relations is as clear as crystal.

The use of social media tools has gained important power in establishing the relations between the organizations and the target groups of that organizations, whether the organizations are commercial or public. Not only the organizations use media as a tool, but also media as organizations use media as a tool for establishing relations.

One of the media organizations in Türkiye that use social media effectively is the Turkish Radio and Television Corporation –*TRT*-. After *TRT* hit the airwaves in 1964, TRT's first television transmission followed in 1968. From that time to now, it "owns and operates 14 TV channels – of which 5 are HD – and 14 radio stations covering general entertainment, music, sports, children and news. *TRT* has TV channels in Turkish, English, Arabic, Azeri and Kurdish languages." (Trtworldforum.com, 2023).

TRT is the national public broadcasting organization of Türkiye. While discussing the challenges to public broadcasting Syvertsen (2003: 157) states that "broadcasters should support arts and culture, that they uphold a national social and cultural sphere, and that they refrain from anything that could potentially threaten 'the national interest'." Therefore, the broadcasting policy of TRT expected to differ from the commercial broadcasting companies.

One of these differentiations is realized through the foundation of the thematic channels, which do not put ratings above the other broadcasting decisions. The documentary television channel founded in 2009, *TRT Belgesel* (TRT Documentary) is one of these thematic channels. However, In the history of Turkish documentary filmmaking, TRT documentaries have become an integral part. Even TRT started documentary film production with the influence of BBC, it formed its own style in time (Kuralay, 2020).

In the first part of the study, the concept of social media, the effect of social media on traditional media, and the situation of social media in Türkiye are discussed. The following section summarizes the definition of the documentary film, the situation of the documentary film on television, the level of the documentary audience in Türkiye, and the documentary channels in Türkiye. In the third section, the use of Instagram by the *TRT Belgesel* is examined.

Because of the limitations of the study, the theoretical discussions about public broadcasting and its discourse and the critical approaches to social media, such as Fuchs' (2011) arguments, were excluded from this study.

The Concept of Social Media and Social Media Tools

As the innovations in the field of technology in the post-industrialization era cause changes in the field of communication, access to mass media is becoming increasingly more accessible. The Internet and new media technologies have begun to dominate society in different manners. Since labor time and leisure time are converged, people who spend most of their labor time and leisure time on the computer can easily access news sites, television broadcasts, games, and entertainment-based sites. One of the consequences of the Internet and new media technologies is the occurrence of social media concepts. With its wide range of use, social media has led to significant changes in communication disciplines and traditional media structure. Social media provides people an environment that is non-spatial, time-independent, simultaneous, and interactive. While social media offers a new medium where people can express their thoughts and exchange views with each other and discuss, it creates a domain much faster than traditional mass media. Anyone can participate in social media without training and specialization (McQuail 2010, Carr & Hayes, 2015).

In the pre-Web 2.0 era, the media acted as a one-way communication tool in contradistinction to the Web 2.0 era (Kahraman, 2014: 20). Despite the traditional media's one-way communication flow and static structure, social media has a dynamic structure with its bi-directional communication flow. The Internet has changed the structure, and functioning of communication with new communication symbols, usage patterns, jargon, and codes with features that it has (Güçdemir, 2012: 58).

One of the important features that make social media attractive is interaction. Users are able to spread the content they produce very easily in a short time on the internet via social media. Other users can see their content, leave comments and criticize simultaneously. Popular social networking sites such as Facebook and Twitter have also led to the widespread recognition of social media. Instagram, with its slogan 'A simple, fun & creative way to capture, edit & share photos, videos & messages with friends & family.' also has become an important actor in the social media ecosystem. Instagram also changed the photo-sharing aesthetic. Manovich (2017: 73) refers to this fact as "Instagramism" when he states, "it came with filters and other simple image editing tools available in its mobile app. And this democratized making good-looking images." He underlines the young people's use of Instagram "Gradually, Instagram was also adopted by millions of young, sophisticated people around the world to display their photography, narrate their ideas and experiences, and connect to each other."

This rapid development of social media has led people to develop strategies that will increase their visibility on social media by increasing the amount of time they spend on this media. Marketing and Public Relations strategies have changed significantly with the existence of social media. Public Relations, which is responsible for organizing reliance-based activities that show continuity between institutions and target groups, have developed new tools and methods in application environments with the introduction of the social media concept. The social media's changing of traditional media activities has created the necessity to integrate practitioners of Public Relations and Public Relations practices into virtual environments (Akar, 2017). One of the important innovations that social media has brought to the practice of Public Relations is that the masses of the target have turned into the masses. Due to social networks like blogs, Facebook and Twitter, there are ready-made masses that follow and know about the institutions. The evaluation, the most important step of all Public Relations campaigns, has taken its share of innovation with social media. Social media has made it possible to receive

successful feedback. Positive or negative comments after consumption, shared by existing customers, can sometimes help potential customers decide on consumption behavior (Akar, 2017: 52-53).

Regarding the social media usage situation in Türkiye in 2023, according to the current report of *We Are Social* and *Hootsuite*, 81.68 million of the 85.59 million population in Türkiye uses mobile phones, 71.38 million use the internet, and 62.55 million actively use social media. In Türkiye, the time spent by users aged 16-64 on the Internet is 7 hours and 24 minutes, and the time spent on social media platforms is 2 hours and 54 minutes. The share of mobile phones in web traffic is 84.92%. Instagram is the most used and favorite social media platform of the 16-64 age group in Türkiye. Türkiye ranks first in the use of the *Instagram* mobile application, and the monthly time spent by users on the Instagram application is 21.4 hours. According to the same report, television programs and channels are in fourth place among the types of programs followed by internet users in Türkiye (We Are Social, 2023).

Television Broadcasting and Social Media

The development of Internet technologies and the fact of social media have led to significant changes in the mass media and traditional media concepts. Especially the internet has been used in many places, and mobile technologies have caused changes in journalism and broadcasting concepts.

While social media continues to cover the elements of traditional media, it has begun to offer them to people with more comfortable and faster technologies over the internet. "As more and more audiences turn to online media for information, entertainment, and creative participation, marketers and advertisers have attempted to follow audiences into these new, networked spaces." (Sullivan, 2013: 231)

There are also significant changes in the concept of traditional television broadcasting along with the development of the Internet (Akyol, 2014). Television has an important place in every aspect of daily life by harmonizing with the technological elements of social media, providing always and everywhere accessible content for the audience, enabling interactive participation, and being compatible with smart devices.

Discussing the effect of internet and social media platforms on television broadcasting through the concept of convergence, Jenkins refers to the fact that media content takes place in different media platforms in the age of convergence, different media sectors cooperate, the sharp distinctions between old and new media disappear, and viewers experience content in different media (Jenkins, 2016: 19). Moreover, van Dijk (2016: 20) defines media convergence as the process of combining telecommunication, data communication, and mass communication in a single environment due to the nature of new communication technologies, referring to the fact that the convergence in communication devices and environments is not only institutional and technological. As Manuel Castells describes, the audience is positioned as both sender and receiver with media convergence since the audience interact and interpret the messages, they receive from different communication tools. He states that the active audience, which produces common meaning and shares their experiences in communication networks, also forms the basis of mass self-communication (Castells, 2009: 13).

As an integral part of mass communication, television broadcasting has transformed the content it broadcasts in the traditional environment by converging Internet technologies and shaping it according to the

unique characteristics of social media platforms. Television program producers or channels share content by adapting the content in accordance with the nature of social media platforms (Dikmen, 2022: 148). With the transition from traditional television broadcasting to interaction-oriented social television broadcasting, the television industry is interacting directly with viewers by creating content unique to social media platforms for certain programs (Çetindağ et al. 2018:125).

Television, a technological tool, has emerged with the traditional understanding of broadcasting. Depending on the developments experienced, it renews itself and integrates into the features that arise with new communication technologies it is ongoing (Akyol, 2014). In this process, accounts are opened on social media platforms on behalf of television programs, and posts related to the program are made before the program starts to be broadcast on television (Çağlan Bilsel, 2023: 45).

With the establishment of corporate accounts on social media platforms by television channels, an internet-based social ecosystem was formed, and the sharp boundaries between the internet and television disappeared, so television broadcasting changed its form (Gezgin, 2018: 584). In this way, television channels in Türkiye use and share, especially via *Facebook, Instagram, Twitter*, and *YouTube.*

Due to the unique dynamics of social media platforms, television channels had to develop new practices in order to be effective in this environment. Let users/viewers follow and follow other users' communication, as well as producing and sharing content, has created a versatile social media ecosystem. Television broadcasts in this ecosystem based on digital broadcasting ıt also reaches the audience through Web sites, microblogs, and video and photo-sharing platforms (Dikmen, 2022: 139).

The time spent watching television has been shortened, and television broadcasting over the internet has begun using digital technologies. Recognizing the importance of social media as one of the ways to attract young people to the screen, television channels are developing policies that will strengthen their ties with social media and ensure that broadcast content is roaming on these social platforms (Hamamcı, 2015: 24-25). Hence the interaction between social media and Television on the basis of rearticulating audience engagement has become an important research discussion topic in the field (Moe, Poell & van Dijck, 2015).

Channels sharing through social media accounts both before and during publication inform their audience and potential masses and inform about new broadcasts. Channels can make hashtag work on Twitter during broadcasts or actively use Youtube channels for trailers and serials. They can use different tools for different purposes.

The Definition of the Documentary Film and The Documentary Channels in Türkiye

The history of the documentary film dates back to the 1890s. "The first film-makers to make what were in essence travelogues and called documentaries were the Lumière brothers in the 1890s." (Hayward, 2000: 90). However, Robert Flaherty is assumed as the pioneer of the documentarist filmmakers. "The first so-called documentary is his *Nanook of the North* (1922), about Eskimo life." (ibid: 91). As with many other facts in history, WWII affected the history of documentary filmmaking in many ways. One of the important reasons for the effect is the economic conditions. "Owing to lack of financial resources following the Second World War, many aspiring

film-makers in Europe had to turn to documentary work before they could go on to make feature films" (ibid: 91). As well as the restrictions and problems, the positive trends in the society affected the history of documentary filmmaking. The situation in the 1970s can be an example of the aforementioned changes. "In the liberal climate of the 1970s in western society, many film- making collectives and independent film-makers made documentaries challenging the establishment" (ibid: 92). Like the effects of economic and social changes on documentary filmmaking, technology also causes many changes in field. The improvements in video technology and the becoming of video cameras widespread are important of changes in the history of documentaries. "More recently since the 1980s, the advent of video technology has led to the emergence of numerous collectives and workshops in Europe and the United States." Video technology also leads the democratization of the documentary via camera. "It has also led to a further and a still greater democratization of the camera and to more voices from the margins finding a mode of expression". Not only the changes and improvements in video technology but also the changes and improvements in broadcasting technology affected the documentary process. "Changes in television broadcasting have also helped to raise the visibility of the documentary. With the advent of cable and satellite television there is a need for more programmers, including ones that target specific audiences." (op cit.).

When the Turkish cinema is the case, cinema historians have debated about which film is the pioneer. Some argue that "the history of Turkish cinema begins with *Ayastefanos'taki Rus Abidesi'nin Yıkılışı* (The Demolition of the Russian Monument in Ayastefanos, 1914), a yet- to-be-located, mythical film reputedly shot in Istanbul by Fuat Uskınay an Ottoman army officer,", on the other hand, some argue the history of Turkish cinema begins with "the film footage shot by Manaki Brothers in Macedonia circa 1905 (then part of the Ottoman Empire), now housed in the Macedonia Film Archive, but also claimed to be the heritage of many Balkan countries." (Candan, 2014: 114). Nevertheless, the first idea is more common and mostly accepted. After 1914, in 1915, film production became institutionalized. "With the establishment of Merkez Ordu Sinema Dairesi (The Central Army Cinema Department) in 1915, the military's monopoly over documentary production began, with its main purpose being the documentation of the activities of the state and the military." (ibid: 115). Another important film in the Turkish documentary film history dates back to 1934 "is the film Türkiye'nin Kalbi Ankara (Ankara, The Heart of Turkey) shot by the filmmakers Sergei Yutkevic and Lev Oscarovich Arnstam, who came to Turkey as a part of the official Soviet delegation invited to the 10th anniversary celebrations of the Turkish Republic." (ibid: 115). In addition, the Istanbul University Film Center has an important place in Turkish documentary film history. Istanbul University Film Center was established in the mid-1950s by Sabahattin Eyuboglu and Mazhar Şevket İpşiroğlu, who are academicians at Istanbul University. With this formation, "the institutional state monopoly of documentary production" was broken, and "the first non-governmental and academic institution for documentary film production, which lasted until 1974 with brief interruptions from the two military coups, in 1960 and 1971." started. "The 'cultural' documentaries produced at this center, collectively referred to as the 'Anatolian Epics,' were mostly about the cultural and historical heritage of Turkey, aimed at informing and educating." There are many important films produced in this center. However, *Hitit Güneşi* was "their first and the best known" In the film *Hitit Güneşi* (The Hittite Sun, 1956) "they traced the material remnants of the Hittites and argued for their cultural continuity with contemporary Anatolia, suggesting a national heritage that goes back to the pre-Islamic times." (ibid: 116).

Since technological opportunities have increased and new mediums have become possible for the audienceship of several media contents, the documentary audienceship in Türkiye also has expanded, and many mediums have become possible for the screening of documentary films. So, the Documentary audienceship in Türkiye can also be analyzed according to the mediums that show the documentary films. In cinema halls, the documentary film can be seen in the sections or programs under the film festivals or in documentary film festivals. When television is the case, there are mainstream TV channels that also show documentary channels, as well as The Documentary Channels. Like many other contents, Social Media Channels create space for documentary films.

When we look at the box-office data of Türkiye and watching ratios of Turkish televisions, it can be seen that television is a preferred medium for documentaries in Türkiye (boxofficeturkiye.com, 2023; tiak.com.tr, 2023). The documentary channels in Türkiye are Animal Planet Türkiye, Animaux, BBC Knowledge, BEIN İZ, Chasse et Pêche, Discovery Channel (Türkiye), Discovery HD, Discovery Science (Türkiye), Discovery Showcase HD (Türkiye), Discovery Turbo Xtra HD (Türkiye), Discovery World (Türkiye), DMAX (Türkiye), Epic Drama, Escales, History, Investigation Discovery (Türkiye), Nat Geo Wild, Natural Life Channel, Russian Travel Guide, Science&Vie TV, Tarih TV, The Biography Channel, Trek, TRT 4, TRT Belgesel, Viasat Explore, Viasat History, Viasat Nature, World Travel Channel, Yaban TV (wikipedia.org, 2023). In the January 2023 rating report of Television Monitoring Research Incorporated, D Max and *TRT Belgesel* channels are among the most watched channels in the All-People category (Tiak.com.tr, 2023). Based on this report, *TRT Belgesel* was chosen as the study's sample due to its public broadcasting approach and its position in Turkish documentary filmmaking history. Moreover, when the social media platforms of the two channels are compared, it is seen that TRT Belgesel has more followers on Instagram, while TRT Belgesel has two million followers (https://www.instagram.com/trtbelgesel/, 2023), dmaxtr has only 129 thousand followers (https://www.instagram.com/dmaxtr/, 2023).

Research Methodology

There are various studies aiming to reveal the digitalization process of television broadcasting. In this context, a study revealing the use of social media tools by television broadcasting concluded that *TRT Belgesel* channel uses social media platforms to reach audiences from all audiences (Parlayandemir & Akar, 2017). In another more recent study, it was concluded that *TRT* developed a strong social TV strategy and created a multifaceted cross-media content cycle between television broadcasting and social media platforms (Dikmen, 2022: 147). A more recent study, which aims to determine the Instagram performances of traditional television dramas in a comparative way, has revealed that Instagram accounts are used more actively on the days when the dramas are broadcast on television (Çağlan Bilsel, 2023: 53). Within the scope of the study, two factors were decisive in the examination of *TRT Belgesel*'s *Instagram* account. The first of these is that Instagram is the most used social media platform in Turkey in 2023. The other reason is that parallel to the first, *TRT Belgesel* has the most followers on Instagram among its social media accounts. This study, which aims to reveal how Instagram is used in the context of *TRT Belgesel's* public broadcasting approach, aims to contribute to the current literature.

This study aims to reveal the *Instagram* usage patterns of the *TRT Belgesel* channel, which is a public broadcaster, and to draw a profile on how the public broadcasting approach, which aims to inform and educate, is manifested in *Instagram*.

Within the scope of the study, the ways of using Instagram of the *TRT Belgesel* channel were revealed. It was determined how the understanding of public broadcasting, which aims to inform and educate, manifests in *Instagram*. For this purpose, answers to the following questions will be sought in the study:

1. What are the Instagram sharing contents of the *TRT Belgesel* channel?
2. How is *Instagram* used in the context of the public broadcasting understanding of the *TRT Belgesel* channel?

The use of *Instagram* by *TRT Belgesel* channel has been evaluated within the framework of the public broadcasting approach and the informative/educational purpose of the documentary program type.

In the analysis phase of the study, the posts on *TRT Belgesel's* official Instagram account were analyzed by quantitative content analysis. In the study, the contents of *TRT Belgesel's Instagram* posts were analyzed in detail, and the contents of the posts were determined and interpreted in the context of public broadcasting. The findings are explained below with tables in specific themes and categories. The study aims to determine the current usage patterns by analyzing the shares on *TRT Belgesel's Instagram* account, taking into account the date range of 1 January-1 February 2023.

Quantitative content analysis involves the stages of objectively and systematically counting and recording in order to determine the numerical description of the symbolic content of a text. In quantitative content analysis, quantitative data about the content of the text are emphasized. In addition, quantitative content analysis allows analyzing the content of the text to be analyzed through figures and tables (Neuman, 2012: 466).

Findings

Up-to-date information on *TRT Belgesel*'s social media accounts is as in Picture 1.

Facebook Hayran Sayfası	Hayran	HK	HA	HA (%)	EO (%)
TRT Belgesel	1.322.182	9.636	59	%0,00	%0,04

Twitter Sayfaları - 1 Sonuç

Twitter Hesabı	Takipçi	T.Ettiği	HA	HA (%)	EO (%)
TRT Belgesel	455.546	28	5.916	%1,32	%0,03

Instagram Sayfaları - 1 Sonuç

Instagram Hesabı	Takipçi	Medya	HA	HA (%)	EO (%)
TRT Belgesel	2.064.501	7.966	1.672	%0,08	%0,31

Youtube Sayfaları - 1 Sonuç

Youtube video kanalı	Abone	İzlenme	HA	HA (%)	EO (%)
TRT Belgesel	1.380.000	319.960.132	0	%0,00	%0,02

Picture 1. *TRT Belgesel*'s Social Media Accounts
Reference: Boomsocial (2023).

TRT Belgesel *Instagram* Post Types and Number

Table 1. The number of Post Types

HISTORY	TYPE OF POSTS			
	CAROUSEL[1]	PHOTOGRAPH	VIDEO	TOTAL
1.01.2023	2	0	3	5
2.01.2023	1	1	2	4
3.01.2023	0	2	3	5
4.01.2023	0	2	2	4
5.01.2023	1	1	2	4
6.01.2023	1	1	3	5
7.01.2023	0	2	3	5
8.01.2023	1	1	3	5
9.01.2023	1	1	2	4
10.01.2023	1	1	2	4
11.01.2023	1	1	2	4
12.01.2023	1	1	2	4
13.01.2023	1	1	3	5
14.01.2023	0	3	3	6
15.01.2023	0	1	3	4
16.01.2023	1	1	2	4
17.01.2023	0	2	2	4
18.01.2023	2	1	2	5
19.01.2023	2	0	3	5
20.01.2023	2	0	3	5
21.01.2023	1	0	3	4
22.01.2023	2	0	3	5
23.01.2023	1	1	2	4
24.01.2023	2	1	2	5
25.01.2023	1	2	2	5
26.01.2023	1	1	2	4
27.01.2023	1	1	3	5
28.01.2023	0	2	3	5
29.01.2023	2	0	3	5
30.01.2023	0	2	2	4
31.01.2023	3	0	2	5
1.02.2023	1	2	2	5
TOTAL	**33**	**35**	**79**	**147**

Between January 1 and February 1, 2023, a total of 147 posts were shared on *TRT Belgesel's Instagram* account. When the number of shares is considered in the context of post types, it has been observed that 79 videos,

[1] A concept that is used to describe posts with multiple photos attached.

35 photos, and 33 carousels have been shared. Based on these data, it is possible to mention that *TRT Belgesel* has actively used its *Instagram* account with photographers and video shares in the relevant date range (Table 1).

Table 2. The Post Category

HISTORY	POST CATEGORY					
	INFORMATION CONTAINING EXPLANATIONS	INTERACTIVE INFORMATION	INTERACTIVE	QUESTIONS DIRECTED TO USERS	POSTS CONTAINING INFORMATION ABOUT THE PROGRAM TO BE BROADCASTED	TOTAL
1.01.2023	3	0	0	0	2	5
2.01.2023	2	0	0	1	1	4
3.01.2023	3	0	0	0	2	5
4.01.2023	2	0	0	0	2	4
5.01.2023	3	0	0	0	1	4
6.01.2023	2	0	0	0	3	5
7.01.2023	1	0	1	0	3	5
8.01.2023	0	1	1	1	2	5
9.01.2023	0	1	1	1	1	4
10.01.2023	1	1	1	0	1	4
11.01.2023	0	1	0	1	2	4
12.01.2023	1	0	1	0	2	4
13.01.2023	2	1	0	0	2	5
14.01.2023	1	0	1	1	3	6
15.01.2023	1	0	0	0	3	4
16.01.2023	2	0	0	1	1	4
17.01.2023	2	0	0	0	2	4
18.01.2023	1	0	1	1	2	5
19.01.2023	2	1	0	0	2	5
20.01.2023	2	0	0	0	3	5
21.01.2023	1	0	1	0	2	4
22.01.2023	3	0	0	0	2	5
23.01.2023	1	0	1	1	1	4
24.01.2023	2	0	0	2	1	5
25.01.2023	2	0	0	1	2	5
26.01.2023	2	0	0	0	2	4
27.01.2023	2	0	1	0	2	5
28.01.2023	0	1	1	0	3	5
29.01.2023	2	0	1	0	2	5
30.01.2023	2	0	0	1	1	4
31.01.2023	2	0	1	0	2	5
1.02.2023	2	0	0	1	2	5
TOTAL	**52**	**7**	**13**	**13**	**62**	**147**

The contents of the posts in the relevant date range were examined in detail, and categories were created. The posts are categorized under five headings as informative with explanation, interactive, interactive, questions directed to users, and posts containing information about the program to be broadcasted.

According to Table 2, it has been observed that the most shared categories contain information and explanations about the program to be broadcast. The category in the information content of the program to be broadcast includes information about the broadcast date of the programs on the TRT Belgesel channel and the content of the broadcast. Posts in the category of information with explanations provide information about a subject by explaining to the users about the subject. Interactive, interactive, and question categories that contain information include posts made to get interaction from followers. According to Table 2, the Instagram sharing of the content of *TRT Belgesel* is mainly descriptive and informative.

Table 3. Total Likes of The Posts

HISTORY	POST CONTENT					
	INFORMATION CONTAINING EXPLANATIONS	INTERACTIVE INFORMATION	INTERACTIVE	QUESTIONS DIRECTED TO USERS	POSTS CONTAINING INFORMATION ABOUT THE PROGRAM TO BE BROADCASTED	TOTAL
1.01.2023	45.852	0	0	0	17.683	63.535
2.01.2023	14.392	0	0	9.667	54.903	78.962
3.01.2023	18.725	0	0	0	13.291	32.016
4.01.2023	49.422	0	0	0	10.936	60.358
5.01.2023	21.930	0	0	0	3.355	25.285
6.01.2023	56.935	0	0	0	32.080	89.015
7.01.2023	5.026	0	31.645	0	24.696	61.367
8.01.2023	0	61.830	896	5.409	24.122	92.257
9.01.2023	0	64.136	8.882	6.049	7.435	86.502
10.01.2023	7.866	15.407	22.161	0	6.723	52.157
11.01.2023	0	6.169	0	5.229	11.777	23.175
12.01.2023	15.830	0	9.861	0	11.219	36.910
13.01.2023	42.011	7.272	0	0	6.316	55.599
14.01.2023	7.888	0	27.500	6.262	21.350	63.000
15.01.2023	14.128	0	0	0	24.232	38.360
16.01.2023	14.530	0	0	6.279	5.558	26.367
17.01.2023	45.631	0	0	0	17.726	63.357
18.01.2023	14.584	0	74.074	4.499	7.075	100.232
19.01.2023	25.314	50.424	0	0	11.634	87.372
20.01.2023	18.078	0	0	0	19.470	37.548
21.01.2023	5.720	0	13.296	0	10.579	29.595
22.01.2023	29.426	0	0	0	9.379	38.805
23.01.2023	28.311	0	18.897	6.053	4.625	57.886
24.01.2023	37.017	0	0	44.893	7.683	89.593
25.01.2023	14.052	0	0	6.408	12.905	33.365
26.01.2023	44.703	0	0	0	17.244	61.947
27.01.2023	17.920	0	119.844	0	21.265	159.029
28.01.2023	0	8.711	11.240	0	17.683	37.634
29.01.2023	58.775	0	13.439	0	10.345	82.559
30.01.2023	62.148	0	0	5.546	7.393	75.087

31.01.2023	16.145	0	12.268	0	9.451	37.864
1.02.2023	33.270	0	0	7.294	14.404	54.968
TOTAL	**765.629**	**213.949**	**364.003**	**113.588**	**474.537**	**1.931.706**

After the posts on *TRT Belgesel's Instagram* account were categorized, the way users participated in the content was tried to be determined at the level of comments and likes. In other words, which content users liked and commented on more was evaluated in the interaction context.

Table 3 shows that the most liked post is in the video type, and *TRT Belgesel* uses *Instagram* in accordance with its own structure, continues to share content, and displays a type of usage that increases the interaction of users by receiving 119,844 likes. This post has been highlighted because it is the most liked post in its category.

In accordance with the way *TRT Belgesel* uses *Instagram*, it has been tried to determine the participation status of users in the shares made on the basis of comments and likes. The total number of likes of the 147 shares in the relevant date range is 1,931,706, while the total number of comments is 13,273. Users participated by liking the content more. In the shares made, it is also possible to mention that users are asked questions about the content and received interaction. The shares made by *TRT Belgesel* in accordance with the visual structure of Instagram are content that users like the most.

Pictures 2. Examples of the most liked content
Rereferences: *TRT Belgesel Instagram* Official, 2023.

Table 4. Total Comments on The Posts

It has been observed that the type of post that users comment on the most is the category of questions directed to users.

HISTORY	POST CONTENT					
	INFORMATION CONTAINING EXPLANATIONS	INTERACTIVE INFORMATION	INTERACTIVE	QUESTIONS DIRECTED TO USERS	POSTS CONTAINING INFORMATION ABOUT THE PROGRAM TO BE BROADCASTED	TOTAL
1.01.2023	581	0	0	0	119	700
2.01.2023	71	0	0	686	527	1284
3.01.2023	77	0	0	0	51	128
4.01.2023	89	0	0	0	55	144
5.01.2023	85	0	0	0	15	100
6.01.2023	160	0	0	0	251	411
7.01.2023	16	0	140	0	143	299
8.01.2023	0	505	40	279	223	1047
9.01.2023	0	256	25	338	57	676
10.01.2023	57	50	70	0	21	198
11.01.2023	0	25	0	114	48	187
12.01.2023	72	0	38	0	84	194
13.01.2023	197	172	0	0	27	396
14.01.2023	30	0	89	18	149	286
15.01.2023	39	0	0	0	190	229
16.01.2023	43	0	0	364	22	429
17.01.2023	172	0	0	0	144	316
18.01.2023	77	0	19	36	34	166
19.01.2023	136	354	0	0	51	541
20.01.2023	93	0	0	0	115	208
21.01.2023	14	0	78	0	98	190
22.01.2023	112	0	0	0	47	159
23.01.2023	230	0	77	171	15	493
24.01.2023	194	0	0	830	47	1071
25.01.2023	42	0	0	15	103	160
26.01.2023	155	0	0	0	284	439
27.01.2023	56	0	391	0	201	648
28.01.2023	0	209	55	0	108	372
29.01.2023	260	0	80	0	122	462
30.01.2023	162	0	0	600	39	801
31.01.2023	72	0	216	0	26	314
1.02.2023	142	0	0	11	72	225
TOTAL	**3.434**	**1.571**	**1.318**	**3.462**	**3.488**	**13.273**

According to Table 4, it was aimed for users to share with the post on *TRT Belgesel* 2023 sticker work. Users who participated in the tag study increased the interaction by commenting.

TRT Belgesel's sharing of Instagram usage aiming to get interaction from users by asking questions comes to the fore. Within the scope of the study, it has been concluded that interaction-oriented shares, which push users to respond, are used on Instagram successfully because they increase the number of comments compared to other content by prompting users to comment.

Pictures 3. Example of sharing that prompts users to comment.

References: *TRT Belgesel Instagram* Official, 2023.

Table 5. Number of Hashtags Used by The Post Categorization

Within the scope of the research, it has been tried to determine whether *TRT Belgesel* includes hashtags in the way of using *Instagram.*

HISTORY	POST CONTENT					
	INFORMATION CONTAINING EXPLANATIONS	INTERACTIVE INFORMATION	INTERACTIVE	QUESTIONS DIRECTED TO USERS	POSTS CONTAINING INFORMATION ABOUT THE PROGRAM TO BE BROADCASTED	TOTAL
1.01.2023	1	0	0	0	2	3
2.01.2023	1	0	0	0	1	2
3.01.2023	1	0	0	0	2	3
4.01.2023	1	0	0	0	2	3
5.01.2023	2	0	0	0	1	3
6.01.2023	0	0	0	0	3	3
7.01.2023	0	0	0	0	3	3
8.01.2023	0	1	0	0	2	3
9.01.2023	0	1	0	0	1	2
10.01.2023	0	1	0	0	1	2
11.01.2023	0	0	0	0	2	2
12.01.2023	0	0	0	0	2	2

13.01.2023	0	1	0	0	2	3
14.01.2023	0	0	0	0	3	3
15.01.2023	0	0	0	0	3	3
16.01.2023	1	0	0	0	1	2
17.01.2023	0	0	0	0	2	2
18.01.2023	0	0	0	0	2	2
19.01.2023	1	0	0	0	2	3
20.01.2023	0	0	0	0	3	3
21.01.2023	0	0	0	0	2	2
22.01.2023	1	0	0	0	1	2
23.01.2023	1	0	0	0	1	2
24.01.2023	1	0	0	0	1	2
25.01.2023	0	0	0	0	2	2
26.01.2023	0	0	0	0	1	1
27.01.2023	0	0	0	0	2	2
28.01.2023	0	0	0	0	3	3
29.01.2023	0	0	1	0	2	3
30.01.2023	1	0	0	0	1	2
31.01.2023	0	0	0	0	2	2
1.02.2023	0	0	0	0	2	2
TOTAL	**12**	**4**	**1**	**0**	**60**	**77**

According to Table 5, hashtags were used in 77 of the 147 posts made by *TRT Belgesel* in the relevant date range. It was seen that the category with the most hashtags was the posts containing information about the program to be broadcast.

Table 6. Number of Hashtags Used in The Post Content

HISTORY	**POST CONTENT**					
	INFORMATION CONTAINING EXPLANATIONS	**INTERACTIVE INFORMATION**	**INTERACTIVE**	**QUESTIONS DIRECTED TO USERS**	**POSTS CONTAINING INFORMATION ABOUT THE PROGRAM TO BE BROADCASTED**	**TOTAL**
1.01.2023	**10**	**0**	**0**	**0**	**13**	**23**
2.01.2023	**9**	**0**	**0**	**0**	**8**	**17**
3.01.2023	**10**	**0**	**0**	**0**	**18**	**28**
4.01.2023	**1**	**0**	**0**	**0**	**7**	**8**
5.01.2023	**10**	**0**	**0**	**0**	**3**	**13**
6.01.2023	**0**	**0**	**0**	**0**	**21**	**21**
7.01.2023	**0**	**0**	**0**	**0**	**23**	**23**
8.01.2023	**0**	**12**	**0**	**0**	**9**	**21**
9.01.2023	**0**	**4**	**0**	**0**	**7**	**11**
10.01.2023	**0**	**12**	**0**	**0**	**6**	**18**
11.01.2023	**0**	**0**	**0**	**0**	**14**	**14**
12.01.2023	**0**	**0**	**0**	**0**	**11**	**11**
13.01.2023	**0**	**7**	**0**	**0**	**13**	**20**
14.01.2023	**0**	**0**	**0**	**0**	**14**	**14**
15.01.2023	**0**	**0**	**0**	**0**	**18**	**18**
16.01.2023	**9**	**0**	**0**	**0**	**5**	**14**
17.01.2023	**0**	**0**	**0**	**0**	**12**	**12**

18.01.2023	**0**	**0**	**0**	**0**	**11**	**11**
19.01.2023	**9**	**0**	**0**	**0**	**16**	**25**
20.01.2023	**0**	**0**	**0**	**0**	**17**	**17**
21.01.2023	**0**	**0**	**0**	**0**	**15**	**15**
22.01.2023	**8**	**0**	**0**	**0**	**7**	**15**
23.01.2023	**9**	**0**	**0**	**0**	**7**	**16**
24.01.2023	**11**	**0**	**0**	**0**	**6**	**17**
25.01.2023	**0**	**0**	**0**	**0**	**14**	**14**
26.01.2023	**0**	**0**	**0**	**0**	**6**	**6**
27.01.2023	**0**	**0**	**0**	**0**	**16**	**16**
28.01.2023	**0**	**0**	**0**	**0**	**15**	**15**
29.01.2023	**0**	**0**	**7**	**0**	**13**	**20**
30.01.2023	**8**	**0**	**0**	**0**	**7**	**15**
31.01.2023	**0**	**0**	**0**	**0**	**14**	**14**
1.02.2023	**0**	**0**	**0**	**0**	**12**	**12**
TOTAL	**94**	**35**	**7**	**0**	**378**	**514**

A total of 514 hashtags were used in 77 posts using hashtags. According to Table 6, it has been observed that in the posts about the program to be broadcasted, more than one and a variety of hashtags are used to explain the topics and information in the content of the sharing (Table 6).

Conclusion

The use of social media tools has gained significant power in establishing relations between organizations and the target groups of that organizations, whether the organizations are commercial or public.

The Turkish Radio and Television Corporation, *TRT,* is the public broadcasting organization of Türkiye. Therefore, the broadcasting decisions of TRT differ from the commercial broadcasting companies. One of these differentiations is realized through the foundation of the thematic channels, which do not put ratings above the other broadcasting decisions. The documentary television channel founded in 2009, *TRT Belgesel (TRT Documentary),* is one of these thematic channels.

Within the scope of the study, the ways of using *Instagram* of the *TRT Belgesel* channel were revealed. It was determined how the understanding of public broadcasting, which aims to inform and educate, manifests in Instagram. *TRT Belgesel's* current *Instagram* usage patterns were handled between January 1 and February 1, 2023, and a total of 147 shares were examined in detail with the quantitative content analysis method.

The data obtained within the scope of the study were initially categorized as photography, video, and carousel. In this direction, it has been observed that most video content is shared. It has been determined that different types of posts are shared daily in the relevant date range. In other words, *TRT Belgesel's Instagram* account is used actively and systematically daily.

The categories have been created in the form of information containing explanations, interactive information, interactive questions for users, and posts containing information about the program to be broadcasted. Based on these categories, it has been determined that *TRT Belgesel* shares content related to the programs that

will be broadcast on most channels on Instagram. However, it has been seen that shares have also been made for the purpose of sharing information containing explanations. Based on this, it has been concluded that *TRT Belgesel* uses Instagram in the context of its understanding of public broadcasting and that the educational and informational purpose of the documentary program type is manifested on Instagram.

TRT Belgesel has used hashtags in the posts it shares about the programs that will be broadcast more in line with how Instagram is used. Based on the hashtags used by *TRT Belgesel*, it is possible to say that it aims to gather users under a common sharing topic by sharing hashtags related to the program to be broadcast on the channel, to be more visible and accessible by circulating the shares under one roof.

If we summarize the research results, *TRT Belgesel* uses the *Instagram* account actively per the structure of social media. *TRT Belgesel* shapes its Instagram posts regarding information and explanations on various subjects with documentary content by sharing information about the programs to be broadcast on the channel. In this context, it has been concluded that the purpose of informing/educating the public broadcasting understanding is in harmony with the *Instagram* posts. Even users who do not follow the TRT documentary channel and its programs follow TRT Belgesel's Instagram account and have information about both the programs and various subjects. In the age of digitalization and with rise of the transmedia narration, the users experience the narrative from different sources. Another research can be conducted with the users in order to understand their motivations.

Because of the limitations of the study, the theoretical discussions about public broadcasting and its discourse and the critical approaches to social media, such as Fuchs' arguments, were excluded from this study. These topics can be analyzed in further research.

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KAMUSAL YAYINCILIK YAPAN BİR BELGESEL KANALINI TAKİP ETMENİN "BASİT, EĞLENCELİ VE YARATICI YOLU": TRT BELGESEL KANALININ INSTAGRAM KULLANIMI

Gizem PARLAYANDEMİR, Özlem ÇAĞLAN BİLSEL, Damla AKAR

ÖZ

Sosyal medya araçlarının kullanımı ister ticari ister kamusal olsun, kuruluşlar ile o kuruluşların hedef kitleleri arasındaki ilişkilerin kurulmasında önemli bir güç kazanmıştır. Türkiye Radyo Televizyon Kurumu, TRT, Türkiye'nin kamu yayın kuruluşudur. Bu nedenle TRT'nin yayın kararları ticari yayın kuruluşlarından farklılık göstermektedir. Bu farklılaşmalardan biri de reytingleri diğer yayın kararlarından üstün tutmayan tematik kanalların kurulmasıyla gerçekleşmektedir. 2009 yılında kurulan belgesel televizyon kanalı TRT Belgesel de bu tematik kanallardan biridir. Çalışmada kamusal yayıncılık yapan TRT Belgesel kanalının Instagram kullanım biçimlerini ortaya koyarak bilgilendirmeyi ve eğitmeyi amaçlayan belgesel program türünün Instagramda nasıl tezahür ettiğine dair bir profil çizmek amaçlanmıştır. Çalışma kapsamında Instagramın temel alınmasında 2023 yılında Türkiye'de en çok kullanılan sosyal medya platformu olması ve TRT Belgesel'in sosyal medya hesapları içinde en çok takipçiye Instagramda sahip olması etkili olmuştur. Çalışmada TRT Belgesel kanalının Instagram kullanım biçimleri kamu yayıncılığı anlayışı ve belgesel program türünün bilgilendirme/eğitme amacı çerçevesinde değerlendirilmiştir. Bu bağlamda çalışmada nicel içerik analizi yöntemi kullanılarak paylaşımlar detaylı bir şekilde analiz edilmiştir. Yapılan analiz sonucunda TRT Belgesel'in en çok video türünde paylaşım yaparak kanalda yayınlanacak program hakkında bilgi paylaşımında bulunduğu ve açıklama içeren bilgiler paylaşarak kullanıcıları bilgilendirdiği sonucuna ulaşılmıştır.

Anahtar Kelimeler: Sosyal medya, sosyal medyanın geleneksel yayıncılığa etkisi, belgesel film izleyicisi, TRT Belgesel, Instagram