



## A Comperative Study of Instagram Pages of Two Leading Turkish Museums: Topkapı Museum and Sakıp Sabancı Museum

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### Abstract

As the competition between the museums increase, tools like digital marketing are used to attract the stakeholders and increase museum attendance. By their nature, museums cannot be managed like regular consumer or industrial brands but there are areas where strategic moves can be made such as social communication. An important tool in this area is the social media where different means exist including Facebook, Instagram, Twitter. Museums thrive to attract visitors and stay close to other stakeholders using social media. Playing a major role in tourism markets as well as cultural and educational areas, museums follow the developments in social media and adapt to changing environments.

Different methods exist for the classification of museums and for this study institutional classification of museums, namely State versus Private museums were considered and compared. In Turkey, as Topkapı Museum is one of the most visited museums among state museums, whereas Sakıp Sabancı Museum is among the most visited private ones, Instagram pages of these museums were taken into consideration.

This study analyzes @topkapi\_sarayi and @sakipsabancimuzesi Instagram pages, compares them in terms of number of followers, posts, topics, views/likes, comments and other content. The analysis is made for the whole year 2021 coverage of each page. Content analysis technique has been applied as the research technique for the study. The data has been analysed and recorded between January 03, 2022 and January 20, 2022. As of the end of the recording period, Sakıp Sabancı Museum has approximately 196.000 followers versus Topkapı Museum has approximately 37.100 followers. The results indicate that Sakıp Sabancı Museum is much more active in terms of number of posts (337 versus 68 posts) and variety of topics shared (24 versus 8). Thus the result is reflected in the total number of Views/Likes/Comments; that is 570.855 Views/Likes and 2872 Comments for Sakıp Sabancı Museum and 137.052 Views/Likes and 674 Comments for Topkapı Museum. The study also points out some suggestions to improve Instagram Page quality, content and attract new followers for the museums.

**Keywords:** Museum, Social media, Instagram, @topkapi\_sarayi, @sakipsabancimuzesi

## **Türkiye'nin Önde Gelen İki Müzesinin Instagram Sayfalarının Karşılaştırmalı Çalışması: Topkapı Müzesi ve Sakıp Sabancı Müzesi**

### **Özet**

Müzeler arasındaki rekabetin gitgide arttığı günümüz pazarlarında paydaşları çekmek ve müze ziyaretlerini artırmak için dijital pazarlama gibi güncel araçlar kullanılmaktadır. Müzeler doğası gereği sıradan tüketici veya endüstriyel markalar gibi yönetilemez ancak sosyal iletişim araçları gibi stratejik hamlelerin yapılabileceği alanlar pazarlama ekiplerine hizmet etmektedir. Facebook, Instagram, Twitter gibi farklı araçların bulunduğu sosyal medya ortamlarında her geçen gün daha da aktif olan müzeler, ziyaretçileri çekmek ve tüm paydaşlara yakın kalmak için uğraş vermekte, kültür ve eğitim alanlarının yanı sıra turizm pazarlarında da önemli bir rol oynamakta, sosyal medyadaki gelişmeleri takip etmekte ve değişen ortamlara uyum sağlamaktadır.

Müzelerin sınıflandırılması için farklı yöntemler kullanılmakla birlikte, bu araştırma için "Kurumsal Yapılarına Göre Müzeler" sınıflandırmasına göre Devlet Müzeleri ve Özel Müzeler ele alınmıştır. Türkiye'de Topkapı Müzesi en çok ziyaret edilen devlet müzeleri arasında, Sakıp Sabancı Müzesi ise en çok ziyaret edilen özel müzeler arasında yer aldığından bu müzelerin Instagram sayfaları dikkate alınmıştır.

Bu araştırmada @topkapi\_sarayi ve @sakipsabancimuzesi Instagram sayfaları analiz edilmekte, sayfalar takipçi sayısı, gönderi sayısı, konu içerikleri, konu sayısı, görüntülenme/beğeni sayısı, yorum sayısı açısından karşılaştırılmaktadır. Analiz, her sayfanın 2021 yılı içeriği için yapılmıştır. Araştırma tekniği olarak içerik analizi tekniği kullanılmıştır. Veriler 03 Ocak 2022 ile 20 Ocak 2022 tarihleri arasında analiz edilmiş ve kayıt altına alınmıştır. Kayıt dönemi sonu itibarıyla Sakıp Sabancı Müzesi'nin yaklaşık 196.000, Topkapı Müzesi'nin ise yaklaşık 37.100 takipçisi bulunmaktadır. Sonuçlar, Sakıp Sabancı Müzesi'nin gönderi sayısı (337'ye karşı 68 gönderi) ve paylaşılan konu çeşitliliği (24'e karşı 8 konu) açısından çok daha aktif olduğunu göstermiştir. Bu sonuç, toplam Görüntülenme/Beğeni/Yorum sayısına yansiyarak Sakıp Sabancı Müzesi için 570.855 Görüntülenme/Beğeni ve 2872 Yorum; Topkapı Müzesi için ise 37.052 Görüntülenme/Beğeni ve 674 Yorum olarak ortaya çıkmıştır. Araştırma sonucundan hareketle Instagram Sayfa kalitesi ve içeriğini iyileştirmenin yanı sıra yeni takipçiler kazanmak için bazı önerilere dikkat çekilmiştir.

**Anahtar Kelimeler:** Müze, Sosyal medya, Instagram, @topkapi\_sarayi, @sakipsabancimuzesi

### **Introduction**

As the discussions are going on to what extent marketing concepts apply to museums, stakeholders of museums keep on working on projects to upgrade their museums' image, attract new visitors as well as maintaining the existing ones. Although the tangible elements of a brand such as packaging would not directly apply to museum branding, intangible elements, defined as the experience consumers share with the brand as well as the relationship they have with the brand, seem to be applicable. Today, museums are setting their goals, involving in strategic planning and marketing to achieve greater visibility, enlarge their offerings, develop a broader audience, and raise income (Kotler, Kotler, 2000: 271).

The dynamic development of modern society and new technologies help marketing communication to play a leading role for the marketing of museums (Macalik, 2018: 12). The

purpose of museums is not only to protect, preserve and protect the cultural and historical heritage. In order to survive in the developing and changing environment, museums have to apply modern methods of marketing and update technology (Cengiz, 2006: 87) Museums need to generate sufficient levels of visitor income to survive and compete with other providers for these visitors (Cole, 2008: 177) thus they are becoming increasingly market-oriented, rather than service/product-oriented while paying greater attention to the wishes and needs of their customers (Del Chiappa et.al., 2014: 420). In summary, museums have gradually acquired visitor-based roles instead of product-based roles (Sheng, Chen, 2012: 53).

The concept of "prosumer" that combines the concepts of "producer" and "consumer" explains us that the consumer is no longer passive but is involved actively in the production process of ideas, services and products (Ritzer, 2015: 413). In this context, social media allows individuals to participate in different platforms and produce content as a prosumer, even though they are not experts in technology (Singh et al., 2011: 146). Marketing experts of museums also use these platforms in creating, developing and marketing their brands. The museums have a wide range of stakeholders, containing citizens, government, visitors and these stakeholders are prosumers of the museum brands.

Another important point is that the more we socialise through social media, the more we prefer tailor-made services or products. As all the companies do, museums produce more personalised goods and services using the "big data" analytics (Kotler et.al., 2019). Since the late 1980s, there has been increasing pressure on museums to widen their appeal in order to attract larger and more diverse audiences (Goulding, 2000: 261). Museums having a visitor-oriented approach are in the process of producing an immersive visitor experience using new technologies, creative ideas from digital games and gamification techniques that proved to be successful in other domains (Nechita, 2014: 269).

In this study, @topkapi\_sarayi and @sakipsabancimuzesi Instagram pages were compared in terms of number of followers, posts, topics, views/likes and comments. The analysis has been done for the data between Jan 01, 2021 and Dec 31, 2021 and has been coded between January 03, 2022 and January 20, 2022. Content analysis technique has been applied as the research technique for the study. As stated by Stone et.al., "Content analysis is any research technique for making inferences by systematically and objectively identifying specified characteristics within text" (Lac, 2016: 5).

The questions that were searched in @topkapi\_sarayi and @sakipsabancimuzesi Instagram pages for the year 2021 are:

- RQ1: What is the total number of followers?
- RQ2: What is the total number of posts?
- RQ3: How many topics have been covered?
- RQ4: What are the topics covered?
- RQ5: How many times has each topic been covered?
- RQ6: Which topics are viewed/liked most by followers?
- RQ7: Which topics are viewed/liked least by followers?
- RQ8: Which posts are viewed/liked most by followers?
- RQ9: Which posts are viewed/liked least by followers?

RQ10: What is the difference between Topkapı Palace and Sakıp Sabancı Museum in terms of total number of posts?

RQ11: What is the difference between Topkapı Palace and Sakıp Sabancı Museum in terms of number of topics covered?

RQ12: What is the difference between Topkapı Palace and Sakıp Sabancı Museum in terms of number of views/likes?

Following the results of the content analysis, the study will also point out some suggestions to improve Museums' Instagram Page quality, content and attract new followers for the museums.

### **Museums and Their Historical Development in Turkey:**

According to mythological philosophy, natural and artistic wonders are the mirrors of God (Artun, 2018: 23). The word "Museum" is derived from the Greek word "Mouseion" which means "the thinking place or temple of muses" (Dıvrak, 2019). The International Council of Museums defines a museum as "a non-profit-making, permanent institution in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment" (Packer, Ballantyne, 2002: 183). Museums are institutions open to the public that research, collect, preserve, share and exhibit information on materials related to people and the environment they live in, carry out studies for examination, education and enjoyment, aiming at sustainability rather than profitability. Museums and exhibitions are an important part of the hospitality industry (Gofman et.al, 2011: 601). The science that includes the technical information necessary for the exhibition, preservation and protection of the works in museums is called "Museology".

The functions of museums can be grouped into 3 headings as conservation, research and communication (Ayaokur, 2014). A more detailed classification could be as follows:

- **Collection:** Museums collect works related to the areas they serve through purchase, donation and exchange. The collections of the museums are determined in line with the goals and objectives set by the administration, and their collection functions are carried out.
- **Documentation:** Museums create archives about the inventories that make up their collections, record them and order them systematically.
- **Exhibition:** One of the most important functions of museums is the exhibition of collections. The works are exhibited in a way that the visitors perceive most appropriately, providing the necessary atmosphere and information.
- **Conservation:** Repairing and maintaining the artifacts in the warehouses and protecting the exhibits are among the indispensable functions of museums. In addition to the physical preservation of the artifacts, museums work to transfer them to future generations with the help of information technologies.
- **Education:** Museums take part in educating target audiences about the values they embody. Activities such as games, dramas, workshops and discussion sessions can be held within the scope of education in museums. Museums, with their libraries, exhibitions, meetings, multifunctional halls and workshops, open spaces, are places that teach while entertaining.

- **Research:** Museums investigate the sources of their inventories, examine the cultural and technological phenomena in the background, based on this information, and share the results of these researches with their target audiences.
- **Communication:** Museums that can establish sustainable communication with their internal and external environments are defined as “communication-oriented museums”. Museums continue their communication studies by determining their goals and strategies and taking today's modern technological developments behind them. <https://www.akbanksanat.com/program/muzecilik-seminerleri-iletisim-odakli-muzeler>

The first museum in Turkey, in accordance with its current definition, was established in 1846 with the order of Sultan Abdülmecid, including the collection of some ancient artifacts and old weapons in the Hagia Eirene Church (Özkasim, Ögel, 2005: 96). The museum which was closed in 1871 was reopened in 1880 with various arrangements and new objects. Osman Hamdi Bey (1842-1910), painter and the founder of Turkish museology, was brought to the management of the museum in 1881.

During the period of Osman Hamdi Bey, who constituted the Turkish museology period before the Republic, today's Archeology Museum was established, and the "Asar-ı Atika Regulation" was reorganized in 1906, preventing the export of ancient pieces outside the empire. Followingly, Thessaloniki, Sivas, Bursa and Konya antiquities warehouses and city museums were established. In addition to the establishment of museum buildings, Osman Hamdi Bey pioneered research in the field of museology. Many sarcophagi and ancient pieces, especially the Alexander sarcophagus, which were excavated in Sidon (Lebanon) in 1888, were brought to Istanbul.

In the field of museology the first publication in Ottoman period was the scientific catalog of the Istanbul Archeology Museum. Osman Hamdi Bey also pioneered the establishment of the "Mekteb-i Sanayi-i Nefise-i Şahane" Fine Arts Academy and served as its first director (1883). When Osman Hamdi Bey died in 1910, his brother and assistant Halil Ethem were appointed as the museum director. Halil Ethem contributed to the development of museums in Anatolia until 1931 and during his reign the Museum of Ancient Oriental Works was established (1918), the Topkapı Palace pavilions were arranged. Evkaf Museum, which was established in 1914, was reopened as the Museum of Turkish-Islamic Works in 1924.

Since the 1920s, Mustafa Kemal Atatürk led important steps to be taken for the development of Turkish Museology. One of the important legal steps taken in the field of museology during the Atatürk period was the "Instruction on Museums and Âsar-ı Âtika" published in 1922, which explained the duties and responsibilities of museum directors and officials, and requested the compilation, inventory, preservation and establishment of new museums related to archeology and ethnology. Many new museums were established during the Atatürk period, and innovations were brought to the museums that were opened before. Some of these museums are Ankara National Museum and Ethnography Museum, Hittite Museum, Kurşun Han and Anatolian Civilizations Museum.

With the Decree of the Council of Ministers taken for the repair, arrangement and opening of Topkapı Palace as a museum, Topkapı Palace was connected to the Ministry of National Education to be opened to visitors as a museum, and its restoration project started immediately. The restoration of the palace, the inventory and display of its belongings took years. In 1927, a part of the palace was opened to visitors. Atatürk visited the Mevlana Tomb and Dervish Lodge, which

was turned into a museum under his directives in 1931 and toured the architectural works of the Seljuk and Ottoman periods in Konya, where he gave instructions on bringing out the historical artifacts that were waiting in the warehouses and needed to be repaired to the museums.

The International Council of Museums (ICOM) was established in 1946 in order to ensure that museums and museology met a certain standard. Turkey became a member of UNESCO in the 1950s and of ICOM in 1970.

As of October 2021, there are 344 museums under the Ministry of Culture and Tourism. (<https://muze.gov.tr/muzeler>) The state museums in Turkey are divided into two groups as National Palaces and Museums affiliated to the Ministry of Culture and Tourism. National Palaces consist of three palaces, three mansions, five pavilions, three museums and two factories. Apart from these, all other state museums are under the umbrella of the Ministry of Culture and Tourism.

With the enactment of the Antiquities Law in 1973, some private foundations started making collections of antiquities on various subjects. These collections pioneered the establishment of private museums and the Sadberk Hanım was established in Istanbul in 1980 as Turkey's first private museum. Thus, private museums took their place alongside the state museums. Some of the private museums established later are Rahmi Koç Museum (2001), Sakıp Sabancı Museum (2002), Pera Museum (2005), Hilmi Nakipoğlu Camera Museum (1997), PTT Museum (2000), Ataman Classic Car Museum (2000), Orhan Kemal Museum (2000); The Quincentennial Foundation Museum of Turkish Jews(2001); Museum of Illumination and Heating Appliances(1991); Istanbul Toy Museum (2005), Türker İnanoğlu Foundation Cinema, Television and Theater Museum (2001) Fenerbahçe Sports Club Museum (2005).

### **Social Media and Museums:**

Brands, countries, companies, people, places and much more are in increasing competition and so are the museums. In his book "Love of Art", Bourdieu mentioned museums as a rising value and pointed out the importance of promotional campaigns in creating new "fans" of museums (Bourdieu, 1969). The dramatic increase in worldwide internet usage has also opened the doors of digital marketing (Odabaşı, 2010: 326). A broad definition of electronic marketing, and one that is consistent with a tactical role, is simply the use of the Internet to conduct marketing activities (Lehman and Roach, 2011: 291). Museum professionals need to understand the impact of the information technologies on museum marketing and how the museums are acting to meet this impact (Duff et al., 2009: 103) An important component of digital marketing is social media (Kotler, Keller, 2018: 620) Social media allows marketers to express themselves in the public sphere. By inviting consumers to participate, marketers can create or leverage online communities, creating long-term marketing value in the process. As social media has an impact on consumer preferences, brands are now actively participating in social media and using it as a communication tool (Saatçioğlu, 2017: 15).

People using internet worldwide is 4.66 billion in January 2021, up by 316 million (7.3 percent) since January 2020; that shows 59.5 percent internet penetration. There are 4.20 billion social media users around the world by January 2021. This figure has grown by 490 million over the past 12 months, delivering year-on-year growth of more than 13 percent. This shows that more than 53 percent of the world's total population is social media users (<https://wearesocial.com/uk/blog/2021/01/digital-2021-the-latest-insights-into-the-state-of->

digital/). Number of Instagram users are increasing more than Facebook; that is total number of monthly users rose from 150 to 1000 million in 2013 and 2018 respectively. Instagram users spend an average of 30 minutes per day on the platform in 2021. 200 million+ Instagrammers visit at least one business profile daily. 70% of shopping enthusiasts turn to Instagram for product discovery. There are 500,000 active influencers on Instagram. These numbers show us the importance of social media to reach the target groups when reaching our goals to build our museum brands.

Viral marketing is effective in terms of strategic approach to brand reputation, image, personality, attitude, preference and awareness concepts in museum management. Being a major player in viral marketing, social media is used by museum managers to make their museums a well-known reputable brand. Social media have contributed widely to social communication and interaction, as well as being a useful tool for marketing teams. The benefit of social media and their effectiveness to museums can be seen especially in an increase in brand awareness, brand engagement, word of mouth, friends/liking, trust and social validation. Using social media, visitors can gather information first-hand from other visitors who share their experiences through blogs, personal sites, feedbacks, stories, photos and so on.

According to Kotler's classification, social media consists of 3 main platforms: Online communities/forums; Blogs and Social networks. (Kotler,Keller, 2018: 620) Online community members communicate with the company and each other through posts about special interests related to the company's products and brands through text messaging and chat conversations. Blogs consist of regularly updated online newsletters or agendas. Social networks, consisting of networks such as Facebook, Twitter and YouTube, have become an important force both from business to consumer and from business to business.

Today, many museums can reach their visitors through social media platforms, mobile applications and corporate websites. Taking advantage of the possibilities of the virtual environment, museums provide a variety of opportunities to its visitors with an up-to-date data about their collections. Many museums use social networking technologies such as Flickr, Facebook, YouTube, and blogs to invite stakeholders to communicate and share information on their services (Stuedahl,Smørdal, 2011: 215). Taking into consideration the rise of instagram as a means of social media, it will be relevant to look at museums' instagram pages in the internet within the scope of this study.

### **Content Analysis Findings:**

Analysing the data of the related instagram pages of each museum belonging to the dates between Jan 01, 2021 and Dec 31, 2021, the findings are stated as below:

Analysis for Topkapı Palace Museum Instagram Page: @topkapi\_sarayi

As stated in Table1, Topkapı Palace Museum instagram page covers 8 topics, including "Others". "Others" has been defined as topics that have only been mentioned once. Total Number of posts is 68; views/likes are 137,052; comments are 674. The average comment rate is 0.49%; which shows that interaction is very low between the followers and Topkapı Palace Museum instagram page. The most viewed/liked 3 topics are (Table 1) General view of the Topkapı Palace, including exterior and interior scenery (20,003 views/likes); Harem Quarters, the location of the private apartments of the Ottoman Sultans, as well as housing the Queen Mother (Valide Sultan), his

children, concubines, wives, and their servants (17,397 views/likes); Fatih Mension Restoration: (15,489 views/likes).

**Table 1. Total List of Topics in Topkapı Palace Instagram Page**

Topics	Number of posts	Views/Likes	Comments	Comment Rate
Others	31	51,217	247	0.48%
General view	11	20,003	86	0.43%
Harem quarters	5	17,397	93	0.53%
Fatih Mension Restoration	3	15,489	33	0.21%
Bâb-üs Saade etc. entrances	7	11,621	72	0.62%
Garden	4	7,623	57	0.75%
III. Murat Private room	3	7,335	54	0.74%
III. Ahmet Library	4	6,367	32	0.5%
<b>Total</b>	<b>68</b>	<b>137,052</b>	<b>674</b>	<b>0.49%</b>

The most viewed/liked 3 topics are General view of the Topkapı Palace, including exterior and interior scenery (20,003 views/likes); Harem Quarters, the location of the private apartments of the Ottoman Sultans, as well as housing the Queen Mother (Valide Sultan), his children, concubines, wives, and their servants (17,397 views/likes); Fatih Mension Restoration (15,489 views/likes). The least viewed/liked 3 topics are Garden of Topkapı Palace (7,623 views/likes); III. Murat Private room (7,335 views/likes); III. Ahmet Library (6,367 views/likes) (Table 1).

**Table 2. Top 10 Posts In Terms Of Views/Likes In Topkapı Palace Instagram Page**

Date	Views/Likes	Comment	Post
2.DEC	8.884	25	Fatih Mension Restoration video 1
26.MARCH	7.166	12	Harem Quarters
2.DEC	5.913	5	Fatih Mension Restoration video 2
1.SEP	4.845	11	General view
10.DEC	4.241	30	Harem Quarters
17.DEC	4.007	26	III. Murat Private room
17.SEP	3.696	39	National Palaces'Textile Atelier-Sultan Kanuni's Caftan
12.NOV	3.345	15	Inscribed fountain in the 3rd courtyard
22.SEP	3.274	23	Cat in front of the Audience Chamber
4.JAN	3.223	36	Harem Quarters



Instagram page @topkapi\_sarayi has 68 posts in total in the year 2021. The most viewed/ liked 5 posts are Fatih Mension Restoration video (8,884 views/likes); Harem Quarters (7,166 views/likes); Fatih Mension Restoration video (5,913 views/likes); General view (4,845 views/likes); Harem Quarters (4,241 views/likes) (Table 2).

**Table 3. Last 10 posts in terms of views/likes in Topkapı Palace Instagram Page**

Date	Views/Likes	Comment	Post
11.May	932	-	A piece from holy relics
12.FEB	906	7	Quran in Manuscripts Collection
9.NOV	889	12	Commemoration of Ataturk
13.AUG	864	3	National Palaces Children's Magazine
10.Mar	857	3	Mirage Miniature
8.JAN	797	2	There is no God but Allah, Muhammad is the messenger of Allah sign
3.AUG	692	3	Fatih mansion restoration movie
16.OCT	671	-	Anniversary of the founding of the palace
22.OCT	661	-	Lead Domes of the palace
1.OCT	651	2	Mosque model in palace collection

The least viewed/liked posts: "There is no God but Allah, Muhammad is the messenger of Allah" sign (797 views/likes); Fatih mansion restoration movie (692 views/likes); Anniversary of the founding of the palace (671 views/likes); Lead Domes of the palace (661 views/likes); Mosque model in palace collection (651 views/likes) (Table 3).

Analysis for Sakıp Sabancı Museum Instagram Page: @sakipsabancimuzesi

As stated in Table 4, Sakıp Sabancı Museum instagram page covers 24 main topics, including "others". "Others" has been defined as topics that have only been mentioned once. Total Number of posts is 337; views/likes are 570,855; comments are 2,872. The average comment rate is 0.50%; which shows that interaction is very low between the followers and Sakıp Sabancı Museum instagram page, as in Topkapı Palace Instagram page. The most viewed/liked 3 topics are Digital SSM- Digital Exhibitions (106,144 views/likes); Emirgan Archive (69,321 views/likes); Yesterday-Today-İstanbul Exhibition (44,001 views/likes). The least viewed/liked 3 topics are Free Entrance on Tuesday (2,040 views/likes); Museum hours (1,315 views/likes); Protection of Technological Artifacts (962 views/likes) (Table 4).

**Table 4. Total List of Topics in Sakıp Sabancı Museum Instagram Page**

<b>Topics</b>	<b>Number of Posts</b>	<b>Views/ Likes</b>	<b>Comments</b>	<b>Comment Rate</b>
Others	74	138,780	1.604	1.16%
Digital SSM- Digital Exhibitions	15	106,144	92	0.09%
Emirgan Archive	22	69,321	81	0.12%
Yesterday-Today-İstanbul Exhibition	47	44,001	130	0.30%
From Tanzimat to Republic	36	36,652	179	0.49%
Zero. Countdown to the Future Exhibition	14	26,301	11	0.04%
Garden of SSM	9	22,474	114	0.51%
Stage / Soiree at the Museum	17	20,321	66	0.32%
Abdülmeceid Efendi Exhibition	8	17,949	60	0.33%
SSM Museum Store	15	14,251	21	0.15%
Rebuplic Day Celebration	2	13,033	54	0.41%
Calligrapher Sheikh Hamdullah Exhibition	16	10,464	72	0.69%
Audio Book	2	8,820	2	0.02%
Abidin Dino archive	6	7,158	36	0.50%
Summer festival	5	6,016	47	0.78%
Learning Programmes SSM	14	5,861	54	0.92%
SSM Online Kids Workshops	14	5,232	118	2.26%
Virtual museum visits	2	4,465	1	0.02%
Commemoration of Ataturk	2	4,222	13	0.31%
Yoga Workshop	2	2,876	52	1.81%
Painting workshop	5	2,197	9	0.41%
Free Entrance on Tuesday	2	2,040	26	1.27%
Museum hours	3	1,315	22	1.67%
Protection of Technological Artifacts	5	962	8	0.83%
<b>Total</b>	<b>337</b>	<b>570,855</b>	<b>2.872</b>	<b>0.50%</b>

**Table 5: Top 10 Posts In Terms Of Views/Likes in Sakıp Sabancı Museum Instagram Page**

<b>Date</b>	<b>Views/ Likes</b>	<b>Comment</b>	<b>Post</b>
14.FEB	41,846	37	Emirgan Archive
2.JAN	18,655	7	Digital SSM- Digital exhibitions
27.DEC	14,501	840	SSM New Year Gift Draw
16.JAN	14,203	5	Digital SSM- Digital exhibitions
31.JAN	10,053	11	Digital SSM- Digital exhibitions
20.FEB	9,364	14	Digital SSM- Digital exhibitions
27.OCT	8,051	31	Republic Day Celebration
24.JAN	6,795	5	Digital SSM- Digital exhibitions
6.FEB	6,786	14	Digital SSM- Digital exhibitions
3.JAN	6,570	6	Digital SSM- Digital exhibitions

Instagram page @sakipsabancimüzesi has 337 posts in total in the year 2021. The most viewed/ liked 5 posts are Emirgan Archive (41,846 views/likes); Digital SSM- Digital exhibitions (18,655 views/likes); SSM New Year Gift Draw (14,501 views/likes); Digital SSM- Digital exhibitions (14,203 views/likes); Digital SSM- Digital exhibitions (10,053 views/likes) (Table 5).

**Table 6. Last 10 Posts In Terms Of Views/Likes In Sakıp Sabancı Museum Instagram Page**

<b>Date</b>	<b>Views/ Likes</b>	<b>Comment</b>	<b>Post</b>
18.JUN	149	-	Technological Arts Preservation- Book
28.APR	146	2	Online Speech- Technological Arts Preservation
17.JUL	145	-	SSM Museum Store
24.JUN	145	1	SSM Online Kids Workshops
23.NOV	122	-	Yesterday-Today-İstanbul Exhibition
20.OCT	119	2	Learning Programmes SSM
23.AUG	118	-	BIFO Concert Announcement
3.NOV	116	3	Learning Programmes SSM
18.NOV	114	1	Learning Programmes SSM
21.OCT	97	-	International Digital Preservation Conference

The least viewed/liked 5 posts of Instagram page @sakipsabancimüzesi are Learning Programmes SSM (119 views/likes); BIFO Concert Announcement (118 views/likes); Learning Programmes

SSM (116 views/likes); Learning Programmes SSM (114 views/likes); International Digital Preservation Conference (97 views/likes) (Table 6).

### Comparison of Instagram pages of Sakıp Sabancı Museum and Topkapı Palace Museum:

Table 7 summarizes data of Sakıp Sabancı Museum and Topkapı Palace Museum Instagram pages for the year 2021 in terms of number of posts, views/likes, comments, percentage of comments over views/likes and number of followers. The data shows that Sakıp Sabancı has more than 5 fold followers (196,000 versus 37,100 followers). Sakıp Sabancı and Topkapı Museum Pages shared 337 and 68 posts respectively; which shows Sakıp Sabancı Museum is much more active in sharing posts. In these posts, Sakıp Sabancı shared 24 different topics (Table 4) whereas Topkapı Palace shared 8 different topics (Table 1) including "other" topics consisting of various topics mentioned only once.

**Table 7. Instagram pages of Sakıp Sabancı Museum and Topkapı Palace Museum**

<b>Museum</b>	<b># Posts</b>	<b>Views/ Likes</b>	<b>Comments</b>	<b>% Comments</b>	<b># Followers</b>
Sakıp Sabancı Total	337	570,855	2,872	0.50%	196,000
Topkapı Total	68	137,052	674	0.49%	37,100

Reviewing the content of each page, Sabancı Museum is much more active in organising events and sharing these events in instagram. Sabancı Museum also relates instagram posts with other means of social media platforms such as YouTube.

Both pages have very few interaction with the followers as can be seen from 0.50% and 0.49% comment rates to posts. Some of the questions have been left unanswered, which is not preferable in communication with target groups.

### **Conclusion and Suggestions**

As in most of the markets, the developments in the social media and its effects on brands, places have also received their share of social media developments. Each day increasing number of places including countries, cities, municipalities etc. are entering the world of social media, where instagram plays a major role besides facebook, twitter, internet sites and so on. Today, modern museums, as scientific research centers, present the information of the values they have within the framework of the latest communication possibilities (Poroy, 2014). Museum managers are developing different social campaigns to attract stakeholders and increase the value of their museum brands.

This study concludes that @topkapi\_sarayi Instagram page is passive in comparison to @sakipsabancimuzesi Instagram page despite its rich cultural and historical background. This fact is reflected in number of topics, posts, follower numbers, views/likes and comments. Topkapı Palace is one of the most valuable assets in Turkish culture and this should be reflected by all means in each type of media including social media. The posts are very static. Animations and other modern technological posts have not been shared. The rich cultural and historical content of

the museum has poorly been reflected in the posts. Very few events are posted in the instagram page.

Despite the fact that Sakıp Sabancı Instagram page @sakipsabancimuzesi is relatively superior in terms of topics, posts, follower number and views/likes, each area of instagram page can be further enriched, including exhibitions, workshops which will be announced through promotional and PR campaigns.

One of the suggestions to enrich the content as well as increasing the number of followers for both pages would be to develop and realise high quality PR events and promote through advertising and PR campaigns which will also be reflected in means of social media. Promotion through mass media available to public that are managed by Istanbul Municipality e.g. Marmaray, various banners, magazines, newspapers etc., will contribute to the number of followers at low cost. These places are perfect spots to reach target audience with mobile devices. Developing special campaigns targeting younger generations who will be the core target group of museums now and in the future will help to strengthen the museum brand.

Increasing the number of posts and topics with high quality enclosures will help to activate the instagram page's effectiveness further. The key word here is the "quality". The pictures included in the posts should have high quality standards in terms of photography. There is a dramatic difference between Sakıp Sabancı Museum and Topkapı Palace Museum in terms of topic variety (24 versus 8 respectively). Topkapı Palace has a rich texture of history, cultural heritage, views, places and so on. This should professionally be reflected in the topics covered in the posts. The topics should be planned ahead and placed accordingly. Using the variation of topics that are liked most and avoid/improve the least liked ones, keeping the track of what is liked most and least and building creative solutions will help improve the page. Animated posts attract attention of followers. Thus increasing number of films, videos, animations etc. can be produced and included in the page.

Give aways are very attractive for many followers, both in terms of interactivity and follow up. (e.g. Sakıp Sabancı page NewYear Gift was one of the most interesting one according to the followers) Low cost/attractive give away campaigns can be executed to attract new and existing followers.

Answering all the questions stated in the comment parts is a crucial part of museums communication with the followers. Unfortunately some of the questions were left unanswered which will make the target audience feel undervalued. When Museum management teams answer all the questions directed to their museums, this will help to increase loyalty to the brand as well as increase the number of followers.

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