

Chapter 6

THE USE OF SOCIAL MEDIA BY INTERNATIONAL FILM FESTIVALS IN TURKEY

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INTRODUCTION

Festival is called as the series of shows and activities, organised once or repeated at certain intervals, related to art, culture, science, economic activity, product, period or a definite theme, whose features, such as its period, arranged environment, theme, attendants are determined with a definite program and has special importance. The word festival can, originally, be defined as activities organised to promote economic, artistic, cultural and social convergence and promotion between people and communities (Bilgili, Yağmur, & Yazarkan, 2012, p. 118). There are many kinds of festivals that can be categorized into a particular perspective. Music, fashion, animal farming, film are some of them. Falassi (as cited in Şengül & Genç, 2016, p.81) summarised the festivals as follows:

- Celebrations marked by sacred or cultural traditions, special traditions,
- Annual celebrations of an important person or event, or on the harvest of a particular product,
- Cultural events, often involving a series of fine arts work dedicated to a single artist or branch of art,
- Fair and fairgrounds,
- General, public festivals, banquets and entertainments (as cited in Şengül & Genç, 2016, p.81).

The film festivals, one of the types of festivals, can be described as the places where movie lovers come together. The aim of the festival is to make a “thing” promoted or get people to know about that thing. The film festivals undoubtedly occur with films and moviegoers, and films are watched by the related segments so the valuable works are marketed. That is, successful films visit the festivals in different countries around the world. In this respect, film festival venues should

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not only be seen as a cruising area. Film festivals are seen as a place where films are admired by cinema lovers, and where different policies are put into practice as well as an area where scientific data is collected. Particularly, global film production companies contribute to watching the films they enjoy in film festivals with their film markets, and also to watch them out of the country where the film is made. Film producers in these festivals are locally developing the global marketing of films being thought and they are the mediators who help movie lovers in different parts of the world watch these films (Yetkiner, 2018, p.1602).

Film festivals play a significant role in promoting tourism for several reasons. First of all, from the view of cultural exchange, film festivals bring together filmmakers, actors, and cinephiles from diverse backgrounds. This cultural exchange fosters a deeper understanding of different cultures, traditions, and perspectives. Tourists are often drawn to destinations that offer rich cultural experiences, and film festivals provide a unique platform for this interaction. Also, from the aspect of destination promotion, when film festivals choose a particular location as their backdrop, they effectively turn it into a star of the show. Stunning scenery, iconic landmarks, and unique cultural elements showcased in films can pique the interest of moviegoers and inspire them to visit the destination. Film festivals also have significant economic importance for tourism. Festivals attract a significant number of attendees, including filmmakers, industry professionals, journalists, and film enthusiasts. These visitors contribute to the local economy by booking accommodations, dining in local restaurants, shopping, and participating in various activities. This influx of spending can have a substantial economic impact on the host city or region. For these and many other reasons, the importance of film festivals for a tourism-oriented country like Turkey is significant.

Turkey, often referred to as the bridge between Europe and Asia, stands as a vibrant and captivating tourism destination. With a rich tapestry of history, stunning landscapes, and a diverse cultural heritage, Turkey has become a magnet for travelers from around the globe. Turkey's tourism sector continues to evolve and thrive, making it a must-visit destination for those seeking a captivating blend of history, culture, and natural beauty. International film festivals can make a significant contribution to Turkey's tourism. These festivals can revive tourism by attracting cinema enthusiasts and industry professionals from around the world to the country. Prominent events like the Istanbul Film Festival draw foreign participants and the press to the country, providing an opportunity to explore Turkey's historical and cultural richness. Additionally, the landscapes and cultural elements of Turkey featured in films during festivals can encourage viewers to

visit this beautiful country. Film festivals also contribute to the local economy, bringing vitality to service sectors such as hotels and restaurants. In conclusion, international film festivals hosted by Turkey can make a valuable contribution to the growth of tourism and the promotion of the country.

SOCIAL MEDIA AND FESTIVAL MARKETING

Many film festivals that have an important place in event marketing use social media for their promotion. Companies or non-profit organizations have various views on the use of social media. Some people think that they use social media is quite beneficial for them, while others are not sure or even do not believe in it. For example, according to a study by the Mckinsey consulting firm, it was determined that seventy-two per cent of the companies participating in the survey used social media applications in their works, and ninety per cent of them provided various benefits in this way. However, uncertainties about how this level of return should be measured cause organizations to hesitate to use social media actively. In addition, another research that Mckinsey carried put forth that 91% of the companies participating in the survey believed that social media did not significantly affect sales. Uncertainties about how marketing and communication activities through social media should be measured, as well as enterprises, do not affect the activities of non-profit organizations (Atçeken, Doğrul, & Çabuk, 2018, p.147). Atçeken et al. (2018) conducted another research to clarify the uncertainties related to the social media presentation of the festivals that provide contributions to entrepreneurs or not on Turkey's Mersin 5th International Citrus Festival. In the research, a survey study was carried out with 207 visitors with easy sampling method in order to determine what communication sources the visitors learned from the festival. According to the results of the study, 26.10% of the participants were informed about the festival via Facebook communication channel. Research showed that social media was an important means of communication for festivals.

Digital media enables the dissemination of information related to art activities, and more people can participate in art activities. Social media offers destination marketing organisations (DMO) with a tool to reach a global audience with limited resources (Hays, Page, & Buhalis, 2013, p.1). For instance, while a poster about a concert can be seen by 100 people when hung on a crowded place, the digital copy of the same banner can be seen by 1000 people as a result of sharing it on the internet and on social media platforms by a reliable source. Especially the audiences, who frequently consume art activities, receive information about the

activities the internet channels and social media as well as the traditional media. In addition, the descriptive information about the event, the sale places of tickets, the audio-visual records taken during the art event is shared online (Onat, Çağlı, & Gülay, 2013).

“Social media are gaining prominence as an element of DMO marketing strategy at a time when public sector cuts in their funding are requiring them to seek greater value in the way marketing budgets are spent” (Hays, Page, & Buhalis, 2013, p.1). The Internet and social media platforms are used by many festivals that are maintained around the world. As four extremely active examples among these festivals were examined, it is observed that each of them gives importance to social media, announces its activities and interacts with art lovers on these platforms. The International Edinburg Festival, one of those, is one of the largest art festivals worldwide. Festival organization uses both web site and social networking platforms effectively to interact with art lovers (Onat & Gülay, 2015, p.57).

Festival marketing has witnessed a significant transformation with the widespread adoption of social media platforms. In the contemporary era, festival marketing without a strong social media presence is often incomplete, as these platforms provide unparalleled opportunities for promotion and interaction. That social media have a significant role in the promotion of festivals brings the question whether the festivals held in Turkey use these platforms effectively or not into mind. Because festivals are significant as they are the events of tourism in promoting Turkey as a tourism country. In order to provide a competitive advantage, festivals for the destinations that should have many attractive elements are among the organizations are important for attracting tourists to the region. With the festivals where the tourism attractiveness of the destination is emphasized, promotion of the destination can be made and attention can be drawn. Festivals can contribute economically to the regions where they are conducted. With these economic contributions, destinations will be able to allocate more budgets to branding activities (Şengül & Genç, 2016, p.79). Especially in recent times, the effect of festivals on destination branding seems to be more common. (as cited in Şengül & Genç, 2016, p.79-80).

Social media has revolutionized the landscape of festival marketing, becoming an indispensable tool for organizers to engage, inform, and connect with their target audience. Platforms like Facebook, Instagram, Twitter, and TikTok offer dynamic channels through which festivals can create anticipation, share immersive experiences, and foster a sense of community among attendees. From visually

stunning Instagram posts that capture the essence of the event to real-time updates and artist interactions on Twitter, social media platforms provide a direct and interactive means of communication. User-generated content, shared through event-specific hashtags, amplifies the festival's reach, turning attendees into brand ambassadors. In this digital age, social media not only promotes festivals but also enhances the overall festival experience, making it a vital component in the success of modern festival marketing strategies.

International film festivals leverage social media in a multitude of ways to enhance their visibility, engage audiences, and create anticipation. Here are some common strategies:

- **Announcements and Teasers:** Film festivals use platforms like Twitter, Facebook, and Instagram to announce their lineups and share teaser content about the films being showcased, building excitement among cinephiles.
- **Live Coverage:** Festivals often provide live coverage of red carpet events, premieres, and Q&A sessions with filmmakers and actors, giving online audiences a front-row seat to the festival experience.
- **Interactive Engagement:** They engage with their audience through polls, quizzes, and interactive posts to encourage participation and feedback, fostering a sense of community.
- **Behind-the-Scenes Content:** Posting behind-the-scenes glimpses of the festival's preparation, including venue setup, filmmaker interactions, and staff interviews, humanizes the event.
- **User-Generated Content:** Film festivals encourage attendees to share their experiences using event-specific hashtags, creating a wealth of user-generated content that extends the festival's reach.
- **Audience Interaction:** Festivals actively respond to comments, questions, and feedback from their audience, strengthening relationships and demonstrating that they value attendees' input.
- **Virtual Screenings:** In response to changing circumstances, festivals have increasingly used social media to promote and facilitate virtual screenings, allowing audiences worldwide to participate.
- **Promotional Campaigns:** They run targeted ad campaigns on platforms like Facebook and Instagram to reach a broader audience, especially those interested in film and cinema.
- **Film Trailers:** Festivals may exclusively release trailers for the films in their lineup on social media, creating buzz and driving interest in attending screenings.

- **Highlight Reels:** After the festival concludes, they share highlight reels, recap videos, and awards announcements to celebrate the event's successes and engage with those who couldn't attend.
- **Influencer Partnerships:** Collaborating with film influencers and industry figures can extend a festival's reach and credibility, as these individuals share their experiences and insights.
- **Festival Merchandise:** Promoting and selling festival merchandise, such as T-shirts, posters, or DVDs, through social media shops and links.
- **Year-Round Engagement:** Many festivals maintain a year-round social media presence, not just during the event itself, to keep their audience engaged and informed about upcoming developments.

In essence, social media has become an integral part of the marketing and audience engagement strategies of international film festivals. It enables them to extend their reach far beyond the physical confines of the event and connect with a global community of film enthusiasts. It is now safe to say that social media has replaced traditional media. In order to appeal to younger generations, festivals need to effectively utilize social media. Otherwise, film festivals may be at risk of becoming obsolete.

In this research, it was aimed to determine whether the film festivals in Turkey use social media effectively in this scope. The content is defined as 'something that is to be expressed through some medium, as speech, writing, or any of various arts' (www.dictionary.com). Another definition of the 'content' is: 'publishing, art, and communication, content are the information and experiences that are directed towards an end-user or audience.' (Odden, n.d.). Content may be in various forms as picture, video, text, etc. Everything that constitutes the content of mass media can be called content. The content produced on social media platforms is a virtual content because it is not printed. The content is information that is compatible with the marketing interests of the brand or organization that makes up the content, and which is addressed to the consumer or visitors. There are several ways to make this content high quality. Many advertisers or marketers state that the content should be creative, simple, fun, etc. The content is also cultural because it demonstrates the characteristics of its time, language, social structure, relations of production, etc. As a film is a cultural content, its virtual content used for the presentation of the film, its advertisement and its presentation on social media is also a cultural content. For this reason, the contents produced on social media platforms are called virtual cultural content in this study. In this study, considering the quantity of film festivals in Turkey's virtual cultural content

generated on social media, whether social media is used effectively or not in the promotion of festivals will be investigated.

METHOD

Social media can be a valuable tool for academic research when used thoughtfully and responsibly. These are several ways in which researchers can harness the power of social media in their academic pursuits:

- **Data Collection and Surveys:** Researchers can design and distribute surveys or questionnaires via platforms like Twitter, Facebook, or LinkedIn to gather data from a diverse and potentially large pool of participants. In this research, data from Instagram and Twitter have been collected.
- **Data Analysis:** Researchers can use social media data analytics tools to analyze public sentiment, trends, and discussions on various topics, providing valuable insights for their research. In this study, the data collected from social media was analyzed according to the research objectives.

The Internet and the World Wide Web have significantly changed the research methods. They have become significant research tools. Thanks to the Internet geographical boundaries have collapsed. This situation enhanced possibilities for accessing and collecting information created on the internet by government organizations, individuals, commercial businesses, etc. There are main two types of internet research: Secondary research and primary research. Secondary internet research uses digitized versions of existing information such as digital version of books, reports, newspapers, journals (Hewson & Stewart, 2016, pp.1-2). This research is not this type of research. “The Internet can also be used for conducting primary research, that is, for obtaining data in the first instance (or, alternatively, reanalysing existing data sets, as in secondary analysis) in order to answer novel research questions and produce new research findings.” (ibid., pp.3-4). The primary research can be classified as either quantitative or qualitative. For summarising big data, qualitative tools are useful. Social network analysis (SNA) is a primary research design involves “data mining” from online traces. Data mining in internet mediated research (IMR) may require complex procedures such as devising algorithms that can collate, locate and organize extensive logs of online interactions in order to create “big data” sets for subsequent analysis. (ibid., pp.3-4).

In Internet mediated research, researcher identifies a problem, collect data via Internet and analysis it. In this research the problem is uncertainty about the film

festivals in Turkey using social media effectively or not. To answer that question qualitative internet mediated research design will be used. The information will be collect from big data of social media platforms. Instagram and Twitter are the most well known social media platforms over the world, at the time of writing. Thus, their big data will be used for collecting data.

This research, focusing on the numerical data of social media content, does not claim that the quality of the content is unimportant. The qualitative analysis of content generated by festivals could be the subject of another research study. However, collecting quantitative data can also provide us with valuable information depending on the research's objectives. The number of posts can be important for various reasons. First and foremost, it is important for consistency. Regularly posting on social media helps maintain a presence and keeps your followers engaged. Consistency in posting can establish expectations and build a loyal audience. Another reason is visibility. Posting more frequently can increase festivals chances of appearing in followers' feeds. Another reason why the quantity of social media posts for promotion and marketing is important. Businesses often use a higher number of posts to promote products, services, discounts, and events. Regular updates can help generate awareness and drive sales. SEO Benefits are another reason. Social media posts with relevant hashtags can improve your discoverability on the platform. Posting consistently with well-researched hashtags can enhance festivals' visibility. From the perspective of community engagement, quantitative data is also important. Community engagement is frequent posts give festivals more opportunities to engage with the audience. Responding to comments and messages helps build a sense of community and trust. Finally, from the perspective of the content calendar, the quantitative aspect of social media posts is important. Planning and scheduling a specific number of posts can help audience stay organized and execute festivals' social media strategy effectively.

Nine international film festivals are held in Turkey. These are the Ankara International Film Festival, the International Antalya Film Festival, the International İstanbul Film Festival, the Appointment Istanbul Film Festival, the Festival on Wheels, the !f İstanbul International Independent Film Festival, the Flying Broom International Women's Film Festival, the Malatya International Film Festival, the International Filmmor Women's Film Festival, the Cinematic Open Air Cinema Festival, the International Bosphorus Film Festival (T. C. Ministry of Culture General Directorate of Cinema, n.d.). Fifteen film festivals were included in the sampling from the world. These are the Cannes Film Festival, the Sundance Film Festival, the Berlin Film Festival, the Venice Film Festival, the

Toronto International Film Festival, the Bfi London Film Festival, the Edinburgh International Film Festival, the Sxsw Film Festival, the Telluride Film Festival, the Tribeca Film Festival, the Raindance Film Festival, the Melbourne International Film Festival, the Hong Kong International Film Festival, the American Film Festival, the Dubai International Film Festival. The Instagram and Twitter activities of each festival, if there is, will be investigated. The best method for this was thought to compare the quantity of content produced by the organization / festival management on platforms mentioned by a quantitative method. If the organization produces a regular content on the mentioned platforms, this will show that the social media is used effectively. In these platforms, it is possible to reach the content (post), follower and follow-up number produced by the profiles. This is the reason why Facebook is not included in the research sampling. As the quality of the content is displayed on the homepage of the profile on Instagram and Twitter, Facebook does not provide such information. Although it is easy to access information about the amount of visual content on Facebook, it is not easy to get information about the quantity of posts / current status information. Because to count these posts, it is necessary to scan the entire page of Facebook's timeline. It is thought that the number of followers and the followed-up on the platforms examined cannot be a measure of effective use. Because there may be a case of purchasing follower. The number of followed may also be a case related to a preference that is proportional to marketing strategy. It was thought that the content that produced the best degree of activity was the quantity of the produced content. Since a comparative method is preferred, the nature of the contents was not taken into consideration. Only official or approved accounts may be included in the sampling of the research. The research was designed to start and finish within a very short period of time. The reason for this is the instant change in the quantity of contents. Time dissemination of the research will be disadvantageous for the reliability of the research due to instant changes. In order to make a reliable comparison, the study started on 28 September 2023 and finished on the same date. In the research, social media activities of popular film festivals in the world were examined and thus it was desired to calculate the world average. Then, the international film festivals in Turkey were investigated.

FINDINGS

Social media activities of popular film festivals in the world are as follows:

1. Cannes Film Festival: Instagram; 2.752 (Festival de Cannes, n.d.-a). Twitter; 10.247 (Festival de Cannes, n.d.-b).

2. Sundance Film Festival: Instagram; 44 (Sundance Film Festival Asia, n.d.-a). Twitter; 14.493 (SundanceFilmFestival, n.d.-b).
3. Berlin Film Festival: Instagram; 2.364 (Berlinale, n.d.-a). Twitter; 5.576 (Berlinale, n.d.-b).
4. Venice Film Festival: Instagram; 6.035 (La Biennale di Venezia, n.d.-a). Twitter; 31.189 (La Biennale di Venezia, n.d.-b).
5. Toronto International Film Festival: Instagram; 0. Twitter; 58.310 (TIFF, n.d.).
6. Bfi London Film Festival: Instagram; 3.924 (BFI, n.d.-a). Twitter; 88.014 (BFI, n.d.-b).
7. Edinburgh International Film Festival: Instagram; 999 (Edinburgh International Film Fest, n.d.-a). Twitter; 18.007 (Edinburgh International Film Festival, n.d.-b).
8. Sxsw Film Festival: Instagram; 3.753 (SXSW, n.d.-a). Twitter; 39.443 (SXSW, n.d.-b).
9. Telluride Film Festival: Instagram; 0. Twitter; 12.443 (Telluride Festivals, n.d.).
10. Tribeca Film Festival: Instagram; 6.122 (Tribeca, n.d.-a). Twitter; 32.155 (Tribeca, n.d.-b).
11. Raindance Film Festival: Instagram; 3.586 (Raindance, n.d.-a). Twitter; 81.723 (Raindance, n.d.-b).
12. Melbourne International Film Festival: Instagram; 374, (Melbourne Film Fest, n.d.-a) Twitter; 11.047 (Melbourne Film Fest, n.d.-b).
13. Hong Kong International Film Festival: Instagram; 2.533 (Hkiffs, n.d.-a). Twitter; 6.713 (hkfilmnet, n.d.-b).

Total content: Instagram; 32.486; Twitter; 409.360

Avarage content: Instagram; 2.498; Twitter; 31.489

The quantity of the contents produced within the scope of the international film festivals on the mentioned platform in Turkey are as follows:

1. Ankara Uluslararası Film Festivali: Instagram; 1.091 (ankarauff, n.d.-a). Twitter; 4.193 (ankarauff, n.d.-b)
2. Uluslararası Antalya Film Festivali: Instagram; 2.981 (Antalyaff, n.d.-a). Twitter; 12.200 (AntalyaFilmFestivali, n.d.-b).
3. Uluslararası İstanbul Film Festivali: Instagram; 2.113 (istfilmfest, n.d.-a). Twitter; 11.900 (istfilmfest, n.d.-b).
4. Gezici Festival: Instagram; 1.595 (gezicifestival, n.d.-a) Twitter; 5.942 (gezicifestival, n.d.-b)
5. •lf İstanbul Uluslararası Bağımsız Filmler Festivali: Instagram; 1.085 (İfistanbul, n.d.-a). Twitter; 6.705 (İf İstanbul, n.d.-b).

6. Uçan Süpürge Uluslararası Kadın Filmleri Festivali: Instagram; 81 (Ucansupurgee, n.d.-a). Twitter; 203 (Ucansupurgee, n.d.-b).
7. Malatya Uluslararası Film Festivali: Instagram; 1.179 (Malatyafilmfest, n.d.-a). Twitter; 2.289 (MalatyaFilmFestivali, n.d.-b).
8. Uluslararası Gezici Filmmor Kadın Filmleri Festivali: Instagram; 1.663 (Filmmor, n.d.-a). Twitter; 20.400 (Filmmor, n.d.-b).
9. Uluslararası Boğaziçi Film Festivali: Instagram; 1.768 (Bogaziciff, n.d.-a). Twitter; 3.390 (Boğaziçi Film Fest, n.d.-b).

Total content: Instagram; 13.556 Twitter; 67.222

Average content: Instagram; 656; Twitter; 7.469

RESULT AND DISCUSSION

According to the research findings, the average Instagram engagement for international film festivals worldwide was 32,486, whereas the 13 film festivals included in the study had an average engagement of 2,498. The total Instagram engagement for international film festivals in Turkey was 13,556, while the average Instagram engagement for the total of 9 film festivals included in the sample was 656. When looking at this result, it can be observed that the average Instagram engagement of international film festivals worldwide is approximately four times higher than the average Instagram engagement of film festivals in Turkey. This also indicates that film festivals in Turkey may not be utilizing Instagram as effectively as international film festivals worldwide.

According to the research findings, the average Twitter engagement for international film festivals worldwide was 409,360, whereas the average Twitter engagement for the 13 film festivals included in the study was 31,489. When looking at Turkey, the total Twitter engagement for international film festivals was 67,220, whereas the average Twitter engagement for the total of 9 film festivals included in the sample was 7,469. Based on this result, it can be concluded that the average Twitter engagement of international film festivals worldwide is approximately four times higher than the average Twitter engagement of film festivals in Turkey.

In this scope, it can be expressed that the Twitter platform is used more effectively by the international film festivals in Turkey. However, the number of the contents produced on this platform is quite below the world's average. Consequently, it can be referred that the digital activities of the film festivals in Turkey is at underestimated level and approximately at the level of the contents

of the international film festivals in the world. Today, it can easily be claimed that there is not another mass communication tool which is both cheap and effective as the social media in promoting the activities having especially international characteristics. With this purpose, being active on these platforms will contribute much to the success of the festival promoting and tourism promoting processes in Turkey by adopting and internalising the power of the social media on the international film festivals in Turkey.

In an age dominated by digital connectivity and social interaction, the failure of festivals to harness the power of social media can have detrimental consequences. Certainly, here are some of the negative consequences of festivals not effectively utilizing social media:

- **Missed Audience Engagement:** Social media offers a direct channel for festivals to engage with their audience, build anticipation, and foster a sense of community. Failure to use it effectively means missing out on valuable interactions and feedback from attendees and potential attendees.
- **Limited Reach:** Social media platforms have a global reach, allowing festivals to connect with a broader and more diverse audience. Festivals that underutilize social media confine themselves to a smaller, often local, audience, missing the opportunity to attract international attendees and sponsors.
- **Decreased Brand Visibility:** Festivals that neglect social media struggle to establish and maintain their brand presence. In an increasingly competitive market, a lack of online visibility can lead to obscurity, making it difficult to stand out from the crowd.
- **Reduced Promotion and Ticket Sales:** Effective social media campaigns can drive ticket sales, generate buzz, and attract sponsors. Festivals that do not leverage these platforms may experience decreased attendance and limited revenue streams.
- **Diminished Sponsorship Opportunities:** Sponsors seek festivals with a strong online presence, as it offers them broader exposure and engagement with potential customers. Festivals with lackluster social media strategies may struggle to attract or retain sponsors.
- **Limited Data Insights:** Social media provides valuable data and insights into audience behavior, preferences, and trends. Festivals that do not harness this data miss out on opportunities for data-driven decision-making and targeted marketing.
- **Inadequate Crisis Management:** In times of unforeseen crises or emergencies, social media can be a critical tool for communication and crisis management.

Festivals unprepared in this regard may find it challenging to address and manage unforeseen issues effectively.

- Ineffective Event Promotion: Festivals rely on effective promotion to draw attendees and generate excitement. Without a strong social media presence, promotional efforts may fall flat, resulting in lower turnout and enthusiasm.
- Lost Opportunity for User-Generated Content: Social media platforms are a goldmine for user-generated content that can enhance a festival's reputation and authenticity. Neglecting social media means missing out on the organic content generated by enthusiastic attendees.

In conclusion, the consequences of festivals not embracing social media as a strategic tool for engagement, promotion, and community-building can be detrimental. To thrive in today's digital landscape, festivals must recognize the value of effective social media usage and incorporate it into their overall marketing and event strategies. The effective use of social media by festivals in Turkey, as is the case worldwide, can lead to a range of positive outcomes. International promotion, tourism and economic contribution, cultural exchange and collaboration, development of the arts and entertainment industry, support for young artists, cultural identity and branding, cultural appreciation and recognition are some of these positive outcomes.

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