

Atıf Bilgisi: Erdal, Ç. (2023). Analysis of social media engagement from the perspective of broadcasters' social media strategies. *İNİF E- Dergi*, 8(2),111-133.

ANALYSIS OF SOCIAL MEDIA ENGAGEMENT FROM THE PERSPECTIVE OF BROADCASTERS' SOCIAL MEDIA STRATEGIES

Dr. Öğr. Üyesi Çiğdem ERDAL*

DOI: 10.47107/inifedergi.1331560

Araştırma Makalesi**

Başvuru Tarihi: 25.07.2023

Kabul Tarihi: 06.11.2023

Abstract

Social engagement or social media engagement is a topic being investigated linked to broadcasting strategies. One of the main reasons for becoming an area of interest is that television programs are being followed through social media sites, and that their viewers interact with them through SNS (social network sites). Engagement brings about viewer loyalty on further level. Thus, broadcasting companies develop and use strategies in order to keep their relationship with their loyal fandom fresh and alive. This study analysed broadcasters' social media strategies with the help of both quantitative and qualitative methods. The reason for choosing the mixed method approach is to look at big data from quantitative and qualitative perspectives and to question whether this data goes beyond algorithms and numbers, and whether qualitative data is meaningful. Fanpage Karma tool is used for data collection and quantitative analysis where NVivo 12 is used for qualitative analysis purposes. Findings reveal that along with the variables such as post number per day, posting times per day, page performance index of broadcasting companies, context and the techniques used to compose post texts are altogether linked and intertwined. Netflix Turkey is added to the cases that were selected from within mainstream broadcasting companies in order to track differences and/or similarities between traditional mainstream broadcasters and an online streaming platform. Mainstream broadcasters also display both similarities and differences among themselves. While different and unique strategies can play a role in ensuring engagement, especially in today's television viewing environment where it is difficult to ensure and maintain engagement and loyalty, audience loyalty continues to be one of the biggest struggles of broadcasters against digitalization.

Keywords: *Social tv, broadcaster strategies, engagement, interaction, loyalty*

KATILIM VE SOSYAL MEDYA KULLANIM İLİŞKİSİNİ TELEVİZYON YAYINCI STRATEJİLERİ YÖNÜNDEN İNCELEMEK

Öz

Sosyal katılım veya diğer adıyla sosyal medya katılımı, televizyon yayıncılığı stratejileri ile bağlantılı olarak araştırılan bir konudur. Bunun sebeplerinden birisi, televizyon programlarının sosyal medyada takip edilmesi ve izleyicinin programlarla sosyal ağ siteleri aracılığı ile etkileşime girmeleridir. Katılım, ileri boyutta izleyici sadakatini de getirmektedir. Böylelikle televizyon şirketleri sadık hayran kitlesi ile aralarındaki etkileşimi sürekli olarak taze ve canlı tutmak amacıyla stratejiler geliştirip kullanmaktadırlar. Bu çalışma, televizyon şirketlerinin sosyal medyadaki katılımı korumak ve artırmak üzerine geliştirip kullandıkları stratejileri nicel ve nitel yöntemlerle analiz etmiştir. Karma yöntem yaklaşımının tercih edilmesinin nedeni, büyük veriye nicel ve nitel açılardan bakarak bu verinin algoritmaların ve rakamların ötesine geçip geçmediğini, nitel verinin anlamlı olup olmadığını

* Harran Üniversitesi, Güzel Sanatlar Fakültesi, Radyo Televizyon ve Sinema Bölümü, E-mail: cigdemerdal@harran.edu.tr, ORCID: 0000-0003-3253-6515

** Yazar, makalede araştırma ve yayın etiğine uyulduğuna ve kullanılan fikir ve sanat eserleri için telif hakları düzenlemelerine riayet edildiğine yönelik beyanda bulunmuş tur.

sorgulayabilmektir. Veri toplama ve istatistiksel analiz için Fanpage Karma aracı, nitel analiz için NVivo 12 programı kullanılmıştır. Elde edilen bulgular izleyici katılımını sağlamada kullanılan gönderilerin günlük sayısı, günlük gönderi zamanları, kanal hesaplarının performans endeksi gibi değişkenlerin yanısıra, gönderilerin içeriği ve içerikte kullanılan tekniklerin birbiri ile ilişkili olduğunu göstermektedir. Beş anaakım kanala ek olarak abonelik sistemine dayalı platform olan Netflix Türkiye de çalışmaya dahil edilmiş; Netflix Türkiye'nin anaakım kanallara göre stratejilerinde farklılıklar gösterdiği görülmüştür. Anaakım kanallar ise kendi aralarında tutarlılıklar ve farklılıklar sergilemektedir. Özellikle katılım ve sadakati sağlamanın ve devam ettirmenin zorlaştığı günümüz televizyon izleme ortamında farklı ve benzersiz stratejiler katılımı sağlamada rol oynayabilmekte iken, izleyici sadakati kanalların dijitalleşme karşısındaki en büyük mücadelelerinden birisi olmayı sürdürmektedir.

***Anahtar Kelimeler:** Sosyal tv, yayıncı stratejileri, katılım, etkileşim, sadakat*

Introduction

Media and entertainment industry is located within a highly dynamic ecosystem where consumers have abundance of choices thanks to the industry's omnipresence. It is becoming more competitive for media companies to attract and maintain customers within this challenging environment. Previous research reveal that viewers more likely watch the content whenever they would like to interact with a bigger audience, rather than recording the show to watch it later. These new viewer trends force media companies to seek for customer engagement proactively by interacting with them via previews for next episodes on social media platforms, which ignite discussions among loyal fans (Viswanathan et al., 2018, p. 379).

Von Rimscha (2015, p. 159) states in the book section 'Branding Media Content: From Storytelling to Distribution' that media producers and advertisers coined "branded entertainment" in order to reach viewers bored by traditional ways of distributing content. Branded entertainment rediscovered the narrative as a way of transmitting messages and gained a new aspect: It may be political or journalistic while also commercial. Some even claim that convergence of advertising and entertainment has become a necessity.

Social engagement is the extent of interactions and connections a viewer developed with television content by the use of social media. Engagement is said to be directed mainly by program content within the concept of television consuming, where the deepest engagement happens on content level. Viewer engagement appears to be the more social and passionate way of television viewing through the use of maximum number of platforms (Guo and Chan-Olmsted, 2018, p. 241).

Social media offers a new approach for viewers to interact both with television shows and other viewers of those shows. Likes, shares, comments on Facebook enable viewers to exchange opinions and support their favorite content during viewing activity (Cheng et al., 2016, p. 283).

Using mixed methods approach in order to dig further into social media strategies of broadcasters, this study tried to answer the question how broadcasters engage their audience with the complex interplay between format, content, post time/day, platform, and type of the post. Platform-related strategies could be investigated further, with the help of expanded code categories and a more comprehensive study design. Mixed methods approach enable to see the link between numbers and content of engaging social media posts generated by broadcasting companies. Engagement and loyalty is crucial for broadcasters and it is a dynamic research topic for media researchers which is open to expand through innovative analysis methods. Metrics such as page performance index, total reactions, posting times per day, the posts that returned highest engagement and post interaction rates have been considered in this study as variables. Variables were examined interrelatedly with the use of FanPage Karma tool. NVivo software enabled to take the

analysis on qualitative level, by coding content and format of posts. This second phase of analysis gives light to the frequented content and style/form, which gives information about the most preferred strategies.

1. Efforts of Broadcasters to Adapt to Social Viewing

Lee and Andrejevic (2014) found that social TV conversations through multi-screens impact and shape viewing behavior, increasing content awareness and lead to advertisement exposure and consuming behavior as a result (as cited in Lin et al., 2018, p. 2).

Thomas Bellut, the director of the ZDF Channel, points out that despite the existence of online platforms, television is still the center of attention. However, as a result of major changes in the media landscape and the increasing use of mobile media technology, television content has to change to become both timeless and accessible on all platforms, including mobile media (Stollfuss, 2018, p. 2).

Looking at the methods of broadcasters with professional experience in social media applications can also give us an idea. In a study which examines the Twitch platform, the methods of live streamers to build an audience and ensure engagement in their broadcasts were analyzed. Broadcasters' audiences are generally composed of family/community, supporters/fans, social groups, trolls, those interested in the content, and secret followers. Almost every broadcaster has a group of online friends that they define as family, with whom they have developed a close relationship because they are constantly interacting. Supporters and fans support publishers through thick and thin. Social groups are communities with specific characteristics to which the broadcaster belongs or to which they feel close. Various methods can be used to collect information about the audience: Asking questions to users, using analytical tools provided by the platform or external analytical tools. As for audience management, by opening up general topics that will appeal to everyone during the broadcast, broadcasters gather information about their audience and produce content accordingly. Two types of audiences were identified on this platform: uncertain and specific. The uncertain audience is also called general. While the broadcaster prioritizes subscribers, sometimes they open topics for the uncertain audience, and sometimes they turn to specific topics for their specific audience (Wohn and Freeman, 2020, pp.108-113).

In their study on how local television broadcasters use Pinterest for branding purposes, Greer and Ferguson (as cited in Greer and Ferguson, 2015, p. 71) examined Twitter posts shared during the broadcast of television programs. It was observed that the posts were linked to the program content and were reactive. Individuals watching the program instantly respond to the posts without thinking much about their statements.

Media companies are no longer the sole producers of content. Users play an increasingly important role in content development. While new media has given users the power to enjoy content at any time and without advertising, these technologies also enable advertisers and content providers to collect valuable audience-related data such as demographic information and audience preferences, which has led to purposeful advertising. According to Siapera, the Internet has given media the possibility to control fan activity, identify preferences and build communities, thereby strengthening audience engagement with media. Digital media audiences are more passionate and more engaged: They not only like the content they like on their own, but also share it with others. Thus, communities based on shared interests, tastes and knowledge have emerged and deepened. In the news media scenario, it seems necessary to develop effective tools to learn and understand audience behavior and interests. (Medina et al., 2016, pp. 252-254)

There are many examples of advertising for television programs. For example, the German networks ProSieben, RTL and Sat.1 have a Twitter account where they regularly announce programs that will be aired in the evening. Looking at the communication strategies used by HBO channel for True Blood and GoT (Game of Thrones), it can be seen that the Twitter account for True Blood promotes the upcoming seasons, DVDs and also responds to and retweets user tweets. Posts about the cast and new shootings were also shared. On YouTube, a channel was opened only for the series where previews and short videos were shared. It is possible to think of this environment as the TrueBlood brand. The official website also features wallpapers for download, products for purchase and unreleased special scenes. Similarly, GoT (Game of Thrones series) has a website, FB page, Google+ page, YouTube channel, Twitter account and Tumblr account. The channel continued to communicate with the audience during the breaks in the series (Berz, 2016, pp. 90-92).

There are many studies on Netflix's social media strategies. Gomez et al (2018, pp. 137-138) found that Netflix uses Twitter posts to provide information, greet followers, announce surveys, sell products, promote games, promote the brand - messages with hashtags such as *onlyonnetflix* - announce content, trigger engagement (through discussion, question and answer). As for the additional elements used, linking to another Netflix social media page, linking to the official Netflix page, linking to a third party, gif, image, video, hashtag, emoticon were found. The engagement was generated through the number of retweets/replies/likes. Unlike traditional broadcasters, Netflix does not broadcast at specific times, so subscribers can watch as much as they want and when they want. Netflix shares most of its posts between 9:00 am and 1:00 pm. The figures suggest that Netflix's Twitter strategy is to encourage followers to engage in the morning, when people are at work face-to-face and small talk is more likely. Posting activity follows a clear, logical pattern; tweets are shared throughout the night so that viewers can see the posts immediately when they wake up. A second cycle takes place in the morning, allowing for more interaction.

In order to trigger audience interaction during the program, television companies do not want viewers to be distracted; they want them to be involved through the second screen. The reality program 'The Voice of Germany' is an example of how this can be achieved. The TV channels ProSieben and Sat 1 aired the first season of this program from November 2011 to February 2012. An integrated online campaign was created around the program. In addition to a webpage with information and promotional material, plug-ins were used to link to the program's FB page and the contestants' FB profiles. To accompany the online content, viewers could download apps for IOS and Android to use the mobile version of the website and access additional content (Berz, 2016, p. 94).

2. Social Viewing

According to Guo and Chan-Olmsted (2015, p. 253), media content and user characteristics play the most important role in predicting viewers' social viewing behavior. First, all program-related variables, and especially program similarity are found to be strong predictors of social engagement behavior. The findings also show that content matters. In today's interactive video consumption networks, television content is more broadly distributed and includes the main program content, characters/celebrities and other media identities of the program. Thus, the deepest level of social engagement is actually measured by the quality of the content (regardless of which content formats and media platforms are used). From a behavioral perspective, viewers who are satisfied with interpersonal communication in their own lives tend to use social media, especially Twitter to interact with characters, celebrities and the program team. The communication here is

called, to some extent, parasocial communication.

The highest level of consumer social media engagement is referred to as the "identification angle of engagement", the new paradigm in engagement. This means that the viewer's experiences with engagement and the channel's branding actions move from temporary to permanent. Social TV practices that pave the way for social presence and interaction provide individuals with a "place" that provides a forum for interacting with friends and viewers. Research shows that social TV experiences ultimately increase viewers' sense of social presence, where the channel becomes a "place" for this kind of experience (Lim et al., 2015, p. 160).

The positive relationship between 'social infotainment' (the type of program that combines information and entertainment) motivation and social TV engagement suggests that viewers engage in and spend more time on social TV activities as they are motivated by social, entertainment and information-related satisfactions. The findings also suggest that participants need to be accompanied and to belong and therefore engage in social TV activities in order to feel belonging to a wider community of viewers. Interpreting this further, the frequency and duration of viewers' social TV use is motivated by program-related entertainment, information seeking and program-induced social connections between viewers, rather than a sense of belonging. The findings confirm that social TV engagement is positively related to network loyalty. Participants who were actively involved in the production and sharing of online content exhibited greater loyalty and supportive attitudes; therefore, it is important for broadcasters to build communities of viewers through social TV strategies to increase network loyalty (Lin et al., 2018, pp. 14-15).

As an example of the concepts of social monitoring and social television from Germany, the program "Funk" is a joint venture of public broadcasters ARD and ZDF. Since it experiments with forms of content production for social media, it takes the concept of public service broadcasting into a new field. Although it contradicts the purpose of public service broadcasting, it avoids it through the convenience it offers to the viewer. The website and the network's mobile app even offer independent content players. The ability of social media to manage users by emphasizing their creative and communicative aspects greatly influences the network practices of the Funk portal. More importantly, the dimensions of 'engagement' and 'verification' are central to content production and management. For example, Thilo Kasper, creative producer of iam.serefina, argues that Snapchat and especially Instagram have made it easier to explore and interrogate user-text relationship. This is related to the opportunities that social media offers for data analysis (Stollfuss, 2018, pp. 10-11).

Social TV analytics has emerged in recent years. This system offers ways in which the data collected, aggregated, categorized and reported from social media conversations about programs can serve as an alternative or supplement to traditional audience measurement and valuation systems, using the volume and combined value of social media discussion about those programs (Medina et al, 2016, pp. 265).

3. Engagement

Gao and Feng (2016, pp. 872-874) investigated the satisfaction of social media users in China by comparing social networking sites and microblogs and hypothesized that users motivated by information seeking are more likely to engage in human-message interaction and that self-expression/self-actualization motivation leads to content creation. Satisfaction with self-expression was observed as the motivation for users to post messages and comments. The need for information was found to be a determinant for re-posting

behavior. On the other hand, message writing and sharing behavior was found to be an indicator of social interaction.

According to Gunter (2010, pp. 598-599), two important factors stand out in the viewer's commitment and therefore loyal behavior: How real-life experiences compare with characters on television and the ability of viewers to understand whether different story elements combine to form a coherent story. When viewers say that they identify with the characters, they mean that they have similar ideas and attitudes to the characters or behave in a similar way to them. Audiences also have an incentive to identify with elements of the narrative that seem real to them or that they wish were real. Some also refer to this as narrative fidelity. Accordingly, it is important to evaluate the authenticity of the story through the use of logic and the questioning of its reality, consequences, coherence and metaphysical issues.

Engagement refers to how the media product is experienced motivationally in terms of something happening or not happening in the consumer's life. It is not what the consumer likes about the product in a singular sense, but what the content does/causes for the consumer. Thus, if individual experiences contribute to the overall level of engagement, engagement can be explained as the motivational sum of consumers (Pagani and Mirabello, 2011, p. 46).

There are three approaches to social media engagement: Functional engagement focuses on the real-time engagement of online users on a social media platform to modify the format and content of mediated environments, previously defined as interactivity. More recently, research has turned to relational interactivity. Human-human interaction is oriented towards communication within organizations and the public affected by their commerce. Functional engagement refers to the social media user's interactions with others in the process of co-producing and sharing. The second approach is emotional engagement and is described as the emotional feelings that the user shares with commenters and other viewers. Emotional engagement can influence consumer behavior. The third approach is communal engagement, which refers to the sense of community with other viewers of the same content. According to a study conducted by Viacom, communal engagement is the second most common reason for engagement when consuming the same content (Lim et al., 2015, p. 159).

Guo & Chan-Olmsted (2015, pp. 242-243) evaluated previous studies and stated that the act of engagement starts with simple involvement. In the rewatching process, the viewer can be drawn into a parasocial relationship with the characters in the program. As another programming reality, as Dahlgreen and Hill stated, genre preference can lead to different social viewing experiences and the formation of communication patterns around specific programs. In their work, the authors focus on the perceived efficiency of the "engagement" function provided by social media, in particular the concepts of compatibility, ease of use and social presence, as "connection" is at the core of social engagement. Compatibility refers to the extent to which the adoption of a technology is compatible with existing values, past experiences and the needs of potential adopters. Perceived ease of use is defined as the degree to which a person believes that using a particular system requires no effort. Social presence is the degree of salience between two communicators using a communication tool.

Frank and Greenberg (1980) conducted a series of studies to examine the relationship between audience attention, program genres and viewers' reasons for watching different programs. Potential important actors as reasons for viewing include social stimulation (sharing ideas with others), the desire to have a certain social status and/or to

influence others, the attempt to claim leadership, the search to escape from problems, the attempt to build closer family ties, the desire to understand others better, entertainment, and the intellectual desire to learn and improve knowledge in terms of education (as cited in Medina et al., 2016, p. 256).

In another study that defines social engagement as the degree of interaction or connections that viewers develop with television content through social media platforms over time, a scale was developed to reveal the dimensions of audience engagement using three focus groups and an online survey. The deepest level of engagement is argued to be at the content level. According to the previous interpretation of the construction of engagement, the social interaction behavior of television viewers is manifested in three ways:

- Interacting with the main program content and/or ancillary content (vertical dimension)
- Interacting with other television viewers (horizontal dimension)
- Interacting with characters/celebrities associated with programs (diagonal dimension)

Based on these behavioral patterns, Guo argues in his study that there are four dimensions of engagement. The first dimension, vertical engagement, measures the degree to which television viewers actively use a range of social media platforms to participate in their favorite program. This dimension characterizes participatory behavior in relation to a program's main content and/or ancillary content. The second dimension measures the extent of social interaction that viewers develop with characters or celebrities related to their favorite program in a social media context. These engagement behaviors are facilitated by Twitter, which is essentially a microblog. The third dimension, horizontal affinity, measures the extent to which individual viewers react emotionally to the television program and their feelings towards brand content that they share with other viewers. This refers to peer-to-peer social media activities. The final dimension, horizontal influence, measures the degree of audience identification and sense of belonging, as well as the extent of meaningful influence on the direction or outcome of television programming in a peer-related space such as social networks (Guo, 2018, pp. 205-206).

4. Loyalty

In their study on viewer loyalty, Brosius et al. (1992, pp.323-324) draw attention to four dimensions:

1. Loyalty related to the act of watching television
2. Audience loyalty to the channel
3. Loyalty to a specific type of program
4. Loyalty to a specific program

Based on this classification, the study measured the number of programs watched for two weeks, the number of programs on each channel, and the number of programs within each program type in order to understand which program viewers develop loyalty behavior towards. Loyalty towards specific program types was also measured and it was revealed that the most broadcasted and watched program types were soap operas (and dramas) and news. The high level of loyalty to soap operas is particularly noteworthy. (Brosius et al., p.331).

From a behavioral perspective, behavioral loyalty is the state of being a repeat

customer. A customer may also become a repeat customer because of convenience, better service, same service or high switching costs. However, as with attitudinal loyalty, this does not imply an emotional involvement with the brand or service provider (Hawkins and Vel, 2013, pp. 126-127).

According to industry reports, there are 3 main reasons why consumers associate themselves with a brand online:

- a) To access special promotions, product information and news
- b) Showcase their connection to the brand to their peers
- c) Engaging directly with the brand online rather than through traditional face-to-face or call center methods.

By its very nature, social media does not provide an online shopping experience where a sense of trust and satisfaction can be evoked. However, there is a clear desire to maintain the relationship, for users to associate themselves with a brand and publicly display their feelings and initiate communication through posts or comments (Hawkins and Vel, 2013, p. 134).

Previous studies suggest that programs with high ratings will be more likely than less popular ones to be liked by viewers at the same rate as their ratings, leading to repeated viewing behavior. Therefore, broadcasters try to build a stable audience base in order to maintain viewers' consistency in watching the channel. As Lewin, Rajamma and Paswan (2015) state, viewer engagement, which can be explained as activities and behaviors that occur around a program that provide emotional rewards by satisfying viewers' personal interests, has a positive relationship with viewers' program loyalty. Today, broadcasters have recognized the importance of online communication and have incorporated social TV strategies to provide opportunities to inform and engage viewers while trying to make them loyal to the network (as cited in Lin et al., 2018, p. 7).

Jenkins (2006, p. 62) approaches the concepts of audience engagement and loyalty from the framework of fandom. He argues that the concept of fandom is influential in television content production and the creative process (such as scripting, production and broadcasting processes of television series). According to him, fans constitute a loyal audience because they have a strong emotional attachment to the program they watch. As a result, they become 'commodities' in the eyes of broadcasters, producers and advertisers.

Given that fan communities constitute loyal audiences, it becomes inevitable for advertisers to turn their attention to this audience. On the other hand, according to Jenkins (2006, pp. 63-64), fan communities want to be looked at qualitatively, not quantitatively. Advertisers and channels have now realized this and are therefore turning to new marketing models as they try to build brand reputation and their own loyal audiences. These new models emphasize interactivity. One of the main objectives is to extend the emotional, social and intellectual labor of the consumer in order to shape consumption behavior. While in the past media producers talked about effects, today they try to understand how and why audiences react to content by researching audience expressions.

According to Kazaz & Özkent (2016, p. 214), who examine the relationship between the loyal audience of television series and the use of Twitter, tweets shared while the trailer of the series is released, while watching the series and after watching the series increase the engagement of the audience and make them feel emotionally attached to the series. On the other hand, producers and broadcasters who follow the audience's use of social media can emphasize topics that increase the audience's interest.

5. Methodology and Findings

This study is based on quantitative and qualitative (mixed) methodology, whose approach requires integrating two datasets combined of both quantitative and qualitative data in order to understand the research problem, something that makes mixed methods more advantageous than using one method (Çelik, 2021, p. 2). Mixed-methods also increase the credibility and validity of research thanks to this blend of two methods, where it is possible to approach the researched topic holistically. Moreover, quantitative and qualitative values enable collecting strong proof when they come together (Tunalı et al., 2016, pp. 107-108). Content analysis has been applied to quantitative data at the first stage in this study, which gave preliminary results to reveal channel strategies mostly used, such as post format, post day, post time, the amount and type of most engaged and interacted posts. In the second stage of the study, qualitative coding for thematic analysis has been applied to the content (posts) that comprised of variables mentioned above, which yielded categories revealing patterns of content strategies. Total number of these categories describe most frequently used post context, such as relational, emotional, etc.

Fanpage Karma tool was used in order to collect and analyse data from public profiles of the broadcasters examined, together with the qualitative analysis software NVivo. Nvivo makes it easy to display engagement-post relations. Fanpage Karma tool was used in similar previous studies (Jayasingh and Venkatesh, 2015; Bayram et al., 2016; Mori et al., 2020). Fanpage Karma retrieves data of maximum three months ago including engagement, interaction, post time and content linked to broadcasters' Facebook, Twitter, YouTube, Instagram, TikTok profiles. The data retrieved in this study comprises of November-December 2022-January 2023 period. Social sites examined were selected based on Social Network Usage Report in Turkey produced by the State Communications Department (November 2022). Facebook, YouTube, Instagram and Twitter were selected as the most widely used social networking sites. YouTube data were excluded as a result of API restrictions.

Broadcaster sampling in this study is based on the data from Somera social media audience measurement company, which yielded five mainstream channels together with Netflix Turkey, as a strong rival. Somera provides weekly audience measurement data, posted on company's Twitter account (@someratr). Variables and their explanations are shown in Table 1 below.

Table 1. Variables and their explanations (Source: FanPage Karma)

	Facebook	YouTube	Instagram	Twitter
Fandom (Followers)	The number of users who liked the page as of the last day of the selected period.	The number of users subscribed to the channel as of the last day of the selected period.	The number of users following the profile as of the last day of the selected period.	The number of users following the profile as of the last day of the selected period.
Interaction	The average number of interactions to the profile's posts per user per day. Engagement is an indicator that a profile successfully engages users.	The average number of interactions to the profile's posts per user per day. Engagement is an indicator that a profile successfully engages users.	The average number of interactions to the profile's posts per user per day. Engagement is an indicator that a profile successfully engages users.	The average number of interactions to the profile's posts per user per day. Engagement is an indicator that a profile successfully engages users.
Post Interaction	Average number of interactions per follower per post shared by the profile. It shows the success of the posts shared by the profile	Average number of interactions per follower per post shared by the profile. It shows the success of the posts shared by the profile	Average number of interactions per follower per post shared by the profile. It shows the success of the posts shared by the profile individually	Average number of interactions per follower per post shared by the profile. It shows the success of the posts shared by

	individually in directing users to interaction.	individually in directing users to interaction.	in directing users to interaction.	the profile individually in directing users to interaction.
Engagement	The average number of times a follower interacts with posts on the page.	The average number of times a follower interacts with posts on the page.	The average number of times a follower interacts with posts on the page.	The average number of times a follower interacts with posts on the page.
Total number of reactions, comments, shares	Number of reactions (love, like, haha, thanks, wow, sad, angry), comments and shares to posts posted during the selected period	The number of likes, dislikes and comments on the videos published in the selected period	Number of organic (real users coming from profile search engine or sharing) likes and comments on posts published in the selected period	Seçili dönemde yayınlanan tweet'lere gelen retweet, alıntı, cevap ve beğeni sayısı.
Page Performance Index	The value between the engagement value and the comparison values of the page's average weekly growth. A value between 0 and 100 (percent) is set for engagement and growth. This value is used as a reference for other pages.	Not measured for YouTube.	The value between the average weekly growth of a profile and the comparison values of the engagement value.	The value between the average weekly growth of a profile and the comparison values of the engagement value.

According to the data of the number of fans, post interaction and page performance index provided by Fanpage Karma, there is no direct correlation between these variables. Netflix Türkiye Facebook page ranks first with 86.2 million fans (followers), while post interaction is 0.00049% and on the other hand Netflix Türkiye Instagram account with 4.4 million followers has 0.93% interaction and 85% page performance index. This page index score is the highest among its rivals. Daily average post number is 3.2 that is shared via Netflix Türkiye Instagram account, which is below its rivals (where only Fox Türkiye Instagram Daily average post number is 0.5). In terms of post interaction, Netflix Türkiye Instagram is followed by Kanal D Instagram (0.49%). This account has a total number of 1.3 million followers, page performance index of 40%, and average number of daily posts is 6.3.

Follower growth rate is one of the data that gives insight on broadcaster strategies. StarTv YouTube account yielded 3.4% growth rate within the given time period, which is the highest among its rivals. FanPage Karma does not provide YouTube data fully, which means it is not possible to do analysis on follower growth or post interaction. StarTv YouTube follower number within the given time period was 3.0 million. Show TV Facebook page ranks first with the total post count of 2.400, followed by Fox Türkiye Twitter with 2.300, and ATV Facebook with 2.200. StarTv Instagram account with a high page performance index of 79% ranks first with 4.9% loyalty rate, while total interaction count falls behind Netflix Türkiye Instagram account with 6.3 million (it is the second among rival accounts).

The sample that is considered for qualitative analysis stage of this study was obtained from Fanpage Karma-provided data. Variables related to interaction and loyalty have been collected both qualitatively and quantitatively. Content under the interaction and engagement metrics together with the best times to post was transferred to NVivo software for coding. The coding stage reveals correlations between content (format and text) and interaction/engagement.

It is necessary to point out the difference between interaction and engagement at this point. These two concepts are currently used replacably in Turkish literature, however, that is not the case when their different aspects are considered. Interaction is based on

individuals that participate into a marketing activity, and that respond or react to “directive” or “call to action” kind of posts. Interaction score is obtained through viewing, commenting and sharing numbers. It is a measurable value for a single or multiple activity between a specific media or various channel aspects. Engagement, on the other hand, evaluates the degree of engagement and involvement of individuals. Therefore it is different than interaction which quantifies answers to specific motivations (Minazzi, 2015, p. 143).

Lovett (2011, p. 173) formulates interaction and engagement as shown below:

Interaction: Returns/Activity

Engagement: Page visits x Duration x Comments x Shares

In order for interaction to occur, it is essential that consumers directly participate in conversations, share links via Twitter or social bookmarking, or purchase through digital channels. Engagement on the other hand is the degree of individual’s involvement in a specific phenomenon. It is related to specific marketing efforts such as blog posts, campaigns or a program to attract reads and comments.

5.1. Quantitative and Qualitative Analysis

Post content type and formats including hashtags, words and word groups used by broadcasters are examined by content analysis method. Hashtags created from series **#çöpadam**, **#yalıçapkını**, **#ömer**, **#geceninucunda** are prominent. These are followed by **#çokgüzelhareketler2**, **#toprakilefidan**, **#sabahınsultanisedasayan**, **#gerçeğinpeşinde**, **#söz**, **#hanmeli**, **#aleladeshow**, **#burcuilehaftasonu**, **#ömerdizi**, **#geceninucunda’nın**, **#seyfer**, **#yalıçapkını’nın**, **#iboshow**, **#çöpadam’m**. Most used words are seen as **Star**, **yeni**, **bölümüyle**, **20.00**, **bölüm**, **şimdi**, **akşam**, **copadamtv dizi**, **yalıcapkiniresmi**, **geceninucundatv**, **omerdiziresmi**, **tekrar**. New episode releases and announcements weigh in among the most interacted posts of Star Tv, which relates to the most frequently used words.

Hashtags mostly used by Kanal D are seen as **#kanald’de**, **#yargı**, **#okız**, **#kanald’de**, **#camdakikız**, **#üçkızkardeş**, **#şarkılabizisöyler**, **#üçkızkardeşyeni**, **#ilcey**, **#markaışbirliği**, **#pantenealtınkelebeködültöreni**, **#vedamektubu**. Most used words are **20.00**, **bölümüyle**, **yeni**, **akşam**, **yargidizi**, **uckizkardestvdizisi**, **okizdizi**, **camdakikiz**, **hakanaltunmusic**, **pollproduksiyon**, **sibelcan**, **sarkılabizisoylertv**, **sizlerle**. These words can be seen in accordance with Star TV’s most used words, as Kanal D posted intensely about new episode releases and announcements.

Hashtag and word use of Netflix Türkiye Instagram account shows that unlike other three broadcasters studied here, there is no intense hashtag use, when it comes to loyalty and engagement parameters. A total number of six hashtags were used within the examined two-month time period as **#şahmaran**, **#özelders**, **#sıcakkafa**, **#bizkimdenkaçıyordukanne**, **#yourplaceormine**, **#wednesday** and these hashtags belong to new productions to be announced. Netflix, sadece, şimdi, Aralık, Serenay, Harry, Kısım, Wednesday, Ocak, Şubat, Aşk, Meghan, sezon, ilk, Yeni, izliyorum, Günü are the most prominent words used in postings, and these words come out as related with new productions or next seasons. Ranking the fourth, channel Fox most frequently used hashtags **#hayatımınşansı**, **#taçsızprens**, **#dokuzoğuz**, **#yasakelma**, **#tozluyaka**, **#birperimasalı**, **#ego**, **#iyilik**, **#dyson**, **#darmaduman**, **#yalnızkalpler’in**, **#kapımdakidedektif**, **#repost**, **#yalnızkalpler**, **#biraradayken**, **#veda**. Most used words are seen as **FOX**, **yeni**, **20.00**, **bölümüyle**, **hayatımınşansidizi**, **akşam**, **tacsızprens**, **sansidizi**, **yasakelmafox**, **yayında**, **bölüm**, **fragmanı**, **dokuzoguzdizi**, **iyilikdizifox**, **tozluyakafox**,

ilk, yakında, darmadumandizi, yarın.

ATV Instagram account flow between the mentioned time period display these hashtags, as: **#kuruluşosman, #birküçükgünüşiği, #kardeşlerim, #ateşkuşları, #aldatmak, #bbcs, #benbucihanasığmazam, #milyoner, #yalnızkurt, #nihathatipoğlu** and the most used words as: **atv, 20.00, yeni, bölümüyle, bölüm, kurulusosman, gunisigiattv, kardeşlerim, Osman, ateskuslariatv, Fragmanı, Ateş, küçük, Gün, benbucihanatv.**

Lastly, most used hashtags by Show Tv account are **#sipahi, #güzelgünler, #gelsinhayatbildiğigibi, #kızılıkşerbeti, #güldürgüldürshow, #gelsinhayatbildiğigibi'nin, #sipahi'nin, #gelinevi, #kızılıkşerbeti'nin, #savgül, #birşansımolsa**, most used words are **show, yeni, tv, bölümüyle, sipahidizity, kızılıkşerbetitv, gbgdizi, dizigüzelgunler, aksam, 20.00, bölüm, izlenme, yayında, büyük, bugün, fragmanı, sadi, showtv.com.tr, Doğa, oranı, payı, guldurguldur, bölümü.** Both hashtags and words are directly related to and derived from the shows and dramas that have the top ratings.

The findings reveal that Star Tv, Kanal D ve Fox, ATV and Show Tv share similar strategies regarding content creation on Instagram. Total post breakdown and post forms of channels within the mentioned time period are shown in Table 2.

Table 2. Total post number and most frequent post types.

	Total number of postings	Type used
Star Tv	940	1. Reel 2. Image 3. Carousel
Kanal D	385	1. Reel 2. Image 3. Carousel
Netflix Türkiye	195	1. Reel 2. Carousel 3. Image
Fox Türkiye	955	1. Reel 2. Image 3. Carousel
ATV	832	1. Reel 2. Image
Show Tv	1027	1. Reel 2. Carousel 3. Image

Time slot for post sharing reveals another strategy used by broadcasters, which also gives evidence about the relation of post sharing times-interaction rates. Star Tv on Friday (daily average 15.7 posts), Netflix Türkiye on Monday, Tuesday, Wednesday (almost equal post sharing on each day; daily average 3.3 posts), Kanal D on Sunday (daily average 3.6 posts), Fox Türkiye on Sunday (daily average 3.5 posts), ATV on Wednesday (daily average 14.1 posts), Show TV on Monday (daily average 17.4 posts). Interaction ranking gives more detailed idea about other parameters, such as loyalty and total reaction. For example, there is analogy between loyalty/engagement rate for Star Tv with average daily post number, while it is not the case for ATV and Show Tv: Star Tv (%4.9), Kanal D (%3.0), Fox (%2.4), ATV (%1.8), Show Tv (%1.6). The link between the highest number of posts shared by Star Tv and total number of reactions (the sum of likes and comments) refers to the day, which is the airing day of new episode of the drama 'Yalı Çapkını'. Post sharing intensified around the hour 22.00. Post sharing timetable reveals that the highest

total reaction number is gathered around the new episode of this drama. There is a similarity among other broadcasters in this term. Total reactions center and intensify around new episodes and quotes from episodes, and posts other than these are seen as secondary, ‘entertainment’ content such as interviews with actors, questionnaires where characters are involved, and other humorous content. Qualitative analysis by NVivo was performed on this type of content.

Posts shared by six broadcasters in this study, which are linked with interaction and loyalty within the selected period of time together with the highest post-sharing time slots were used for qualitative coding and transferred into NVivo software. Qualitative coding also provides quantitative findings. Coded data was gathered by going through the posts represented by the categories shown in Table 1 and by filtering like and comment numbers. According to this process, Star Tv has 92, Netflix Türkiye 41, Kanal D 57, Fox 134, ATV 24 and Show Tv has 37 posts. The selection criteria was that the like count should be 10 thousand and comment count 100 the least. In some cases posts with the like count below 10 thousand were included in the data since their comment count was high and this would have an impact on total reaction, interaction and engagement variables. NVivo software makes it possible to statistically explain the relations among these variables and the factors affecting them. Coding was conducted in order to extract these findings. 14 codes were defined after literature review on interaction, loyalty and engagement. These codes are explained below:

Quote: Direct transfer to the related social media account from an episode of the show, which could be both text or image or video.

Informative: This could be information about the show as well as information under a topic.

Emotion: Tone of the post that would induce follower’s curiosity, happiness, joy, anger, or excitement.

Announcement- Call: Announcements about new episodes of the show, or call to participate in a quiz, survey, event.

Emoticon/Emoticon: Symbols that are used within a post to express emotions.

Image: Stills that are used in a post.

Hashtag: Tags that are used in a post with the # precursor.

Relational: Show’s elements that are mentioned by the post content, such as interview with actors, behind the scene images and/or videos, posts that are created exclusively for special days.

Carousel: The loop that is made by consecutive images.

Link: The url that directs followers to broadcaster’s link or another link.

Humor: Creating the post with humorous tone. The reason humor is placed as a separate category is because of the content including jokes and memes getting attention of big amount of followers. This type of content is also used for interaction with followers.

Ship-Couples: One of the popular ways to define two romantically or emotionally related characters in a relationship, especially in dramas, usually by creating a new couple name from two characters’ names. “Ship” is the last syllable of the word “relationship” and in this case is used as a verb, “shipping” which was born as a social media term. Shipping could occur related to women-men relationships, as well as two women as in the drama “Yasak Elma”.

Video: Short videos that are known as “Reel” in Instagram, which are made unique by using various filters and effects.

Directive: The content that leads followers to interact, respond, like, link-clicking.

Table 3. Coding matrix. Breakdown of the codes in respect to broadcasters

coding matrix		ATV	FOX	Kanal D	Netflix Türkiye	Show Tv	Star Tv
quote		13	31	44	14	13	51
informative		0	3	1	1	1	9
emotion		9	85	51	3	16	52
announcement-call		12	58	53	5	16	46
emoticon		9	121	21	3	24	37
image		8	45	5	10	11	6
hashtag		24	126	55	5	34	92
relational		4	39	4	33	17	16
carousel		1	9	0	12	4	13
link		0	2	1	0	1	1
humor		2	8	2	21	2	9
ship-couple		1	15	7	0	1	7
video		15	75	51	16	21	73
directive		5	39	9	9	16	12

Source: NVivo13 (Created by the author)

Coding results can be seen in Table 3. Emoticon and hashtag use is one of the striking findings. All of the posts by Star Tv and ATV include hashtags. Kanal D used hashtags in 96,49% of content, while Fox 94,02%, Show Tv 91,89% and Netflix Türkiye 12,19%. Star Tv used emoticons in 40,21% of total posts while Netflix Türkiye 7,31%, Kanal D 36,84%, Fox 90,29%, ATV 37,5% and Show Tv 40,21%. Emoticon use is not as much as hashtag use. Besides, Netflix Türkiye receives high interaction and reaction numbers despite the low hashtag and emoticon use. Post type, day and the time period of post sharing and post content (content as text) are as important elements as hashtag and emoticons in order to get interaction and reaction. Therefore, this study examined contents along with the percentage of mentioned variables. The codes named ‘Quote’, ‘emotion’, ‘announcement’, ‘humor’, ‘relational’ and ‘directive’ has been created in order to conduct this qualitative inquiry. The crosstab below reveals that Fox ranks first in relational and directive content use. Relational posts are the least used content type by ATV and Kanal D. Emotion content is high for Fox, Kanal D and Star Tv. Program content-derived quotes that include exclamation marks, quotation marks and emoticons are mostly used by Kanal D and Fox accounts. Announcement content is used intensely regarding new episodes, and these posts are linked with high reaction numbers. Posts that especially include ‘emotion’, ‘relational’ and ‘directive’ content are used to increase interaction and reactions, which is also linked with strengthening loyalty of followers. Directive post content by Star Tv is composed as direct questions (which was your favorite scene?), hashtag (let’s meet in comments section under our episode hashtag), and links to broadcaster’s website (you can watch this on startv.com.tr). Following Star Tv, directive posts on Netflix Türkiye Instagram account are composed with questions (which series character would be your ex?) and phrases (I am here to talk your theories on 4th season). Ranked 3rd in directive post list, directive posts by Kanal D are composed as questions (Will they still divorce while #IlCey’s heart beating together?) and tbt (Now that today is Thursday, let’s #tbt ! Comment your favorite Bihter dialogue!). Another finding in these posts is that video posts were used more compared to image and carousel. Directive posts by Fox Tv are formed as questions, hashtag and announcements (Gather around, folks! Here are some images from

‘Darmaduman’ you’re going to love!) Show Tv and ATV composed their directive posts using question phrases. Posts with emotional tones are used mostly by Kanal D, with 84.40 percent, such as:

“They say *pride is the greatest enemy of love, what about the anger of a broken heart?*” #VedaMektubu soon on #KanalD!

“*What did you give me in this marriage other than unhappiness, and lovelessness?*” #CamdakiKız new episode Thursday 20.00 on #KanalD!

Findings reveal that according to the percentage of codes, Star Tv puts hashtag use in the first place along with announcement posts in the form of reels, while Kanal D used posts including emotional tone and quotes more than other broadcasters. Netflix and Show Tv used relational posts more, while Star Tv comes first in using informative posts. To the contrary of Star Tv, Netflix used announcement type posts less than others. ATV was the most frequent user of images while Kanal D used images less than others. Netflix used emotional tone less while Fox used carousels and informative less and Show Tv used ship-couple posts less than their competitors. Findings that have been gathered as a result of coding are categorized as interaction and loyalty strategies of the mentioned broadcasters, which are shown in Table 5.

In order to explain the difference between interaction and reaction numbers of Star Tv and ATV, although they look close to each other, time periods for sharing posts will give more detail. Star Tv intensifies post-sharing on Fridays starting from 22.00 pm, the day when ‘Yalı Çapkını’, one of the highest interaction and reaction taker is aired. On the other hand ATV intensifies post-sharing on Wednesdays.

Table 4. Crosstable for code-broadcaster relations.

Codes	ATV	FOX	Kanal D	Netflik Turkiye	Show Tv	Star Tv	Total
Ship-Couple	1	15	7	0	1	7	31
Quote	13	31	44	14	13	51	166
Informative	0	3	1	1	1	9	15
Emotion	9	85	51	3	16	52	216
Announcement-Call	12	58	53	5	16	46	190
Emoticon	9	121	21	3	24	37	215
Image	8	45	5	10	11	6	85
Hashtag	24	126	55	5	34	92	336
Relational	4	39	4	33	17	16	113
Carousel	1	9	0	12	4	13	39
Link	0	2	1	0	1	1	5
Humor	2	8	2	21	2	9	44
Video	15	75	51	16	21	73	251
Directive	5	39	9	9	16	12	90
Total	103	656	304	132	177	424	1796

Source: NVivo13 (Created by the author)

Table 4 shows the number of codes per each channel (broadcaster), and total number of posts coded. 336 posts out of coded 1796 posts are hashtags, while 216 are emotional content, and 251 are in video format. When codes are lined in hierarchy, it is seen that hashtag and video use is followed by emotional content.

Table 5. The most and the least used post types and contents by broadcasters

	The Most	The Least
Star Tv	Hashtag Reel Announcement	Link Ship-Couples
Netflix	Relational Humor	Emoticon Info
Kanal D	Announcement Reel Emotional Hashtag	Humor Link Informative
Fox	Hashtag Emoticon Emotional	Link Informative
Show Tv	Hashtag Emoticon Reel	Ship-Couples Link
ATV	Hashtag Reel Announcement	Link Informative Ship-Couples

Discussion and Conclusion

Posts that include interactive methods such as video, audio and animation are referred to as media richness. Studies on measuring media richness have examined how firms or organizations use media richness to develop strategies. Shahbaznezhad et al. (2021, p. 61), in their research on the relationship between media richness and loyalty behavior, concluded that whether the content format is video or photo has a significant impact on engagement behavior. Accordingly, posts in video format encourage users to actively interact on the fan page, while photo content causes passive interaction through liking behavior. These findings are in line with the findings of this study. According to another finding from the same study, emotional content in photo format has the opposite effect on liking behavior, while video format increases active interaction. This finding was also found in this study.

According to Lee et al. (2018, pp. 25-28), who examined the link between advertising content and consumer loyalty on Facebook, persuasive posts have emotional content, humor and joke features and receive more engagement than informative content. Persuasive posts are the type of content prepared according to the ethos-pathos-logos logic. Ethos is, for example, the use of celebrity, while pathos is messages that evoke a sense of empathy and are called emotional. Logos requires logical statements. In addition to persuasive posts, asking questions was found to increase comments. In this study, the fact that posts coded with the emotion code ranked high in the ranking of interaction and loyalty is in line with this finding.

One of the studies questioning the relationship between social media platform and loyalty belongs to Voorveld et al. (2018, p. 45). According to their results; Instagram has

the highest score in the dimensions of activity and time passing. For Instagram, which is a platform used to fill leisure time, entertainment and social interaction scores also vary from medium to high. In the posts examined in this study, it was observed that informative content was less preferred than emotional, humor and relational content (surveys, contests, etc.).

Ballester and Ruiz (2021, p. 365) investigated the impact of content produced by firms on loyalty on Instagram and found that content produced by firms plays an important role in influencing consumers' brand loyalty on Instagram. Moreover, effective consumer loyalty on Instagram was found to be influenced by the perceived pleasure and perceived authenticity attributes of posts shared by firms.

In a study examining the strategies of television channels on the TikTok platform (Vasquez-Herrero et al., 2021, p. 9), it was observed that the content of the posts shared by television channels on TikTok varied according to the type of program; however, the most common practice was to share episodes and parts from the programs. These parts consisted of moments that were wanted to be emphasized, created curiosity or entertaining moments. In this study, in the data and coding analyzed through Fanpage Karma; in the posts that brought high interaction and loyalty, curiosity-increasing and highlighted program parts were found.

According to another study investigating the impact of media richness on loyalty, rich media content that can stimulate many different senses at the same time is needed to draw attention to branded content. Video-based communications offer multiple verbal and non-verbal cues such as facial expression and body language. Media richness is related to the quality of presentation as well as the appeal of the content to the senses. Social networking sites provide the technological competence to produce rich media content such as videos, links and photos (Moran et al., 2020, pp. 535-536).

In their study examining the relationship between Facebook brand posts and loyalty, Quesenberry and Coolson (2018, p. 11) concluded that a brand should focus on words such as new, now, and messages with dates, times, or times in the post text to create awareness of its social media strategy. If the brand expects positive emotional reactions from its existing followers and fans, it should avoid educational messages in the post text; if it wants to provide content-oriented thinking, it should avoid educational messages by using the words new/now in the post text. Similarly, in this study, it was observed that engagement was higher when emotional texts were used with date and time markers such as 'new' and 'now'.

Although not directly related, it is noteworthy that the findings obtained in another study questioning the link between news content and loyalty are similar to the relationship observed in this study between posts that evoke emotions such as curiosity, suspicion, anger, happiness and loyalty. Conflict, surprise, references to a prominent figure or person have a positive relationship with loyalty. For example, posts with conflict or controversy received 134.8% more comments than those without. Posts with conflict and controversy were shared 126.1% more than those without. Posts with surprise and unexpected elements were shared 190.9% more than other posts (Tenenboim, 2022, p.10). Çolak et al. (2022) examined the informative, entertaining and rewarding content types that affect Facebook interaction with the content analysis method and found that informative content provides higher interaction when it comes to interesting products. On the other hand, entertaining content increases the rate of direct interaction as it allows followers to spend time, get away from routine and emotionally relax. In this study, it was observed that Netflix posts brought high engagement in the entertaining content type with humor.

In the study conducted with the R program and RapidMiner program on the tweets of twenty-five beverage companies; the seasons, days, time periods, brands, and contents of the tweets were determined and the relationships between them were analyzed. As a result of the tests, these variables were found to be effective on the interaction rate (Sabuncu and Yıldırım, 2021, p. 39).

In a qualitative analysis of loyalty on social media, it was seen that the content that provides loyalty contains humor, entertainment, newsworthy and/or provides benefits. In addition, it is stated that positive content is more preferred by consumers. Consumers also care more about new and relevant content (as opposed to content produced for sales purposes) and visually appealing content (Syrdal and Briggs, 2018, p. 18).

In a similar study examining the Instagram posts of Amazon Prime and Disney+ channels in terms of loyalty, it was found that tags were important in making posts visible, which is in line with the findings on the use of tags in this study. Images were evaluated according to their types, and it was stated that narrative images taken from program content were used by Amazon Prime, whereas Disney+ channel used faces more in its posts. As the most interesting finding, it is seen that the type of post called 'meme', which contains humor and combines funny words and visuals, is not encountered in both channels. In terms of emotional content, Amazon Prime gave importance to humor and positive posts, while Disney + gave importance to entertaining content and program content for children (Rahman, 2021, pp. 5-6). In terms of similarity, it was revealed in this study that Netflix Turkey uses 'meme' and this type of post was found in other channels, albeit in small numbers. In terms of emotional content, it was observed that content appealing to many different emotions such as curiosity, surprise, happiness, sadness and anger were shared.

Although the findings of Gomez et al. (2018, p. 139) in their study on Netflix Twitter account are not consistent with the findings of this study, they are important in terms of providing information about the relationship between the platform and loyalty. Looking at the total messages in Gomez et al.'s study, content promotion ranked first with 41 percent, information ranked second with 24 percent, and Netflix promotion ranked third with 18 percent. In addition, greetings appear as 13 percent, messages encouraging engagement as 2 percent and survey as 1 percent.

This study which examines the concept of loyalty in social media and the strategies of television companies to ensure loyalty, evaluated the content produced and shared by the companies according to a number of variables using both quantitative and qualitative methods. Variables such as posting day, time zone, number of interactions and type of interaction, and post quality were examined in terms of their relationship with each other, and post quality was also categorized, thus trying to reveal which categories affect loyalty and how they affect loyalty. The time period examined in the study and the data analyzed accordingly should be evaluated within the limitations. While coding the data qualitatively, both the literature review and the researcher's observations of the data were utilized; however, it is possible to expand these codes and categories. Within these limitations, social media strategies were revealed based on the interaction and engagement data of the analyzed channels within the specified time period. These strategies are found consistent with previous studies.

Genişletilmiş Özet

Etkileşim ve katılım içinde bulunduğumuz yüzyılın televizyon yayıncılığında diğer iş ortamlarında olduğu kadar asli önem taşımaktadır, yayıncılar dijital ortamlarda izleyicinin dikkatini çekmek için arayışa girmişlerdir ve bu arayış yeni ölçüm yöntemlerini beraberinde getirmiştir; sosyal medya izleme ölçümleri gibi. Sosyal medya izleme ölçümleri çeşitli araçlarla ölçülmektedir ve sosyal dinleme bunlardan birisidir. Bu ölçüm türünde etkileşim ve katılım toplam reaksiyon sayıları (beğeni, yorum, paylaşım, retweetler vb. toplamı) kullanılmak yoluyla gösterilmektedir.

Bu çalışmada katılım ve sadakat Instagram, Facebook, Twitter, YouTube gibi sosyal paylaşım sitelerinde kullanılacak başarılı stratejiler geliştirmek amacıyla yayıncılar tarafından dikkate alınan önemli kavram ve etkenler olarak ele alınmıştır. Katılım ve etkileşim Türkçe sosyal medya literatüründe birbirinin yerine kullanılan kavramlar olmakla birlikte; İngilizce literatür bu kavramlar için farklı anlamlar önermektedir. Örneğin katılım, bir hayranın bir sayfadaki gönderilerle ne kadar sıklıkta etkileşime girdiğinin ortalamasıdır ve reaksiyon, yorum, paylaşımların günlük sayısının hayran sayısına bölünmesi ile hesaplanmaktadır. Öte yandan etkileşim bir sayfanın gönderilerine hayranların aktif şekilde katılımını ifade ederken gönderi etkileşimi gönderi başına düşen hayran sayısı başına ortalama etkileşim, yorum ve paylaşım sayısını belirtmektedir. Bu çalışmada kullanılan diğer katılım ve etkileşim metrikleri açıklanmış ve içerik analizi yürütmek amacı ile Fanpage Karma aracı ile toplanmıştır.

Performans endeksi, toplam reaksiyonlar, günlük gönderi zamanları, en yüksek katılımı sağlayan gönderiler ve gönderi etkileşim oranları yayıncı şirketlerin stratejilerini etkileyen değişkenler olarak bu çalışmada dikkate alınmıştır. Niteliksel analiz için NVivo yazılımı kullanılarak niteliksel içerik analizi yöntemi benimsenmiştir. Bu araç kod-içerik ilişkilerine dayanarak yayıncı stratejilerine dair hem nicel hem de nitel sonuçlar sağlamakta ve rakamlar yoluyla farklı parametreler arasındaki ilişkiler görünür kılınmaktadır. Örneğin belirli bir gönderi kategorisi belirli bir televizyon yayıncısı tarafından hangi günlerde, hangi zaman dilimlerinde ve kaç defa kullanılmaktadır? Her bir katılım gönderisinin, gönderi zamanı ve günü ile bağlantılı olarak içerik ve formata göre kodlanması yayıncılar tarafından tercih edilen belirli stratejilere ışık tutmaktadır. Yayıncılardan bazılarının program içeriklerinden dramatik veya duyguları tetikleyen alıntılar kullanmayı tercih ederken, Netflix Türkiye hesaplarının çoğunlukla ilişkisel gönderilere (mizah unsurları içeren) ve doğrudan etkileşim almaya odaklı gönderi içeriklerine güvenmesi dikkat çeken bir bulgu olarak karşımıza çıkmaktadır. Öte yandan, bu çalışmanın kapsamına alınan en fazla katılım sağlayan anaakım televizyon kanalları programların yayın süresi boyunca yoğunlaştırılmış gönderi paylaşımını tercih etmektedir; kullanılan format (biçim) çoğunlukla reel ve görseldir ve bunlar da yine programdan alıntılanmaktadır. İlişkisel ve duyguları tetikleyici gönderiler, duyuru şeklinde paylaşılan doğrudan alıntılarının ardından en çok tercih edilen içerikler olmaktadır. Bu gönderiler katılıma yönelik gönderi türleri olarak ele alınmıştır.

Çalışmanın bulguları sonuç bölümünde yer verilen önceki çalışmalar ile benzerlikler sergilemektedir: video formatı etkileşimi artırmaktadır, duyguları tetikleyen içerik etkileşimi artırmaktadır, bilgi içerikli gönderiler Instagram’da mizah içeriğinden daha az tercih edilmektedir (bu bulgu aynı zamanda önceki çalışmalarda içerik-platform bağlantısına işaret etmektedir). Önceki çalışmalarla başka bir paralellik ise ‘medya zenginliği’ kavramı konusundadır. Bu kavram, izleyicide birden fazla hisse hitap etmek amacıyla bir katılım stratejisi olarak karma içerik ve biçim tekniğine dayanmaktadır. Önceki çalışmalardan birisinde Disney + platformunun gönderilerinde ‘meme’ denilen mizah unsuru içeren gönderileri diğerlerinden daha yoğun kullandığı sonucuna varılmıştır;

bu çalışmada incelenen Netflix Türkiye Instagram hesabı ile tutarlı bir bulgudur. Dahası, Netflix Türkiye Instagram hesabının en yüksek katılım yüzdesine sahip anaakım kanal olan Star TV'den günlük olarak daha az gönderi paylaştığı görülmektedir; ancak Netflix hesabının en fazla katılım yüzdesine sahip ikinci hesap olduğu dikkate alınırsa katılımda gönderi zaman dilimleri ve hashtag denilen etiketlerin kullanımının önemli olduğu ortaya çıkmaktadır. Bu sonuç Star TV'nin kodlanan ve analiz edilen bütün gönderilerinde hashtag olduğu ve program öncesinde, sırasında ve sonrasında paylaşım yapıldığı bulgusuna dayanmaktadır.

Bu çalışma belirli biçim ve içeriklerin diğerlerine göre katılımı sağlamada daha fazla tercih edildiğini; biçim, içerik, gönderi zamanı ve günü, platform türü ve gönderi türü kategorilerinin stratejilerde hep birlikte rol aldığını göstermektedir. Platform türü ile bağlantılı stratejiler kapsamı genişletilecek bir araştırma tasarımı ve genişletilen kod kategorileri ile daha ileri düzeyde incelenebilir. Karma yöntemleri kullanarak yayıncılar tarafından üretilen ve katılım sağlamaya yönelik sosyal medya gönderilerini, sıklık ve içerik bağlantısı açısından inceleyen bu çalışmada; katılım ve bunun sağladığı sadakatin televizyon yayıncıları için hayati önem taşıyan kavramlar olduğu ve yenilikçi analiz yöntemleri kullanarak yapılacak daha ileri araştırmaların gerekliliği ortaya çıkmaktadır. Burada elde edilen sonuçlara dayanarak ortaya atılabilecek yeni tartışmalardan birisi, nicel ve nitel çalışmaların birleştirilmesinin, literatüre ne kadar fayda sağladığıdır. Günümüzde dijital ortamlara transfer edilen izleyici, sosyal izleme denilen yöntemlerin ortaya koyduğu gibi, rakamlara dökülmektedir. Bu durumda izleyicinin halen sayısallaştırıldığını ve reklamverene satıldığını görmeye devam etmekteyiz. Dijitalleşmenin geleneksel izlemeye göre farkı ise; izleyicinin artık mevcut bolluk içerisinde (izleyiciye sunulan içerikteki bolluk) tercih yapması, yani kontrol gücünü ele geçirmiş olmasıdır. Dolayısıyla artık içerik niteliğinden de bahsetmek gerekmektedir. Böyle karmaşık bir ortamda, izleyici sorunsalına karma ve yenilikçi yaklaşımlar getirilmesi kaçınılmaz görünmektedir. İkinci bir tartışma konusu ise; günümüzde sosyal medyaya dair veri sağlayan veri toplama ve analiz araçlarının güvenilirliğidir. Bu tür araçların saniyeler içinde eşzamanlı olarak veri topladıkları bilinmektedir; ancak API kısıtlamaları toplanan verinin sınırlandırılmasına yol açabildiğinden, verinin ne kadarlık kısmının toplandığı veya hangilerinin dışarıda bırakıldığı üzerinde araştırmacının tam kontrolü her zaman sağlanamamaktadır. Dolayısıyla bu tür araştırmalarda heyecan veren yeniliklerin güvenilirliği tartışılması gereken konulardan birisidir.

References

- Ballester E. and Ruiz C. (2021). Engaging consumers through firm-generated content on Instagram. *Spanish Journal of Marketing- ESIC* Vol 25 No 3, 355-373
- Bayram, M. Görkem, O., and Bayram, Ü. (2016). *Sosyal medya ve destinasyon pazarlaması kapsamında Facebook üzerinde paylaşılan içerikler ve bunların tüketici etkileşimine etkisi*. In Ö. Bardakoğlu & V. Tecim (Eds.), *Bölgesel Turizm* (pp. 43-57). Dokuz Eylül Üniversitesi Yayınevi.
- Berz, J. (2016). *Managing TV Brands with social media- an empirical analysis of television series brands*. Springer.
- Brosius, H.B., Wober, M., and Weimann G. (1992). The loyalty of television viewing: How consistent is TV viewing behavior? *Journal of Broadcasting & Electronic Media*. 36 (3), 321-335.
- Çelik, S. (2021). *Karma yöntem araştırmaların temel özellikleri*. In John W. Creswell, *Karma Yöntem Araştırmalarına Giriş* (Çev. Ed. Mustafa Sözbilir). Pegem

Akademi.

- Cheng, M. H., Wu, Y. C., & Chen, M. C. (2016). Television meets facebook: The correlation between tv ratings and social media. *American Journal of Industrial and Business Management*, 6(03), 282.
- Çolak, H., Kağmıçoğlu, C.H., ve Argan, M. (2022). Sosyal medyada etkileşim ve dönüşüm oranı arasındaki ilişkinin incelenmesine yönelik Facebook örneği. *Elektronik Sosyal Bilimler Dergisi*, 21 (81), 242-257.
- Greer, C.F. and Ferguson, D. A. (2015). Pinning and promotion: how local television stations are using Pinterest for branding and audience connectivity. *Journal of Promotion Management*, 21(1), 64-81
- Gao, Q and Feng, C. (2016). Branding with social media user gratifications, usage patterns, and brand message content strategies. *Computers in Human Behavior*, 63, 868-890.
- Fernandez, G.E. and Quevedo, J.M. (2018). Connecting with audiences in new markets: Netflix's Twitter strategy in Spain. *Journal of Media Business Studies*, 15(2), 127-146
- Gunter, B. (2010). *Television versus the internet: Will TV prosper or perish as the world moves online?* Chandos Publishing.
- Guo, M. (2018). How television viewers use social media to engage with programming: the social engagement scale development and validation. *Journal of Broadcasting & Electronic Media* 62(2), 195-214.
- Guo, M. and Chan-Olmsted, S.M. (2015). Predictors of social television viewing: how perceived program, media and audience characteristics affect social engagement with television programming. *Journal of Broadcasting & Electronic Media*, 59(2), 240-258.
- Hawkins, K. and Vel, P. (2013). Attitudinal loyalty, behavioral loyalty and social media: an introspection. *The Marketing Review*, 13(2), 125-141.
- Jayasingh, S. and Venkatesh, R. (2015). Customer engagement factors in Facebook brand pages. *Asian Social Science*, Vol 11 No 26, 19-29.
- Jenkins, H. (2006). *Convergence culture where old and new media collide*. New York University Press.
- Kazaz, M. and Özkent, Y. (2016). Televizyon dizileriyle eş zamanlı olarak Twitter kullanımı: İletişim fakültesi öğrencileri üzerine bir araştırma. *Selçuk İletişim Dergisi*, 9(2), 205-224.
- LaRose, R. and Eastin, M.S. (2004). Social cognitive theory of internet uses and gratifications: Toward a new model of media attendance. *Journal of Broadcasting & Electronic Media*, 48(3), 358-377.
- Lee D., Hosanagar K. and Nair, H.S. (2018). Advertising content and consumer engagement on social media: Evidence from Facebook. *Magagement Science*, <https://pubsonline.informs.org/doi/abs/10.1287/mnsc.2017.2902>, 1-27.
- Lin J.S., Chen, K.J. and Sung, Y. (2018). Understanding the nature, uses, and gratifications of social television: Implications for developing viewer engagement and network loyalty. *Journal of Broadcasting & Electronic Media*, 62(1), 1-20.
- Lim, J.S., Hwang, Y.C., Kim, S. and Biocca, F.A. (2015). How social media engagement

leads to sports channel loyalty: Mediating roles of social presence and channel commitment. *Computers in Human Behavior*, 46, 158-167.

- Lovett, J. (2011). *Social media metrics secrets*. Indianapolis: Wiley Publishing.
- Medina M., Sanchez-Taberner, A. and Arrese, A. (2016). *Contents as products in media markets*. G.F. Lowe & C. Brown (Eds.). *Managing media firms and industries-what's so special about media management* (pp. 243-261), Springer.
- Mersey, R.D., E. C. Malthouse and B. J. Calder (2015). Engagement with online media. *Journal of Media Business Studies*. 7(2), 39-56.
- Minazzi, R. (2015). *Social media marketing in tourism and hospitality*. Springer.
- Moran G., Muzellec, L. and Johnson, D. (2020). Message content features and social media engagement: Evidence from the media industry. *Journal of Product & Brand Management*, 29(5), 533-545.
- Pagani M. and Mirabello, A. (2011). The influence of personal and social-interactive engagement in social tv web sites. *International Journal of Electronic Commerce*, 16(2), 41-68.
- Rahman, K.T. (2021). Driving engagement on Instagram: A comparative analysis of Amazon Prime and Disney +. *Seisense Business Review*, 1(3), 1-11.
- Sabuncu, İ. and Yıldırım, A. (2021). Hangi Tweetler daha fazla etkileşim alıyor? *Yönetim Bilişim Sistemleri Dergisi*, 7(1), 24-43.
- Shahbaznezhad H., Dolan, R. and Rashidirad, M. (2021). The role of social media content format and platform in users' engagement behavior. *Journal of Interactive Marketing*, 53, 47-65.
- Stollfuss S. (2018). Is this social tv 3.0? On *funk* and social media policy in German Public Post-Television Content Production. *Television & New Media*, 1-16.
- Syrdal, H. A. and Briggs, E. (2018). Engagement with social media content: A qualitative exploration. *Journal of Marketing Theory and Practice*, 26(1-2), 4-22.
- Tenenboim, O. (2022). Comments, shares, or likes: What makes news posts engaging in different ways. *Social Media + Society*, Oct-Dec, 1-17.
- Tunalı, S. B., Gözü, Ö. and Özen, G. (2016). Nitel ve nicel araştırma yöntemlerinin bir arada kullanılması "karma araştırma yöntemi". *Anadolu Üniversitesi İletişim Bilimleri Fakültesi Uluslararası Hakemli Dergisi*, 24(2), 106-112.
- Vasquez-Herrero, J., Negreira-Rey, M.C. and Rodriguez Vazquez, A.I. (2021). Intersections between TikTok and TV: Channels and programmes thinking outside the box. *Journalism and Media*, 2, 1-13.
- Viswanathan, V., Malthouse, E.C., Maslowska, E., Hoornaert, S. and Van den Poel, D. (2018). Dynamics between social media engagement, firm-generated content, and live and time-shifted tv viewing. *Journal of Service Management*, 29(3), 378-398.
- Von Rimscha, M. B. (2015). *Branding media content: From storytelling to distribution*. In Siegert, G., Förster, K., Chan-Olmsted, S.M. and Ots, M. (Eds.) *Handbook of media branding* (pp. 157-169). Springer International Publishing.
- Voorveld, H. A. M., Van Noort, G., Muntinga, D.G. and Bronner, F. (2018). Engagement with social media and social media advertising: The differentiating role of platform type. *Journal of Advertising*, 47(1), 38-54.

Wohn, D. Y., and Freeman, G. (2020). Audience management practices of live streamers on Twitch. <https://dl.acm.org/doi/pdf/10.1145/3391614.3393653> Access Date: 16.02.2023

Destekleyen Kurum/Kuruluşlar: Herhangi bir kurum/kuruluştan destek alınmamıştır.
Çıkar Çatışması: Herhangi bir çıkar çatışması bulunmamaktadır.