



# The Museum and the Web: new communication ways.

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## Guidelines for innovative Museum communication

Research realized by Fondazione Fitzcarraldo





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Guidelines for innovative  
Museum communication

This project activity is implemented by



REGIONE DEL VENETO

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Research realized by Fondazione Fitzcarraldo.  
Fondazione Fitzcarraldo is an independent centre for research and training on cultural, arts and media management.



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*Acknowledgements*

Thanks to Cristina Crosera

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This publication is financed by IPA Adriatic Cross-Border Cooperation Programme, by European Regional Development Fund and by National Funds.

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The present publication is available in electronic format at:

<http://www.regione.veneto.it/web/cultura/ue-per-la-cultura>

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## Foreword

New digital technologies represent a communication tool which museums cannot ignore. What is meant by new digital technologies applied in communication field is explained by the author in the introduction, where it is said that «the world of new technologies applied in communication field firstly includes internet and Web 2.0, a term which indicates both the evolution of the World Wide Web in comparison with the former situation and the whole of those on-line applications which allow a marked interaction level between the web site and the user (blog, forum, chat, social media): dynamic Web in contrast with static Web or web 1.0». The most important things are «new opportunities based on the possibility for the user to have access to multimedia contents but also to create and modify them».

The correct use of those technologies implies a different, innovative management model along with professionalism able to converse with the user who interacts with the museum. In order to be used in the best way, the opportunities offered by the dynamic web, the Web 2.0, require our museums to reflect and ready organizational solutions suited to manage those new opportunities.

The project *AdriaMuse*, financed by the IPA Adriatic Cross-border Cooperation Programme 2007-2013, has developed an action focused on this theme which is considered to be fundamental to discuss and deal with in the environment of Veneto Region which houses more than 300 museums in its area.

These *Guidelines for innovative Museum communication* include a series of indications and critical reflections on new technologies applied in communication in cultural field with a particular focus on museums, the analysis of the main social media platforms, indications to make necessary strategic planning and media planning, significant benchmark analysis which refers to the most important European and non-European museums.

This publication is a working tool which represents a preview in Italy and we wish it could help museums of our area build proper communication in line with the different role that communication new technologies make available to both the museum and to its user.

On. Marino Zorzato  
Vice President - Head of Culture  
Veneto Region

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## Introduction

### Definition of the context

What do we mean by new digital technologies applied in communication field?

#### Web 2.0

The world of new technologies applied in communication field firstly includes internet and **Web 2.0**, a term which indicates both the evolution of the World Wide Web in comparison with the former situation and the whole of those on-line applications which allow a marked interaction level between the web site and the user (blog, forum, chat, social media): dynamic Web in contrast with static Web or Web 1.0.

By that logic, Web 2.0 represents a different approach to the net and it marks its social dimension through sharing and authorship in comparison with limited passive viewing of the contents; technologically, many net tools have remained unchanged (such as forum, chat and blog, which were present also in Web 1.0.) but the **way in which the net is used has changed and has opened new opportunities based on the possibility for the user to have access to multimedia contents but also to create and modify them**. Web 2.0 is actually an important step towards real interaction and sharing where **user's role is central**.

Accordingly, the Web 2.0. world includes: really dynamic sites characterized by interfaces able to guarantee a dialogue between the user and site, blogs, forums, chats, wikis, social networks, desktop and *mobile* applications.

#### App and tablet

Moreover, new technologies can be used profitably not only while communicating outwards but also within the walls of the Museum. The latest consumer goods which are suitable to be used in Museum field are tablets.

A particularly effective example is for sure the app **Dinosaurus** launched by the **American Museum of Natural History**<sup>1</sup>, or the app **Rooftop Garden** by **SFMOMA**<sup>2</sup> which depicts a new way to visit the garden with the sculptures of the museum. Another interesting example seems to be the app for iPads realized by **Melbourne Museum** to celebrate its tenth anniversary. The free app **Please Touch the Exhibit** uses the screen large size and iPad function shake thus allowing users to explore museum collections through science and social history themes.

The apps for iPad can not only provide exclusive contents regarding exhibitions and collections but they can also offer new ways to connect the museum and its context: with regards to this, an interesting app is **AB EX NY** realized by **MOMA**. The app MoMA AB EX NY is thought as a path among the 60 most significant works of art present in the exhibit dedicated to abstract Expressionism in New York and hosted in MoMA. The free app has an interface which is as simple as smart and allows to choose a painting, freely or from a time line, or an artist. It's possible to watch a video (20 in total), listen to an audio comment or read a brief critical chart for many paintings presented. The paintings are reproduced by high-definition and good-quality images and it's possible to zoom in order to better see the details. There is a map of New York which indicates the most significant places for the artists and the works on view; at last, there is a small glossary which explains the terms used in the charts. Realized by MoMA in collaboration with New York agency Deep Focus, the app was designed as a tool to promote the exhibition: it's possible to post tweets from each photo and by the web site, you can always have access to the museum shop and the box office.

<sup>1</sup> The app includes the world's biggest collection of dinosaur fossils and hundreds of photos and renderings. The app gives the possibility to see the reconstruction of realistic dinosaurs images when they were wandering on the earth more than 65 millions of years ago, on the basis of the reconstruction realized by scientists.

<sup>2</sup> This app gives the possibility to discover the Rooftop Garden from all the angles thus allowing to see the single works of art and their location in the garden. Each single sculpture is matched by a comment; the app offers the possibility to ask architects and plan the space drawings. Moreover, it offers the possibility to post tweets of one's favourite works and to interact with the other visitors. (From [#ixzz2zuYDMOX9](http://www.sfmoma.org/exhib_events/events/1557) San Francisco Museum of Modern Art).



Even though this app is substantially a marketing product, it must be said that it has its autonomy and it gives readers a high-quality experience due to design quality and user-interface, attention to the contents and ideal integration with the exhibitions, didactics materials and catalogue, and for the communication strategy which underlies the project .

Moreover, apps allow to create a new kind of museum experience based on community and sharing. An example is the app **ArtClix** by **High Museum of Atlanta**: it proposes a new vision of artists such as Picasso, Matisse and Warhol and it was considered the best app developed in 2012 in the conference Museums and the Web. By sharing photos, it is possible to receive additional information about the works of art and the app provides a streamlined and simple method for sharing pictures online. By using their mobile devices, the visitors have an opportunity to engage with the artwork “unlocking” special details and contents. Photos are easily shared as a postcard from the app to Twitter, Facebook, or email: when a photograph is taken, the application automatically detects the artwork thanks to innovative image recognition technology which does not require visible codes and which provides details and information about the piece.

### Gaming

Another appealing facet for museums is gaming which could create a profitable even though limited business if games were put up for sale as game applications in App Store.

*“We could not think about games world as something very important for museums but I challenge you to think about it seriously, extremely seriously. If we consider the app stores, generally, the most popular apps – eight or nine of the first ten ones in the ranking list – are always games. Accordingly, it’s necessary to consider the direction the public takes, analyse what they do and try to step inside their choosing<sup>3</sup>”.*

On the other hand, some videogames are engaging with the world of art as it happens in the case of **Assassin’s Creed** to which Skirà has dedicated exhibitions and catalogues focused on the historical reconstructions and on the settings in which the game takes place.

A further example is the in-game gallery realized by Powerhouse Museum of Sydney **WaterWorx**<sup>4</sup>. This is a striking example of how tablets are different from multimedia smartphones: the tablets are enough sizeable to work as ‘kiosks’ for galleries. At the same time, this app or game can be used by iPad owners at home. According to Seb Chan, the person in charge of digital, social and emerging technologies sector in Powerhouse Museum, the game **WaterWorx** can be released to the App Store thus creating a profitable business for the museum.

### Guides for mobile devices

In addition to the gaming, mobile devices allow to develop also new ways of guide visit as an alternative to the traditional audio guides. It should not be overlooked that new technologies offer possibilities which have to match visitors’ needs while telling a story which answers to audience’s questions and rises emotions, queries and curiosity. According to that logic, museum choosing should not be directed only by revenue opportunities but also by museum specific necessities (such as collections kind, orientation problems, artworks to see) and by audience's needs.

*“Simplicity is another important facet to be taken into consideration during development stage: museums often tend to require too much since they include features more complex such as bookmarking, comments by users, role plays, while users want and especially wait for a device simple to use and providing context information; in case of larger organizations,*

<sup>3</sup> Jason Daponte , former Managing Editor of BBC Mobile, Handheld Tate Conference

<sup>4</sup> WaterWorx is an app intended to teach children and adults playfully the way of managing an urban water system – dams, water towers, water filtration, sewage treatment, and storm water – with a growing population. Using simple game mechanics the water system is turned into a mechanical operation the player can control.

a device should lead users within the museum. For this reason, it's important to involve also visitors in any development process<sup>5</sup>".

### RFID

If the new technologies facilitate and stimulate a new way of fruition which is more shared and participated, they are also partly able to "theatralize" and to "tell" museums rooms in a new way by using for instance a RFID system<sup>6</sup>. Substantially, passing a digital chip (called tag or transponder)- which can be included in whatever object near a reader, which can also be incorporated in another object or "prop", a direct and immediate communication is created with a software for computer, without need for any further physical input from the user. In museum room, RFID tags and readers can be used for marking out the path of a single visitor during an exhibition, perhaps creating a record of answers to thematic questions or a record of successes in interactive games. RFID readers accordingly become simple and useful devices to incorporate visitor's answers in the content of the exhibition itself thus allowing for instance to link the different thematic areas in exhibits or the different museum units.

RFID readers can also be used to record practices, visitors' visiting and stay timing anonymously thus becoming a useful device to support observation analyses. Using RFID technology London **British Music Experience** allows the visitors to create their personal musical journey simply drawing their smart tickets close to one of 50 sensors present in the museum automatically storing exhibit favourite contents and media recordings. After the visit to the museum, the user has the possibility to use all the contents having direct access to their personal page on the museum web site.

It needs to be underlined that RFID technology has quite moderate costs; charts (tags) and readers at short ranges are obviously the cheapest.

Moreover, RFID readers can be practically incorporated in other items; I-tea for instance is a reader of cups of tea and it has been created by an Amsterdam collaborative group of designers and programmers of a RFID laboratory run by Mediamatic. It is enough to insert a sort of key which has our references in the cup and pieces of personal information coming from the web are presented on a screen in front of or under the cup.

A RFID system "concealed" has been used also in the exhibit of **Nobel Peace Center of Oslo**. In Nobel room on the second floor, it has been positioned a "magic book" telling the story of Alfred Nobel's fascinating life. Thanks to infrared sensors detecting the page where the reader is stopping, projections of some book pages and extra contents are exposed<sup>7</sup>.

Another interesting usage of RFID is the one realized by **Amsterdam Historish Museum** for the exhibition *A'DAM, man & fashion*. At the beginning of the exhibit, visitors create a personal profile which is then bound up with the identification card (A'DAM ID). In many exhibition spots, the RFID card is used for storing personal preferences in relation to clothes, objects, shoes, underwear, etc. At the end of the exhibit, data are used to reveal the participant profile showing their personal image in comparison with other visitors. In this way, *visitors themselves become a part of the exhibition*.

<sup>5</sup> <http://museiduepuntozero.wikispaces.com/>

<sup>6</sup> In telecommunication and electronics, **Radio-frequency identification** (RFID) is the technology for identifying and/or automatically storing data regarding items, animals or people (AIDC *Automatic Identifying and Data Capture*). It is based on data storage capacity of particular electronics devices (called *tag* or transponder) and on their capacity to reply to the interrogation at ranges through radio-frequency specific fixed or portable devices called "readers" (even though they are also "writers") communicating (or updating) the information included in them. In some sense, they can be similar to wireless systems of "reading/writing" with numerous applications. From Wikipedia: [http://it.wikipedia.org/wiki/Radio\\_Frequency\\_IDentification](http://it.wikipedia.org/wiki/Radio_Frequency_IDentification).

<sup>7</sup> The RFID chips are inserted in each page to convey which page is open to the computer and accordingly what need to be exposed.

## The reasons why new technologies cannot be overlooked

This research analyses how new technologies can and are able to improve communication potential of cultural institutions in terms of effectiveness and efficiency. By the way, why is it so important to use and best learn these technologies?

### 1. New technologies are already within our reach

New technologies have gotten inside the life of all of us or in most ones pervasively: they have stepped strongly in our everyday lives, they have gone so far to become practices and norms especially for digital natives<sup>8</sup>. At the beginning of the third millennium, new technologies are not only or just tools which can help communicate more efficiently to reach new and potential users but they also allow to better define some identity features, our actions and our way of making relationships, meanings and expressions.

We could just think of how we use the web: has the web changed us so much that we meet difficulties in remembering how we lived before? How did we look for an address, a shop, a hotel earlier? Moreover, thanks to digital technologies, we have changed not only the way we live our daily lives but also the perception of our identities as individuals and members of society. It's as if each of us has acquired their "new digital identity" more or less automatically depending on the cases: the environment around us has changed and we are continuously adapting to it even though in a different speed. We could just think to the browser most used in the web, Google, which has led to coin the neologism *to google* to indicate the search for information, also complex ones, in the web or to the term *selfie*<sup>9</sup>, which has become a word of the Oxford Dictionary and which has gained the "title" of the word of the year for 2013. This makes a behaviour which has stepped inside daily lives of many people especially the young common and official.

This has led to a change also in the way we perceive our relationships with the world. The digital identity is not present in our lives as an imaginary twin, but it is a set with the individual, they sound together as in the Latin word "persona" or "personare" which means to sound, to vibrate together, in agreement...

### 2. New technologies are creating a convergence culture

Paraphrasing Henry Jenkins' work<sup>10</sup>, if we analyse the changes which are happening in mainstream media and grassroots media (the ones produced from the bottom upwards thanks to contents realized by non professional users/fans), it emerges that a collision between different media, which will lead to the end of mass communication, won't take form on the horizon; whereas, we take note of how much users' participation is irrevocably modifying the way in which we interpret communication.

Since the mass media aim to amplify information, while the grassroots media development tends to diversify it, it's likely and desirable that information dynamics composition is oriented towards the convergence able to let participation and collective

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<sup>8</sup> **Digital native** is a term applied to a person who has grown up with digital technologies such as computers, the web, mobile phones and MP3. This term was coined by Marc Prensky in his article *Digital Natives, Digital Immigrants* published in 2001. In this fundamental article, the expression *digital native* is used to indicate a new group of students who have access to education system. Digital natives were born in parallel with mass diffusion of PC with graphic interface in 1985 and windows operating systems in 1996. The digital native grows up in a multiscreen society and considers technologies as a natural element without feeling any bother in manipulating and interacting with them. On the other hand, the term **digital immigrant** is applied to a person who has grown up before digital technologies and has started using them later in life. Whereas, a third figure is the digital late person, someone who has been brought up without technology and who looks at them with diffidence still today. One of the differences among these subjects is the different mental attitude towards new technologies: e.g. a digital native speaks about their new camera (without defining its kind of technology) while a digital immigrant talks about their new digital camera in contrast with the film camera used before. Sociologists are discussing sociological implications of this situation which has emerged for new generations. Not everybody agrees with this terminology and with its underlying hypotheses. For instance, not everyone agrees that children and young people (who are digital natives according to their ages) are more familiar with technology unlike adults who would be less expert on that. It must be said that digital universe has been made by digital immigrants. In terminology, those people who are critical towards the categories of "digital natives" and "digital immigrants" are called "Net Gen Skeptic". From Wikipedia: [http://it.wikipedia.org/wiki/Nativo\\_digitale](http://it.wikipedia.org/wiki/Nativo_digitale). For further information about this theme, please also visit <http://www.etnografiadigitale.it/wp-content/uploads/2011/05/NativiD.pdf>

<sup>9</sup> "A photograph that one has taken of oneself, typically one taken with a smartphone or webcam and uploaded to a social media website: occasional selfies are acceptable, but posting a new picture of yourself every day isn't necessary" From: <http://www.oxforddictionaries.com/definition/english/selfie>.

<sup>10</sup> Henry Jenkins, *Cultura convergente*, Milano, Apogeo, 2007.

intelligence development emerge<sup>11</sup>. Moreover, according to Henry Jenkins, if information dissemination tools (such as paper, DVDs, palmtops), tend to change overhastily and to compete one against the other, culture contents and genres are not intended to disappear, but they are always undergoing change and they live one next to the other quietly; they often overlap and mingle thus making new expressive modalities. In other words, the contents tend to convergence widespreadly while tools diverge (we could just think to the number of tools we all have at home or in our pockets).

*The convergence seems more plausible as a way of understanding the media change than the digital revolution paradigm had.*

H. Jenkins

It's not technology that rules integrated media but it's the drive coming from an audience interested in interacting more with their own culture products: it's a creativity from the bottom upwards, often marginalised by the dominant discourse but in a position to garner many culture products aimed at a generic «mass audience» in a unique way.

### **3. New technologies are changing not only communication way but also the market**

The web is different from traditional media used for mass marketing since it allows people to chat “one-one (or virtually vis-a-vis)”: this leads to a new market “interconnected” radically different from the one known till now. At the same time, it allows to reason also in terms of community.

*An intense world Web conversation started. Thanks to the Web, people are discovering the truth and inventing new ways of sharing knowledge based on their real experiences incredibly fast. Consequently, markets get much smarter and much faster than most businesses.*

Cluetrain Manifesto<sup>12</sup>

Accordingly, the Web not only increases and expands the possibility to access the information – thus allowing to read for free and to compare also very different opinions regarding the same topic – but it also permits each of us to become a “producer” of contents to the point that we can speak of a prosumer (even though, in some cases, in too rhetorical and enthusiastic terms) - which is a neologism taken from producer and consumer – and of User Generated Content – contents generated by users - and at the same time “to create an atmosphere”. The history of the arts in the twentieth century can be told in terms of a public re-emergence of grassroots creativity since common people learn new technologies thanks to which they keep media contents, take note of them, garner them and circulate them. Artistic work is even more amusing and significant if it can be shared with others and the web, which has been built for the cooperation within the scientific community, provides an infrastructure for sharing works made at home by common users.

### **4. The web becomes more and more a participative room, which is able to set the transition from the reach stage to the engage stage**

A feature which characterizes digital communication and which is present in particular on Social Networks, is the use of storytelling and transmedia narrative (the technique of telling a single story or story experience across multiple media). The use of multiple media involves a deepness in fruition experience which increases the consumption motivation. If the transmedia production is well built, it supports the process of co-creation by users since it is thought to allow the audience “to daydream” and to search for and to add meanings.

<sup>11</sup> Alberto Cottica, *Wikicrazia. L'azione di governo al tempo della rete*, Navarra Editore.

<sup>12</sup> <http://www.cluetrain.com/>

But especially integrated use of different Social Networks and new web platforms (web sites, blogs, wikis) allows to start a new modality of active participation from users who feel involved in the first person, according to logic of transition from the reach stage - which has a purely communicative and promotional nature - to the engage stage - which lays the bases for starting a process of interaction and active participation<sup>13</sup>.

To better understand some features which can help reflect on the role the Web can play in communication, we should consider for instance the web campaign realized by the President Obama. First of all, it needs to be underlined that the web campaign has played an important role, if not decisive, in Obama's success in presidential elections. Two prerogatives the site has presented and which regard the possibilities offered to the visitors - supporters of the candidate need to be underlined:

- each one could organize a fund-raising on the site and play a leading role in individuating the catch basin, in proposing some objectives to reach and in reporting the state of the fund-raising,
- each one could start their own blog where they could advise and gather ideas and proposals to help support and articulate the innovation and renewal strategy proposed by Obama.

These two features allow citizens (or if we want to be more precise supporters, electors) the possibility to play a leading role, a possibility they would not have had if on candidate's site they had found only a current account number, leaflets, programmes and government's proposals to share or refuse or, at most, to comment on candidate's blog. Participating means to be able to play an active role in an event or a process, something that Obama's campaign has done successfully and completely thus starting the modality of active participation in a virtual environment.

### **5. Contents become more and more shareable (shareability or spreadability)**

On the web, a new hybrid emerging circulation model is developing: it is characterized by a move of the pointer from distribution to circulation thus marking the transition towards "a more participative culture model which considers the audience not simply as a whole of consumers of preconstituted messages but as people who shape, share, recontextualize, remix contents in ways which would have never been able to be imagined before. Those people don't do it as isolated individuals but within a community and wider networks, which allow them to spread contents beyond the immediate geographic neighbourhood."<sup>14</sup>

This the logic underlying **Google Art Project**, a project launched in cooperation among Google and some of the most important museums of the world. Google Art Project allows to pay online virtual visits to 334 European and American museums and to explore some of the masterpieces kept there combining the extremely high resolution of the images (7 gigapixel) with the possibility to move in the rooms thanks to Street View technology used for the interior of the museums. Moreover, the function My Galleries allows visitors to make and share their own works selection by choosing among the ones present in museums.

The idea to apply Street View technology to the interior of museums is a strong point of the project since the visitor recognizes a familiar interface. The final effect is similar to the immersive performance of the surroundings realized by software such as QuickTime VR. The final result is clearly completely different from the 3D reconstructions in vector graphics (synthetic images re-created ex-novo) since their aim such as their use modalities, which often need to download programs and designated positions, are different. Museums taking part to Google Art Project have been photographed without audience in bright light. One can access to digitalized artworks in each museum also across artists alphabetical lists which link the works of the same author present in other museums of the project. In tune with the geographical attitude of the procedure, artist's origin is often presented with a map. In some cases, the system links artist's chart to Google Scholar and explanation videos are accessible from the entry Media. The homepage

<sup>13</sup> Reach and engage concepts will be studied in depth in the chapter "New technologies as tools for audience development"

<sup>14</sup> Jenkins Henry; Ford Sam; Green Joshua, *Spreadable media. I media tra condivisione, circolazione, partecipazione*, Apogeo, 2013.

of Google Art Project also invites implicitly to a game when the fragment of the artwork proposed, due to huge zoom level, is not immediately identifiable or it reveals some particular features of author's style.

Google Art Project invites to prepare, in addition to one's own collection of favourite works, also personal paths regarding themes, to follow links glimpsed between works and museums rooms, thanks to the peculiarities made available by this tool: the extreme approaching to painting's surface and the shift in the room where it is kept.

Similar logic can be found in the design of the web site of **Rijismuseum** which appears as a kind of personal album where users can save their favourite artworks- or only some details of the works putting them together as they like and sharing them.

## Social Media use in Italy cannot be overlooked

To better understand the scope and potential of digital communication new tools, it can be useful to evaluate their level of diffusion and penetration. The year 2013 was really important for Social Media: they have become more and more a natural extension of the lives of many people and their diffusion is increasing continuously both as access to platforms and as time spent on them. This increase is driven also by the increasing diffusion of mobile devices, which aren't any longer just the tools through which one can access to the web on the move, but they are more and more a way to have access to extra contents<sup>15</sup>.

In Europe, the Internet has reached 68% of the population by now and Social Network active users are 40% of the people living in the Old Country. Also mobile devices use is increasing highly.

In Italy, Internet penetration is by 10 points per cent lower than European average (58% versus 68%); this indicator shows that Scandinavian States take the lead extensively (among those, Iceland leads the field with a penetration by 95%); for sure, they are favoured by the small number of inhabitants but also the United Kingdom (87%), Germany (84%) and France (83%) have good internet penetration levels.

Nevertheless, Italians present particular attitudes as far as access level to the Internet if compared with the rest of Europe:

- Italians spend 4.7 hours on the Internet (accessing from laptop/desktop) every day. This is a really long period of time if we compare it with Germany, where inhabitants don't reach 4 hours, and with the U.K., where inhabitants spend 4.1 hours.
- Italians are the people in Europe who spend more time online through mobile devices: 2.2 hours per day (French people, for instance, spend 1.4 hour while Britons spend 1.6 hour per day).
- Italians show a great inclination towards the usage of social channels<sup>16</sup>: the European average is 40% (with the peak of 70% in Iceland), while Italy reaches 42%, the same as France.
- Italians are the European population who spends more time every day on Social Media: they spend 2.2 hours per day versus 1.3 hour of Germans and 1.6 hour of the British.

Also the data regarding smartphones penetration are interesting: it corresponds to 41% of the total population; it should be



Photo taken during a concert of Nicki Minaj on 24th June 2012 in London (Jim Dyson, Redfems/Getty Images).

highlighted that 92% of smartphones owners use them to search for information, 84% to look for items and 30% also to do shopping and 46% uses social apps from their mobile devices (around 19.8 million of users). It's significant that 32% of smartphones owners use this device to have access to Social Network.

Among the clearest trends, there is the point that people are more and more brought to access the Internet while doing other activities (such as watching television or going to a live event) and also for that reason, mobile devices diffusion supports for sure Social Media usage for sharing opinions, images

and contents when people are doing other activities (enjoying the experience live) thus making people's experience more and more shared.

<sup>15</sup> European Digital Landscape, edited by WeAreSocial, data have been elaborated and collected by Simon Kemp: <http://www.slideshare.net/wearesocialit/social-digital-mobile-in-europa-2014>

<sup>16</sup> the term social channels is used to indicate social media.

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## *Guidelines for innovative Museum communication*

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From these data, it's possible to take very interesting indications of the way social Media panorama is evolving and of the reasons why it's impossible to overlook those media also in terms of ramification of its diffusion.



**New technologies applied in cultural field and museums: a chance or a risk?**

The thesis supported here is that new technologies and new digital media can be considered useful tools and an important opportunity for museums. In the following table, there is a very short plan presenting strong and weak points of digital communication.

| +   | -   |
|---|---|
| <ul style="list-style-type: none"> <li>• pulling down space-time barriers.</li> <li>• reversibility of the message.</li> <li>• repositioning of one's own digital identity thanks to users' "inputs".</li> <li>• participated enriching process.</li> </ul>   | <ul style="list-style-type: none"> <li>• conscious presence: I need to be ready to answer.</li> <li>• but it remains on the web.</li> <li>• being ready to deal with "crisis" situations and results different from expectations.</li> <li>• participated process which needs to be followed step by step.</li> </ul> |
| <ul style="list-style-type: none"> <li>• Communication atmosphere needs to be created thanks to users' interactions thus enriching and diversifying contents.</li> </ul>  | <ul style="list-style-type: none"> <li>• communication atmosphere is not the juxtaposition of different media but it's the ability to give them new meanings.</li> </ul>  |
| <ul style="list-style-type: none"> <li>• The audience of virtual communities is more homogeneous inside since they are driven by an alike taste for the same things: the collective belonging sense doesn't derive from proximity but from aesthetical and cultural affinity.</li> </ul>  | <ul style="list-style-type: none"> <li>• for this reason, it's important to realize a communication including information, contents and deep relations characterized by continuous interactions.</li> </ul>   |
| <ul style="list-style-type: none"> <li>• VIRTUAL ATMOSPHERE: the power of a great painting realized with a complex pictorial technique and reduced on a small screen often has a disappointing fidelity BUT it has other advantages: thanks to it, I can reflect on the details, read several comments about pictorial technique used, watch other artworks of the same artist and their forerunners, etc. BUT I can especially comment and discuss with other people both real-time and asynchronously. Please, note that the same "virtual atmosphere" is the one you can find in monument complexes enjoyable with augmented reality.</li> </ul> |   |

## The makings of new technologies for innovative communication

The usage of new media of digital communication in their complexity and interaction seems like the choice to live contemporaneity claiming an active role for one's own cultural institution. In that role, one can function both as "cultural appealer (joining different communities and providing them with a common ground) and cultural activator (stimulating interpretation, exploration and revision actively)" to paraphrase Pierre Levy<sup>17</sup>.

First of all, it must be specified that using new tools of digital communication doesn't simply mean to be present on different Social Media but **to work out a precise and conscious strategy**.

Accordingly, it isn't enough just to be present. On the contrary, it could become a boomerang for the cultural institution itself.

Firstly, it's important to search to understand what can be done and which destinations new digital media are oriented towards:

1. Building or rebuilding and positioning or repositioning one's own Brand Image digitally, one's own **identity** or **corporate identity** - that is the whole of values, vision of the world, philosophy and mission an institution considers as its soul - but also and especially orienting the **perception** of an institution from individuals, that is the whole of values that people join to it in their heads;
2. Improving **communication quality** towards actual audiences, the people "involved", "characterized by knowledge and assiduity and marked, moreover, by low "activation costs" towards cultural experience that is their involvement in a certain proposal doesn't require the pulling down of cultural, social and perceptive barriers" (Bollo, *50 sfumature di pubblico e la sfida dell'audience development*, 2014);
3. Identifying **new modalities, new tools and new communication languages** thus transmitting one's own communication in a different way, more directly and immediately in order to intercept, reach, tell, persuade, approach and appeal to present and potential audiences;
4. Enhancing the **experience enjoyment**, that is taking advantage of experience potential which new technologies offer to create a level of greater involvement which goes beyond the simple transmission of additional contents and arrives at touching the emotional sphere thus bringing a personal enrichment.

In reality, the approach to new technologies and their usage must be seen and faced not so much as a series of actions followed by simple users' reactions mechanically; as a philosophical and heuristic approach from which a precise strategy must derive. Results which can come from a positioning on the Social Media or from a more immersive and pervasive usage of new technologies must be seen as a dynamic system, a kind of holistic microcosm, within which both Audience Development strategies and marketing communication objectives and the purposes regarding educational sections and cultural-scientific planning of the single institution converge, thus going through the whole institution transversally and the people directly involved.

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<sup>17</sup> Pierre Lévy (Tunis, 1956) is a French philosopher who studies the impact of the Internet on society. He was a scholar of Michel Serres e Cornelius Castoriadis at the Sorbonne University and he specialized in Montreal. He studies the cultural implications of informatization, hypertexts world and the effects of globalization and he holds a Research Chair in Collective Intelligence at the University of Ottawa. Pierre Lévy is interested in computers and the Internet as tools to enhance the cooperation capacities not only for the human species as a whole but also for the communities such as associations, companies, local groups, etc. According to him, the most important purpose of the Internet is the collective intelligence, a concept which has already been introduced by philosophers in the past.

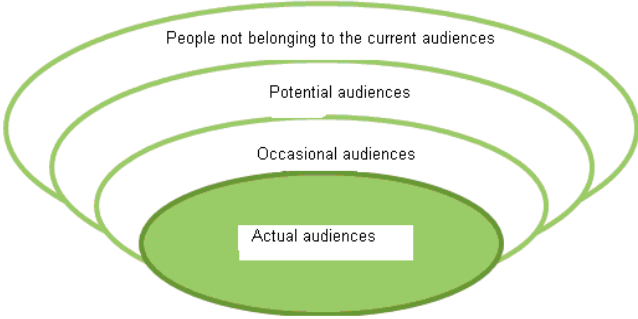
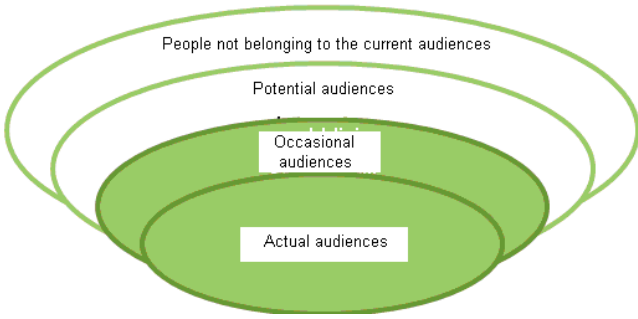
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## *Guidelines for innovative Museum communication*

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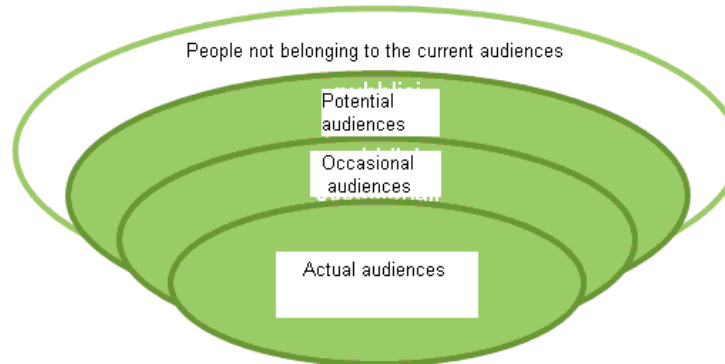
The tools of digital communication (are they a social system, the development of single applications oriented towards a more complete or innovative visiting experience, the usage of advanced, interactive, dynamic information tools within the museum itself) can and must work at “the service” of the purposes of audience development meant broadly speaking (Bollo, 2014).

Here below a plan which explains this concept:

| Objectives  | Reference Audience  | Field   |
|---|---|---|
| <p>1. <b>Broadening Audience</b></p> <p>Aimed at maximising the number of people who are participating</p>  |   | <p>Marketing activities</p> <p>Educational activities</p> |
| <p>2. <b>Diversifying Audience</b></p> <p>Aimed at appealing to different users who haven't yet entered into relation with the organisation and its items</p> |  | <p>Marketing activities</p> <p>Educational activities</p> |

3. Enhancing the relationship between the audiences and the institution

Aimed at creating better experience conditions for the audiences involved



Business attitude:

- Apical vision
- Scientific direction
- Project Management
- Marketing activities
- Educational activities
- Fundraising activities

## New technologies as tools for Audience Development

In the following page, there is a plan which searches to give reason for the communication fields within which digital communication strategies can be stated, for the tools which are used, for the communication modalities and actions which can be started, for the operative objectives and strategic ones (identified with the purposes of audience development meant broadly speaking).

These purposes are well conciliated with the possibilities offered by the digital environment. Actually, there are two stages and two pieces of logic through which the relation between an institution and its audience develops and gains substance: that is reach stage and engage stage.

*By **reach stage**, we mean the initial and preparatory stage made by a whole of actions aimed at intercepting, reaching, telling, persuading, approaching and appealing to present and potential audiences. It deals with activities and strategies of mainly communicative and promotional nature but they can regard also the planning of initiatives, events and the experimentation of unusual approaches.*

*The **engage stage** is following and consecutive. Once the contact has been started through reach stage, it's necessary to realize a significant context of usage, interaction, participation and experience that allows, depending on the cases, to gain results in terms of knowledge, satisfaction, self-fulfilment, involvement, adhesion and concrete support to an institution or to a specific project. Accordingly, it deals with a stage made up by processes, actions and organisational, heterogeneous and articulate attitudes.*

*(Bollo, 50 sfumature di pubblico e la sfida dell'audience development)*

## Guidelines for innovative Museum communication

| Communication Field                | Objectives   | Tools  | Modalities   | Purposes of Audience Development   | Stages of Audience Development           |
|------------------------------------|--|--|--|--|--|
| <b>Institutional Communication</b> | <p><b>Digital identity construction</b></p> <p>Transmitting a new image of the institution: more dynamic, more modern, more connected, more open, etc...</p> | <p>Web site</p> <p>Social System</p> <p>Applications</p> | <ul style="list-style-type: none"> <li>• Building a digital communication system characterized by a deep integration between web communication and social one</li> <li>• Updating visual standards to make the brand more flexible and in line with digital needs</li> <li>• Developing a strategy of URL domains to facilitate marketing and promotion</li> <li>• Developing a writing style in line with museum mission, and able to inspire the vision and communicate values and assets of the museum</li> <li>• Synchronize the strategy with the initiative of branding <i>in situ</i>.</li> <li>• Involving all museum staff thus stimulating them to share web and social communication objectives (the involvement size of internal staff can be gradually developed starting from the invitation to take part actively to the current platforms till it arrives to the realization of dedicated platforms, blogs, ad hoc social channels which allows the staff to share their work and their ideas directly with visitors through video blogging, mobile platforms, georeferential data, etc.)</li> </ul> | <p>Broadening audience</p> <p>Diversifying Audience</p> <p>Enhancing the relationship between the audience and the institution</p> | <p><i>Reach</i></p> <p><i>Engage</i></p> |

## Guidelines for innovative Museum communication

|                              |  |   |   |  |                                   |
|------------------------------|--|---|---|--|-----------------------------------|
|                              |  |   | <ul style="list-style-type: none"> <li>Developing a narrative system able to rouse audience's interest, to appeal and to stimulate the participation.</li> </ul>  |  |                                   |
| <b>Product Communication</b> | Building regular and occasional customers loyalty              | Web site<br>Social System<br>Applications | <ul style="list-style-type: none"> <li>Realization of additional contents</li> <li>Planning of dedicated events and/or initiatives</li> <li>Realization of ad hoc events</li> <li>The experimentation of participation unusual approaches:                             <ul style="list-style-type: none"> <li>new modalities of subscriptions</li> <li>(real and/or virtual) dedicated spaces</li> <li>exclusive additional contents</li> <li>modalities of dynamic interaction</li> <li>contents on demand</li> <li>freemium contents</li> </ul> </li> <li>Contests realization</li> <li>Dedicated apps</li> <li>Identifying spin off projects/activities</li> </ul> | Broadening audience<br><br>Enhancing the relationship between the audience and the institution | <i>Reach</i><br><br><i>Engage</i> |
| <b>Product Communication</b> | Communicating the planning of activities, initiatives, events, | Web site<br>Social System<br>Applications | <ul style="list-style-type: none"> <li>Realization of additional contents</li> <li>Planning of dedicated activities</li> <li>Realization of ad hoc events</li> <li>The experimentation of participation unusual</li> </ul>  | Broadening audience<br><br>Diversifying Audience   | <i>Reach</i><br><br><i>Engage</i> |



## Guidelines for innovative Museum communication

experimenting  
unusual  
approaches to  
make art and  
culture closer

approaches:

- new participation modalities
- (real and/or virtual) dedicated spaces
- exclusive additional contents
- modalities of dynamic interaction
- contents on demand
- freemium contents
- Contests realization
- Dedicated apps

## From benchmark analysis to the setting of a digital strategy

The search for identifying the guidelines which regard the new opportunities for communication strategies in museum field is has been organized as in the series of steps present in the following list:

1. Benchmark analysis and definition of the context
2. Survey of the new museum communication opportunities offered by technologies on the subject through the identification of best practices and case studies
3. Definition of guidelines and operative indications and description of their financial sustainability and professionalism necessary to their use

The benchmark analysis on web and social positioning and on the usage of new technologies with communication purposes has taken some of the main foreign and Italian museum institutes into consideration. Specifically, 10 foreign and 10 Italian museums have been analyzed. Museums have been selected on the basis of a comparison between attendance in situ and the one through social channels.

As far as attendance data in terms of accesses to museums, we have selected the ranking list published on *Giornale dell'Arte*<sup>18</sup>; as far as data regarding digital positioning, different sources have been used: specifically, we have begun from data published by Museum Analytics (<http://www.museum-analytics.org/>) and from careful and deep desk analysis which has considered the analysis of digital communication systems used by main national and international museum institutes, always starting from on site attendance data published by *Giornale dell'Arte*.

Benchmark analysis reveals to be functional to highlight a number of data and details aimed at understanding the numerous dimensions of the phenomenon: registered users, active users, interaction kind, use frequency, average reach, development and devices used. The analysis of the quantity data is useful to understand the usage of a specific channel from a defined demographic

*Quality analysis* set but very broad (sociodemographic indicators) allowing to have an overview of users' customs in a defined subject/institution.

By the way, if it is limited to quantity data analysis, benchmark risks being little suitable to get the numerous facets of the most innovative digital strategies, which are strongly oriented to experiment interactive and experiential environments, useful to dialogue and will serve to activate participated processes from users/visitors.

*Context analysis*

Accordingly, it seems necessary to understand the role that different digital strategies can play in building and managing relationships between people and a museum institute. For these reasons, a section dedicated to the presentation of case studies particularly significant in museum field has been associated with bench stage – principally focused on the analysis of the two main social media platforms in terms of appeal to users (reach), that is Facebook and Twitter. For each case, the strategic objectives and results reached have been identified and defined. The analysis of case studies allows to face and cohesively to answer the fundamental questions which regard for instance the usage context of new technologies as well:

- What are people doing while using this social channel and when they come into contact with the institution?
- Where are they?
- In which part of the day do they get in contact with?

Moreover, cases analysis allows to research in-dept material as far as museums' contents and users' attitudes:

- What do they look for?

<sup>18</sup> Fondazione Fitzcarraldo's data processing in "Giornale dell'Arte" n. 331 (5/2013).

## Guidelines for innovative Museum communication

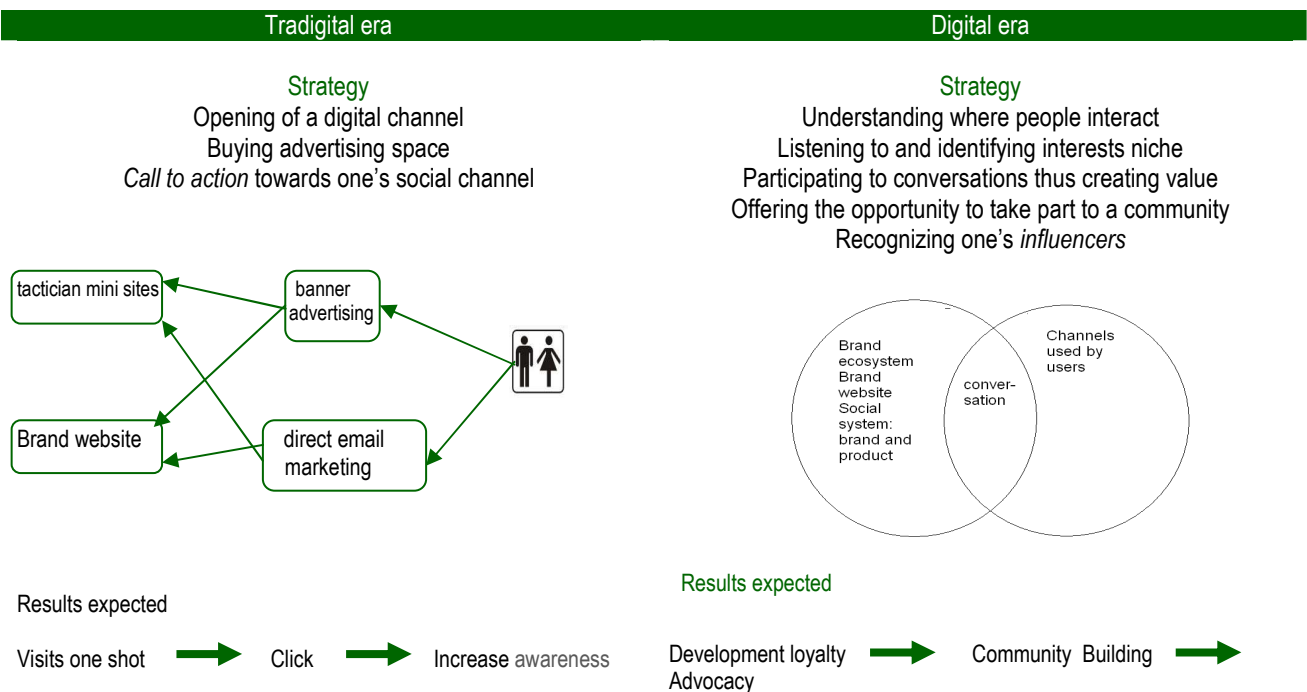
- Which needs could the museum fulfil through these social channels?
- Which effects are produced?
- How do users interact with these social channels?

And finally, the social aspect:

- How does sharing with others work?
- Which are the elements at the base of the chat between people on this channel?
- And between people and the museum?

None of these elements can be excluded in the analysis stage when we need to do the groundwork for the passage of whatever institution towards a positioning in line with the perceptive, semantic, behavioural and strategic paradigm change which considers users and communication addressees as *ex-aequo* protagonists in this fundamental period of passage from *tradigital era*<sup>19</sup> to *connected era* (cf. img. 1).

Image 1 – The digital strategy of brands: from the “tradigital era to the “connected era”

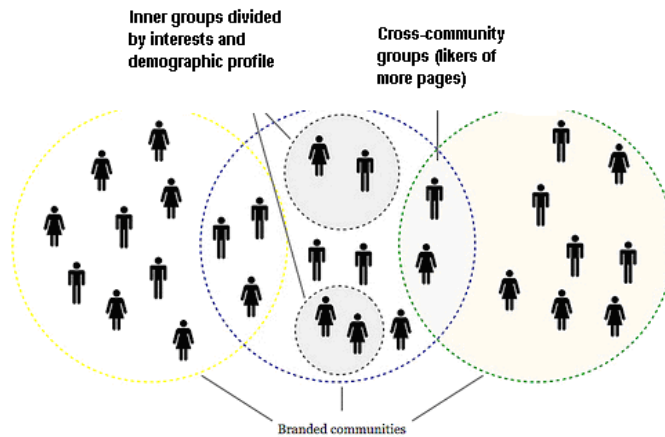


*From strategy to action: the building of a Community* Accordingly, it seems clear how the strategies which foresee the social positioning of a museum cannot ignore the necessity of building and joining a community to which one can apply to and set up forms of active and proactive dialogue.

Nevertheless, the community is not to be meant so much as "the whole of users who stay around a fan page or whatever platform, they are as a whole of groups (niches) of people with different but complementary interests the museum can start up a relation with; groups of people who feel joined by something and who share a way of thinking as far as themes, topics, contents, initiatives, activities proposed by the museum.

<sup>19</sup> “Tradigital” means a modality of communication through digital channels which is still linked to traditional advertising activities; it is realized by the buying of advertising spaces (often banners) or of “dem” activities (direct email marketing) or at best, replies in real time or asynchronously in chats and forums. Those communication strategies are linked to a setting characterized by push notifications which tend to interrupt user’s experience to recommend one’s product on sites, platforms, etc. or one’s tactician activity on the mini flash website. The results of that kind of strategy tend to finish fast: clicks and visits were the most considered parameters.

Image 2 – Community: from a target to groups



Source: by "We are Social / Stefano Maggi www.wearesocial.it"

*From the virtual world to the real one and from the real world to the virtual one*

In tune with a recent study by Cornell University<sup>20</sup>, we need to bear in mind that bonds between communities go extremely beyond the concepts of "friend"/"fan" on Facebook and "follower" on Twitter and that communities develop around "themes", "activities", "interactions" and not only "structures" (connections on social channels).

*Which target? Who one does refer to?*

It's this facet that makes the targeting of one's communities important: museums which need to get more visibility and chat with more people cohesively can **foster the entrance of new people in target group, favouring the quality approach** (receiving people interested in specific themes and values) rather than only the quantity one (inviting everyone).

Reasoning upon target means to understand firstly:

- Which audiences do we address?
- Which needs/exigencies do I need to fulfil and arouse?
- What characterizes and what distinguishes my institution from my competitors in audiences' opinion?
- Which relation do I need to start up with my audiences?
- Am I willing to risk thus centring my audience?
- Which kind of experience do I expect to provide?
- How do I like to be perceived?

After these preliminary remarks, it seems necessary to consider that around 42% of **the online population uses more than one social platform**<sup>21</sup> - even though Facebook remains the most used one. This involves that social channel strategy is more and more often to be thought as "liquid", based not so much on the co-presence of the same institution on different channels in order to reach different targets (as broadly said before) but on the building of a **community who develops a conversation on more platforms strongly interconnected and characterized by content links able to develop in a storytelling in a position to produce belonging sense, participation and sharing.**

<sup>20</sup> Followers Are Not Enough: Beyond Structural Communities In Online Social Networks, David Darmon, Elisa Omodei, and Joshua Garland, <http://arxiv.org/pdf/1404.0300v1.pdf>.

<sup>21</sup> Social Media Update 2013, Pew Research Internet Project, <http://www.pewinternet.org/2013/12/30/social-media-update-2013/>

In addition to this, there is an important technical consideration linked to the decrease of cohesive reach of Facebook<sup>22</sup>: for brands, it's very useful to get more contact points to increase the possibilities to raise connections with people thus giving raise to the cohesive occasions to broaden conversations. It's Facebook itself to state in the document "Generating business results on Facebook" the importance of strategy and creativity applied to content suggesting some relevant points:

- The creative element will be really important;
- It will be very effective to optimize the conversation and its contents in real time according to community's feedbacks;
- Cohesive distribution will continue existing (even though it is not guaranteed) and it will be able to be favoured for the contents at higher engagement rate.

Accordingly, on one hand, the importance of media with fee for the brands favouring a chat on Facebook is increasing, on the other hand, the role of strategic and creative approach to the content proposed in chats is always more relevant.

People's attitude analysis can allow the brand to understand which kind of relation is worth starting and on which channels so as to provide people with the best conversation, **relation and content in the best moment and place**.

According to that perspective, therefore, it's necessary to attempt an approach which is fed by a continuous profitable exchange between needs and inner expectations analysis and the positioning within the context.

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<sup>22</sup> Investing in paid media becomes one of the first steps which guarantee visibility on Facebook but the economical investment is not enough since the contents themselves are those which cause more engagement and which spread more easily thus reaching more people with the same investment level.

## The main Social Media platforms

In the following pages, there are the synthetic charts dedicated to the main social platforms, to their characteristics, to their strong and weak points for the museum communication.

### Facebook

Facebook is the most used Social Media and the one with the highest number of members in Europe. It allows to share images, videos, comments and links as well as to have a chat system. For sure, it is versatile and allows synchronization with Twitter, Instagram, Tumblr and Pinterest – thus working as a kind of social hub. Companies can open a page (no profile) to promote their initiatives: there is the possibility to organize advertising campaigns with fee with the possibility to choose their targets on the basis of demographic data and members' interests.

| +  | -  |
|--|--|
| <ul style="list-style-type: none"> <li>• Versatility</li> <li>• High reach to buzz contents (which is very important with remarkable comments)</li> <li>• Costs of advertising campaigns adjust to whatever budget</li> <li>• Extremely high number of active registered users</li> <li>• It makes useful data to identify audience's profile available</li> </ul> | <ul style="list-style-type: none"> <li>• It requires a regular presence, especially if users have the possibility to post contents on the page.</li> <li>• It's necessary to post comments regularly to keep visibility</li> <li>• On the other hand, it's necessary to avoid posting overly because spamming effect brings followers to cancel the enrolment to the page</li> <li>• High reach to buzz contents (negative facet in case of mistakes, technically, <i>fail</i>)</li> </ul> |

### Twitter

The distinctive feature of Twitter is that each short comment must have a length of maximum 140 characters; it's possible to share links and post images and videos. It's a dialogic Social Media: each update is public and can be seen also by unregistered users. Users see the stream of all the posts of accounts they follow on their walls chronologically and without any algorithm (which is present in Facebook). There is no difference between private accounts and company ones. It's possible to discuss with other users by mentioning them (by using "@user) or taking part to discussions regarding a specific theme thanks to hash tag (by using "#hashtag"); selecting a hashtag, it's possible to visualize all the tweets that include it.

| +  | -   |
|--|---|
| <ul style="list-style-type: none"> <li>• Excellent to discuss with enthusiasts, colleagues and other institutions</li> <li>• Essentiality</li> </ul> | <ul style="list-style-type: none"> <li>• It requires the ability to be concise</li> <li>• One needs to learn to recognize influencers and to talk with them</li> <li>• It's necessary to learn to manage crises and provocations</li> </ul> |

**YouTube**

It's a social platform for publishing videos. It's very simple to use, it allows to open one's channel the audience can join and it allows to receive comments by other users. Now comments management is integrated with Google+. YouTube is the second browser after Google. It's possible to open one's channel which allows to organize videos in playlists which include one's own videos or those uploaded by other users.

| +   | -  |
|---|--|
| <ul style="list-style-type: none"><li>• It's simple to use</li><li>• Videos can be seen by anyone, also by unregistered users and are perfectly indexed by browsers</li></ul> | <ul style="list-style-type: none"><li>• Producing a good-quality video can be expensive and requires professionalism</li></ul> |

**Pinterest**

It's a Social Media for sharing images and it allows to create theme galleries (board) and to share and comment images. There are company accounts but substantially, they aren't different from private ones. It requires high - quality photos and therefore, it is very suitable for museum communication. It's open to all, also to unregistered users and it is indexed by Google.

| +  | -   |
|--|---|
| <ul style="list-style-type: none"><li>• Images are the content most appreciated by users</li></ul> | <ul style="list-style-type: none"><li>• It requires a considerable and good-quality offer of images</li></ul> |

**Instagram**

It's another Social Media for sharing images and it's diffused since it gives the possibility to work out the photos taken (or already present in the archive) thanks to a whole of filters already set. It can be accessed only by registered users and it's almost solely used on smartphones and tablets (even though it can be used also on desktops).

| +  | -   |
|--|---|
| <ul style="list-style-type: none"><li>• It's suitable to show what goes on behind the scenes and live events</li></ul> | <ul style="list-style-type: none"><li>• It requires constant updating</li><li>• It's not suitable to present institutional photos</li></ul> |

**Google+**

It's very similar to Facebook and has the advantage of being integrated with all the applications of Google to the point that it's possible to comment on YouTube solely by using Google+. It allows the user to create more social networks (the so-called circles).

| +  | -  |
|--|--|
| <ul style="list-style-type: none"><li>• Versatility</li><li>• Integration with YouTube</li></ul> | <ul style="list-style-type: none"><li>• It requires regular presence</li></ul> |

**Tumblr**

It's a platform which allows to create blogs oriented towards a short communication and strongly connected with multimedia (images, videos, quotations). The graphics of pages can be easily personalized thanks to graphic models provided by the site and by third people. It's possible to join to tumblrs and sharing is very easy.

| +  | -  |
|--|--|
| <ul style="list-style-type: none"> <li>• Essential and very effective communication</li> </ul> | <ul style="list-style-type: none"> <li>• It requires the ability to be concise</li> <li>• It hasn't direct support for blogroll</li> </ul> |

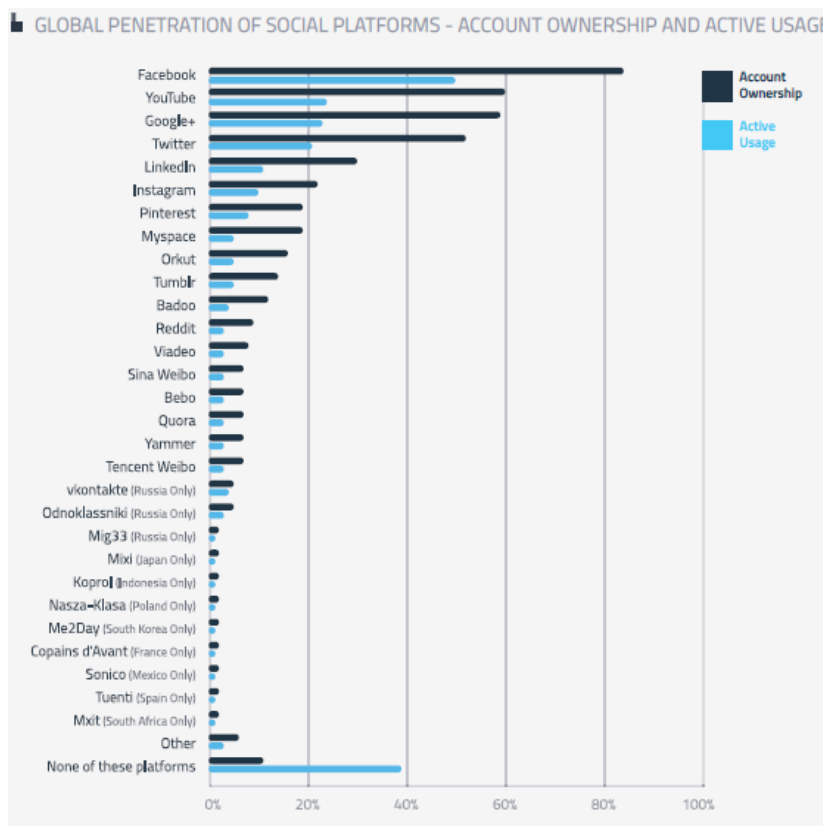
**Other Social Media Platforms**

**LinkedIn** is a very diffused Social Media addressed to communication among professionals; it can be useful not in terms of audience development but in terms of contacts with other professionals and for professional discussions.

Even though it hasn't met the success expected, **Foursquare**, a Social Media based on geolocalization, deserves certain attention also because it doesn't require a regular presence.

First of all, **Spotify** is a platform for reproducing musical works: at the moment, social dimension hasn't been implemented completely - even though developers had intention of it. In Italy, Palazzo Madama and MART have used Spotify to promote some initiatives, thus realizing and sharing thematic playlists.

Image 3 – Worldwide global penetration of Social Media



Data concerning Q4 2013. Source: *Global Web Index Social Summary*, January 2014



## The building of a digital identity: towards a holistic model

If Social Media Marketing is a relational process which involves the museum and its reference audiences and it is aimed at building a relation able to meet the respective needs and at crossing the promotion and selling moment in order to create conversations with its own users/consumers (according to a ratio one to one which brings the sender nearer to the addressee), it's right fundamental:

1. To pay attention to **integrated communication management on all the different platforms which Web 2.0 has made and is continuously making available** (social networking sites, photos, video and slides sharing, communities 2.0, wikis, etc.).
2. To be able to manage a series of practices which go from **online relations management** (PR 2.0)<sup>23</sup> to the **optimization of web pages** for social media (SMO, Social Media Optimization).

Accordingly, it is necessary to bear in mind that approaching new technologies and venturing on the world of Social Media require **strategic planning** and **medium planning** activities as any other marketing activity so that those activities allow to define in advance which are the "advantages", the "experiences" which we need to offer to our visitors and to our community. Otherwise, we risk either having a boomerang effect or dissipating our efforts and energy without gaining profitable results.

If benchmark activities appear useful to gain understanding of which can be the reference panorama and to identify examples of investible and adaptable to our needs *best practices*, it appears fundamental to bear in mind that the building of a digital strategy and the decision to approach new technologies have to be agreed and strategically decided actions. Moreover, in order to activate Audience Development processes, we need to consider long time for activating and for moving to full deployment, since the relation must be built gradually considering carefully also the needs and the requirements of audiences with whom we need to enter into relation.

The simple presence is not functional neither winning; riding the wave and following temporary fashions can satisfy during the stage of insertion or penetration but for sure not for the building of lasting relations characterised by deep bonds and relationships based on trust. According to that point of view, the complete and total outsourcing of actions of social media marketing seems a little fulfilling choice in the long term, since whatever digital communication strategy has to be firstly shared among the staff and everybody is called to take part to it and to become an actor in their own way. Actually, if it's our museum to ask for a participation towards external users, even more so, it will have to be prepared also to listen to its inner voices and to consider the possibility to involve its complete staff actively.

Among museums, the **Tate Gallery** provides the most meaningful example which makes its digital strategy and inner sharing clear.

*The digital approach is a shared approach also internally*

First of all, the Tate Gallery has published the *Tate Digital Strategy 2013–15: Digital as a Dimension of Everything*<sup>24</sup> on its site. The title selected appears significant: the digital element becomes the pervasive dimension of reality. According to John Stack's point of view - Head of Digital Transformation at Tate - Tate Gallery's objectives and purposes can be better pursued through the development of a digital proposal realized with the building of a holistic model to use new technologies; but for pursuing that purpose, the digital element must become the dimension of whatever Tate Gallery's activity.

<sup>23</sup> Online relations management is fundamental and is useful to activate *connectors* and *evangelists* which are able to diffuse information, convincingly, among a wide audience. Cf. Malcom Gladwell, *The tipping point*, 2.000.

<sup>24</sup> <http://www.tate.org.uk/research/publications/tate-papers/tate-digital-strategy-2013-15-digital-dimension-everything>

The future of the museum may be rooted in the buildings they occupy but it will address audiences across the world – a place where people across the world will have a conversation. Those institutions which take up this notion fastest and furthest will be the ones which have the authority in the future<sup>25</sup>.

The digital dimension is not a prerogative of a single office or of a department of museum experts: the use of new technologies must be an integral part of activities and strategies in all offices (and the importance of new technologies will continuously increase); specifically, the Tate Gallery is working 3 policies to activate this path of "building a completely digital organization":

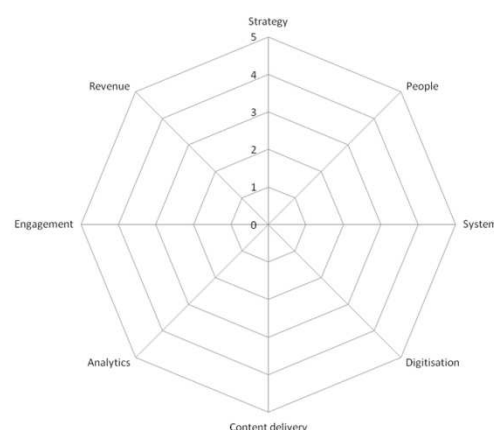
1. Staff's skills and development of professional figures
2. Identification of new work modalities based on shared models
3. Governance and leadership: through a path of internal auditing, the digital team will identify new structures of governance to balance the digital ambitions with the available resources, thus guaranteeing that sustainable approaches are taken.

*Nosce te ipsum* Approaching new technologies for museums strategically, and not only for them, means firstly to gain understanding and to weigh up one's own level of use and penetration of those technologies. In that sense, *Digital Benchmarks for the Culture Sector*<sup>26</sup>, realized by Collection Trust, is a fundamental tool to help cultural organizations understand and assess how integrated and effective is the digital strategy.

Collection Trust has worked a simple model in format xls, which can be downloaded and used by any cultural organization to realize and assess the level of knowledge, use and application of new technologies in order to gain understanding of which areas are more lacking and accordingly, need to be implemented.

The benchmarking tool worked out by Collection Trust is based on the structure of *Benchmarks in Collections Care*, implemented in accordance with Arts Council England. Specifically, 8 key competences/ sectors where the digital element can have an impact on our organization; the benchmark model takes an assessment built on Likert scale from 1 to 5 into consideration in order to assess the positioning of its own institution in each of these fields, moving from 0, which means "we don't do this activity", to 5: "creative and digital media are fully integrated in each facet of what we do". The intervention areas are 8:

1. Strategy: are digital media and technologies integrated in the strategic vision, mission and values?
2. "People": does the museum invest in people who are motivated and trained to use new technologies?
3. Systems: do you access and monitor all the digital tools in your museum?
4. Digitisation: have the artworks presented in the collections been digitalized or could they be? What other materials have been digitalized?
5. Content Delivery: does the museum make digital material available for a free use? Has the museum a policy of open data?
6. Analytics: does the museum use the data coming from Analytics (data and evidence) to plan the positioning on the web?
7. *Engagement*: does the museum use digital media and social media to involve visitors? Does it give them the possibility to interact actively on various social channels?



Collections Trust Digital Benchmarking Model. Jan 2013

<sup>25</sup> Nicholas Serota, *The Museum of the 21st Century*, London School of Economics, 7th July 2009, <http://www.youtube.com/watch?v=VhXp9wU5sw> (52 min 43 sec) and <http://www2.lse.ac.uk/publicEvents/events/2009/20090311t1917z001.aspx>.

<sup>26</sup> Collection Trust, *Digital Benchmarks for the Culture Sector*, <http://www.collectionslink.org.uk/digital-benchmarks-for-the-culture-sector>

8. Revenue: does the museum use technology in order to support income objectives or to create new revenues?

The idea underlying this specific benchmark tool is to realize a practical *tool*, which is also useful and enjoyable both for those who have a great knowledge of new digital media and for those who are approaching them for the first time. The key point should be to support the thesis that digital media can't and haven't to be applied mechanically to cause some reactions, but they are embodied in the interaction of organizational culture, policy, strategy, attitudes and values of the museum itself. An effective digital organization is the one which integrates these elements effectively and takes advantage of them to pursue its mission so as to adapt to visitors' values and attitudes.

Therefore, those are the conditions to activate the development of a digital strategy, which arises as something unpredictable and little concrete by its very nature. For this reason, guidelines and tools useful to define one's own digital strategy arise fundamental.

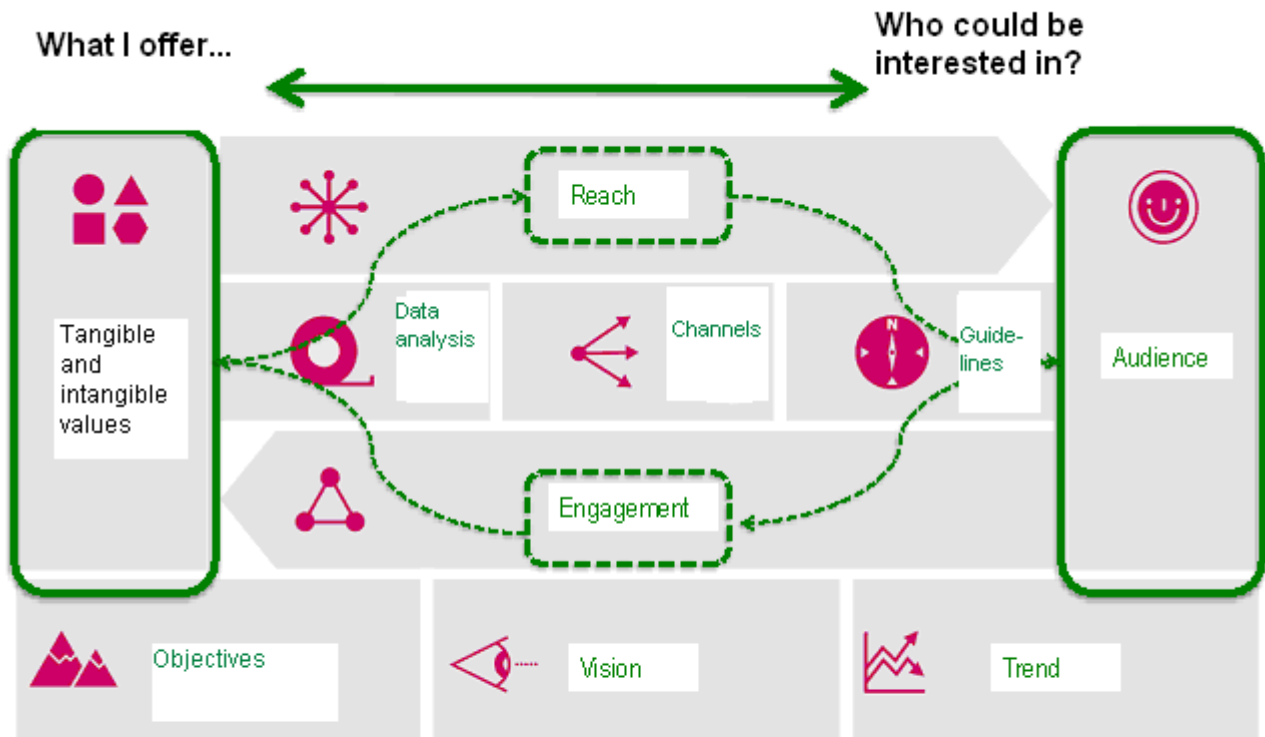
*Digital Engagement Framework*<sup>27</sup> is a very useful tool about that. According to its authors, digital *engagement* strategy arises as a challenge and as an opportunity for cultural organisations to cause *reach* and engagement towards their visitors. Working out a digital strategy means to set objectives and to lay down the rules to achieve them, besides identifying which kind of impacts a digital positioning will have for our organization. It's necessary to be aware that the digital strategy will be influenced, in its turn, by the characteristics of our organization, by its mission, by its vision, by its values, by the audiences it needs to address and by the staff who is available.

If the digital world is to be considered as a kind of Utopia, that is the room where the real people world and the one of online information meet and it is therefore, a "non-lieu" which is rich in opportunities, it's equally true that it's a complex room which needs to be read and interpreted. The *Digital Engagement Framework* is to be meant as a tool aimed at helping cultural organizations define strategic lines, processes and technologies to engage all the stakeholders actively in building value since the digital positioning has to be seen and read as an opportunity to reach and engage present and potential audiences and to work with them so as to build a shared value.

We show below the plan realized by Jim Richardson e Jasper Visser. The plan also contains some explanatory elements.

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<sup>27</sup> Jasper Visser, Jim Richardson, *Digital Engagement Framework*, <http://www.digitalengagementframework.com/>



Jim Richardson SUMO & Jasper Visser Inspired by Coffe

In the planning of the digital strategy, we can identify 4 stages specifically which will be further developed in steps.

1. The analysis of constitutive elements of the museum: mission, vision, business values.
2. The analysis of the values of the museum, the identification of constitutive and characteristic elements, which can be both tangible (e.g. museum collections) and intangible (e.g. the staff), and of the addressees (target).
3. The identification of the strategies aimed at *reach* and *engagement* of users.
4. The definition of technologies and processes which are necessary to build the digital strategy.

**Step 1**

1. The analysis of constitutive elements of the museum: mission, vision, business values

The processing of a digital strategy cannot exclude the analysis of mission, vision and values of each single museum. These elements give rise to any action and they drive our choices partly conditioning them. Museums, especially in Italy, are perhaps the subjects mostly reluctant to change and to innovate their mission and vision also partly. Nevertheless, it's possible to activate real renewal processes if one can get the highest level firstly and after that, the staff to understand the importance to think over their position in nowadays situation and over the results coming from it. Clearly, this doesn't mean to twist one's mission but to reconsider it in the light of urgency and expressive and linguistic pressure of contemporaneity.

Accordingly, it's important to be able to work also to identify people who are able to communicate those values not simply by sending information but also by stimulating the dialogue, by trying to recognize one's own audiences, by consulting them directly, by starting modalities aimed at dialogue and listening, by paying attention that our services, our information can be used immediately and simply. We have to make our visitors' lives easier not more complex.

It's important to work on the definition of mission (which says who we are) and on the one of vision (which is the projection of a future scenario which reflects ideals, values and aspirations of the goal-setters and which provides incentives for the action and which is clearly stoked by some visionary attitude). We can take Tate Gallery's vision as an example.

Through embracing digital activity and skills **across the organisation** Tate aims to use digital platforms and channels to provide rich content for existing and new audiences for art, to **create and nurture an engaged arts community** and **to maximise the associated revenue opportunities**. We will achieve this by embracing digital activity and developing digital skills across the organisation

*The digital approach is a across-the-board approach that engages Tate Gallery completely*

*The engagement goes extremely beyond Tate's walls*

Economic revenue

Each museum cannot lose sight of its mission, vision and values and has to identify excellent paths so that these elements become a series of operative achievable objectives, whose results can be measured. An example in this direction is offered by the **Museum of Rotterdam** whose history is characterized by a strong bond with the city: the museum is as a kind of *trend setter* and for this reason, it tries to collect and to actualize innovative citizens' pushes. The echo of this attitude, which derives from an intense and accurate work with citizens, emerges clearly if one has a look at the walls of museum's Facebook page. This becomes a listening and contact point with the city and with its needs and urgencies, which aren't only creative.

Step2

2. Objectives

The strategy must be actualized in concrete and measurable objectives which have to be coherent and in line with museum vision; this means that they have to be enough concrete, measurable and assessable in terms of impact on the social organizational structure.

Clearly, there will be objectives which require human resources and long periods of time, while others will be more defined.

Objectives need to be SMART, that is:

**Specific**

**Measurable**

**Achievable**

**Relevant**

**Time-Based**

*Examples*

*Launching an improved new website, which is online within 6 months from the design. The website is the first step for an adequate digital positioning.*

*Raising the number of online tickets sold by X points %*

### Step3

#### 3. Trends

The development of a digital strategy cannot take place in an ivory tower cut off from what happens every day around us, from EU directives to the launch of new social networking. The positioning in the context is fundamental also in the light of the consideration that there are two genres of changes: **sustainable** and **destructives** ones. The first ones bring to gradual and progressive transformations without breaking into forms and modalities devastating values and organizations. The second ones give rise to new markets and in some cases, to new items and they replace the systems known till then (e.g. digital music diffusion).

For this reason, it's fundamental to listen to, observe and be updated and keep up with novelties our competitors and stakeholders realize.

Some examples of destructive trends according to the catalogue proposed by McKinsey

Mobile devices diffusion

Internet of Things

Diffusion of clouding technologies

Advanced Robotics Technique

3D printing

### Step4

#### 4. Assets and Audiences

##### Assets

The main purpose of a strategy aimed at activating a process to approach and engage new audiences is oriented to fill the gap among assets, that is the values the organization has to offer, and the people who could be interested in, preferably in forms and modalities which can be perceived as worthwhile (that is able to cause an informative and cognitive surplus) for both parties. Often, we risk undervaluing our assets by proposing superficial and partial visions; otherwise, it's fundamental to take off our habit and be in our present and potential audience's shoes, trying to understand which values are fundamental in their opinion. It's right from a dialogical dimension that worthwhile ideas can arise as well as new ways to read who we are and what we can offer.

**Assets** are all the material and immaterial advantages that our organization is in a position to offer; they go from tangible goods (e.g. offering a room for spending some time to read or to listen to music or an open cafeteria which has good-quality items) but also intangible goods (e.g. staff's courtesy, inclination towards dialogue and listening) and all these facets can influence our relations with the audiences we refer to.

But assets are also the "products" we offer: exhibits, workshops, presentations, guided tours, etc. Many of our products can have a second "digital" life able to make life cycle longer but also to strengthen it. Assets are everything that allows to enter into relationship with the outside world and to put the organization into contact with its audiences.

*Practical advice examples to identify one's own assets at best:*

*flipping through the pages of the guest book and reading visitors' comments,*

*reading what people write about us on blogs and on social networking, looking at the photos they upload and monitoring if and how they speak about us, etc.*

Working on one's own assets appears fundamental also because there is no complete overlapping between the perception of our identity and the perception that our visitors have got. Describing and delimiting assets is functional to try to understand which ones can be worked in order to reach some niches.

### From assets to contents

Not all the assets can be immediately modified in order to be suitable for the digital. They need to be transformed into: photos, posts, data, metadata, videos, audio files, etc. Clearly, various and numerous contents can derive from one asset.

### Examples

*Front end staff's kindness and competence → privileged testimonials who can comment, provide indications, etc. digitally (through comments, posts, photos, etc.).*

*Clean bathrooms → they can become rooms where contents can be "disseminated" also in new forms and modalities*

### Audiences

It's fundamental to define as much precisely as possible which are our reference audiences and try to understand how those can relate to online communities: not all our audiences are present on the web and not all the people who are familiar with the web either can be interested in what we do or propose or they don't know who we are and what we can offer. Starting thinking of our audiences as possible members of an online community can help think of attractive and appealing offers.

Some practical pieces of advice to better understand our audiences and to be in a position to propose them a digital integrated offer.

Listening to what people say about us on the web (blogs, tripadvisor, online magazines, etc.)

Using advanced Google tools to identify the profile of the users of our websites and of the people who read our newsletters

Monitoring the statistics of our site and the insights of social media regularly

Trying to understand who follows our competitors

Using analysis tools such as online questionnaires (cawi) or simple tools which can help us create online pools

### step5

#### 5. The digital strategy from *reach stage to engage stage*

The digital strategy has to be built as a stream which brings from *reach* (intercepting, reaching, telling, persuading, approaching and appealing to present and potential publics) to *engage* (realizing a significant context of usage, interaction, participation and experience to gain results in terms of knowledge, satisfaction, self-fulfilment, involvement, adhesion and concrete support for an institution or for specific project).

The steps of engagement of our audience can be standardized in a series of subsequent passages: firstly, people need to be reached, then, one has to cause interest as far as what our organization does; the work on "common/similar" interests allows to develop engagement. The engagement has to be transformed at least partially into an active participation of audience. After being engaged, the audience can take part to the co-creation of further contents, interest themes, debates, which can in their turn reach new audience targets.

As previously said, it's necessary to bear in mind that involvement rate (*reach*) realistically can be estimated around 1%, while activation rate (*engagement*) is even 0,1%.

Digital contents are the tool which allows us to structure our strategy if we consider assets as the *fil rouge* for the building of any kind of meaningful and significant relation. Museums, galleries, historical palaces are extremely rich in contents and it's important to gain understanding of which contents we may use and of which audiences we can address. It's necessary to make something new to try to identify new modalities to arise attention and interest and to identify the right contents to transmit on the platforms to activate certain reactions in particular users' brackets according to adequate timing.

The building of active and participative communities requires long activation timing and needs relationships based on trust to be built progressively but thanks to regular activities in terms of contents publication, sharing and actions aimed at engaging and "integrating" all members of the community even though each one has a different role and function, which will be taken on completely autonomously and according to adhesion level to our "cause": there will be someone who will insert "like", someone who will share contents and someone who will act as a leader or *evangelist* becoming promoter of our values.

With reference to the theory of networking worked out by Malcolm Gladwell<sup>28</sup> a message diffusion (which he defines social epidemic) is strongly dependent on the involvement of people who act as "signal repeater" with a particular set of social gifts:

- "Connectors" are the people in a community who know large numbers of people and who have a great power to diffuse information among numerous people convincingly.
- "Mavens" are information specialists who have a great level of knowledge of one or more topics. They are not skilled to diffuse information but they transmit information to "connectors", who believe that they are reliable sources, and they diffuse them.
- "Salesmen" are those people who spread information thanks to their persuasion. Probably, they don't have great knowledge of what they are selling but they are able to diffuse the information among numerous users.

When the building of an online community starts, it needs to be clear who can function as the above mentioned roles, at least theoretically and it's necessary to try to activate those processes.

For instance, on the occasion of the exhibition *Progetto Cibo. La forma del gusto*, dedicated to the art of industrial projects and experimental design applied to foods, *Museo di arte moderna e contemporanea di Trento e Rovereto* has sought to make the exhibition live also "digitally". To do this, the museum has activated specific actions on different social channels by laying the bases of joining an on-line community (which lends itself to being catalyzed around the theme of food). The following are the channels activated and their intended use:

- TWITTER: microblogging in real time of the events Martcooking di Progetto Cibo. With the hashtag #martcooking, followers are given the opportunity to send questions in real time to the main chef of the evening and this person will reply between a dish and the other.
- YOUTUBE: on Youtube channel, not only the videos of the works on exhibition but also the ones of the chefs in action during Martcooking have been posted. Moreover, one has sought to activate a more direct participation inviting users to post their own video recipes.
- PINTEREST: the wall Pinterest Progetto Cibo has been worked out both as a gallery of abstract images of the exhibits and as a room where users can "pin", that is share their own work of food design.

<sup>28</sup> Malcolm Gladwell, *Il punto critico. I grandi effetti dei piccoli cambiamenti*, traduzione di Patrizia Spinato, BUR, 2006.



- INSTAGRAM: visitors have been given the possibility to publish photos of the exhibition, of the events, of the variations on the theme food-design using hashtags dedicated (#progettocibo e #martcooking), by mentioning the museum (@martmuseum).
- TUMBLR: a dedicated Tumblr including a series of particular posts on the themes of food and art has been realized.

First of all, the digital strategy allows to reach and to connect with audiences: both with people who follow us and participate to our activities in presence but they don't follow us online and with people who don't know us but who are interested in the themes we deal with and with people who have a partial knowledge or even superficial or not fully in conformity with the image we need to transmit (or which is linked to an image which we need to renew). The first group of people can help us cause a greater involvement towards the second group of people and vice versa, thus allowing peculiarities and characteristic elements which characterize and differentiate us from our competitors to emerge.

*Reaching* our audiences means to know them and to gain understanding of their needs, expectations and necessities. The *reach* is not only a metric (I have reached X contacts) but rather the starting point to activate engagement strategies. Without *reach* we wouldn't have any engage.

OPERATIONALLY, it could be useful to realize some schematization which leads us to define precisely which are our audiences, interests, social networking and technologies which we use.



### Name

|                  |
|------------------|
| Age:             |
| Bio:             |
| Interests:       |
| Social Networks: |
| Tecnology:       |

To do this, it could be useful to follow some steps:

1. Identifying the main targets we refer to or we intend to refer to
2. Defining what we need to achieve (which objectives) from each target in terms of activation and engagement seeking to highlight the objectives which can be related to "next" targets, that is to try to understand if some engagement objectives can be adapted to more targets since they are completely overlapping or they are intended to be simple different statements of a unique objective. Moreover, it can be useful to define also interests and values each group is a stakeholder of.
3. Trying to define which platforms, blogs and social networking are used by each target to respond to their interests and values.
4. After that, choosing the most adequate platforms for positioning on social networking.

Targets → objectives → platforms

Once reference targets have been reached, it's necessary to identify the modalities to allow participation not to be only passive reception of information but to transform into an active contribution:

- Through the production or better the co-creation of contents;
- By activating needs which lead to an action, e.g. the purchase of the ticket to visit the museum;
- By activating processes of online donations;
- By stimulating the sharing and the creation of contents.

To create *engagement*, it's fundamental to work in tune with audience's needs and expectations, by providing exclusive, well-built, communicated and extremely high-quality contents. Each element contributes to improve the others:

- Posts texts need to be clear, concise, rich in contents (but not too much detailed);
- Images have to be original and if possible, they have to try to partly concern visitors' point of view giving them room and allowing them to present their points of view in relation to the museum.
- Video contents have to be good quality and to offer new contents, such as what's going on behind the scenes and the backstage of an exhibition.
- If we want our audience to feel as an integrated part of the community, we need to give them the possibility to study in depth contents but also to ask questions to which we need to reply promptly.
- Each platform has to use the language which is adequate to its social channel without bullying it into submission to museum needs.

Accordingly, a museum has to seek to engage, stimulate and help its audience to connect with it: doors must be open. Actually, a museum has to be ready **to talk with people** with "its voice", directly, by presenting its point of view and being close to its knowledge and skills; but it also has to try to **be like users**, at the same level, in a democratic environment where it's not the museum that makes rules neither controls the process. Furthermore, it's necessary to **plan strategies and attitudes for unexpected matters**: one has to be ready to give temporary replies which need to be updated and followed also after that.

Conversations which happen on social media are conversations, like the ones of the real life, and they don't correspond to the traditional, unambiguous and one-sided way of communicating. For this reason, one must **have the courage to be an open institution because this attitude will inevitably mean to accept all the mistakes that will be made during the path** and to allow users to take part to the "endless business" of being a digital museum.

*It's not something easy to do if one is used to be treated as gods who know everything.*

The success of a digital strategy is not in direct proportion to the number of social media activated but it is determined by the use of all digital tools in the most simple and immediate possible way to foster audiences' participation.

In the following table, there are the main channels which can be used, the objectives which can be achieved, the audiences who can be referred to and contents:

| Channels / Objectives |  | Audiences   | Contents   |
|-----------------------|--|---|--|
| <b>Social Media</b>   |  |   |  |
| Website               | It provides potential visitors with information  | The people who have decided to visit the website  | Opening hours, logistical information, ticket prices, activities calendar, present collections           |
| Mobile website        | It provides on-site visitors with information also about tickets sales                               | The people who have decided to visit the museum   | Opening hours, accessibility information, location, tickets sales  |
| Newsletter            | It provides actual audiences with information  | Actual audiences  | Events, photos, contents enriched with information about exhibitions, activities, workshops, etc.        |
| Blog                  | Room dedicated to discussion regarding ad hoc projects   | Actual audiences  | Adding contents, studies in-depth, interviews, curiosities   |
| Tumblr                | It allows to build an online community   | Local audiences and young ones  | User Generated Content, the best of the web, original contents   |
| Facebook              | It allows to share pages of studies in depth   | Actual audiences,<br>Occasional audiences,<br>Potential audiences,<br>And also the people who are interested in the themes we deal with | Photos, images, links regarding routine activity, events, exhibitions, workshops and enriched activities |
| Twitter               | It allows to build a community   | Actual audiences,<br>Occasional audiences,<br>Potential audiences,<br>And also the people who are interested in the themes we deal with | Brief texts possibly completed with links and images   |
| Foursquare            | It allows the geolocation of our museum and it collects the reviews of its visitors                  | Actual audiences,<br>Occasional audiences,<br>Potential audiences,  | Activation of badges forms which are awarded for instance at check-in.                                   |
| Instagram             | It allows to engage the young especially thanks to the publication of contents who regard them or by | Young audiences   | Photos with short texts and links  |

## Guidelines for innovative Museum communication

|           |   |  |  |
|-----------|---|--|--|
|           | allowing less formal and more intriguing points of view of the museum: preparation, staff's photos, backstage, etc. |  |  |
| Pinterest | Visual identity of the museum   | Art enthusiasts  | User Generated Content, the best of the web, original contents |
| App       | It allows to engage audiences in museums projects   | The people who visit the museum or who are interested in the project | Project information and contents                               |

Source: data worked out from *Digital Engagement Framework*

## Editorial guidelines<sup>29</sup>

### Voicing the museum through Social Media

Operationally, it's right to identify the voice of the museum as the first thing to be taken into consideration. When we write for an institution, which can be either cultural or of another genre, we need to "put ourselves in its shoes", adopt its point of view so as to understand the modalities with which it refers to the user and how the user perceives it. It is an essential operation that allows to avoid the classical sensation of alienation caused by a sudden change of tone and register (in order "to renew the communication" of institutions characterized by a stern tone of communication, it often happens that these institutions start referring to the user so excessively informally thus causing bewilderment and incurring "farfical" situations).

The "voice" is the set of expressions, registers and tones which are consistent with the mission, the vision and the values of the institution. That set allows the museum to connect with the user launching a dialogue between peers. In order to create an effective and "reassuring" voice, the person who deals with the direct communication on the social channels needs to coordinate it bearing on mind that:

- The target to which the institution refers to;
- The communication style that the museum has decided to use in all the sectors: from communication on the website to the communication *above or below the line* (brochures, press releases, leaflets and informative tools)
- The inner dynamics of the institution

The consistency with the communication style is at the base of the building of a real narrative image, a complex whole of suggestion, stories and contents which allow the museum and whatever institution to be easily recognized. The knowledge of targets allows to modulate the tone of the contents transmitted according to the specific expectations of reference audiences. Finally, the knowledge of the dynamics of the museum institution allows to give the communication on the social channels a homogeneous tone as far as the modalities put into effect by the organization thus avoiding discrepancies between communication and the reality. It's the case of institutions which are lacking in basic services and which give rise to excessive expectations in the audience.

After the voice (tone, registers, content genres to be transmitted) has been set, it's necessary to understand how it should be modulated to use the writing as an effective tool on the various social channels (from blogs to Facebook and from Twitter to Tumblr).

### **The writing on the web: the plain language. Simplicity and concreteness to be understood**

Very often, institutions communicate with the user by using technical terms, long and verbose sentences, complex periods which make contents understanding difficult. It's the language defined "company slang" and "officialese" mostly used by institutions when they prefer complexity not required also to communicate the most simple things due to self-congratulation or to a custom. In opposition to this bombastic style, one speaks of plain language to define that language which transmits information and contents simply and effectively to the reader thus smoothing the way that divides the sender and the addressee. For instance, as regards the website of a museum which has the purpose to provide information clearly and intelligibly, the writing should have the following characteristics:

- words: standard lexicon or adapt to the audiences the institution refers to

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<sup>29</sup> This paragraph has been edited by Francesca Vittori

- sentences: structured simply without too many asides and 20/25-word long
- active forms instead of passive one
- "upside-down pyramid" structure with the most important information at the beginning of the text
- titles, subtitles, captions, key words highlighted
- organization of the text in paragraphs

Following these simple rules, it's possible to create *reader-friendly*, intelligible for very wide targets and able to achieve their main objective: informing the user.

### Blog and digital storytelling

Through the blog, the museum provides the user with a room for information and content co-creation. The blog stimulates users and gains their loyalty with pieces of information about topics related to its activity. The museum world takes advantage of it because it becomes accessible and open.

A museum which wishes to become accessible has therefore the opportunity to tell stories, events and projects by accompanying users during their everyday life and cultivating them with wide contents offer (related to their activities).

This action defined *digital storytelling* is achievable both through the updating of a blog and through a wider strategy which involves all social media. Storytelling is a fundamental activity: through the storytelling, one concretizes an experiences and values passage to mark people deeply. Through the storytelling, the museum has the opportunity to create a shared narrative universe with users thus becoming an informative reference point in their agenda. Users can be culturally accustomed to blogs easily.

The people who update the blog must bear in mind some simple rules besides a precise editorial strategy:

- updating the blog regularly: a blog has to create a *ritual relation* with users and provide them with fresh and original contents
- speaking with museum voice
- using a plain language
- offering widening with links to museum website and to external websites
- organizing the text in paragraphs
- using appealing titles able to catch reader's attention
- revising contents: people who write always have to indicate sources and check that contents are original
- using key words and tags which make blog pages indexing easier: using key words related to the topic, pages have greater possibilities to be found by the user who browses
- replying to users' comments: the blog is an exceptional tool to build a community. Through comments, users contribute to create contents. Stimulating the co-creation of the content and the interaction is accordingly an operation at the base of a correct blog management.

### Social media language

For a museum, speaking the language of social media implies adjusting its communication modalities to the peculiarities of each channel. In the following pages, some communication rules requested by social media such as Facebook or Twitter are listed. Each channel conditions and shapes museum messages; nevertheless, museum voice is always the same.

#### Facebook

Posts have to be written according to the rules of *plain language* with concrete, simple, intelligible language. Facebook requires short sentences (preferably shorter than 250 characters) which catch readers' attention and doesn't let them flee. No long and complex periods should be used and it's possible to ask questions and *call to action* to cause engagement.

The fundamental rule for structuring a post is Five Ws and H (Who, What, Why, When, Where). The posts well-written always tell something and have a structure divided into 3 parts: the beginning, the centre and the end. In some cases, the most important information is put at the end to emphasize the sentence. Finally, the text needs to be accompanied by widening links, images and videos. Images and videos have the power to engage the user especially if they are creative photos and videos structured (edited through post-production process).

#### Twitter

On Twitter, synthesis is the most important thing. A content, a story and information need to be expressed in 140-character text messages. For this reason, it's necessary to get rid of unnecessary words and "go straight to the point". Irony is for sure appreciated. Usually, the most retweeted contents are those including links, images, videos or quotations. The best tweets are 70-110 character long because they leave the retweeter enough space to add comments. By inserting a hashtag (a word preceded by a "#" sign) in a message, one "links" it to all the other written messages which have the same hashtag thus making a topic or a discussion browse easier.

#### Instagram/Pinterest

They are social channels which allow to share images (and links related to images) and which have a room for the insertion of texts and contents. It's advisable to use concise language and sharp texts including hashtags and links as well.

### Professionalism needed and its impact on the organisational structure

Within an organization the **social media manager/content manager** is the person who deals with the editing of contents for the social media. Cooperating with the communication office, they update the social profiles with a tone which varies according to the specific strategy adopted by the institution. The regular updating is fundamental for the communication on these social media since one can reach the reference target only through regular updating and after that, one can engage that target in a lasting dialogue. Updating should be everyday and should not exceed 3 posts for Facebook in order to avoid causing "information bombardment" for the user.

Twitter has a different tone: especially on the occasion of particular events related to institutional activities, one can choose to use this platform to highlight important happenings with very near tweets. In both cases, when the museum doesn't have particular ongoing initiatives, it's always better to post tweets regarding the core activities regularly.

As far as the blog, it is advisable to publish a single post each day. Nevertheless, it's possible to choose to publish also a pair of posts each week provided that one keeps such a rhythm that one activates an effective dialogue with users.

With reference to what has been said, it's possible to suppose that an institution desiring to develop an effective strategy on social media needs to hire a person full-time employed in social media management. Shown below are indicated some criteria for a correct selection of a social media manager:

- Knowledge the dynamics present in the museum institution
- Familiarity with the museum and its collections
- Editing and writing skills
- Expertise in communication field

At the base of a good social strategy, there is the integration with the museum structure. For this reason, it's thought to be right to select people who are already working for the institution and who are able to understand museum dynamics and to return its most important points with an effective language.



## **Benchmark analysis**

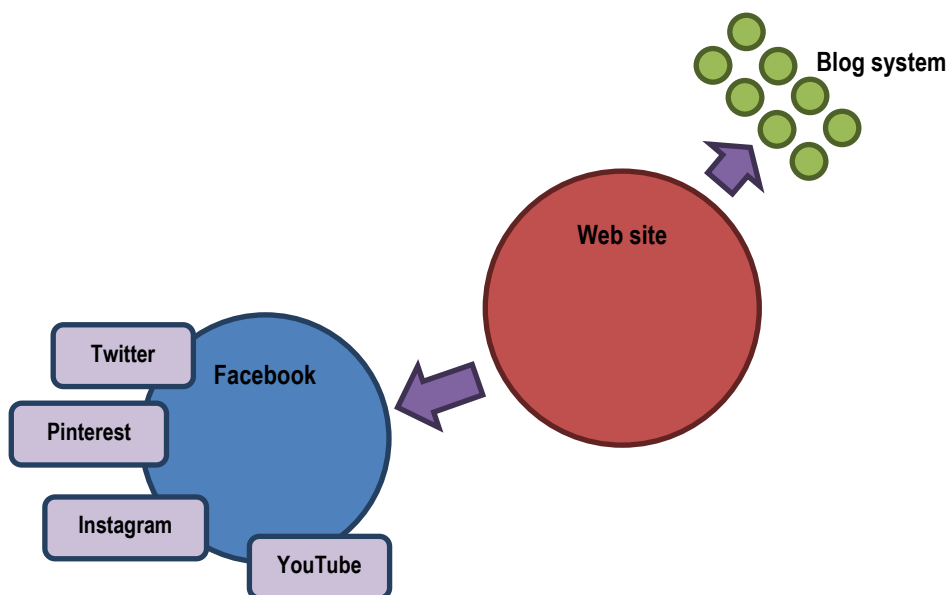
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### The main pieces of benchmark evidence<sup>30</sup>

Firstly, the series of cases analysed points out a clear differentiation between the model which can be defined "Anglo-Saxon" and which refers to USA, UK and Northern Europe and the practice followed in the rest of the world, where we can insert also the Italian case.

A fundamental characteristic of the Anglo-Saxon model is the identification of a strategy of extremely defined on-line presence, which is coherent with institutional mission and vision and which uses institutional website, blog and Social Media integrating them synergistically, according to logic of building a kind of ecosystem where each element contributes to structure complex modalities of multilevel and multiaddressee communication. To each of these elements is referred a specific role, both regarding the content and the communication tone and after that, targets. Therefore, Social Media become an integrated communication system which basically has its hub in Facebook, while, single social tools are used to create *reach* firstly, and immediately after that, *engagement*. The institutional site, instead, is the centre of the digital identity, the hub of communication often referred to a blog system. The vertical study in depth of themes is entrusted to the articulation of that system.

Image 4 – Anglo - Saxon model of digital communication system



The blog system allows a less formal communication than the one characterizing the institutional site and permits to study in depth both cultural themes and work facets in museum, as developed for instance by **Statens Museum for Kunst** on its blog *Stories from the Conservators*, or as done by **MoMA**, with its blog *Inside/out*, which voices also the audience, who has the possibility to take part to the narration of their visiting experience in museum.

The diversification of communicative channels, each one with its own peculiarity, brings to the building of systems which can also be very complex and articulate, as in the case of museums such as **Tate**<sup>31</sup> or **Smithsonian**. The last one has chosen to represent the

<sup>30</sup> This paragraph has been edited by Luisella Carnelli and Simone Seregni.

complexity of its museum structure also on the internet, where it has opened separate websites and twitter accounts, which are built around common main points not to break the system unit. Moreover, Smithsonian's web strategy is included in more general digital strategy which intends to create new conditions of collections enjoyment and new diffusion modalities<sup>32</sup>.

Moreover, in the Anglo-Saxon world, there is a complete mastery of video language: besides being rich of contents, YouTube channels distinguish themselves also for the extremely high quality of videos (we could just think to the videos realized by the **National Gallery of London**<sup>33</sup>). In this sense, even though widening videos don't miss, the objective is still another time the *engagement*, as one can note from the choice to privilege spot form.

The analysis of the Italian cases gives a fragmented and unhomogeneous framework, which reveals a certain delay if compared with Anglo-Saxon model. First of all, we find many examples of system communication which exclude the communication for single museum. This way needs to be gone consciously, otherwise, we risk single museums disappearing and not communicating. This appears clear in the case of **Polo Museale Fiorentino** where the communication regarding **Galleria degli Uffizi**<sup>34</sup> - probably the most well-known Italian museum of the world and having the mostly evocative name to which one should point - is so watered down that it is difficult to be perceived. Nevertheless, interesting net communication experiences such as **Musei Senesi** don't miss.

Some institutions - we think for instance of **Palazzo Madama** or of **MART** - are approaching to the Anglo - Saxon model, thus giving rise to a structured web strategy, which uses more than one Social Media and which is getting good results in terms of *engagement*. This attitude is confirmed by the inclination to take part to international initiatives - such as **#askacurator** or **#museumweek**<sup>35</sup> or the **open data day**<sup>36</sup> - or to networks building: here, we can think of **#speedcontest** organized by **MAXXI** and by **MADRE** on the occasion of the exhibit by Ettore Spalletti<sup>37</sup>.

The web usage for initiatives strongly bound to territory is also interesting: let us mention the crowdfunding campaign **Acquista con noi un pezzo di storia**<sup>38</sup> organized by **Palazzo Madama** (please, also see the following chart) or the example of participated museum planning **Capodimonte per te**<sup>39</sup> dedicated to the 19th century and held in Naples on the occasion of the preparation of the new section of **Museo di Capodimonte**.

Nevertheless, Social Media usage as tool for drawing membership and donations remains undervalued. This activity wouldn't require any particular efforts thanks to dedicated apps.

Finally, in Italy, we can identify common facets in the communication of scientific museums (**Museo Leonardo da Vinci e MuSe**), which use Facebook on one hand, as a promotion tool and on the other hand, as an occasion of study in-depth and diffusion granting much room to initiatives and contents of other subjects belonging to the scientific world. In this way, they match the promotion with the mission of popularization of knowledge.

<sup>31</sup> Please, also visit <http://www.tate.org.uk/research/publications/tate-papers/tate-digital-strategy-2013-15-digital-dimension-everything>

<sup>32</sup> Please, also visit <http://smithsonian-webstrategy.wikispaces.com/>

<sup>33</sup> [https://www.youtube.com/channel/UCrPOgNsUldOtQsTf9KjIm\\_A](https://www.youtube.com/channel/UCrPOgNsUldOtQsTf9KjIm_A)

<sup>34</sup> <http://www.polomuseale.firenze.it/>

<sup>35</sup> As far as this topic, please also read the initiative communication by Twitter: <https://blog.twitter.com/it/2014/museumweek>; the communication by MIBACT: [http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza\\_asset.html\\_229087002.html](http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_229087002.html); the results analysis realized by La magnetica: <http://blog.lamagnetica.com/2014/03/28/museumweek-the-first-3-days/>; and the initiative launched by Musei Torinesi **#MuseumNomination**: <http://blog.contemporarytorinopiemonte.it/?p=18063>

<sup>36</sup> <http://opendataday.it/>

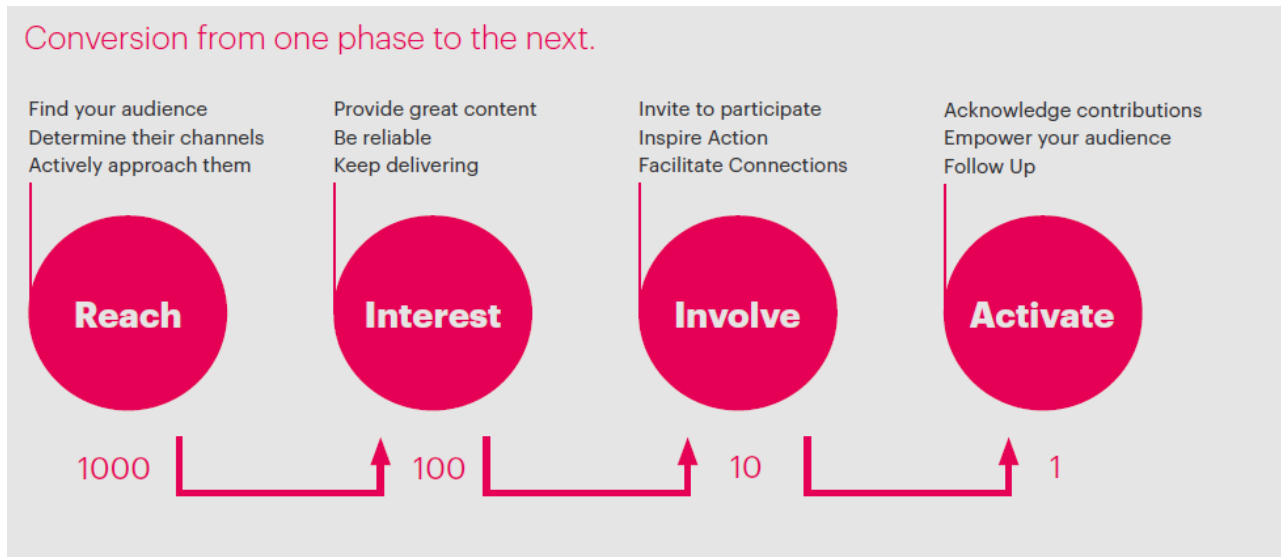
<sup>37</sup> <http://www.madrenapoli.it/mostre/ettore-spalletti-un-giorno-cosi-bianco-cosi-bianco/>

<sup>38</sup> <http://www.palazzomadamatorino.it/crowdfunding/>

<sup>39</sup> <https://www.facebook.com/events/138073613004589/>

The most important result of the benchmark is the low level of *engagement* which we have to expect from web communication. For a correct evaluation of the results of well-directed campaigns as well as of the complete communication activity, it's necessary to consider the previously mentioned aspect and to avoid comparisons between different realities and not comparable with museums. We propose a scheme which is really useful as starting point for the analysis and which is taken from *Digital Engagement Framework* realized by Jim Richardson and Jasper Wiser<sup>40</sup>:

Image 5 – Conversion rate of the engagement on Social Media for cultural activities



Source: Visser e Richardson, *Digital Engagement in Culture, Heritage and the Arts*

The involvement rate (*reach*) can be realistically estimated around 1%, while activation rate (*engagement*) can be around 0.1%. In a theoretical community of 40,000 followers, it's reasonable to expect no more than 400 interactions but the reaction could be extremely lower. Moreover, let us consider that some actions, such as the comments, are extremely more isolated than others ("like" or clicks on a post).

In this sense, the project #atNGA, edited by **National Art Gallery** of Washington, is a paradigmatic case. The museum has printed 19.000 guides specifically oriented to the young and very young people, who have been invited to leave a sign of their experiences through Twitter e Instagram (*call to action*). The reply has been definitely modest with just 260 interactions (1.4%)<sup>41</sup>.

This example demonstrates the necessity to evaluate the huge communication capacities without losing sight of the reality of single impacts and dynamics of co-optation, from the generic interest to the active involvement. The capacities of communication tools and of social media increase the pervasiveness of potential contacts but the involvement of audiences needs anyhow a long-term cultural strategy which is far from being something different from digital communication and which can provide important experiences and identify scenarios of great enrichment for building effective narrations due to its interaction with tools in evolution.

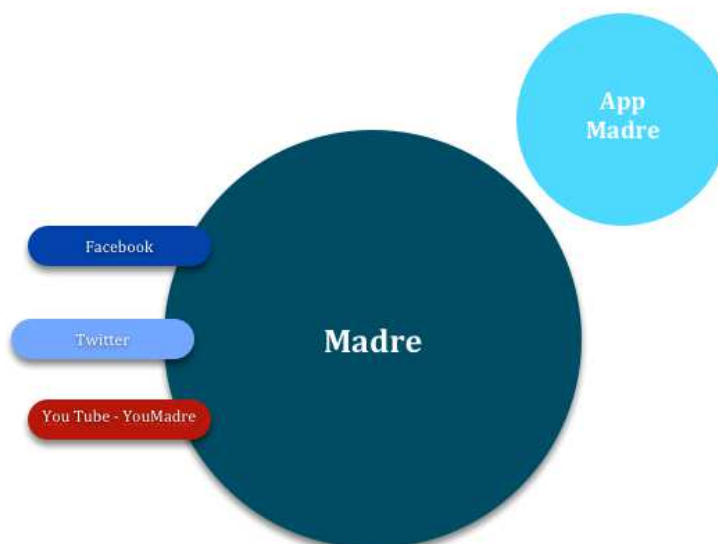
<sup>40</sup> <http://www.digitalengagementframework.com/>

<sup>41</sup> <https://storify.com/danamuses/atnga>

[http://www.slideshare.net/danagreil/mcn-dana-allengreil?qid=9cf4e06f-cb8c-4fa9-aafc-20096921334a&v=1&b=&from\\_search=1](http://www.slideshare.net/danagreil/mcn-dana-allengreil?qid=9cf4e06f-cb8c-4fa9-aafc-20096921334a&v=1&b=&from_search=1)

MADRE

Digital identity pattern



Visits


|                       |   |
|-----------------------|---|
| Web site              | <a href="http://www.madrenapoli.it/">http://www.madrenapoli.it/</a> |
| On Site visits (2013) | /   |
| Web sites visits      | /   |

Facebook

Counting Metrics

|   |   |
|---|---|
| Starting date                                   | /   |
| PROFILE   | /   |
| Page  | <a href="https://www.facebook.com/pages/Museo-MADRE/123121074366109?fref=ts">https://www.facebook.com/pages/Museo-MADRE/123121074366109?fref=ts</a> |
| Admitted ways of interaction - Privacy settings | Comments<br>Like<br>Reviews   |
| N° of fans                                      | 13.890  |
| People talking about the page                   | 244   |
| Engaged users                                   | 25-34 years old<br>Most popular age bracket   |
| N° of evaluations                               | 41  |
| Evaluation rating                               | 4,3   |
| Fans who has visited the museum                 | 556   |
| Frequency of publication                        | 1 post a day up to 3  |
| Degree of customization of the page             | Not present   |

## Guidelines for innovative Museum communication

|   |   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
|---|---|----------------------|--|--|--|--|--|----------------------|--|--|--|--|--|---|--|--|--|--|--|---|--|--|--|--|--|---------|--|--|--|--|--|-------------------|--|--|--|--|--|
| <p>Museo vs Fan – Interaction form</p>  | <p><b>Museum: (sample post: texts, videos, images, links)</b> Posts are composed by images, texts, in-depth analysis links that re-direct the user to other museum web sites. Madre also organized contest on Facebook like the #SpeedContest promoted during the opening event of Spalletti's exhibition.</p> <p><b>Fan (likes, sharings, comments)</b> Fans interact above all through "likes". Few sharings and comments.</p>  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| <p>Types of published contents: message contents</p>                                    | <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%;">Permanent collection</td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> </tr> <tr> <td>Temporary exhibition</td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> </tr> <tr> <td>Enriched activities (events, presentations, workshops, laboratories, ask a curator,...)</td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> </tr> <tr> <td>Collateral activities (bookshop, media library,...)</td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> </tr> <tr> <td>Contest</td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> </tr> <tr> <td>"on topic" themes</td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> <td style="background-color: #008000;"></td> </tr> </table> | Permanent collection |  |  |  |  |  | Temporary exhibition |  |  |  |  |  | Enriched activities (events, presentations, workshops, laboratories, ask a curator,...) |  |  |  |  |  | Collateral activities (bookshop, media library,...) |  |  |  |  |  | Contest |  |  |  |  |  | "on topic" themes |  |  |  |  |  |
| Permanent collection  |   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| Temporary exhibition  |   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| Enriched activities (events, presentations, workshops, laboratories, ask a curator,...) |   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| Collateral activities (bookshop, media library,...)                                     |   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| Contest   |   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| "on topic" themes   |   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| <p>Analysis of the narrative plot and construction of the storytelling</p>              | <p>Facebook page has a promotional connotation and posts are based on Madre enriched activities and on temporary exhibitions. There are also links to articles on contemporary art world. The museum uses a lively style and this brings the visitors closer to the museum and pulls the engagement.</p>  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| <p><b>Outcomes Metrics</b></p>  |   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| <p><b>Objectives</b></p>  | <p><b>Tools and effectiveness evaluation</b></p>  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| <p>Increase visibility--&gt; reinforcement of the brand image</p>                       | <p>Madre uses Facebook to boost its visibility also by creating a virtual network with other contemporary art museums.</p>  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| <p>Foster the dialogue</p>  | <p>Madre really believes in communication: proves of it are for example the events organized with others contemporary art museums like Maxxi in Roma and Gam in Turin. The museum communicates with users also through contests (#SpeedContest).</p>  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| <p>Create a community</p>   | <p>Try to create a community of contemporary art lovers enlarged to other museums (Maxxi e Gam)</p>   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| <p>Promote culture / spread the heritage knowledge</p>                                  | <p>There aren't many posts with a link for an in-depth analysis on exhibited works and contemporary art but Madre wants to foster culture and we can see it through the enriched activities promoted on Facebook.</p>   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |
| <p>Meaningful actions / Case studies</p>  | <div style="text-align: center;">  </div> <p style="text-align: right;">#invasionidigitali:<br/><a href="http://www.madrenapoli.it/eventi/invasioni-digitali-al-madre/">http://www.madrenapoli.it/eventi/invasioni-digitali-al-madre/</a></p>   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                   |  |  |  |  |  |

**m** madre napoli @Museo\_MADRE · 27 mar  
 Ecco il luogo che abitiamo ogni giorno: Palazzo Donnaregina, nel cuore storico di Napoli  
 #MuseumWeek #BehindTheArt pic.twitter.com/UEAsXu6Vn



Espondi Risposta Retweet Preferito Altro

#MuseumWeek

**#SPEEDCONTEST – ETTORE SPALLETTI**  
 19.03 – 14.05.14

# SPEEDCONTEST  
 ETTORE SPALLETTI  
 RISPONDI E VINCI!

ETTORE SPALLETTI  
 UN SUOPOLO (OCC) BIANCO, COLORE INVERSO  
 MAXXI > GAM > MADRE

MAXXI, GAM e MADRE lanciano su Facebook un  
 contest comune in occasione della grande mostra  
 congiunta dedicata a Ettore Spalletti. Dal 19 marzo al  
 14 maggio 2014

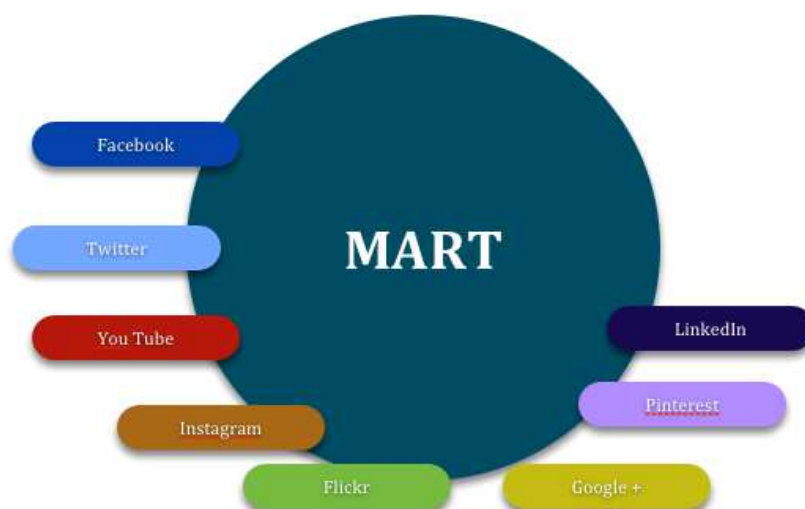
|  |  |
|--|--|
| <p><b>3 MUSEI</b><br/>                 1 CONTEST<br/>                 9 VINCITORI</p> <p>In occasione della grande mostra congiunta dedicata a Ettore Spalletti, MAXXI, GAM e MADRE mettono alla prova la tua conoscenza lanciando un contest comune dedicato al grande maestro dell'arte contemporanea.</p> <p>Partecipare è semplice:<br/>                 Arrivati di velocità e conoscerete!<br/>                 • SEGUI il contest sulle pagine Facebook dei 3 musei<br/>                 • RISPONDI per primo e con entusiasmo alla nostra domanda<br/>                 • VINCI il catalogo della mostra. Un giorno col bianco, così bianco e un ingresso, a scelta, in uno dei 3 musei che ospitano il progetto</p> <p>Apri la "staffetta" il MAXXI, prosegue la GAM e infine il MADRE. Ogni mercoledì alle 12, dal 19/3 al 14/5 2014.</p> | <p><b>SAVE THE DATE</b></p> <p><b>MAXXI</b><br/>                 mercoledì 19, 26 marzo e 2 aprile   ore 12.00</p> <p><b>GAM</b><br/>                 mercoledì 9, 16 e 23 aprile   ore 12.00</p> <p><b>MADRE</b><br/>                 mercoledì 30 aprile e 7, 14 maggio   ore 12.00</p> <p><b>CONDIVIDI</b></p> <p>📍 📧 📧</p> |
|--|--|

#SpeedContest:

<http://www.madrenapoli.it/eventi/speedcontest-ettore-spalletti/>

MART

Digital identity pattern



Visits

|                       |   |
|-----------------------|---|
| Web site              | <a href="http://www.mart.trento.it/">http://www.mart.trento.it/</a> |
| On Site visits (2013) | 183.158   |
| Web sites visits      | Data not available  |



| Facebook  |  |   |   |   |   |   |   |   |   |
|---|--|---|---|---|---|---|---|---|---|
| Counting Metrics  |  |   |   |   |   |   |   |   |   |
| Starting date   | November 19th 2008   |   |   |   |   |   |   |   |   |
| PROFILE   |  |   |   |   |   |   |   |   |   |
| Page  | <a href="https://www.facebook.com/martrovereto">https://www.facebook.com/martrovereto</a>  |   |   |   |   |   |   |   |   |
| Admitted ways of interaction - Privacy settings                     | Comments<br>Like<br>Reviews  |   |   |   |   |   |   |   |   |
| N° of fans  | 54.968   |   |   |   |   |   |   |   |   |
| People talking about the page                                       | 690  |   |   |   |   |   |   |   |   |
| Engaged users   | 25-34 years old<br>Most popular age bracket  |   |   |   |   |   |   |   |   |
| N° of evaluations   | 3.320  |   |   |   |   |   |   |   |   |
| Evaluation rating   | 4,4  |   |   |   |   |   |   |   |   |
| Fans who has visited the museum                                     | 11.514   |   |   |   |   |   |   |   |   |
| Frequency of publication  | 1 post a day up to 3 when there are events   |   |   |   |   |   |   |   |   |
| Degree of customization of the page                                 | Landing page for subscription to newsletter embedded in fan page tab   |   |   |   |   |   |   |   |   |
| Netiquette  | Not present  |   |   |   |   |   |   |   |   |
| Museo vs Fan – Interaction form                                     | <p><b>Museum: (sample post: texts, videos, images, links)</b> Posts are composed by images, texts, in-depth analysis links that re-direct the user to Mart web site. There are many videos of artists who exhibit their works at the museum.</p> <p><b>Fan (likes, sharings, comments)</b> Users use above all “likes”. Few sharings and comments. Participation level is low.</p> |   |   |   |   |   |   |   |   |
| Types of published contents: message contents                       | Permanent collection   | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition   | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshops, laboratories, ask a curator,...)  | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)  | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest  | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic” themes/subjects  | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | Mart Facebook page seems like a hub that relates the museum social system and ups its activities and their transmission through other social channels. The language is informal and right to put contemporary art lovers in touch with contents also formulated with new digital tools.  |   |   |   |   |   |   |   |   |
| Outcomes Metrics  |  |   |   |   |   |   |   |   |   |
| Objectives  | Tools and effectiveness evaluation   |   |   |   |   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             | Museum talks about itself and its activities that are organized with a communication based on visibility promotion. It creates involvement with users interested in contemporary art proposals or in exhibition themes and emphasizes in-depth analysis ability.   |   |   |   |   |   |   |   |   |
| Foster the dialogue   | The Museum communicates with an informal and friendly language.  |   |   |   |   |   |   |   |   |
| Create a community  | With the activity #Museumselfie Mart took the opportunity to create a sense of community and participation, unfortunately without follow up activities.  |   |   |   |   |   |   |   |   |
| Promote culture / spread the heritage knowledge                     | Mart offers many in-depth study occasions on art thanks to its enriched/upgraded/developed activities: its page is much more focused on promotion of those activities and others digital channels become dedicated platforms for in-depth analysis on themes, contents, interaction forms.<br>Mart knows how to make good use of every different platform.                         |   |   |   |   |   |   |   |   |



SabLorenzi @SabLorenzi · 14 feb  
#MuseumSelfie @mart\_museum Selfie con Nitsch!  
pic.twitter.com/ORC5PtnQns



Espandi

Risposta Retweet Preferito Altro

#Museumselfie

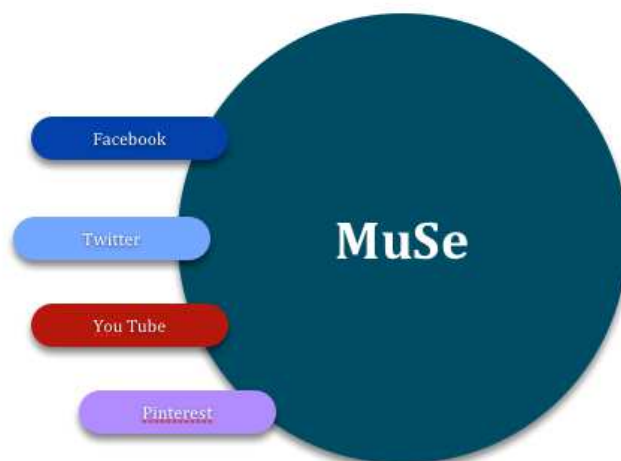


#Invasionidigitali

Meaningful actions / Case studies

MuSe

Digital identity pattern



Visits

|                       |   |
|-----------------------|---|
| Web site              | <a href="http://www.muse.it/it/Pagine/default.aspx">http://www.muse.it/it/Pagine/default.aspx</a> |
| On Site visits (2013) | Data not available  |
| Web sites visits      | Data not available  |


| Facebook  |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| Counting Metrics  |   |   |   |   |   |   |   |
| Starting date   | November 17th 2009  |   |   |   |   |   |   |
| PROFILE   |   |   |   |   |   |   |   |
| Page  | <a href="https://www.facebook.com/pages/MUSE-Museo-delle-Scienze/209565943573?fref=ts">https://www.facebook.com/pages/MUSE-Museo-delle-Scienze/209565943573?fref=ts</a>   |   |   |   |   |   |   |
| Admitted ways of interaction - Privacy settings                     | Comments<br>Like<br>Reviews   |   |   |   |   |   |   |
| N° of fans  | 24.125  |   |   |   |   |   |   |
| People talking about the page                                       | 923   |   |   |   |   |   |   |
| Engaged users   | 25-44 years old<br>Most popular age bracket   |   |   |   |   |   |   |
| N° of evaluations   | 160   |   |   |   |   |   |   |
| Evaluation rating   | 4,4   |   |   |   |   |   |   |
| Fans who has visited the museum                                     | 9.419   |   |   |   |   |   |   |
| Frequency of publication  | 3 posts a day   |   |   |   |   |   |   |
| Degree of customization of the page                                 | /   |   |   |   |   |   |   |
| Netiquette  | Not present   |   |   |   |   |   |   |
| Museo vs Fan – Interaction form                                     | <p><b>Museum: (sample post: texts, videos, images, links)</b> Posts are composed by images, texts, in-depth analysis links that re-direct the user to other web sites. There are videos on museum activities and scientific in-depth analysis videos. Muse spreads news, info, in-depth studies, original contents through an interesting, varied and lively page.</p> <p><b>Fan (likes, sharings, comments)</b> Fans interact above all with likes and sharings. Few comments.</p> |   |   |   |   |   |   |
| Types of published contents: message contents                       | Permanent collection  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshops, laboratories, ask a curator,...)   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic" themes/subjects   | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | Social activities of the Muse are based on scientific divulgation/spreading. Muse promotes its events and offers many resources to users for in-depth analysis. The tone is easy, never stilted and friendly. As a result, there is an interesting and captivating storytelling.  |   |   |   |   |   |   |
| Outcomes Metrics  |   |   |   |   |   |   |   |
| Objectives  | Tools and effectiveness evaluation  |   |   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             | The variety of information and resources offered by Muse make the Facebook page a curious informative space on science and contribute to reinforce the museum brand image.  |   |   |   |   |   |   |
| Foster the dialogue   | Muse dialogues with its users, offers many contents and dialogues with other persons or scientific institutions and promotes their activities.  |   |   |   |   |   |   |
| Create a community  | The opening to the dialogue with other museum and scientific institutions proves the willing of Muse to create a strong community around the museum.  |   |   |   |   |   |   |
| Promote culture / spread the heritage knowledge                     | Muse bases its social activities on scientific divulgation with a tone and lightness that contribute to create engagement.  |   |   |   |   |   |   |

Meaningful actions / Case studies

Ritwittato da [insopportabile](#) e 1 altro

**MUSE\_Museum** @MUSE\_Trento · 28 mar

Ecco il di delle domande impossibili, noi siamo qui per risolvere piccole e grandi questioni #AskTheCurator!! [pic.twitter.com/iB9go9Azjw](https://pic.twitter.com/iB9go9Azjw)




Esandi Risposta Retweet Preferito Altro #AsktheCurator

Ritwittato da [Palazzo dei Diamanti](#) e altri 2

**MUSE\_Museum** @MUSE\_Trento · 31 mar

Grazie da tutto il @MUSE\_Trento sicuri che questo è solo l'inizio :) E' stata una #MuseumWeek fantasticaaaa! [pic.twitter.com/e8HyZEVamV](https://pic.twitter.com/e8HyZEVamV)



Esandi Risposta Retweet Preferito Altro #MuseumWeek

Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci

| Visits                |   |
|-----------------------|---|
| Web site              | <a href="http://www.museoscienza.org/">http://www.museoscienza.org/</a> |
| On Site visits (2013) | /   |
| Web sites visits      | /   |

| Digital identity pattern   | Visits |
|--|--------|
|  |        |

| Facebook  |  |   |   |   |   |   |   |
|---|--|---|---|---|---|---|---|
| Counting Metrics  |  |   |   |   |   |   |   |
| Starting date   | October 29th 2009  |   |   |   |   |   |   |
| PROFILE   |  |   |   |   |   |   |   |
| Page  | <a href="https://www.Facebook.com/museoscienza?fref=ts">https://www.Facebook.com/museoscienza?fref=ts</a>  |   |   |   |   |   |   |
| Admitted ways of interaction - Privacy settings                     | Comments<br>Likes<br>Reviews   |   |   |   |   |   |   |
| N° of fans  | 17.464   |   |   |   |   |   |   |
| People talking about the page                                       | 539  |   |   |   |   |   |   |
| Engaged users   | 35-44 years old<br>Most popular age bracket  |   |   |   |   |   |   |
| N° of evaluations   | 2.298  |   |   |   |   |   |   |
| Evaluation rating   | 4,4  |   |   |   |   |   |   |
| Fans who has visited the museum                                     | 16.306   |   |   |   |   |   |   |
| Frequency of publication  | 1 post a day up to 3   |   |   |   |   |   |   |
| Degree of customization of the page                                 | Landing page with the platform "Donate by Facebook" for crowdfunding   |   |   |   |   |   |   |
| Netiquette  | Not present  |   |   |   |   |   |   |
| Museum vs Fan – Interaction mode                                    | <b>Museum: (sample post: texts, videos, images, links)</b> Posts are composed by images, links, texts and links for further information, which also re-address to other institutions' web sites, too. The museum builds a dialogue with other institutions of the cultural and scientific world, too.<br><b>Fan (Likes, sharings, comments)</b> Fans interact with Likes and sharings. Few comments. |   |   |   |   |   |   |
| Types of published contents: contents of the message                | Permanent collection   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic themes  | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | The museum speaks with a friendly and informal language. The main part of the posts shows the activities of the museum, without becoming self-centred. There are several links to both museum's web site and to external resources, too. Several enriched activities promoted by the museum and the freshness of the language used to communicate make the page lively and enjoyable to be followed. |   |   |   |   |   |   |
| Outcomes Metrics  |  |   |   |   |   |   |   |
| Objectives  | Tools and effectiveness evaluation   |   |   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             | The page empowers the visibility of the museum, conveys informations about exhibitions and the enriched activities, and, most of all, it also interacts with other institutions of the cultural field. It communicates with a voice and a style which make it identifiable by the user, strengthening the brand image.   |   |   |   |   |   |   |
| Foster the dialogue   | The museum speaks to the user with a fresh and friendly language, it encourages interactions with open questions and call to actions.  |   |   |   |   |   |   |
| Create a community  | The participation to the #Museumweek and the creation of a dialogue with other cultural institutions evidenced the will of the museum to create a strong community with other realities belonging to the field of the scientific dissemination.  |   |   |   |   |   |   |
| Promote culture / spread the heritage knowledge                     | The page evidences a strong will to make the scientific world accessible to the wider public, in accordance with the museum's mission.   |   |   |   |   |   |   |
| Meaningful actions / Case studies                                   | #Museumweek<br>Campaign to raise funds "Let's conquer the Moon".   |   |   |   |   |   |   |

## Peggy Guggenheim Collection

Digital identity  
pattern



### Visits


|                       |   |
|-----------------------|---|
| Web site              | <a href="http://www.guggenheim-venice.it/default.html">http://www.guggenheim-venice.it/default.html</a> |
| On Site visits (2013) | 356.943   |
| Web sites visits      | /   |



| Facebook  |  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
|---|--|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|
| Counting Metrics  |  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Starting date   | January 22nd 2009  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| PROFILE   |  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Page  | <a href="https://www.Facebook.com/pages/The-Peggy-Guggenheim-Collection/46640162054?v=wall&amp;ref=search">https://www.Facebook.com/pages/The-Peggy-Guggenheim-Collection/46640162054?v=wall&amp;ref=search</a>  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Admitted ways of interaction - Privacy settings                     | Comments<br>Likes<br>Reviews   |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| N° of fans  | 44.856   |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| People talking about the page                                       | 1.139  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Engaged users   | 25-34 years old<br>Most popular age bracket  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| N° of evaluations   | 3  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Evaluation rating   | /  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Fans who has visited the museum                                     | 12   |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Frequency of publication  | 2 posts a day  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Degree of customization of the page                                 |  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Netiquette  | Not present  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Museum vs Fan – Interaction mode                                    | <p><b>Museum: (sample post: texts, videos, images, links).</b> In addition to texts, images, links and videos the museum proposes the compilation of Spotify, real soundtracks to see the works.</p> <p><b>Fan (likes, sharings, comments).</b> Fans mainly interact with the “Like”. Few comments and sharings.</p> |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Types of published contents: contents of the message                | Permanent collection   | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
|   | Temporary exhibition   | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)  | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
|   | Collateral activities (bookshop, media library,...)  | <input checked="" type="checkbox"/> | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            |
|   | Contest  | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            |
|   | On topic themes  | <input checked="" type="checkbox"/> | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            |
| Analysis of the narrative plot and construction of the storytelling | The communication through Facebook is strongly centred on the activities of the Guggenheim Collection. However they also propose enriched activities and resources for further information which show a strong openness of the museum towards the user and its will to popularize.                                   |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Outcomes Metrics  |  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Aims  | Tools and effectiveness evaluation   |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Increase visibility--> reinforcement of the brand image             | The museum speaks about itself through the people working there and through its initiatives, creating a sense of engagement in the user, who virtually participate to its activities.  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Foster the dialogue   | Initiatives like #KidsCreativeLab and #Museumweek evidence the collection's will to open to a constructive dialogue with users.  |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Create a community  | #Intrapresaeccollezioneguggenheim and #KidsCreativeLab are tools through which the collection has created a strong participative community around the museum. Facebook speaks about this initiatives, besides conveying the image of the museum.   |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Promote culture / spread the heritage knowledge                     | The cultural dissemination is the basis of the activities of the collection.   |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |
| Meaningful actions / Case studies                                   | #AskTheCurator<br>#MuseumWeek<br>#Intrapresaeccollezioneguggenheim<br>#KidsCreativeLab, huge collective installation composed by mosaics made by 300.000   |                                     |                                     |                                     |                                     |                                     |                                     |                                     |                                     |

children from all over Italy, during the second edition of the project conceived by the PGC and OVS.

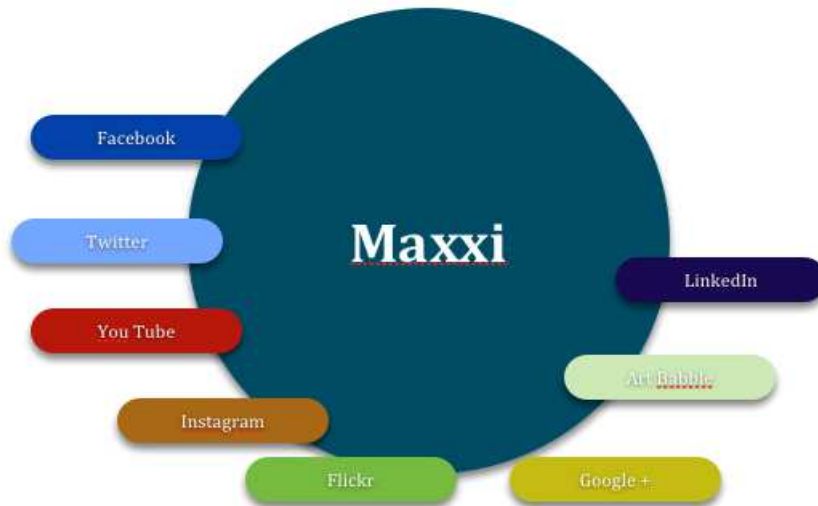
### Galleria degli Uffizi – Polo Museale Fiorentino

|                          |   |  |
|--------------------------|---|--|
| Digital identity pattern |  |  |
|                          | <b>Visits</b>   |  |
| Web site                 | <a href="http://www.polomuseale.firenze.it/">http://www.polomuseale.firenze.it/</a> |  |
| On Site visits (2013)    | 1.770.356   |  |
| Web sites visits         |   |  |

| Facebook  |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| Counting Metrics  |   |   |   |   |   |   |   |
| Starting date   | March 13th 2012   |   |   |   |   |   |   |
| PROFILE   |   |   |   |   |   |   |   |
| Page  | <a href="https://www.Facebook.com/pages/Polo-Museale-Florentino/107166256081681">https://www.Facebook.com/pages/Polo-Museale-Florentino/107166256081681</a>   |   |   |   |   |   |   |
| Admitted ways of interaction - Privacy settings                     | Comments<br>Like<br>Reviews   |   |   |   |   |   |   |
| N° of fans  | 5.236   |   |   |   |   |   |   |
| People talking about the page                                       | 194   |   |   |   |   |   |   |
| Engaged users   | 25-34 years old<br>Most popular age bracket   |   |   |   |   |   |   |
| N° of evaluations   | 0   |   |   |   |   |   |   |
| Evaluation rating   | /   |   |   |   |   |   |   |
| Fans who has visited the museum                                     | /   |   |   |   |   |   |   |
| Frequency of publication  | 1 post every 2 days   |   |   |   |   |   |   |
| Degree of customization of the page                                 | /   |   |   |   |   |   |   |
| Netiquette  | Not present   |   |   |   |   |   |   |
| Museum vs Fan – Interaction mode                                    | <b>Museum: (sample post: texts, videos, images, links)</b> Posts are composed by an image and a text, a few links for further information. There is no evidence of a coherent and structured editorial plan.  |   |   |   |   |   |   |
|   | <b>Fan (likes, sharings, comments).</b> Fans interacts with the tool of the “Likes”. A few comments and sharings.   |   |   |   |   |   |   |
| Types of published contents: contents of the message                | Permanent collection  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic themes   | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | <p>The Uffizi takes part to the “Polo” of the museums of Florence, and the Facebook page is dedicated to its activities. Posts and updates refer to the “polo” ’s museums and their activities.</p> <p>The page has a strictly promotional aim, a few links to external sites, there are no resources for further information and the communication remains on an institutional level (the page is also used for press). There is no narrative development or storytelling.</p> |   |   |   |   |   |   |
| Outcomes Metrics  |   |   |   |   |   |   |   |
| Aims  | Tools and effectiveness evaluation  |   |   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             | The communication of the face book page has the default of being self-centred. The presence of uploads regarding all the “Polo” ’s museums can confuse the user who is looking for further information about the activities of the Uffizi Gallery. The relevance of the museum is debased by a page that, recalling the “Polo of the museums of Florence” doesn’t attract fans.   |   |   |   |   |   |   |
| Foster the dialogue   | There is no attempt of building a dialogue. The user is like a passive receiver of the communication of the museum and not like a subject to cooperate with.  |   |   |   |   |   |   |
| Create a community  | There is no intention to create a community around the “Polo” and the most famous museums.  |   |   |   |   |   |   |
| Promote culture / spread the heritage knowledge                     | The Facebook page has a more promotional aim than a popularizing one. There isn’t a real intention to deepen the contents proposed by the “Polo” and the museums.   |   |   |   |   |   |   |

**Maxxi**

Digital identity pattern



|                       |   |
|-----------------------|---|
| Web site              | <a href="http://www.fondazionemaxxi.it/">http://www.fondazionemaxxi.it/</a> |
| On Site visits (2013) | 209.314   |
| Web sites visits      | / data not available  |

**Facebook**

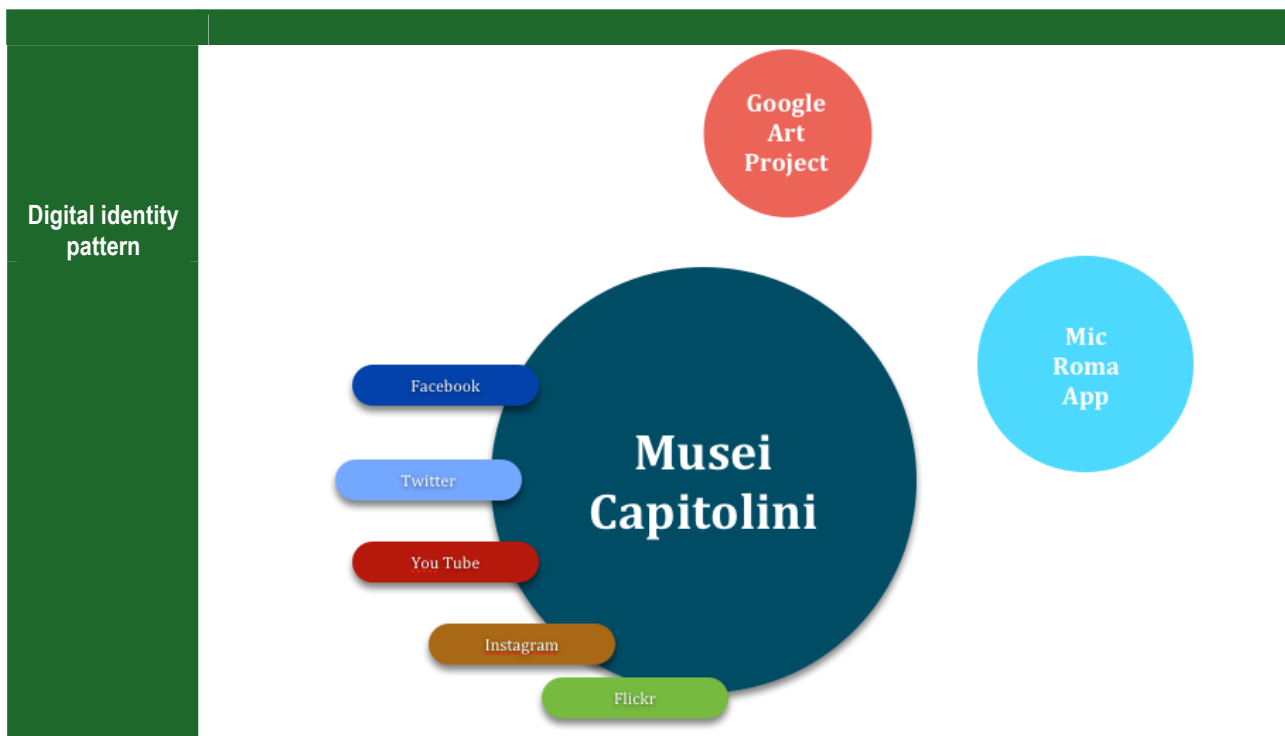
**Counting Metrics**

|   |   |
|---|---|
| Starting date                                   | October 29th 2009   |
| PROFILE   |   |
| Page  | <a href="https://www.Facebook.com/museomaxxi?fref=ts">https://www.Facebook.com/museomaxxi?fref=ts</a> |
| Admitted ways of interaction - Privacy settings | Comments<br>Like<br>Reviews   |
| N° of fans                                      | 76.485  |
| People talking about the page                   | 25-34 years old<br>Most popular age bracket   |
| Engaged users                                   | 815 talking about   |
| N° of evaluations                               | 4.045 evaluations   |
| Evaluation rating                               | 4,3   |
| Fans who has visited the museum                 | 28.849 people were there  |
| Frequency of publication                        | 2 posts a day   |
| Degree of customization of the page             | Instagram and Livestream incorporated into the page.  |

## Guidelines for innovative Museum communication

|   |  |   |   |   |   |   |   |
|---|--|---|---|---|---|---|---|
| Netiquette  | Not present  |   |   |   |   |   |   |
| Museum vs Fan – Interaction mode                                    | <p><b>Museum: (sample post: texts, videos, images, links).</b> Each post uses image, text and link for further information. In addition to the temporary exhibitions, the museum's enriched activities (events, seminars, educational activities) are the ones that have a wide space inside the page.</p> <p><b>Fan (likes, sharings, comments).</b> Fans mainly interacts through the "Likes" and sharings. Few comments or questions.</p> |   |   |   |   |   |   |
| Types of published contents: contents of the message                | Permanent collection   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic themes  | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | The Facebook page is a showcase of the activities and the exhibitions offered by the Maxxi. The language is informal, light and stimulating. The sensation that the communication offers is that of being creating opportunities to enrich. At the end, some posts introduce to the works of the artists exhibited and readdress to external pages for further information.  |   |   |   |   |   |   |
| <b>Outcomes Metrics</b>   |  |   |   |   |   |   |   |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>  |   |   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             | The page is a sort of case for the museum's activities and provides a sample of the occasions offered by the Maxxi.  |   |   |   |   |   |   |
| Foster the dialogue   | The dialogue is encouraged through the promotion of activities like Slow Art Day and Speed Contest.  |   |   |   |   |   |   |
| Create a community  | Activities aimed to families and children are promoted.  |   |   |   |   |   |   |
| Promote culture / spread the heritage knowledge                     | The page hasn't got a strictly popularizing aim and the Facebook space is more like a case of information on activities than an occasion to learn about art.   |   |   |   |   |   |   |
| Meaningful actions / Case studies                                   | Slow Art Day<br>Speedcontest   |   |   |   |   |   |   |


Musei Capitolini



|   |   |
|---|---|
| Web site  | <a href="http://www.museicapitolini.org/">http://www.museicapitolini.org/</a>                                   |
| On Site visits (2013)                           | 483.743   |
| Web sites visits                                | Information not available   |
| <b>Facebook</b>                                 |   |
| <b>Counting Metrics</b>                         |   |
| Starting date                                   | February 11st 2009  |
| PROFILE   |   |
| Page  | <a href="https://www.Facebook.com/MuseiCapitolini?fref=ts">https://www.Facebook.com/MuseiCapitolini?fref=ts</a> |
| Admitted ways of interaction - Privacy settings | Comments<br>Like<br>Reviews   |
| N° of fans                                      | 37.412  |
| People talking about the page                   | 3.837 talking about   |
| Engaged users                                   | 35-44 years old<br>Most popular age bracket   |
| N° of evaluations                               | 3.419 evaluations   |
| Evaluation rating                               | 4,6   |
| Fans who has visited the museum                 | 22.717 people were there  |
| Frequency of publication                        | 3 posts/day   |
| Degree of customization of the page             | /   |
| Netiquette                                      | Present   |
| Museum vs Fan – Interaction mode                |   |

**Museum:** (sample post: texts, videos, images, links) texts for further information, images and links: each post provides information about the works, the educational activities

## Guidelines for innovative Museum communication

|   |  |  |  |  |  |
|---|--|--|--|--|--|
|   | and the exhibitions of the museum.   |  |  |  |  |
|   | <b>Fan (likes, sharings, comments)</b> The fans interact with the “Likes”, in some cases by posting their photos and providing their point of view on the museum.  |  |  |  |  |
| Types of published contents:<br>contents of the message             | Permanent collection   |  |  |  |  |
|   | Temporary exhibition   |  |  |  |  |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)  |  |  |  |  |
|   | Collateral activities (bookshop, media library,...)  |  |  |  |  |
|   | Contest  |  |  |  |  |
|   | On topic themes  |  |  |  |  |
| Analysis of the narrative plot and construction of the storytelling | The Musei Capitolini's Facebook page of is very rich of contents and information on the works exhibited in the museum and on the activities (educational activities, events, exhibitions...). The language is informal. The posts are all about the museum, with occasional incursions in other fields. Even if it is a museum of Ancient art, the way in which it addresses to the users in fresh and modern. |  |  |  |  |
| <b>Outcomes Metrics</b>   |  |  |  |  |  |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>  |  |  |  |  |
| Increase visibility--> reinforcement of the brand image             | The cool way in which it deals with art and the richness of the information about the works make the page an useful tools to increase the visibility of the museum and its offer.  |  |  |  |  |
| Foster the dialogue   | Actions as "Invasioni digitali" aim to create a dialogue with a young public.  |  |  |  |  |
| Create a community  | The Facebook page reveals the ability to create an interesting and sympathetic community.  |  |  |  |  |
| Promote culture / spread the heritage knowledge                     | The page has a very strong popularizing vocation, which, connected to the several educational activities promoted from the museum, contributes to spread the knowledge all around the heritage.  |  |  |  |  |
| Meaningful actions / Case studies                                   |  <p>"Invasioni digitali": reduced fee for people coming in the museum with the tablet or the smartphone in order show in an innovative way the historical, artistic and cultural heritage.</p>  |  |  |  |  |

Museo Nazionale del Cinema



|                       |   |
|-----------------------|---|
| Web site              | <a href="http://www.museocinema.it/">http://www.museocinema.it/</a> |
| On Site visits (2013) | 566.842   |
| Web sites visits      | Information not available   |

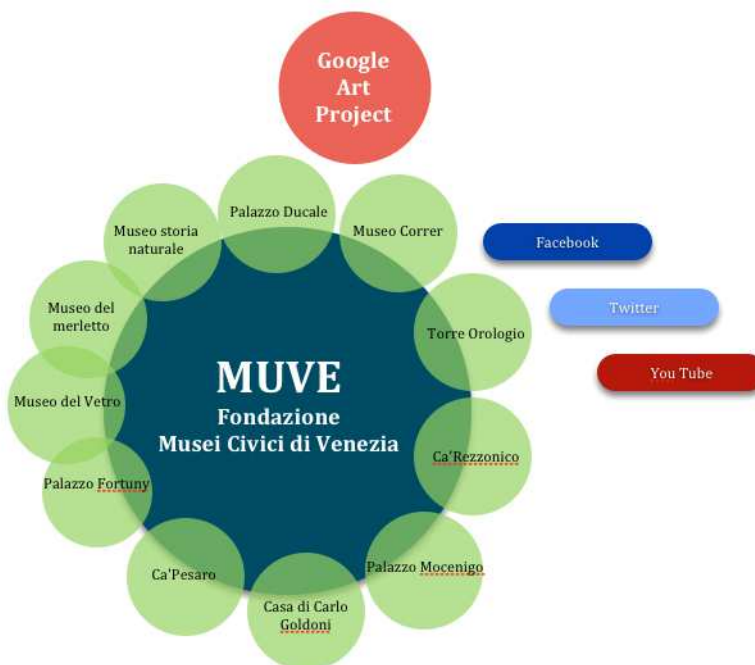


| Facebook  |  |   |   |   |   |   |   |
|---|--|---|---|---|---|---|---|
| Counting Metrics  |  |   |   |   |   |   |   |
| Starting date   | September 15th 2010  |   |   |   |   |   |   |
| PROFILE   |  |   |   |   |   |   |   |
| Page  | <a href="https://www.Facebook.com/museocinema">https://www.Facebook.com/museocinema</a>  |   |   |   |   |   |   |
| Admitted ways of interaction -<br>Privacy settings                  | Comments<br>Like<br>Reviews  |   |   |   |   |   |   |
| N° of fans  | 13.394   |   |   |   |   |   |   |
| People talking about the page                                       | 254 talking about  |   |   |   |   |   |   |
| Engaged users   | 25-34 years old<br>Most popular age bracket  |   |   |   |   |   |   |
| N° of evaluations   | 2.395 evaluations  |   |   |   |   |   |   |
| Evaluation rating   | 4,5  |   |   |   |   |   |   |
| Fans who has visited the museum                                     | 3.819 people were there  |   |   |   |   |   |   |
| Frequency of publication  | 2 posts a day  |   |   |   |   |   |   |
| Degree of customization of the page                                 | The social networks as YouTube and Twitter are integrated inside the page and available through the tabs.  |   |   |   |   |   |   |
| Netiquette  | Present  |   |   |   |   |   |   |
| Museum vs Fan – Interaction mode                                    | <b>Museum: (sample post: texts, videos, images, links)</b><br>Texts, images, links are the basic parts of the posts. Videos and links to the deeping pages are there.  |   |   |   |   |   |   |
|   | <b>Fan (likes, sharings, comments)</b><br>The fans mainly interact through the “Like” tools and the sharing. Few comments.   |   |   |   |   |   |   |
| Types of published contents:<br>contents of the message             | Permanent collection   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic themes  | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | The language used is slight, informal and sometimes wry. The page is used both for the promotion of the events (or the enriched activities) and to speak about the film directors on which the temporary exhibitions are focused.  |   |   |   |   |   |   |
| Outcomes Metrics  |  |   |   |   |   |   |   |
| Aims  | Tools and effectiveness evaluation   |   |   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             | Showcase of the museum's activities, the Facebook page strengthens the brand image and also clarifies the position of the museum connected to specific targets, also describing particular educational activities and initiatives. |   |   |   |   |   |   |
| Foster the dialogue   | The museum tries to dialogue with a young public by using an informal language and promoting dedicated activities.   |   |   |   |   |   |   |
| Create a community  | The Facebook page acts as a sounding board for the activities of the Museum intended to young people (Educa, workshops...), to families and the aged people (activities with Unitre).  |   |   |   |   |   |   |
| Promote culture / spread the heritage knowledge                     | The page has more a promotional purpose than a popularizing one.   |   |   |   |   |   |   |
| Meaningful actions / Case studies                                   | Creation of three Facebook pages dedicated to Educ.a, Bibliomediateca and Cinema Massimo.  |   |   |   |   |   |   |



MUVE - Fondazione Musei Civici di Venezia

Digital identity pattern



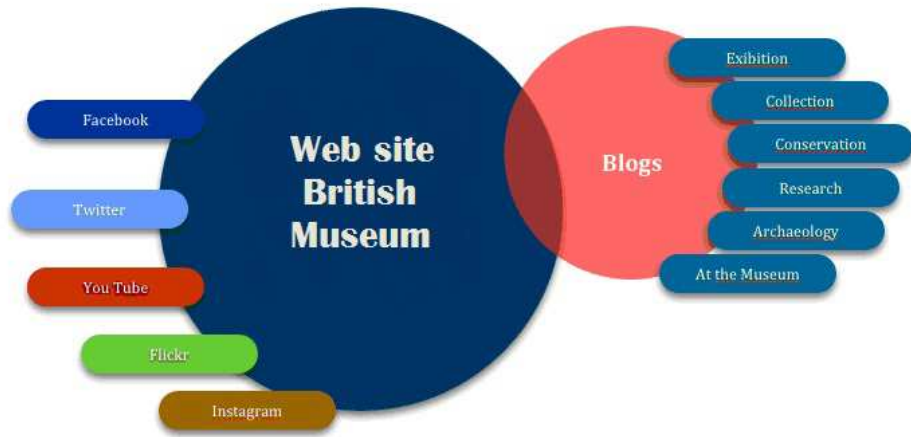
|   |  |
|---|--|
| Web site  | <a href="http://www.visitmuve.it/it/musei/">http://www.visitmuve.it/it/musei/</a>  |
| On Site visits (2013)                           | Ducal Palace (Palazzo Ducale): 1.323.508<br>Correr Museum (Museo Correr): 447.375<br>The Clock tower (Torre dell'Orologio)<br>Ca'Rezzonico: 111.867<br>Mocenigo Palace (Palazzo Mocenigo)<br>Carlo Goldoni native house (Casa di Carlo Goldoni)<br>Ca'Pesaro: 75.881<br>Fortuny Palace (Palazzo Fortuny)<br>Museum of the Glass (Museo del Vetro)<br>Museum of the venetian "merletto" (Museo del merletto)<br>Museum of Natural History (Museo storia naturale): 70.922 |
| Web sites visits                                | About 2.000.000 visitors each year   |
|   | Information not available  |
| <b>Facebook</b>                                 |  |
| <b>Counting Metrics</b>                         |  |
| Starting date                                   | August 8th 2009  |
| PROFILE   | <a href="https://www.Facebook.com/fmrcvenezia?fref=ts">https://www.Facebook.com/fmrcvenezia?fref=ts</a> - 1.411 people following the updates   |
| Page  | <a href="https://www.Facebook.com/visitmuve">https://www.Facebook.com/visitmuve</a>  |
| Admitted ways of interaction - Privacy settings | Comments<br>Like   |

## Guidelines for innovative Museum communication

|   |   |  |  |  |  |
|---|---|--|--|--|--|
|   | Reviews   |  |  |  |  |
| N° of fans  | 9.669   |  |  |  |  |
| People talking about the page                                       | 285   |  |  |  |  |
| Engaged users   | 25-34 years old<br>Most popular age bracket   |  |  |  |  |
| N° of evaluations   | /   |  |  |  |  |
| Evaluation rating   | /   |  |  |  |  |
| Fans who has visited the museum                                     | /   |  |  |  |  |
| Frequency of publication  | /   |  |  |  |  |
| Degree of customization of the page                                 | Tab<br>Landing page: Landing page for Muve Friend Card<br>Landing page for Muve Shop<br>Landing page to subscribe the newsletter  |  |  |  |  |
| Netiquette  | Not present   |  |  |  |  |
| Museum vs Fan – Interaction mode                                    | <b>Museum: (sample post: texts, videos, images, links)</b> Posts are made of an image, text and a link. The links re-address most of all towards the pages of the MUVE web site and they provide information about the activities of all the museums which are part of the foundation (expositions, collateral and enriched activities).<br><b>Fan (likes, sharings, comments).</b> The users express their participations mainly through the “Likes”. There are a few comments and sharings. |  |  |  |  |
| Types of published contents:<br>contents of the message             | Permanent collection  |  |  |  |  |
|   | Temporary exhibition  |  |  |  |  |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)   |  |  |  |  |
|   | Collateral activities (bookshop, media library,...)   |  |  |  |  |
|   | Contest   |  |  |  |  |
|   | On topic themes   |  |  |  |  |
| Analysis of the narrative plot and construction of the storytelling | The page “Fondazione Musei Civici di Venezia” collects all the information about the museums which are part of it. So, the information about a specific museum seems to be fragmentary. The communication on Facebook has an institutional style and seems to be aimed more to the reinforcement of the brand of the Foundation than to popularization of works in the museums.   |  |  |  |  |
| <b>Outcomes Metrics</b>   |   |  |  |  |  |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>   |  |  |  |  |
| Increase visibility--> reinforcement of the brand image             | The brand image of the foundation is empowered: the page is a showcase of its several activities. In this big “box” the museums lose their identity and they are unable to define their own physiognomy: it’s the Foundation that speaks and gives its voice to all the museums.  |  |  |  |  |
| Foster the dialogue   | The MUVE Foundation tries to encourage the dialogue through the promotion of educational activities and events.   |  |  |  |  |
| Create a community  | The variety of the museums and information confuse the user and make difficult the creation of communities about the activities of a single museum  |  |  |  |  |
| Promote culture / spread the heritage knowledge                     | The posts have more a promotional aim than an educational one.  |  |  |  |  |
| Meaningful actions / Case studies                                   | /   |  |  |  |  |

British Museum

Digital identity pattern



|                       |                       |
|-----------------------|-----------------------|
| Web site              |                       |
| On Site visits (2013) | 5.575.946             |
| Web sites visits      | 8.700.000 (data 2011) |

| Facebook  |  |   |   |   |   |   |   |
|---|--|---|---|---|---|---|---|
| Counting Metrics  |  |   |   |   |   |   |   |
| Starting date   | April 16th 2009  |   |   |   |   |   |   |
| PROFILE   |  |   |   |   |   |   |   |
| Page  | <a href="https://www.Facebook.com/britishmuseum?fref=ts">https://www.Facebook.com/britishmuseum?fref=ts</a>  |   |   |   |   |   |   |
| Admitted ways of interaction - Privacy settings                     | Comments<br>Like<br>Reviews  |   |   |   |   |   |   |
| N° of fans  | 526.420  |   |   |   |   |   |   |
| People talking about the page                                       | 12.346 talking about   |   |   |   |   |   |   |
| Engaged users   | 25-34 years old<br>Most popular age bracket  |   |   |   |   |   |   |
| N° of evaluations   | 13.816 evaluations   |   |   |   |   |   |   |
| Evaluation rating   | 4,6  |   |   |   |   |   |   |
| Fans who has visited the museum                                     | 481.951 people were there  |   |   |   |   |   |   |
| Frequency of publication  | 1 post a day   |   |   |   |   |   |   |
| Degree of customization of the page                                 | Tab<br>Landing page  |   |   |   |   |   |   |
| Netiquette  | Present  |   |   |   |   |   |   |
| Museum vs Fan – Interaction mode                                    | <p><b>Museum: (sample post: texts, videos, images, links).</b> The posts are mostly made of an image, text and a links for further information, which re-address most of all towards the pages of the web site and the blogs of the British Museum. The page is mainly used for promoting the ongoing exhibitions (there are several calls to action). Moreover, space is given to pieces coming from the permanent collection of the museum and from the enriched activities (training and events).</p> <p><b>Fan (likes, sharings, comments).</b> The users mainly interact through the “Likes” and sharings. Few comments, a lot of reviews of works and exhibitions.</p> |   |   |   |   |   |   |
| Types of published contents: contents of the message                | Permanent collection   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic themes  | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | The page is used as a tool for promoting the temporary exhibitions, and also for introducing to some of the works of the museum. The communication has an informal language. The museum also proposes pictures and insights about works of the permanent collection. In this case, the links re-address to the blogs inside the British' web site.   |   |   |   |   |   |   |

| Outcomes Metrics  |   |
|---|---|
| Aims  | Tools and effectiveness evaluation  |
| Increase visibility--> reinforcement of the brand image | The British uses its own Facebook page as an hub for promoting the exhibitions and a tool for spreading those further contents which are in the blogs of the web site. So, the aims are the promotion and the dissemination.  |
| Foster the dialogue                                     | Even if there are many interactions, the British doesn't build a real dialogue with the user (except for some cases in which it asks direct questions on works and initiatives). Throught Facebook, instead, it prefers to provide a further occasion of cultural deepening: the further dialogue is re-addressed to the complex system of blogs. |
| Create a community                                      | It's not through Facebook than the British tries to create a community, instead trough particular initiatives promoted on its web site (blogs, for example, are an useful tool for the creation of a community of experts).   |
| Promote culture / spread the heritage knowledge         | The popularizing aim is at the basis of the British communication strategy on Facebook.   |
| Meaningful actions / Case studies                       | /   |

Musée du Louvre

Digital identity pattern



Visits

|                       |   |
|-----------------------|---|
| Web site              | <a href="http://www.louvre.fr/">http://www.louvre.fr/</a> |
| On Site visits (2013) | 9.720.260   |
| Web sites visits      |   |

Social Sistem Analysis

Facebook

Counting Metrics

|   |   |
|---|---|
| Starting date                                   | August 7th 2008   |
| PROFILE   |   |
| Page  | <a href="https://www.Facebook.com/museedulouvre">https://www.Facebook.com/museedulouvre</a> |
| Admitted ways of interaction - Privacy settings | Comments<br>Like<br>Reviews   |
| N° of fans                                      | 1.269.019   |
| People talking about the page                   | 28.745 talking about  |
| Engaged users                                   | 25-34 years old<br>Most popular age bracket   |



## Guidelines for innovative Museum communication

|   |   |  |  |  |
|---|---|--|--|--|
| N° of evaluations   | 81.257 evaluations  |  |  |  |
| Evaluation rating   | 4,7 / 5   |  |  |  |
| Fans who has visited the museum                                     | 1.570.758 people were there   |  |  |  |
| Frequency of publication  | 1 post a day, with peaks during the events  |  |  |  |
| Degree of customization of the page                                 | Tab<br>Landing page: <ul style="list-style-type: none"> <li>• landing page welcome</li> <li>• landing page for crowdfunding aimed to the Nike of Samotracia</li> </ul>  |  |  |  |
| Netiquette  | Present   |  |  |  |
| Museum vs Fan – Interaction mode                                    | <p><b>Museum: (sample post: texts, videos, images, links).</b> The posts are mainly composed of an image, links and a text, and the subject matter is art (painting, sculpture) with inroads in literature, music, dance. Several sharings of posts about events and other museums' purposes (Palazzo Strozzi, Grand Palais...), which evidence a will of cooperation with subjects working in the world of culture. The videos are used to promote museum's enriched activities, as well as to show the ongoing restoration and preparation work. The user catch a glimpse in the "back stage" and feels as it's a part of it. Below, some of the contests promoted by the Louvre on its Facebook page are listed:</p> <ul style="list-style-type: none"> <li>• « Exposition: Le printemps de la Renaissance. La sculpture et les arts à Florence, 1400-1460 »</li> <li>• « Exposition: De l'Allemagne, 1800-1939 »</li> <li>• « Les Arts de l'Islam rayonnent au Louvre »</li> </ul> <p><b>Fan (likes, sharings, comments).</b> Several likes (in the hundreds) and the sharings. The comments are a few (tens) compared with the number of fans, and they are mainly written in French. Several comments in English, Italian and Spanish, too. The level of involvement is expressed mainly through the "Likes" and sharings. Unfortunately, there are also a lot of comments that promote initiatives and products unrelated to the aim of the Louvre, so that the page is used as a sounding board to advertise.</p> |  |  |  |
| Types of published contents: contents of the message                | Permanent collection  |  |  |  |
|   | Temporary exhibition  |  |  |  |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)   |  |  |  |
|   | Collateral activities (bookshop, media library,...)   |  |  |  |
|   | Contest   |  |  |  |
|   | On topic themes   |  |  |  |
| Analysis of the narrative plot and construction of the storytelling | The communication language is the one of an institution that wants to confirm its own authority in the world of art and culture. The Louvre manages to approach directly to users in an unusual way by planning events dedicated to the fans of the Facebook page, and, meanwhile, by showing the "back stage" of exhibitions and the restoration.  |  |  |  |
| <b>Outcomes Metrics</b>   |   |  |  |  |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>   |  |  |  |
| Increase visibility--> reinforcement of the brand image             | The museum speaks about itself and its works without being self-centred and it becomes, inside its own Facebook page: a showcase of the artistic world, ambassador of events and initiatives of other cultural institutions.  |  |  |  |
| Foster the dialogue   | Several interactions of users inside the page and the promotion of initiatives aimed to create meetings (evenings dedicated to fans, the Louvre for children) attests the institution's great opening to dialogue.  |  |  |  |
| Create a community  | The aim to create a community is clearly attested by the organization of events dedicated to the fans of the page.  |  |  |  |
| Promote culture / spread the heritage knowledge                     | In addition to the dissemination of contents and images connected to Louvre's heritage and the ongoing initiatives, the contests promoted in the Facebook page are part of the activities aimed to an active promotion of the culture.  |  |  |  |
| Meaningful actions / Case studies                                   | Soirée Facebook Louvre<br>Page dedicated to crowdfunding for the restoration of the Nike of Samotracia, where the pictures of the donors ("leas ambassadeurs") are present.   |  |  |  |

Twitter

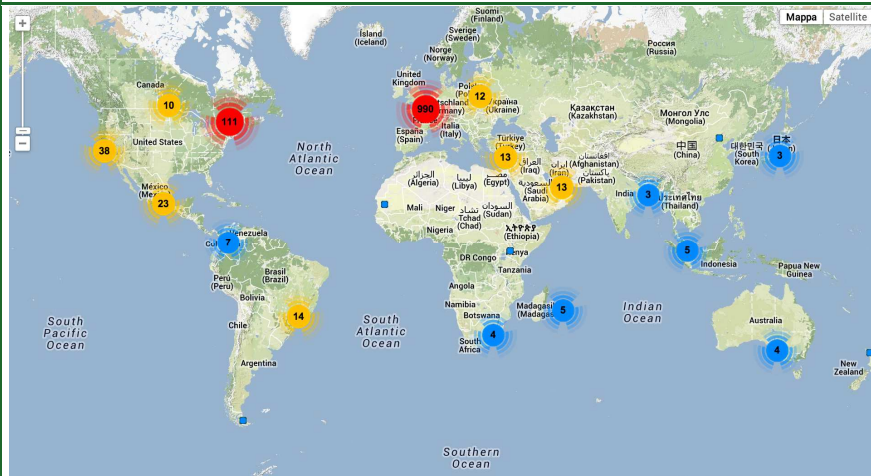
Musée du Louvre @MuseeLouvre



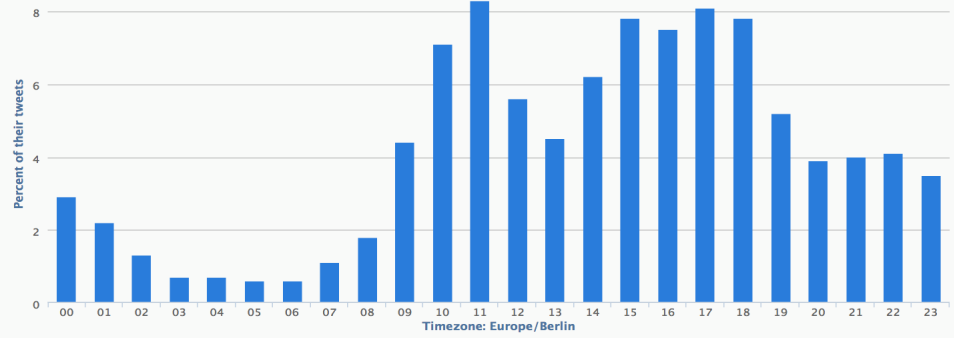
Counting Metrics

|                  |        |
|------------------|--------|
| Days of activity | 1.685  |
| Followers        | 98.540 |
| Following        | 1.590  |
| Tweets           | 2.610  |
| Retweets         | 39,2%  |
| Mention @        | 17,1%  |
| Total engagement | 56,3%  |
| Tweet w/UrIs     | 37,2%  |
| Social Authority | 78     |

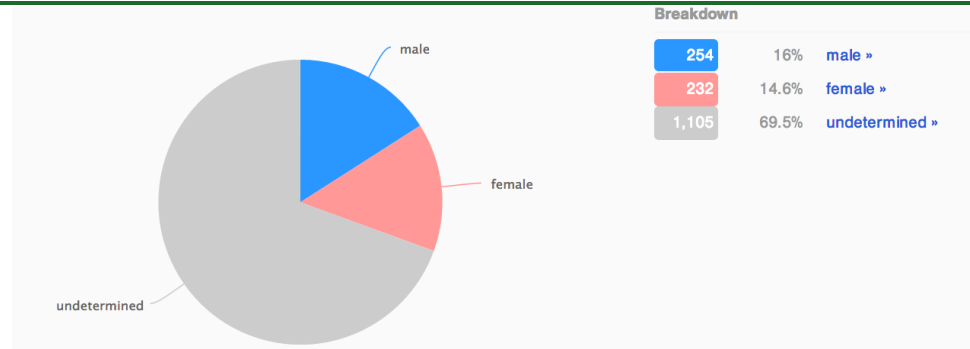
Nationalities of the followers



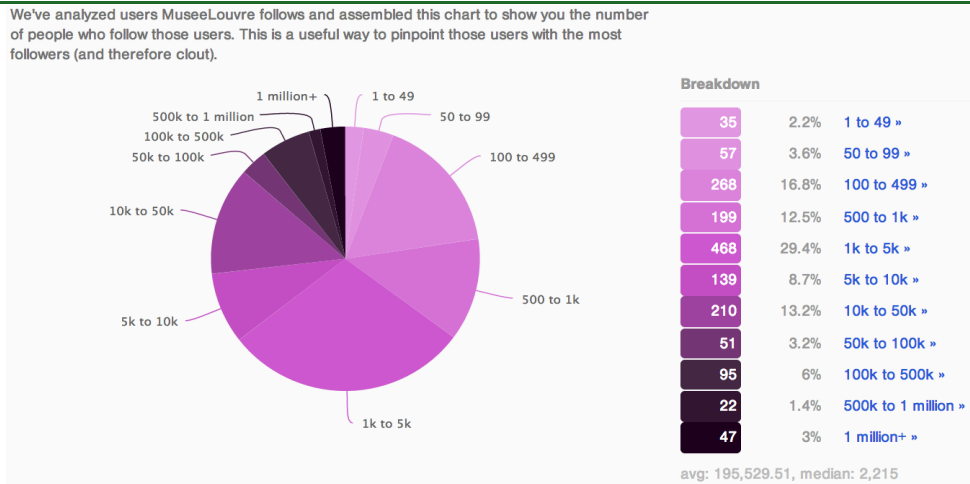
Timetables of major activity of the followers



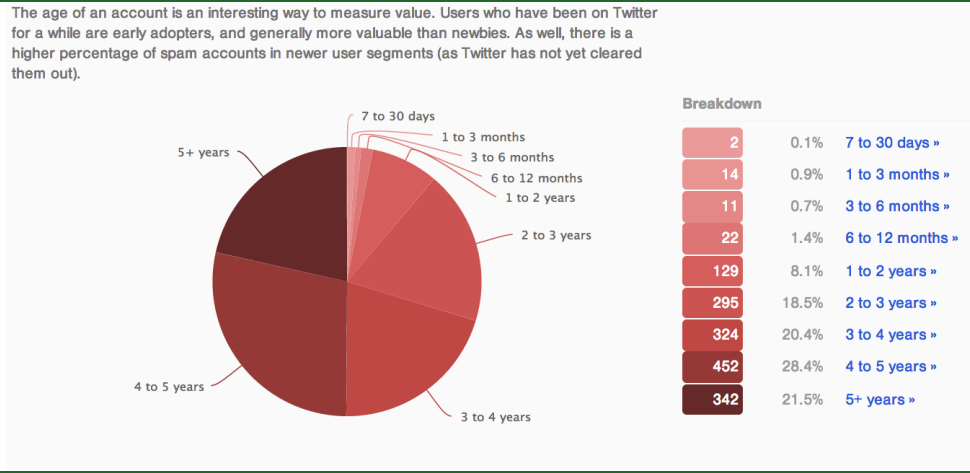
Gender of the followers



Profile of the followers for number of follower

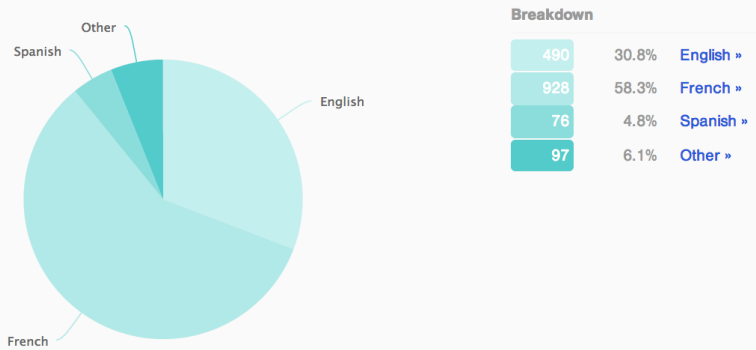


Profile of the followers for years of presence on Twitter



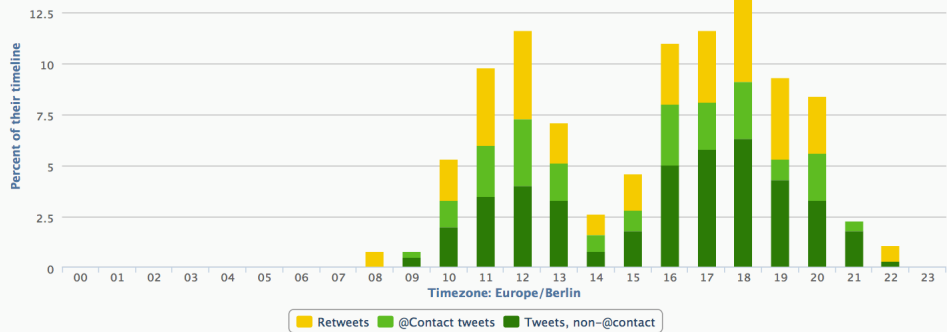
Profile of the followers for language

Please note that Twitter only allows users to select from a few languages. As well, many Twitter users who tweet primarily in a foreign language may still have their official language set to English.



Tweets / Retweets / Mentions @ of the followers

This chart details MuseeLouvre's Twitter activity. Using up to 400 of their most recent actions, we chart when they tweet, @contact tweet (ones that begin with someone's name), and retweet. Compare to the above chart to see how their activity compares to their friends.



To help make sense of the "biography" field of each Twitter user, we've assembled this word cloud which shows you the most frequently occurring words.

des - art - les - paris - sur - museum - culture - musee - france - pour - twitter - officiel - compte - art - arts - news - tweets - par - est - dans - museums - lactualite - #culture - design - musees - qui

Two word bio cloud

compte officiel - twitter officiel - contemporary art - bons plans - bienvenue sur - toute lactualite - pour les - art museum - compte twitter - social media - official twitter - musee des - des arts - tous les - des musees - art culture - musee dart - sur twitter - aussi sur - sur les

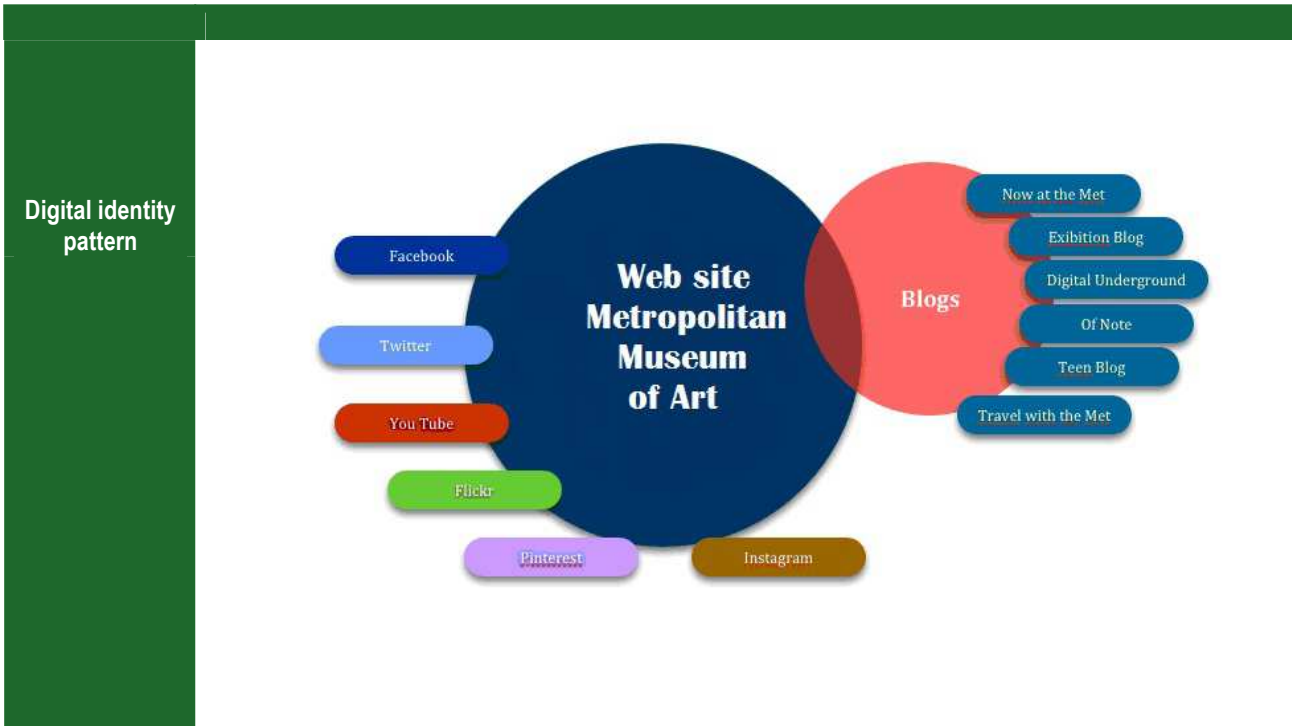
Locations more quoted in the tweets

Similar to the above word cloud, here we show you the relative frequency of words used in the "location" field of users MuseeLouvre follows.

paris - france - new york - london - ca - lyon - washington - uk - ny - dc - toulouse - bordeaux - italy - canada - san francisco

Tag cloud of the words used by the followers

Metropolitan Museum of Art



|                       |   |
|-----------------------|---|
| Web site              | <a href="http://www.metmuseum.org/en">http://www.metmuseum.org/en</a> |
| On Site visits (2013) | 6.115.881   |
| Web sites visits      | 47.000.000 data 2011  |

**Indicators for the Social Analysis**

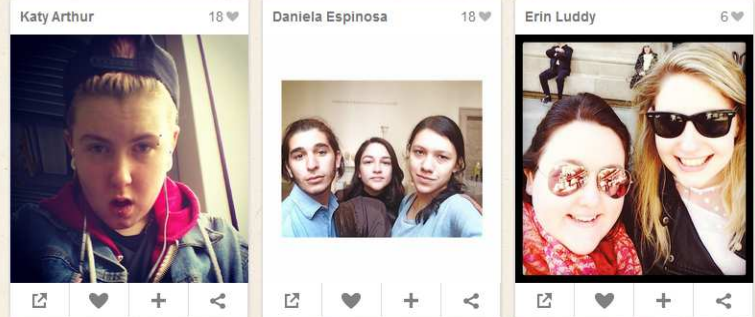
| Facebook  |   |
|---|---|
| Counting Metrics                                |   |
| Starting date                                   | November 7th 2007   |
| PROFILE   |   |
| Page  | <a href="https://www.Facebook.com/metmuseum">https://www.Facebook.com/metmuseum</a> |
| Admitted ways of interaction - Privacy settings | Comments<br>Like<br>Reviews   |
| N° of fans                                      | 1.112.357   |
| People talking about the page                   | 40.998 talking about  |
| Engaged users                                   | 25-34 years old<br>Most popular age bracket   |
| N° of evaluations                               | 31.608 evaluations  |

## Guidelines for innovative Museum communication

|   |  |  |  |  |  |
|---|--|--|--|--|--|
| Evaluation rating   | 4,7  |  |  |  |  |
| Fans who has visited the museum                                     | 724.881 people were there  |  |  |  |  |
| Frequency of publication  | 3 posts a day  |  |  |  |  |
| Degree of customization of the page                                 | Tab<br>Landing page: <ul style="list-style-type: none"> <li>Met Selfies - this landing addresses the user to the Instagram page, where it has the opportunity to share its own "selfies" at the MET.</li> <li>Ticket Sweepstakes - lottery in which users can gain tickets for the performances and the talk of the MET.</li> </ul>  |  |  |  |  |
| Netiquette  | Not present  |  |  |  |  |
| Museum vs Fan – Interaction mode                                    | <p><b>Museum: (sample post: texts, videos, images, links).</b> More or less 1 post a day speaks about anniversaries and artists' date of birth, taking the opportunity to deepen with news on their works. All the posts, composed by a picture and a text accompanied by links for further information addressed to the Met web site, provide information. Initiatives and temporary expositions are communicated and spread through the page. Inside the Tabs, initiatives aimed at creation of engagement. Met Selfies (that refers to the initiative on Instagram) and Ticket Sweepstakes, to gain tickets for the Met events.</p> <p><b>Fan (likes, sharings, comments).</b> The level of interaction is very high, the fan mainly use the tool of "Like" and the sharings (few comments, especially if related to the wide following of the museum on Facebook).</p> |  |  |  |  |
| Kind of published contents: contents of the message                 | Permanent collection   |  |  |  |  |
|   | Temporary exhibition   |  |  |  |  |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)  |  |  |  |  |
|   | Collateral activities (bookshop, media library,...)  |  |  |  |  |
|   | Contest  |  |  |  |  |
|   | On topic themes  |  |  |  |  |
| Analysis of the narrative plot and construction of the storytelling | Through its Facebook page, the Met speaks about art, by using this communication tool as popularizing vehicle (the language is easy and essential). Works from permanent collection and temporary exhibitions are introduced by comments, which refers to a page for further information internal to the Met web site. As regards the promotion of the exhibitions, too, they use a referring to the works. The events are promoted inside a specific Tab.   |  |  |  |  |
| <b>Outcomes Metrics</b>   |  |  |  |  |  |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>  |  |  |  |  |
| Increase visibility--> reinforcement of the brand image             | The Met confirms its own vocation by using the page as a tool for popularization of Art's universe.  |  |  |  |  |
| Foster the dialogue   | The dialogue is not encouraged through the posts (which are an informative tool about works able to generate among the users enthusiastic responses) but trough the initiatives as Met Selfies. The interactions (likes and sharings) are on each case very numerous.  |  |  |  |  |
| Create a community  | Met Selfies is an activity aimed at the creation of a community promoted by Met through Facebook and Instagram.  |  |  |  |  |
| Promote culture / spread the heritage knowledge                     | The promotion of culture and the heritage (works from permanent collection and the temporary exhibitions) is at the basis of Met's activity on Facebook.   |  |  |  |  |



Share your selfies taken at the Met with us by using the #MetSelfie hashtag on Instagram. View the most recent entries below and see all entries [here](#).



Met Selfies – Share your own selfies on Instagram and Facebook.

Ticket Sweepstakes - lottery in which the users can gain tickets for performances and the “talks” of Met.

Meaningful actions / Case studies

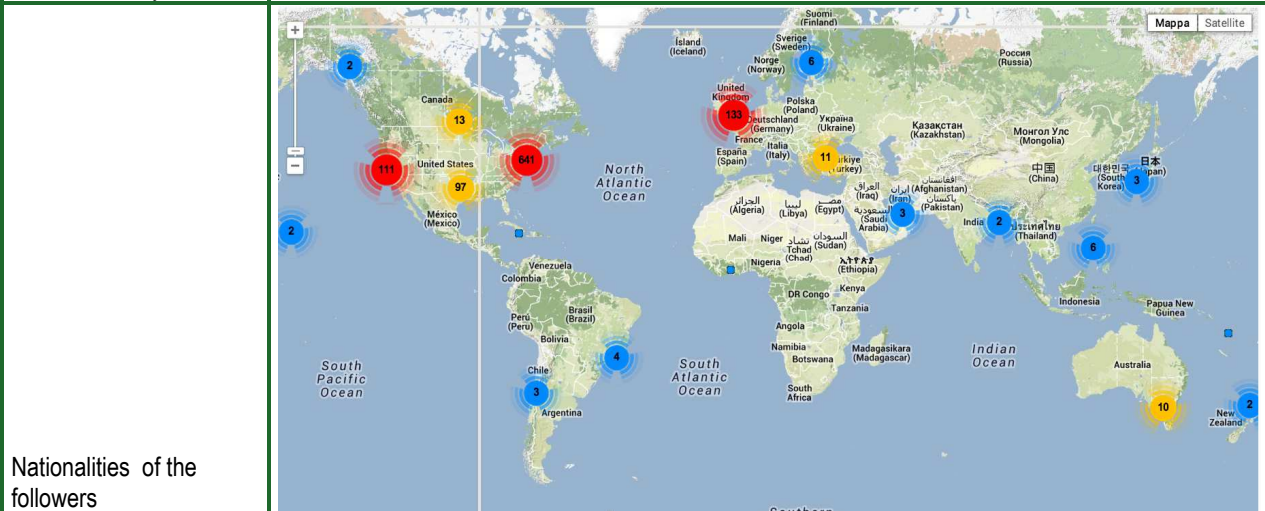
Twitter

metmuseum @metmuseum



Counting Metrics

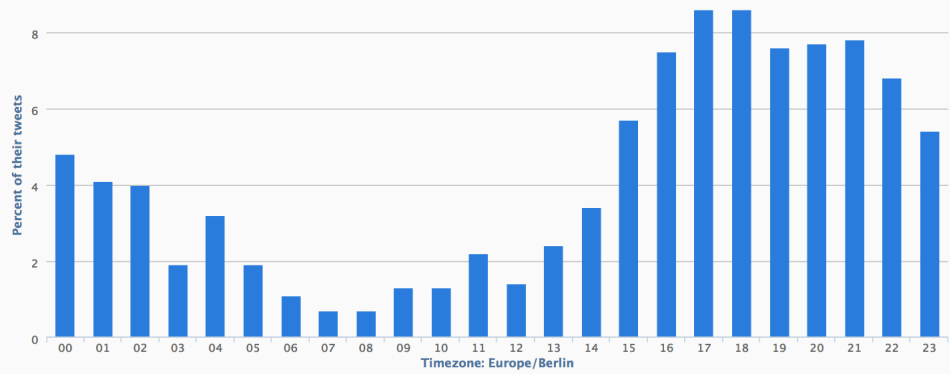
|                  |         |
|------------------|---------|
| Days of activity | 1.998   |
| Followers        | 712.827 |
| Following        | 1.193   |
| Tweets           | 9.449   |
| Retweets         | 3%      |
| Mention @        | 11%     |
| Total engagement | 14%     |
| Tweet w/Urls     | 89%     |
| Social Authority | 74      |





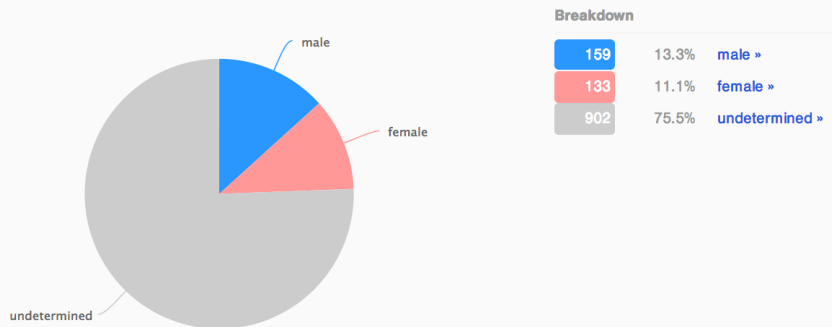
Timetables of major activity of the followers

This chart breaks down the hourly Twitter activity of metmuseum's friends.



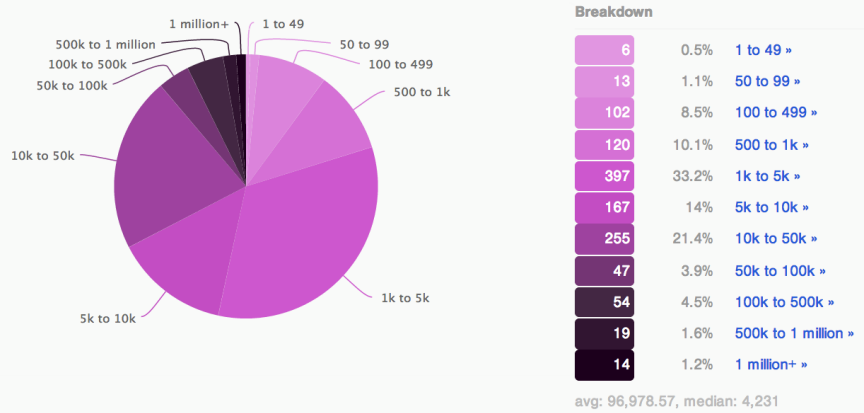
Gender of the followers

Based on an analysis of users' profile data, when applicable and available, we guess their gender.



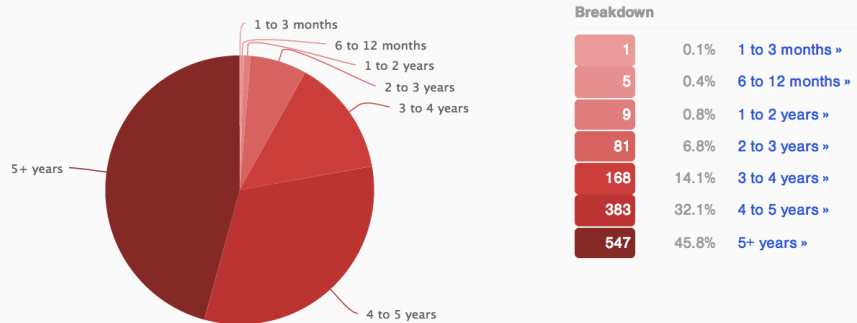
Profile of the followers for number of follower

We've analyzed users metmuseum follows and assembled this chart to show you the number of people who follow those users. This is a useful way to pinpoint those users with the most followers (and therefore clout).



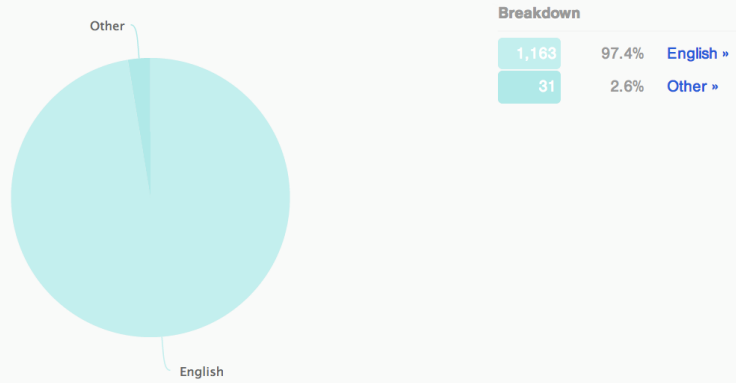
Profile of the followers for years of presence on Twitter

The age of an account is an interesting way to measure value. Users who have been on Twitter for a while are early adopters, and generally more valuable than newbies. As well, there is a higher percentage of spam accounts in newer user segments (as Twitter has not yet cleared them out).



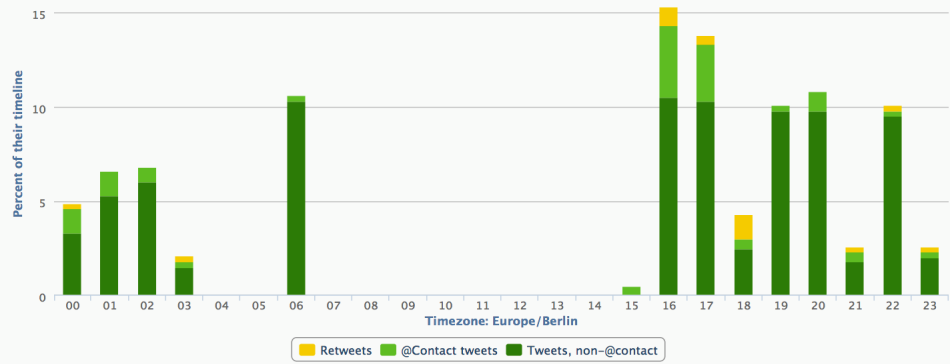
Profile of the followers for language

Please note that Twitter only allows users to select from a few languages. As well, many Twitter users who tweet primarily in a foreign language may still have their official language set to English.



Tweets / Retweets / Mentions @ of the followers

This chart details metmuseum's Twitter activity. Using up to 400 of their most recent actions, we chart when they tweet, @contact tweet (ones that begin with someone's name), and retweet. Compare to the above chart to see how their activity compares to their friends.



MoMa

Digital identity pattern



|                       |   |
|-----------------------|---|
| Web site              | <a href="http://www.moma.org">http://www.moma.org</a> |
| On Site visits (2013) | 2.805.659   |
| Web sites visits      | 19.300.000 visits to the web site in 2011             |

Social system analysis

| Facebook         |  |
|------------------|--|
| Counting Metrics |  |
| Starting date    | April 20th 2008  |
| PROFILE          |  |
| Page             | <p><a href="https://www.Facebook.com/MuseumofModernArt">https://www.Facebook.com/MuseumofModernArt</a><br/>                 In addition to the main page, other Facebook pages aimed to initiatives of MoMa are present:</p> <ul style="list-style-type: none"> <li>• MoMa Design Store - <a href="https://www.Facebook.com/MOMADesignStore">https://www.Facebook.com/MOMADesignStore</a></li> <li>• MoMa Teens - <a href="https://www.Facebook.com/momateens">https://www.Facebook.com/momateens</a> - to connect young people</li> </ul> |

## Guidelines for innovative Museum communication

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
|   | <p>to art and culture.</p> <ul style="list-style-type: none"> <li>• MoMA Membership - <a href="https://www.Facebook.com/MoMAMembership">https://www.Facebook.com/MoMAMembership</a></li> <li>• MoMA Courses Alumni - <a href="https://www.Facebook.com/MoMACoursesAlumni">https://www.Facebook.com/MoMACoursesAlumni</a></li> <li>• PopRally - <a href="https://www.Facebook.com/pages/PopRally">https://www.Facebook.com/pages/PopRally</a></li> </ul>   |   |   |   |   |   |   |   |   |
| Admitted ways of interaction - Privacy settings                     | Comments<br>Like<br>Reviews   |   |   |   |   |   |   |   |   |
| N° of fans  | 1.571.039   |   |   |   |   |   |   |   |   |
| People talking about the page                                       | 13.052  |   |   |   |   |   |   |   |   |
| Engaged users   | 25-34 years old<br>Most popular age bracket   |   |   |   |   |   |   |   |   |
| N° of evaluations   | 30.559  |   |   |   |   |   |   |   |   |
| Evaluation rating   | 4,6   |   |   |   |   |   |   |   |   |
| Fans who has visited the museum                                     | 600.197 people were there   |   |   |   |   |   |   |   |   |
| Frequency of publication  | 2 posts a day   |   |   |   |   |   |   |   |   |
| Degree of customization of the page                                 | Tab<br>Landing page   |   |   |   |   |   |   |   |   |
| Netiquette  | Present<br>Not present  |   |   |   |   |   |   |   |   |
| Museum vs Fan – Interaction mode                                    | <p><b>Museum: (sample post: texts, videos, images, links).</b> Posts are all composed from texts and images with links for further information. The museum relates to user with a rich range of information about artists and works exposed and it uses Facebook as a way of promotion of its own activities.</p> <p><b>Fan (likes, sharings, comments).</b> Likes and sharings are the great part of the interactions of users with the page. Comments are relatively few, especially if compared to the great number of fans of the page.</p> |   |   |   |   |   |   |   |   |
| Types of published contents: contents of the message                | Permanent collection  | ■ | ■ | ■ | ■   | ■ | ■ | ■ | ■ |
|   | Temporary exhibition  | ■ | ■ | ■ | ■   | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)   | ■ | ■ | ■ | ■   | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)   | ■ | ■ | ■ | ■   | ■ | ■ | ■ | ■ |
|   | Contest   | ■ | ■ | ■ | ■   | ■ | ■ | ■ | ■ |
|   | On topic themes   | ■ | ■ | ■ | ■   | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | The MoMa Facebook page is used from the museum as a sounding board for the promotion of enriched activities, and meanwhile it provides an overview on exhibitions and a permanent collection. The language is informal but, at the same time, authoritative.  |   |   |   |   |   |   |   |   |
| <b>Outcomes Metrics</b>   |   |   |   |   |   |   |   |   |   |
| <b>Aims</b>   |   |   |   |   | <b>Tools and effectiveness evaluation</b>   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             |   |   |   |   | The Facebook page empowers the web site and the reputation of Moma, by offering an overview on the several activities. It also represents a hub for other Facebook pages of the Moma brand, dedicated to enriched activities. |   |   |   |   |
| Foster the dialogue   |   |   |   |   | The page is mainly informative, than the dialogue and the contact with the users is encouraged just in a few specific cases (with questions and quiz about art, to which users can answer).                                   |   |   |   |   |
| Create a community  |   |   |   |   | The Moma creates several communities on Facebook, with MoMa Teens (to let teen people Get closer to art), MoMa membership and MoMa Cousers Alumni (section dedicated to educational training).                                |   |   |   |   |
| Promote culture / spread the heritage knowledge                     |   |   |   |   | Promotion and divulgation of art are at the basis of the strategy that animates the Social communication of MoMa.   |   |   |   |   |
| Meaningful actions / Case studies                                   |   |   |   |   | Creation of pages dedicated to related activities and the initiatives of MoMa (as above).   |   |   |   |   |

Use of twitter



National Gallery

Digital identity pattern



|   |  |
|---|--|
| Web site  | <a href="http://www.nationalgallery.org.uk/">http://www.nationalgallery.org.uk/</a>  |
| On Site visits (2013)                           | 5.163.902  |
| Web sites visits                                | 4.500.000 (data 2011)  |
| <b>Facebook</b>                                 |  |
| <b>Counting Metrics</b>                         |  |
| Starting date                                   | October 7th 2008   |
| PROFILE   |  |
| Page  | <a href="https://www.Facebook.com/thenationalgallery?ref=ts&amp;fref=ts">https://www.Facebook.com/thenationalgallery?ref=ts&amp;fref=ts</a>              |
| Admitted ways of interaction - Privacy settings | Comments<br>Like<br>Reviews  |
| N° of fans                                      | 327.005  |
| People talking about the page                   | 6.672 talking about  |
| Engaged users                                   | 18-34 years old<br>Most popular age bracket  |
| N° of evaluations                               | 14.873   |
| Evaluation rating                               | 4,6  |
| Fans who has visited the museum                 | 202.188 people were there  |
| Frequency of publication                        | 1 post a day   |
| Degree of customization of the page             | Tab<br>Landing page: a Landing page to subscribe the Nation Gallery newsletter and the Tripadvisor section for the reviews about the museum are present. |
| Netiquette                                      | Not present  |
| Museum vs Fan – Interaction mode                |  |

**Museum: (sample post: texts, videos, images, links).** All the posts are composed by a

## Guidelines for innovative Museum communication

|   |  |   |   |   |   |   |   |   |   |
|---|--|---|---|---|---|---|---|---|---|
|   | <p>text and an image, accompanied by a link for further information. The images regard works exhibited at the gallery and they are used as a sort of “hooking” to promote ongoing exhibitions and events. Through questions and call to action they try to increase the involvement of users. Anniversaries and celebrations regarding artists become an opportunity to introduce works of the permanent collection.</p> <p><b>Fan (likes, sharings, comments).</b> Likes and sharings are the main tools used by users for interacting with the National Gallery on Facebook. Each post origins an average of ten comments (with peaks of 40 ones in particular occasions, like the birth anniversary of the museum).</p> |   |   |   |   |   |   |   |   |
| Types of published contents:<br>contents of the message             | Permanent collection   | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition   | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)  | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)  | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest  | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic themes  | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | The language used is informal, the National Gallery addresses directly to its interlocutors and invites them to visit the exhibition. The museum proposes images and further information about the works of the permanent collection and the temporary exhibitions, promoting them.  |   |   |   |   |   |   |   |   |
| <b>Outcomes Metrics</b>   |  |   |   |   |   |   |   |   |   |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>  |   |   |   |   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             | The Facebook page is part of the National Gallery’s communication strategy in order to become an instrument for promotion. The presence of posts with a popularizing aim about the world of art and links for further information follow the line marked by the mission of the institution.  |   |   |   |   |   |   |   |   |
| Foster the dialogue   | The National Gallery tries to involve the users in an open dialogue, by asking direct questions and by inviting them to comment. However, the major interactions consist of “Likes” and sharings.  |   |   |   |   |   |   |   |   |
| Create a community  | There isn’t a real creation of a community, except for the one regarding art lovers.   |   |   |   |   |   |   |   |   |
| Promote culture / spread the heritage knowledge                     | The popularizing aim is both in the posts and in the National Gallery’s communication strategy.  |   |   |   |   |   |   |   |   |
| Meaningful actions / Case studies                                   | /  |   |   |   |   |   |   |   |   |

Natural History Museum, London

Digital identity pattern



|  |  |
|--|--|
| Web site   | <a href="http://www.nhm.ac.uk/">http://www.nhm.ac.uk/</a>  |
| On Site visits (2013)                              | 4.873.000  |
| Web sites visits                                   | Data not available   |
| <b>Facebook</b>                                    |  |
| <b>Counting Metrics</b>                            |  |
| Starting date                                      | November 17th 2009   |
| PROFILE  |  |
| Page   | <a href="https://www.Facebook.com/naturalhistorymuseum">https://www.Facebook.com/naturalhistorymuseum</a>            |
| Admitted ways of interaction -<br>Privacy settings | Comments<br>Like<br>Reviews  |
| N° of fans   | 254.536  |
| People talking about the page                      | 8.403 talking about  |
| Engaged users                                      | 18-34 years old<br>Most popular age bracket  |
| N° of evaluations                                  | 21.414   |
| Evaluation rating                                  | 4,6  |
| Fans who has visited the museum                    | 575.309  |
| Frequency of publication                           | 1 post a day (that's the average data – some days they publish 3 posts, other days, instead, there isn't any update) |
| Degree of customization of the page                | /  |
| Netiquette   | Not present  |



## Guidelines for innovative Museum communication

|   |  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
|---|--|----------------------|--|--|--|--|--|----------------------|--|--|--|--|--|---|--|--|--|--|--|---|--|--|--|--|--|---------|--|--|--|--|--|-----------------|--|--|--|--|--|
| Museum vs Fan – Interaction mode  | <p><b>Museum: (sample post: texts, videos, images, links).</b> Images and texts are accompanied by links for further information to the pages of the Museum's web site. Posts with a popularizing aim, referred to permanent collections and to temporary exhibitions, intersect with promotional posts and invitations to visit the ongoing exhibitions and post that re-address to the enriched activities proposed by the museum.</p> <p><b>Fan (likes, sharings, comments).</b> The users mainly interact by using "Likes" and the sharings. The comments to posts aren't very much, and they highlight a certain ability to create engagement.</p>  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Types of published contents: contents of the message                                    | <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%;">Permanent collection</td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> </tr> <tr> <td>Temporary exhibition</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Collateral activities (bookshop, media library,...)</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Contest</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>On topic themes</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table> | Permanent collection |  |  |  |  |  | Temporary exhibition |  |  |  |  |  | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...) |  |  |  |  |  | Collateral activities (bookshop, media library,...) |  |  |  |  |  | Contest |  |  |  |  |  | On topic themes |  |  |  |  |  |
| Permanent collection  |  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Temporary exhibition  |  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...) |  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Collateral activities (bookshop, media library,...)                                     |  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Contest   |  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| On topic themes   |  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Analysis of the narrative plot and construction of the storytelling                     | The language is easy and accessible, posts are aimed at a general public, from children to adult people, as regards families, till the experts. The main function of the page is to be a hub for other links for further information to the Museum's web site.   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| <b>Outcomes Metrics</b>   |  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Increase visibility--> reinforcement of the brand image                                 | The Facebook page provides an overview on the offer of the museum, and, consequently, on the different targets to which the activities are aimed.  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Foster the dialogue   | The museum dialogues by using an informal language and it provides answers to the requests and the curiosities of the users.   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Create a community  | The creation of a community is assigned to the activities promoted inside the Museum's web site (training activities aimed to children and families, forum of the communities – NaturePlus).   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Promote culture / spread the heritage knowledge   | The popularizing aim is at the basis of the activity carried out on Facebook. The posts introduce some notions about the natural world, that the user can deepen by visiting the web site, or, better, by visiting the museum.   |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |
| Meaningful actions / Case studies   | The thing that differentiates the Natural History Museum is the presence of more than 20 blogs for further information and for a popularizing aim, whose posts are promoted through the Facebook page, too.  |                      |  |  |  |  |  |                      |  |  |  |  |  |   |  |  |  |  |  |   |  |  |  |  |  |         |  |  |  |  |  |                 |  |  |  |  |  |

Museo Nacional del Prado

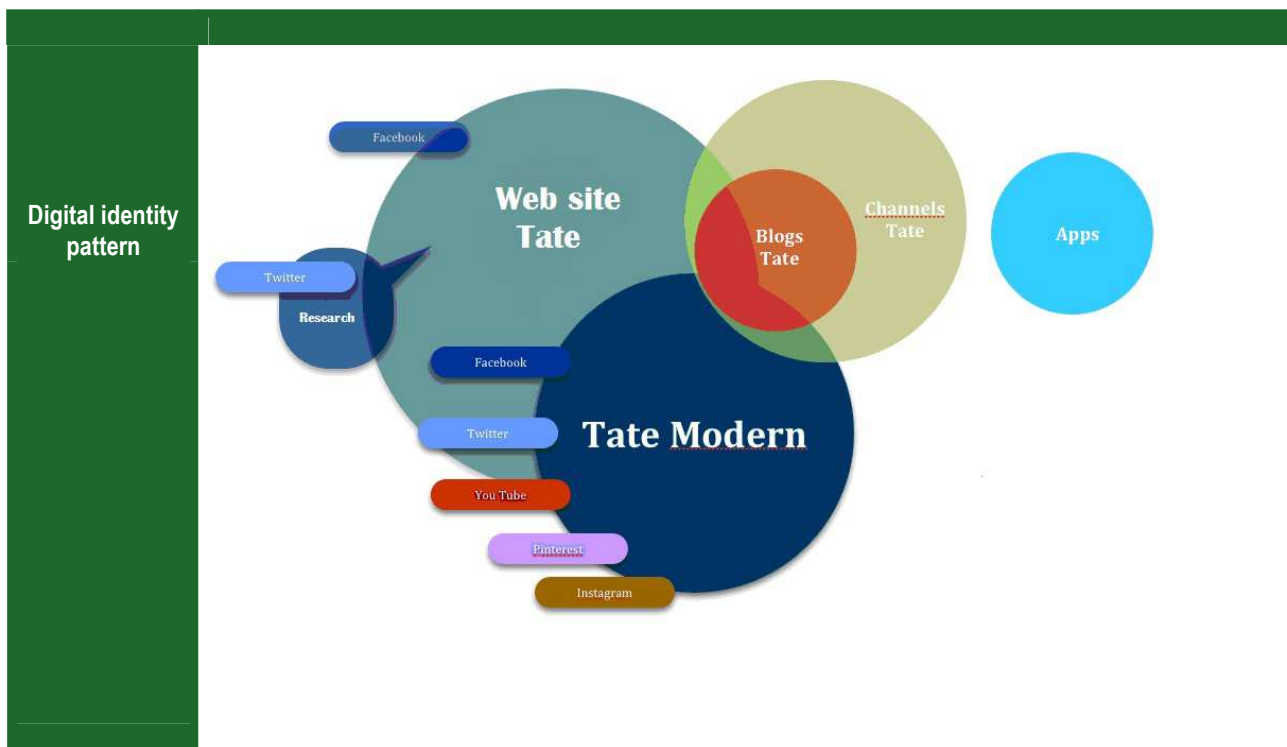


|  |   |
|--|---|
| Web site   | <a href="https://www.museodelprado.es/">https://www.museodelprado.es/</a>   |
| On Site visits (2013)                              | 3.100.000   |
| Web sites visits                                   | Data not available  |
| <b>Facebook</b>                                    |   |
| <b>Counting Metrics</b>                            |   |
| Starting date                                      | October 2009  |
| PROFILE  |   |
| Page   | <a href="https://www.Facebook.com/museonacionaldelprado?fref=ts">https://www.Facebook.com/museonacionaldelprado?fref=ts</a> |
| Admitted ways of interaction -<br>Privacy settings | Comments<br>Like<br>Reviews   |
| N° of fans   | 346.198   |
| People talking about the page                      | 13.228 talking about  |
| Engaged users                                      | 25-44 years old<br>Most popular age bracket   |
| N° of evaluations                                  | 15.110 evaluations  |
| Evaluation rating                                  | 4,7   |
| Fans who has visited the museum                    | 147.822 people were there   |
| Frequency of publication                           | More or less 1 post a day (some days aren't covered)  |
| Degree of customization of the page                | Tab<br>Landing page   |
| Netiquette   | Not present   |

## Guidelines for innovative Museum communication

|   |  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
|---|--|----------------------|--|--|--|--|--|--|--|----------------------|--|--|--|--|--|--|--|---|--|--|--|--|--|--|--|---|--|--|--|--|--|--|--|---------|--|--|--|--|--|--|--|-----------------|--|--|--|--|--|--|--|
| Museum vs Fan – Interaction mode  | <p><b>Museum: (sample post: texts, videos, images, links).</b> Image - text - and - link is the recurring structure of the post. The images refer to the Prado's permanent collection and the ongoing temporary exhibitions. Several posts promote the apps and the videos about conferences, besides several resources for further information which are present inside the web site.</p> <p><b>Fan (likes, sharings, comments).</b> The users interact by both using the "Like" and sharings, and also through comments (the average is thirty comments for each post). The level of engagement is high and the users are motivated to participate to discussion, also through the several responses provided by the museum, which appears, for this reason, very open to dialogue.</p>  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Types of published contents: contents of the message                                    | <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%;">Permanent collection</td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> <td style="width: 5%;"></td> </tr> <tr> <td>Temporary exhibition</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Collateral activities (bookshop, media library,...)</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Contest</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>On topic themes</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table> | Permanent collection |  |  |  |  |  |  |  | Temporary exhibition |  |  |  |  |  |  |  | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...) |  |  |  |  |  |  |  | Collateral activities (bookshop, media library,...) |  |  |  |  |  |  |  | Contest |  |  |  |  |  |  |  | On topic themes |  |  |  |  |  |  |  |
| Permanent collection  |  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Temporary exhibition  |  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...) |  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Collateral activities (bookshop, media library,...)                                     |  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Contest   |  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| On topic themes   |  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Analysis of the narrative plot and construction of the storytelling                     | <p>The Prado use its Facebook page as a tool for enrichment and for popularizing aims. Through posts about pieces of art and through the promotion of the several resources inside its own web site and channels (apps, videos, conferences) it realizes an operation fully coherent with its mission and the strategic aims.</p>  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| <b>Outcomes Metrics</b>   |  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Increase visibility--> reinforcement of the brand image                                 | Using the page as a hub for the spreading of culture, the Prado carries on an operation which fully respects its own mission and empowers the brand in the perception of the users.  |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Foster the dialogue   | The several reactions to the comments are one of the main ways through which the Prado manages to keep high the level of interaction with users.   |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Create a community  | The daily presence of several interactions e comments, also circumstantial ones, let us imagine that a community of art lovers was born just around the brand of Prado, and they are used to use the resources that the museum provides them with (app, videos, web site...)   |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Promote culture / spread the heritage knowledge   | Through the Facebook page, the apps (Second Canvas) and the resources inside the site, the Prado creates an organic system of dissemination, good both for the experts and the amateurs.   |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |
| Meaningful actions / Case studies   | <p>Facebook is a catalyst for the enriched activities provided by the museum:</p> <ul style="list-style-type: none"> <li>• The app Second Canvas riproduces 14 masterpieces and more than 60 works providing images in very high resolution, information and details.</li> <li>• The channel Prado Media, with videos about permanent collections, temporary expositions, educational videos, video for research and games.</li> </ul>   |                      |  |  |  |  |  |  |  |                      |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |   |  |  |  |  |  |  |  |         |  |  |  |  |  |  |  |                 |  |  |  |  |  |  |  |

Tate Gallery

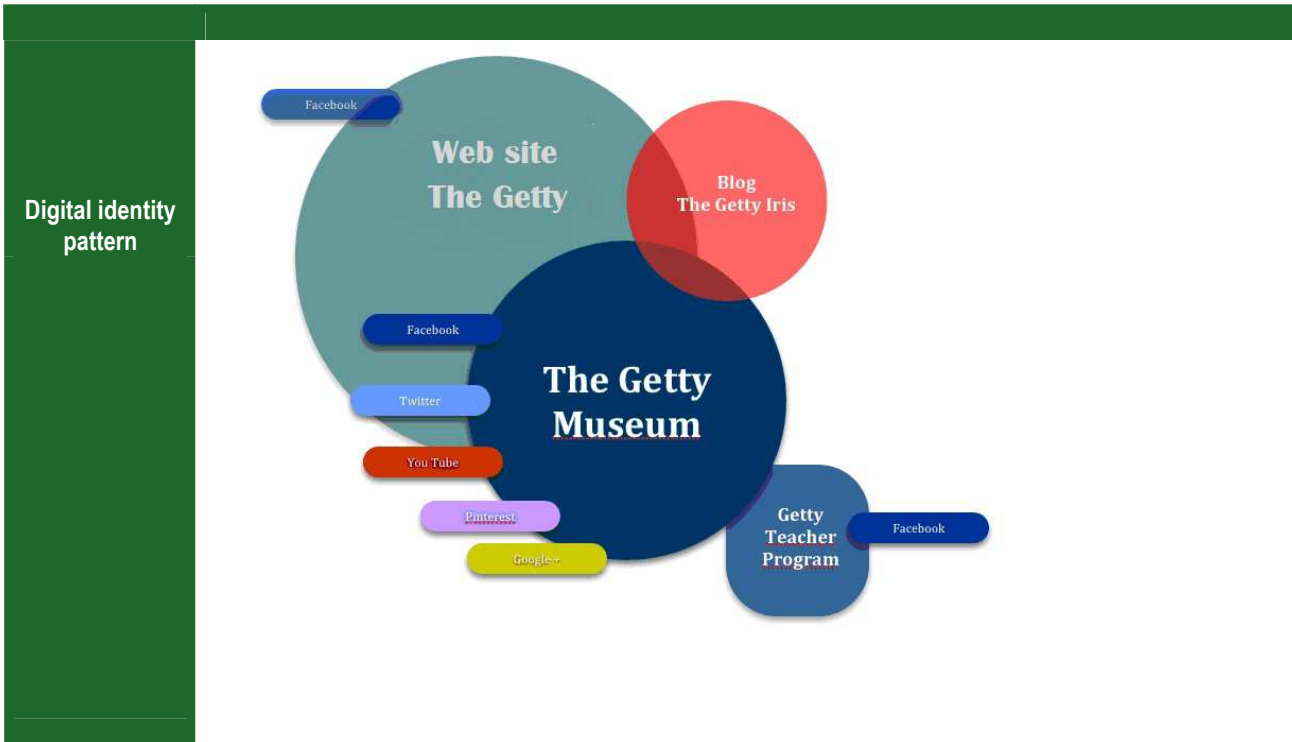


|  |  |
|--|--|
| Web site   | <a href="http://www.tate.org.uk/">http://www.tate.org.uk/</a>  |
| On Site visits (2013)                              | 5.304.710  |
| Web sites visits                                   | 17.887.851   |
| <b>Facebook</b>                                    |  |
| <b>Counting Metrics</b>                            |  |
| Starting date                                      |  |
| PROFILE  |  |
| Page   | <a href="https://www.Facebook.com/tategallery?fref=ts">https://www.Facebook.com/tategallery?fref=ts</a>                          |
| Admitted ways of interaction -<br>Privacy settings | Comments<br>Like<br>Reviews  |
| N° of fans   | 657.643  |
| People talking about the page                      | 10.940 talking about   |
| Engaged users                                      | 25-34 years old<br>Most popular age bracket  |
| N° of evaluations                                  | 15.148 evaluations   |
| Evaluation rating                                  | 4,5  |
| Fans who has visited the museum                    | 143.681  |
| Frequency of publication                           | 1 post a day   |
| Degree of customization of the page                | Tab<br>Landing page: <a href="https://www.Facebook.com/appcenter/tategallery">https://www.Facebook.com/appcenter/tategallery</a> |

## Guidelines for innovative Museum communication

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| Netiquette  | Present<br>Not present  |   |   |   |   |   |   |   |   |
| Museum vs Fan – Interaction mode                                    | <p><b>Museum: (sample post: texts, videos, images, links)</b> Museum's post are mainly composed by images, texts and links for further information. Several videos which have been embedded from the YouTube channel. The museum speaks about its activities through Facebook, devoting a large space to the temporary expositions. Promotional posts about collateral and enriched activities of the museum are present (in addition to the events, products proposed in the bookshop are advertised, too).</p> <p><b>Fan (likes, sharings, comments).</b> Fans interact through the "Like" tool and sharings. The page also receive a good number of comments, which animates it.</p> |   |   |   |   |   |   |   |   |
| Types of published contents:<br>contents of the message             | Permanent collection  | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition  | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)   | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)   | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest   | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic themes   | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | The Facebook page is a center for promotion of Tate's activities, an hub of origin for the museum's activities and for further information located on blogs and youtube channels. The works displayed are introduced in an extremely synthetic way.   |   |   |   |   |   |   |   |   |
| <b>Outcomes Metrics</b>   |   |   |   |   |   |   |   |   |   |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>   |   |   |   |   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             | The Tate Facebook page's aim is to promote the ongoing activities and empower the visibility.   |   |   |   |   |   |   |   |   |
| Foster the dialogue   | The questions addressed to users are the main way used by Tate to encourage an exchange. The interactions are mainly composed by Likes and sharings.  |   |   |   |   |   |   |   |   |
| Create a community  | The attempt of creating a community from the Tate is surely visible on the web site, through the constitution of a system of blogs. The community created through Facebook is composed by art lovers.   |   |   |   |   |   |   |   |   |
| Promote culture / spread the heritage knowledge                     | The popularizing aim doesn't belong to the Tate's Facebook page but to the site. The page is a way to promote the blogs' contents on the site.  |   |   |   |   |   |   |   |   |
| Meaningful actions / Case studies                                   | App and web site promoted through the landing page <a href="https://www.Facebook.com/appcenter/tategallery">https://www.Facebook.com/appcenter/tategallery</a>  |   |   |   |   |   |   |   |   |

The Getty Museum



|  |   |
|--|---|
| Web site   | - <a href="https://www.getty.edu/museum/">https://www.getty.edu/museum/</a>                             |
| On Site visits (2013)                              | 1.207.203   |
| Web sites visits                                   | 7.162.000   |
| <b>Facebook</b>                                    |   |
| <b>Counting Metrics</b>                            |   |
| Starting date                                      | April 15th 2009   |
| PROFILE  |   |
| Page   | <a href="https://www.Facebook.com/gettymuseum?fref=ts">https://www.Facebook.com/gettymuseum?fref=ts</a> |
| Admitted ways of interaction -<br>Privacy settings | Comments<br>Like<br>Reviews   |
| N° of fans   | 197.713   |
| People talking about the page                      | 4.540   |
| Engaged users                                      | 25-34 years old<br>Most popular age bracket   |
| N° of evaluations                                  | Not present   |
| Evaluation rating                                  | / not present   |
| Fans who has visited the museum                    | / not present   |
| Frequency of publication                           | 1 post a day; some days, however, aren't covered by interventions.                                      |
| Degree of customization of the page                | Tab /<br>Landing page /   |
| Netiquette   | Not present   |

## Guidelines for innovative Museum communication

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| Museum vs Fan – Interaction mode                                    | <p><b>Museum: (sample post: texts, videos, images, links).</b> The content of the posts consists of image and texts, accompanied by links for further information which re-address to the blog Getty Edu. In several posts, it's interesting the use of quotes and poems, that, combined with information about works, provide a double level of information (for example, the Poem of Rainer Maria Rilke combined with Antonio Canova's sculpture). The binomial Literature and figurative arts meets the taste of a cultured audience, and creates several interactions.</p> <p><b>Fan (likes, sharings, comments).</b> Fans mainly use the "Likes" and sharings in order to relate with the museum. there are many interactions (in the hundreds).</p> |   |   |   |   |   |   |
| Types of published contents: contents of the message                | Permanent collection  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic themes   | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | In order to communicate on Facebook, the Getty Museum choose a learned language, which seems to meet the need to to of a cultured audience. In this framework, in which the binomial Literature and Art features the great part of the interventions, informative posts about the temporary exhibitions and the museum's collateral and enriched activities emerge, too.  |   |   |   |   |   |   |
| <b>Outcomes Metrics</b>   |   |   |   |   |   |   |   |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>   |   |   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             | Through the page, the Getty Museum confirms the intentions expressed in its mission: " (the museum) seeks to inspire curiosity about, and enjoyment and understanding of, the visual arts by collecting, conserving, exhibiting and interpreting works"   |   |   |   |   |   |   |
| Foster the dialogue   | The dialogue that the musuem seems to encourage refers to a cultured target. The interactions materialize through "Likes" and sharings.   |   |   |   |   |   |   |
| Create a community  | Facebook creates and reinforce a community of art lovers, meeting the taste of a cultured public.   |   |   |   |   |   |   |
| Promote culture / spread the heritage knowledge                     | The dissemination is at the basis of the activity carried out on Facebook. The posts provide to users interpretative tools, interpretations and curiosities about the world of the art.   |   |   |   |   |   |   |
| Meaningful actions / Case studies                                   | /   |   |   |   |   |   |   |

Victoria and Albert Museum

Digital identity pattern



|   |   |
|---|---|
| Web site  | <a href="http://www.vam.ac.uk/">http://www.vam.ac.uk/</a>   |
| On Site visits (2013)                           | 3.231.700   |
| Web sites visits                                | 5.985.459   |
| <b>Facebook</b>                                 |   |
| <b>Counting Metrics</b>                         |   |
| Starting date                                   | May 12th 2008   |
| PROFILE   |   |
| Page  | <a href="https://www.Facebook.com/victoriaandalbertmuseum">https://www.Facebook.com/victoriaandalbertmuseum</a>   |
| Admitted ways of interaction - Privacy settings | Comments<br>Like<br>Reviews   |
| N° of fans                                      | 353.938   |
| People talking about the page                   | 7.949 talking about   |
| Engaged users                                   | 25-34 years old<br>Most popular age bracket   |
| N° of evaluations                               | 12.065 evaluations  |
| Evaluation rating                               | 4,6   |
| Fans who has visited the museum                 | 244.932 people were there   |
| Frequency of publication                        |   |
| Degree of customization of the page             | Tab<br>Landing page: landing page to book tickets for the temporary exhibitions:<br><a href="https://www.Facebook.com/victoriaandalbertmuseum/app_205014249631276?ref=ts">https://www.Facebook.com/victoriaandalbertmuseum/app_205014249631276?ref=ts</a> |



## Guidelines for innovative Museum communication

|   |  |   |   |   |   |   |   |
|---|--|---|---|---|---|---|---|
| Netiquette  | Not present  |   |   |   |   |   |   |
| Museum vs Fan – Interaction mode                                    | <b>Museum: (sample post: texts, videos, images, links).</b> The museum talks about the world of the museum itself and the several enriched activities which characterize it.   |   |   |   |   |   |   |
|   | <b>Fan (Likes, sharings, comments).</b> Fans mainly interact through “Likes” and sharings. Few comments.   |   |   |   |   |   |   |
| Kind of published contents:<br>contents of the message              | Permanent collection   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Temporary exhibition   | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Enriched activities (events, presentations, workshop, laboratories, ask a curator, ...)  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Collateral activities (bookshop, media library,...)  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | Contest  | ■ | ■ | ■ | ■ | ■ | ■ |
|   | On topic themes  | ■ | ■ | ■ | ■ | ■ | ■ |
| Analysis of the narrative plot and construction of the storytelling | Through its own Facebook page, the Victoria & Albert Museum manages to inspire and inform culture and design lovers, providing them the access to updated information and content for further information.   |   |   |   |   |   |   |
| <b>Outcomes Metrics</b>   |  |   |   |   |   |   |   |
| <b>Aims</b>   | <b>Tools and effectiveness evaluation</b>  |   |   |   |   |   |   |
| Increase visibility--> reinforcement of the brand image             | The Victoria & Albert Museum uses Facebook as a way to promote the activities and the contents of channels of further information inside the web site. The page, thanks to contents of different fields (fashion, design, painting...) too, is a true reflection of the museum's vocation and represents an excellent source of inspiration and knowledge for users. |   |   |   |   |   |   |
| Foster the dialogue   | Questions addressed to users, availability to answer to comments and presence of initiatives and contest are the main expressions of a will to create implication.   |   |   |   |   |   |   |
| Create a community  | The creation of communities is mainly re-addressed to the web site (to V&A Channel, to blogs and enriched activities).   |   |   |   |   |   |   |
| Promote culture / spread the heritage knowledge                     | The museum promotes, through Facebook too, a number of educational activities aimed both to children and to adult people.  |   |   |   |   |   |   |
| Meaningful actions / Case studies                                   | Launch of the contest on Facebook “Design Shakespeare's 450th Birthday Cake”<br>The Craft Campaign: International Womens Day:<br><a href="http://www.vam.ac.uk/whatson/event/3075/the-craft-campaign-international-womens-day-4468/">http://www.vam.ac.uk/whatson/event/3075/the-craft-campaign-international-womens-day-4468/</a>                                   |   |   |   |   |   |   |

## **Cases Studies**

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| <b>Svegliamuseo</b>  |   |
|--|---|
| <b>Project</b>   | #Svegliamuseo   |
| <b>Communication fields/ambits</b>   | Program of experiences and training exchange  |
| <b>Objectives</b>  | Spreading the culture of images management and of museum presence on the social media   |
| <b>Communication tools</b>   | Twitter is the most used tool for communication   |
| <b>Description</b>   | The project was started by some young people who work in the field of communication and culture. Their will is to fill the clear gap between the web strategy of the main museums of the world and of the Italian situation thanks to the cooperation with social media managers and web strategists of 10 foreign museums. |
| <b>Target</b>  | People working in museum field  |
| <b>Audience Development aims</b>   | In this case, audience development is not the main objective  |
| <b>Broadening Audience</b>   |   |
| <b>Diversifying Audience</b>   |   |
| <b>Enhancing the relationship between the audience and the institution</b> |   |
| <b>Audience Development phases</b>   | Please, see the entry above   |
| <b>Reach</b>   |   |
| <b>Engage</b>  |   |
| <b>Expected results</b>  | Foreign museums have replied positively: Museo Nacional del Prado, museums networking of Catalonia, Statens Museum for Kunst (Denemark), Museum of Art and History (Santa Cruz, USA) have accepted to participate and they have already given their contribution.   |
| <b>Achieved results</b>  | Also Smithsonian Museum, the Getty Museum of Los Angeles and MIA of Minneapolis have joint this project.<br><br>Also some Italian museums which have already developed a social strategy have participated and they are: Museo della Scienza Leonardo da Vinci, MART and MUSE   |

**Museum of London**

|  |   |
|--|---|
| <b>Project</b>   | Streetmuseum  |
| <b>Communication fields/ambits</b>   | Augmented reality   |
| <b>Objectives</b>  | Bringing the museum collection around London streets  |
| <b>Communication tools</b>   | Applications for iOS and Android systems  |
| <b>Description</b>   | The Museum of London has a rich collection in images of the ancient city of London. The idea was to create an app which worked as a guide by offering images and historical news of the streets, monuments and districts. The immersive facet is given by the possibility to overlap the images of the past with the actual London landscape in real time through videocameras and GPS usage. |
| <b>Audience Development aims</b>   |   |
| <b>Broadening Audience</b>   | The loyalized audience can know the heritage and understand its historical value.   |
| <b>Diversifying Audience</b>   | Thanks to the immersive dimension of the experience, it's possible to allow people who could be little interested in to know the museum and its collection.   |
| <b>Enhancing the relationship between the audience and the institution</b> | The collection enjoyment modalities change completely: the images go outside the walls of the museum to return to their real place  |
| <b>Audience Development phases</b>   |   |
| <b>Reach</b>   | The app becomes a guide of the city and at the same, it is an experience. For that reason, it perfectly tells, approaches and appeals to actual and potential audiences of the museum world.  |
| <b>Engage</b>  | The app becomes a guide of the city and at the same, it is an experience which completely replies to the needs of involvement, adhesion and concrete support to the discovery by its very nature.   |
| <b>Expected results</b>  | The app has received many rewards not only at European level.   |
| <b>Achieved results</b>  |   |

## Statens Museum for Kunst

|  |   |
|--|---|
| <b>Project</b>   | Stories from the Conservators   |
| <b>Communication fields/ambits</b>   | Storytelling, blog  |
| <b>Objectives</b>  | Telling the job of the curator through the direct experiences of the curators themselves  |
| <b>Communication tools</b>   | Website   |
| <b>Description</b>   | <p>The blog collects the experiences of the museum curators, from routine activities to exhibitions preparation analysing also the conservation problems and the unexpected events (e.g. artworks attacked by fungi, etc.).</p> <p>A way to speak about art and to spread the museum heritage considering it from a different point of view. It is also a way to allow the audience to know the preparation behind the collections.</p> |
| <b>Target</b>  | Actual and occasional audiences   |
| <b>Audience Development aims</b>   |   |
| <b>Broadening Audience</b>   | Increasing the attendance to the digital rooms of the museum and stimulating greater attendance in presence   |
| <b>Diversifying Audience</b>   | Intercepting audiences interested in the themes and contents the museums deals with in order to make them closer to the institution.  |
| <b>Enhancing the relationship between the audience and the institution</b> | The audience discovers the artworks from curator's point of view studying their technical, historical and material characteristics.   |
| <b>Audience Development phases</b>   |   |
| <b>Reach</b>   | Reach stage is completely reached thanks to the presentation of widening, curiosities and narrative details which offer unusual approaches to themes which are difficult to approach spontaneously and without a didactic adequate support  |
| <b>Engage</b>  | The blog is a kind of narration which is made of episodes and which increases audience's engagement   |

## Rijksmuseum

|  |  |
|--|--|
| <b>Project</b>   | Rijksstudio – Make your own masterpiece  |
| <b>Communication fields/ambits</b>   | Website  |
| <b>Objectives</b>  | Engaging the audience thanks to the creation of personal galleries and to the use of images which can be personalized and shared   |
| <b>Communication tools</b>   | Website <a href="https://www.rijksmuseum.nl/en/rijksstudio-award">https://www.rijksmuseum.nl/en/rijksstudio-award</a> and <i>mobile app</i>  |
| <b>Description</b>   | <p>The Rijkstudio is a sort of personal album where users save their favourite artworks –or even only some details of them. The museum makes high resolution images available for downloading. Each user can use them as they like (digital elaborations, printing on t-shirts, etc.).</p> <p>There is also a <i>mobile app</i> which allows museum visitors to save their favourite works during the visit adding them to their collection.</p> <p>There is also a printing service with fee which is personalized on different supports and formats and which brings economic revenue.</p> |
| <b>Target</b>  | Actual audiences, occasional audiences, potential audiences (who can be interested in one single artwork or artist).   |
| <b>Audience Development aims</b>   |  |
| <b>Broadening Audience</b>   | The online collection is rich in artworks and allows to know the museum and to get new visitors <i>in situ</i>   |
| <b>Diversifying Audience</b>   | The <i>friendly</i> approach and the correct use of new technologies allow the user to approach the world of art in a new way living it from inside and gaining complete understanding of it. For this reason, the digital communication strategy perfectly matches with the possibility to appeal to new audiences especially among the young: one can learn joyfully and amusing.  |
| <b>Enhancing the relationship between the audience and the institution</b> | The artworks come closer to the audience and they become a private virtual collection. The audience can work out artworks and share them. The high images quality allows to use them also for study purposes.  |
| <b>Audience Development phases</b>   |  |
| <b>Reach</b>   | The site is easily accessible and appealing. There are quick browsing modalities to engage users who connect for the first time.   |
| <b>Engage</b>  | There is the possibility to create a personal account where artworks can be saved and to share them. This guarantees regular accesses and users' loyalty.  |
| <b>Expected results</b>  | A personal and virtual museum which lives thanks to a new interpretation by the user (spreadability concept)   |
| <b>Achieved results</b>  |  |

## Palazzo Madama

|  |   |
|--|---|
| <b>Project</b>   | Purchase with us a piece of history   |
| <b>Communication fields/ambits</b>   | crowdfunding  |
| <b>Objectives</b>  | Fund raising to acquire d'Azeglio porcelain set/china set   |
| <b>Communication tools</b>   | Web site, fund raising on dedicated platform (Eppela) and <i>in situ</i>  |
| <b>Description</b>   | <p>Palazzo Madama decided to involve the audience with the aim to purchase an important piece of antiques. Fund raising has been realised on museum web site and as it happens during a crowdfunding campaign provided different perks offered for different contributions (free entry, acknowledgement on a register like a roll of honour, publications....).</p> <p>The museum which collects antiques linked to the history of Torino city pulled many contributors playing on the historical meaning of the set . The project was successfully closed.</p> |
| <b>Target</b>  | Actual audience   |
| <b>Audience Development aims</b>   |   |
| <b>Broadening Audience</b>   | Contributors are probably retained customers boosted to visit the Museum to see the new acquisition   |
| <b>Diversifying Audience</b>   | Not measurable  |
| <b>Enhancing the relationship between the audience and the institution</b> | Audience feels like an active part in the construction of museum collection   |
| <b>Audience Development phases</b>   |   |
| <b>Reach</b>   | Diffusion of the project through existing social media  |
| <b>Engage</b>  | Perks and mention on a register like a roll of honour   |
| <b>Expected results</b>  | € 89.576,49 raised of € 80.000,00 goal  |
| <b>Achieved results</b>  |   |

**MoMa**

|  |   |
|--|---|
| <b>Project</b>   | Inside/Out  |
| <b>Communication fields/ambits</b>   | blog  |
| <b>Objectives</b>  | Storytelling about Museum life through/under different points of view of operators and visitors post  |
| <b>Communication tools</b>   | Web site <a href="http://www.moma.org/explore/inside_out">http://www.moma.org/explore/inside_out</a>  |
| <b>Description</b>   | Inside/out looks like a blog – and a blog is a communication tool less institutional than the web site. The variety of contents but above all the space given to visitors post distinguishes the blog. Visitors become authors of the blog with the staff and a virtual part of the museum. An innovative and interesting storytelling example. |
| <b>Target</b>  | Actual and occasional audiences   |
| <b>Audience Development aims</b>   |   |
| <b>Broadening Audience</b>   | The lively, innovative and rich of contents narration pulls the reading and the return  |
| <b>Diversifying Audience</b>   | Opportunity to reach potential audience, especially young people, interested in exchanges, in-depth studies, relations with lively and direct languages. The museum shows itself under a new perspective  |
| <b>Enhancing the relationship between the audience and the institution</b> | Visitors can become authors and participate to museum storytelling  |
| <b>Audience Development phases/steps</b>                                   |   |
| <b>Reach</b>   | On line diffusion of news and behind the scenes stories   |
| <b>Engage</b>  | Possibility to tell and publish their own experience.   |
| <b>Expected results</b>  | The blog is update but posts are by now very rare.  |
| <b>Achieved results</b>  |   |



**Delaware Art Museum**

|  |   |
|--|---|
| <b>Project</b>   | The Art of Storytelling   |
| <b>Communication fields/ambits</b>   | Stable project  |
| <b>Objectives</b>  | Let people know the collection beyond the pure fruition.  |
| <b>Communication tools</b>   | Web site <a href="http://www.artofstorytelling.org">http://www.artofstorytelling.org</a>  |
| <b>Description</b>   | The project was born to involve the audience – in situ and on line visitors – and make possible a creative relation with the collection. The public is invited to write short stories inspired to a work that can be shared by email or published on the web site. The section dedicated to the kids (developed in flash) allows to create “virtual collage” by selecting landscapes, subjects and other details among all the pictures. The final result – a customized picture – can be shared by email and added to a story. Stories can also be recorded. |
| <b>Target</b>  | Actual and occasional audience. This project can pull also potential audience, e.g. families, thanks to the section dedicated to kids.  |
| <b>Audience Development aims</b>   |   |
| <b>Broadening Audience</b>   | Involve the audience after visiting   |
| <b>Diversifying Audience</b>   | Reach new audience through the online contest   |
| <b>Enhancing the relationship between the audience and the institution</b> | Audience creates a different relation with the works and it is stimulated to participate to museum activities (best stories will be included in official audio guide of the museum).  |
| <b>Audience Development phases/steps</b>                                   |   |
| <b>Reach</b>   | Reach new audience thanks to the contest and the online publishing of many works.   |
| <b>Engage</b>  | Once acquired, the audience is periodically stimulated to visit the web site because it can write or read new stories (the acquisition of regular visiting on a web site is a relevant matter for any organization)   |
| <b>Expected results</b>  | Web site raises thousand stories as a confirmation of project validity.   |
| <b>Achieved results</b>  |   |

| <b>Brooklyn Museum</b>   |   |
|--|---|
| <b>Project</b>   | Brooklyn Museum Posse   |
| <b>Communication fields/ambits</b>   | Social networking, games  |
| <b>Objectives</b>  | Create a social dimension for the museum and acquire new forms of cataloguing through tag   |
| <b>Communication tools</b>   | Web site  |
| <b>Description</b>   | <p>Brooklyn Museum decided to bring on line its collection for experts and casual/accidental visitors allowing them to surf and discover its works. At the same time it has been created a community where users can tag images, comments and interact through their own profile.</p> <p>The creation of games aims to foster participation and improve the tag system.</p> |
| <b>Audience Development aims</b>   |   |
| <b>Broadening Audience</b>   | Pull retained audience to visit the web site.   |
| <b>Diversifying Audience</b>   | On line promotion of the collection can have an effect on the web site visiting. Catch occasional visitor and make them retained thanks to social and playful dimension.  |
| <b>Enhancing the relationship between the audience and the institution</b> | Access to works images. Cataloguing through tag (user generated) which allows to explore the collection under perspectives different from museum narration.   |
| <b>Audience Development phases</b>   |   |
| <b>Reach</b>   | On-line publishing of collections and community creation.   |
| <b>Engage</b>  | Games, possibilities to explore tags and create a favourite playlist.   |
| <b>Expected results</b>  | The community is wide: 69.579 tag within the first 10 months from the launching.  |
| <b>Achieved results</b>  |   |

## Berliner Philharmoniker

|  |  |
|--|--|
| <b>Project</b>   | Berliner Philharmoniker Digital Concert Hall   |
| <b>Communication fields/ambits</b>   | Concerts   |
| <b>Objectives</b>  | Bring classic music concerts on desktop, tablet and smartphone to come up the audience to the music and promote Berliner Philharmoniker activities   |
| <b>Communication tools</b>   | Dedicated web site, app for iOS and Android ( <i>mobile</i> ), OSx and Windows ( <i>desktop</i> ). Supported by smart TV and Blu Ray reader  |
| <b>Description</b>   | Live broadcast of about 30 concerts per year and create a performance archives. It's possible to take out a subscription from 7 days to a year (from € 9,90 to € 149,00). Discount for students and opportunities to give subscription as a present. |
| <b>Target</b>  | Young people, young adults, teenager, etc.   |
| <b>Audience Development aims</b>   |  |
| <b>Broadening Audience</b>   | Give the opportunity to retained audience to attend the show also at home or when it's not possible to attend them live  |
| <b>Diversifying Audience</b>   | Reach a potential interested audience which for many reasons has difficulties in attending the shows (economics, job and geographical matters)   |
| <b>Enhancing the relationship between the audience and the institution</b> | Attend a concert at home is a totally different experience from live concerts, it can be "poorer" but give different fruition opportunities (e.g. listen many times to single parts, easy comparison between different performances)                 |
| <b>Audience Development phases/steps</b>                                   |  |
| <b>Reach</b>   | Reach new audience above all abroad and in any case everyone that could not participate  |
| <b>Engage</b>  | Offer a new service to retained audience and new forms of fruition.  |

**Mar Dixon**

|  |  |
|--|--|
| <b>Project</b>   | Ask a curator  |
| <b>Communication fields/ambits</b>   | Events   |
| <b>Objectives</b>  | Put in touch curators and audience   |
| <b>Communication tools</b>   | twitter  |
| <b>Description</b>   | <i>Ask a Curator</i> is a project of Mar Dixon blogger and <i>social media specialist</i> , who would like to involve a large number of museums. For one day every year people can contact curators and ask them what they want on twitter, using the hashtag #askcurator. |
| <b>Target</b>  | Actual audience  |
| <b>Audience Development aims</b>   |  |
| <b>Broadening Audience</b>   | Possibility to have a direct contact with a curator can promote a more conscious and structured/formulated participation.  |
| <b>Diversifying Audience</b>   |  |
| <b>Enhancing the relationship between the audience and the institution</b> | Direct relation between curators and audience  |
| <b>Audience Development phases/steps</b>                                   |  |
| <b>Reach</b>   | Diffusion of the event through personal blog, contact network, museum web sites and twitter  |
| <b>Engage</b>  | Direct dialogue with the staff   |
| <b>Expected results</b>  | Many museums and cultural organizations took part to the last edition from all over the world (16 from Italy).   |
| <b>Achieved results</b>  |  |

## Appendix

### Context, methodological and strategic references

#### Bibliography

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**Shorty Awards**, <http://shortyawards.com/category/museum>

**Museum Next**, <http://www.museumnext.org/>

**Museumedia**, <http://museumedia.wordpress.com/>

Interesting cases

Capture Museum

National Museums Scotland

<http://www.capturethemuseum.com/>



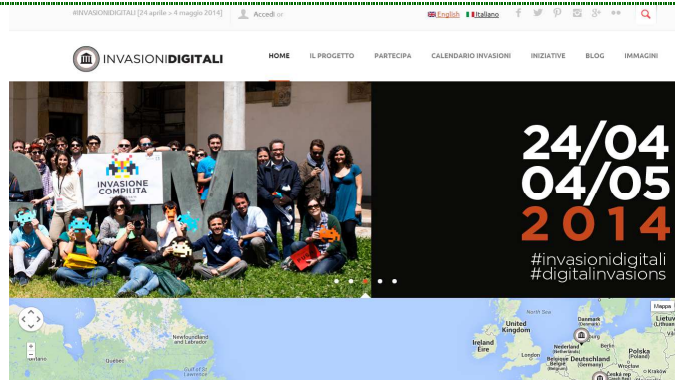
Two clans are locked in a tense battle for territory. Only one clan will be victorious. Keep your wits about you.



Invasioni digitali

Jointed project

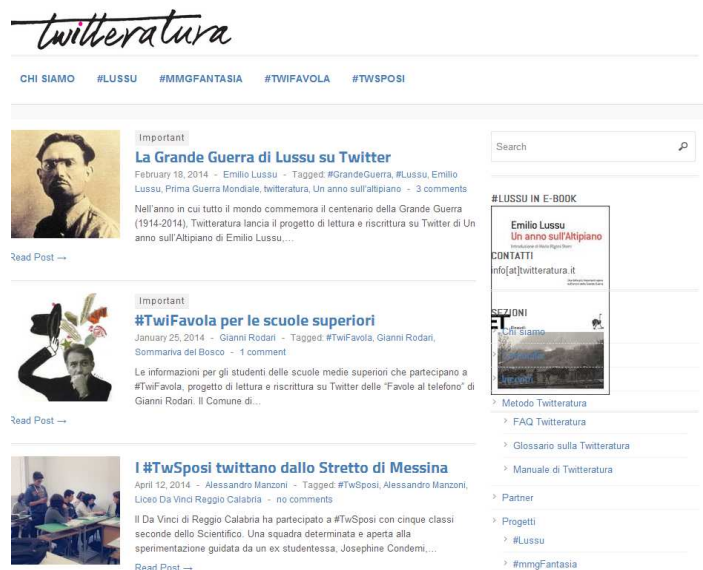
<http://www.invasionidigitali.it/it>



Twitteratura

Jointed project

<http://twitteratura.it>



## Guidelines for innovative Museum communication

V&A Podcast

Victoria & Albert Museum

<http://www.vam.ac.uk/page/v/v-and-a-podcast/>

The screenshot shows the V&A Podcast page on the Victoria and Albert Museum website. The header includes navigation links: Home, Discover the V&A, Visit us, V&A channel, Support us, Learning, What's on, and V&A shop. The main banner features the V&A logo and the text 'Victoria and Albert Museum The world's greatest museum of art and design' along with opening times. Below the banner, there are two featured podcast articles:

- V&A Podcast - Curating Pop Music:** Victoria Brookes, from the V&A's Theatre and Performance department, and renowned music critic, Paul Morley discuss the possibilities and challenges of presenting rock and...
- V&A Podcast - Branding the Museum:** Damien Whitmore, Director of Public Affairs and Programming at the V&A and Vialy Olins, one of the world's leading innovators in brand management demonstrate that brand is...

A 'Related content' section lists several video interviews with museum staff and artists.

Art Everywhere

Art Fund

<http://arteverywhere.org.uk/>

The screenshot shows the Art Everywhere website. The header features the 'ART EVERYWHERE' logo and the tagline 'A VERY VERY BIG ART SHOW'. The main content area includes a photograph of an art installation in a public space and text explaining the project: 'Thanks to the British public's support, Art Everywhere is back with different art works, and its bigger! In the summer of 2014 Art Everywhere will show great British art works from the nations' collections to the great British public on poster sites around Britain. Voting starts in June and the exhibition of final shortlist is revealed in July... for more details on how to be involved with voting, competitions, art trails and more follow us on Twitter and Facebook. Plus this year Art Everywhere is going global - follow Art Everywhere US as the campaign goes Stateside with American artists and artworks on US billboards across the country. More about the project'.

At the bottom, there is a list of partner organizations including ArtFund, TATE, Posterscope, Vizeum, IOI, EASY ART, BBC, Clear Channel, CBS OUTDOOR, JDC&J, and others. Copyright information for Art Fund 2014 is also present.

Hint Me

Project which involves some danish museums

<http://hintme.dk/>

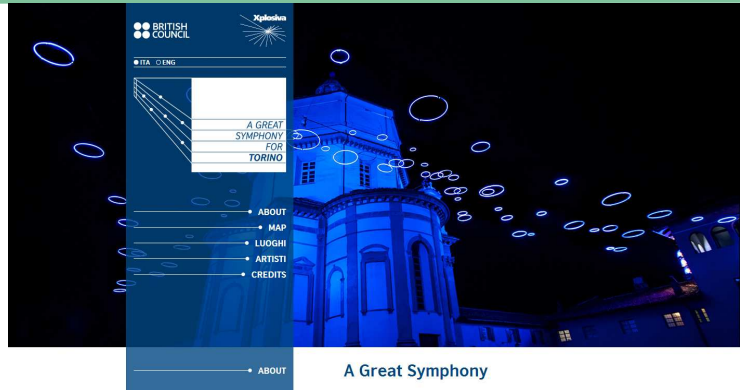
The screenshot shows the Hint Me website interface. The header includes the 'hintme' logo and the text 'Flere værker'. A search bar is present with the placeholder text 'Skriv #hashtag'. The main content area features a large image of a painting depicting children in a schoolyard. Overlaid on the image is a social media post from Peter Somers (@Somers) asking: 'The children are all girls in long dresses. School area? Dresses typical for a social class? #enghaveboern http://t.co/H0LdyxQ6Vz'. Below the image, there is a 'Bag om hintme' section with a dropdown arrow. At the bottom, there is a row of partner logos including SMK, DRÖSCHPRUNG, kos, and others.



A Great Symphony

Associazione Culturale Situazione Xplosiva / British Council

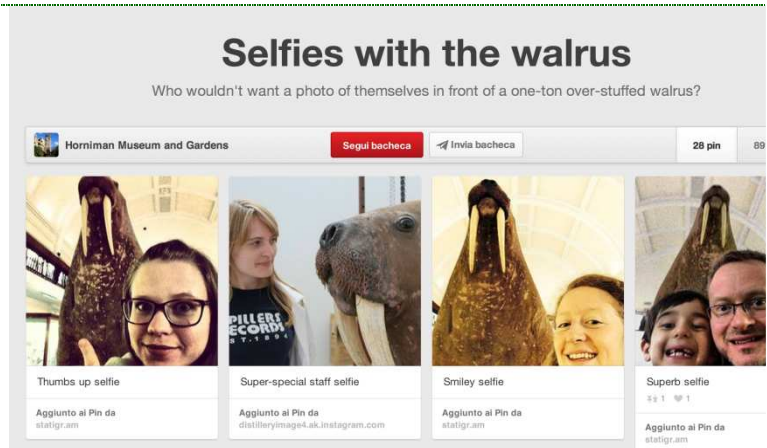
<http://agreatsymphony.net/>



Selfies with the Walrus

Horniman Museum and Gardens

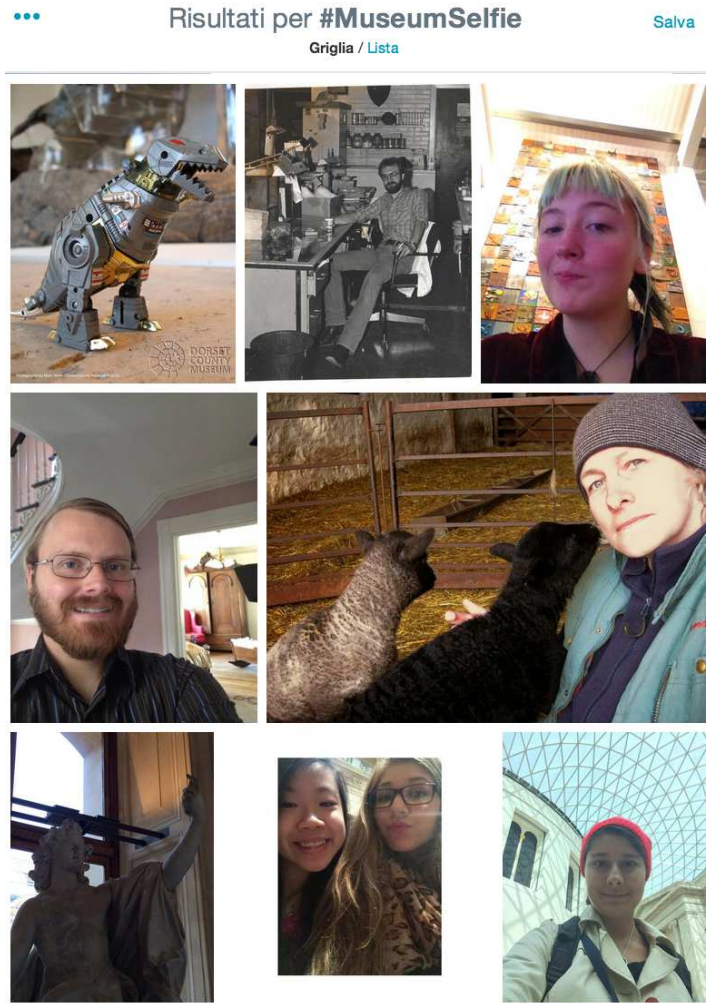
<http://www.horniman.ac.uk/>



Museum Selfie Day

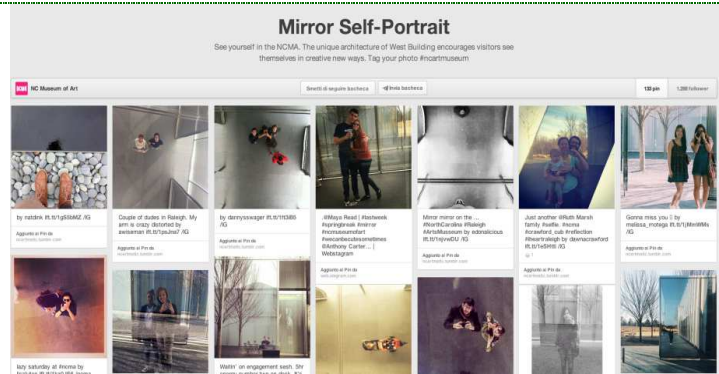
Culture Themes

<http://www.culturethemes.com/>



Mirror Self Portrait

North Carolina Museum of Arts



Museum Selfie

Alli Burness

<http://museumselfies.tumblr.com/>

## Museum Selfies

2014-04-16



Looking at the museum selfie. Has art become wallpaper for selfies?

#museumselfie #artselfie #museumselfie

A project by Alli Burness.

ABOUT THE EDITOR

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Like it!

Essl Museum

TEODORA AXENTE | MARKUS BACHER | EMŐKE BADA | ASTRID BECHTOLD | LUKAS BEYELER | SUZANA BRBOROVIC | MICHELE BRESSAN | AMINA BROGGI | MICHAL CERNUSAK | CHI PENG | JAMES CONNELLY | MICHAL CZINEGE | **LIKE IT!** | BILJANA JURJEVIĆ | DANIEL DOMIG | SONJA FELDMEIER | **IT!** | MIRA GABEROVÁ | ANDREAS GOLDER | MICHAEL GOLDGRUBER | DOROTHEE GOLZ | CHRISTIAN GONZENBACH | ANNE-MARIE GORDON | GROUP ABS | SIGGI HOFER | DANIEL HORVÁTH | ANA HUŠMAN | MONICA URSINA JAGER | PATRICIA JAGICZA | TAMMY KALINE | ANDREA KALINOVA | ABIR KARMAKAR | DIANA KELLER | SIRI DEVI KHANDAVILLI | PETER KOSTRUN | MICHAEL KREBS | JUMANA MANNA | JANICE MCNAB | BRIAN MONTUORI | MARTIN MRZLIAK | JAKUB NEPRAS | NIE MU | PAVLE PAVLOVIC | SANDIP PISAKAR | IDINA POLIN | JUSTIN PONMANN | ...

**LIKE IT! Gestalten Sie eine Ausstellung mit**

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I Like Museums

North East Museums

<http://www.ilikemuseums.com>

The screenshot shows the homepage of 'i like... museums'. At the top, there are social media links for Twitter and Facebook, a search bar, and navigation tabs for 'i like', 'Museums', 'Museum trails', 'Search', 'Events', 'Did you like?', and 'Contact'. The main content area features a large banner for 'A guide to North East museums' with a photo of a man and a child. Below this is a 'Choose a trail' section with various categories like 'a place to think', 'art', 'buying nice things', 'Family Backpacks', 'fresh air', 'heritage', and 'industrial history'. There is also a 'Surprise me!' button and a 'Check out our events section' with a 'View events' button. The footer includes the 'i like... museums' logo, navigation links, and the text 'Passionate about museums'.

Ask Smithsonian

Smithsonian Institution

<http://www.smithsonianmag.com/smithsonian-institution/ask-smithsonian/ask-form/?no-ist>

## Ask Smithsonian

We invite you to submit your own questions online in the form below. Each month, we'll select a handful of reader-submitted questions to publish in *Smithsonian* magazine with answers from the Institution's experts.

Think big. We're looking for complex questions that will generate new ideas, new visions and new conversations.

It's your turn to **Ask Smithsonian**.

Need inspiration? Here are some questions that our editors had for Smithsonian experts:

- Did the Pilgrims really land on Plymouth Rock?
- Where did time zones come from?
- Do animals get sunburned?
- How did the ancient Egyptians make mummies?

\* Denotes required field.

Art in Action' at The Tanks

Tate Modern

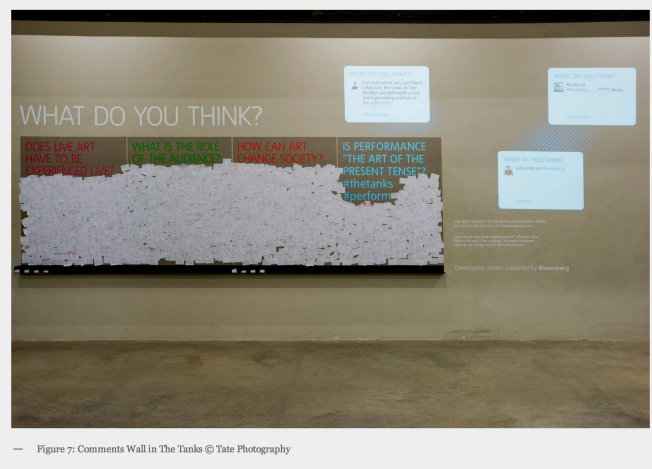


Figure 7: Comments Wall in The Tanks © Tate Photography

It's time we MET

Metropolitan Museum

flickr by YouTube! Non hai effettuato l'ac.

Home [Visita guidata](#) [Registrali](#) [Esplora](#) [Carica](#)

The Metropolitan Museum of Art > [Raccolte](#) > [It's Time We Met](#) > [It's Time We Met](#) Slideshow

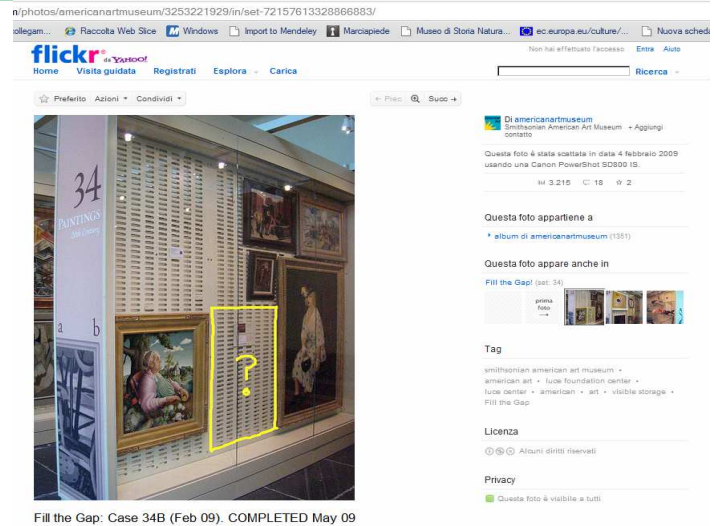
**M It's Time We Met Ads**  
Miniature [Dettagli](#) [1 commento](#)

On February 15, we launched "It's Time We Met," our first visitor-contributed photography contest. Hundreds of visitors submitted nearly one thousand photographs taken in the Museum's Main Building or at The Cloisters Museum and Gardens depicting how they've shared their Met experience with friends and family.

## Guidelines for innovative Museum communication

Fill the gap

Smithsonian Institute



Teen Museum Studies

Contemporary Art Museum St. Luis

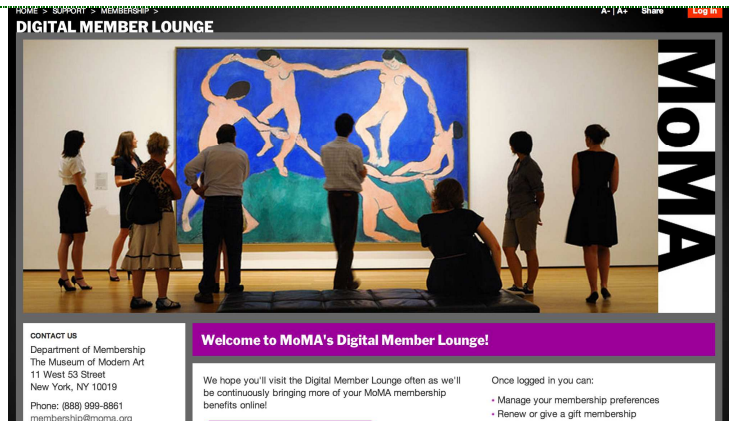
<http://camstl.org/programs/youth-teen-programs/teen-museum-studies/>



MoMA Digital Member Lounge

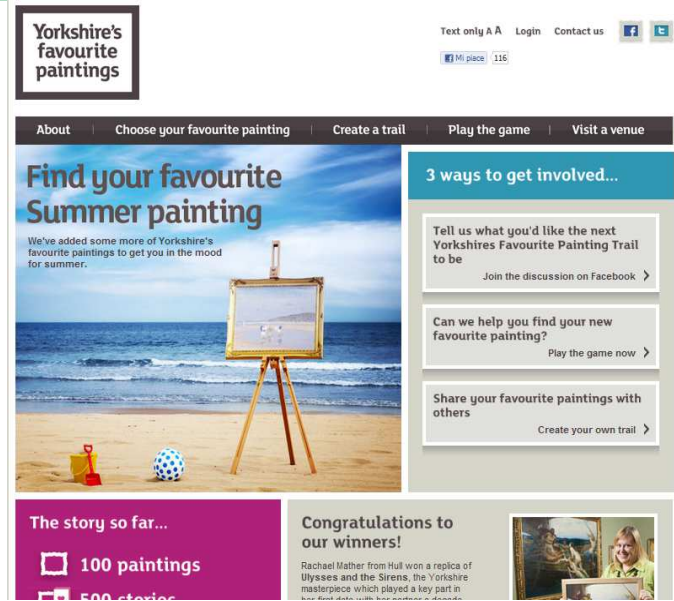
MoMA

<http://www.moma.org/memberlounge>



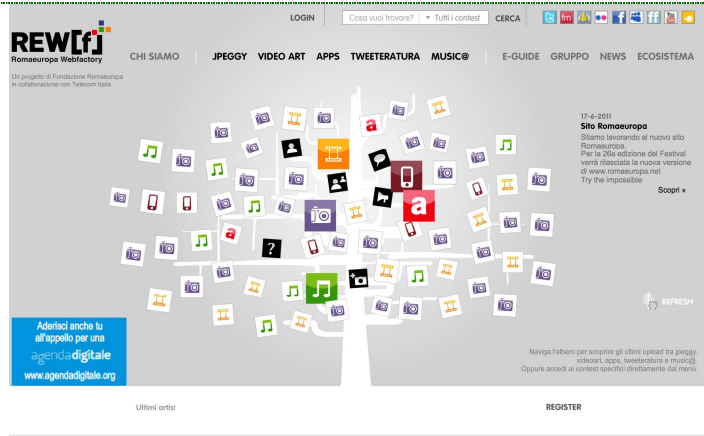
Yorkshire's favourite paintings

<http://www.yorkshiresfavourites.org/>



RomaEuropa WebFactory

Closed project



Play Philharmonica

Filarmonica della Scala / Unicredit

<http://play.filarmonica.tv/>



Go

Brooklyn Museum

<http://gobrooklynart.org/about>



The Art of Video Games

American Art Museum & Renwick

<http://americanart.si.edu/exhibitions/archive/2012/games/artists/>



ArtPrize

<http://www.artprize.org/entries>



Social Tagging

Philadelphia Museum of Art

<http://www.philamuseum.org/collections/socialTagging.html>

lion flag exotic men adlard animals powderhorn gas lamp wucal russian boots caravaggio mesimages nhd 1900to 1929 medicine feminine nhd 1946to 1976 events tambula seva rifle wallis simpson landscape9 nhd 1929to 1945 photo rural shoes adolfo name brand fifty days shades 1800's female art saint nicholas dupre landscape valentine naive colline hours stool rapier adult audio philadelphian saraswati nhd 1815to 1860 food engulf's the viewer in exuberant burst of color relaxed modern gothic photo tea bowl birds decadence bharat fruit round painting bomb andrea ferrara plain weave collab aerts pastels scholar last supper painted clock chapel walking stick frank furness reverberations shields flourscoop taoism entartete kunst lo spagnoletto arthistory quiet half dome tiles verdancy parisian tang dynasty monochrome poppies figures **studio** third street reclining nude advertisement derivative geometric shape wheels shadow tigress nun christening man in cape neoclassic hieroglyphic eung-won trick brooch 13th century zip lustreware german armor nhd 1929 to 1945 culture 1903 16th century evelyn nesbitt family portrait toward the storm black and white mendelssohn pittsburgh silver tea ceremony art nouveau sridevi trinkets edward hicks game musicians silk velvet 19th century american artist tray romance one mountain highlight disability **portrait** young friends tiger cubs swallow period room rivulet nhd 1945 to 1976 portrait shaker bow and arrow 4 principal faces wire post modernism george proto-impressionist johnson collection unfinished cezanne rajasthan kettle large scale marseilles lilacs unidentified attendant bodhisattvas? antichrist smooth italian **landscape** workers scarf mary magdalene pecha east asia subliminal imagery gloves suã nhd 1945 to 1976 leisure

CamClickr

Cornell Lab of Ornithology

<http://watch.birds.cornell.edu/CamClickr/>





Select Your Favorite Photos

Library of Congress

<http://www.flickr.com/groups/flickrcommons/discuss/72157630887751722/>

Library of Congress Photos on Flickr



Select your 10 favorite pictures from the Library of Congress Flickr sets!



Electronic Field Trips (EFTs) & Live From .

<http://lsc.org/for-educators/programs-at-the-center/live-from-surgical-program/>

<http://lsc.org/for-educators/programs-at-your-school/electronic-field-trips/>



FossilLab

Smithsonian NMNH

<http://paleobiology.si.edu/fossilLab/projects.html>

<http://nmnh.typepad.com/100years/2011/04/tiny-fossils-big-excitement.html>



Avatar: The Exhibition

Experience Music Project

<http://www.empmuseum.org/at-the-museum/traveling-exhibits/traveling-exhibits/traveling/avatar-the-exhibition.aspx>



Hot Shop

Tacoma Museum of Glass

<http://museumofglass.org/glassmaking/live-from-the-hot-shop>

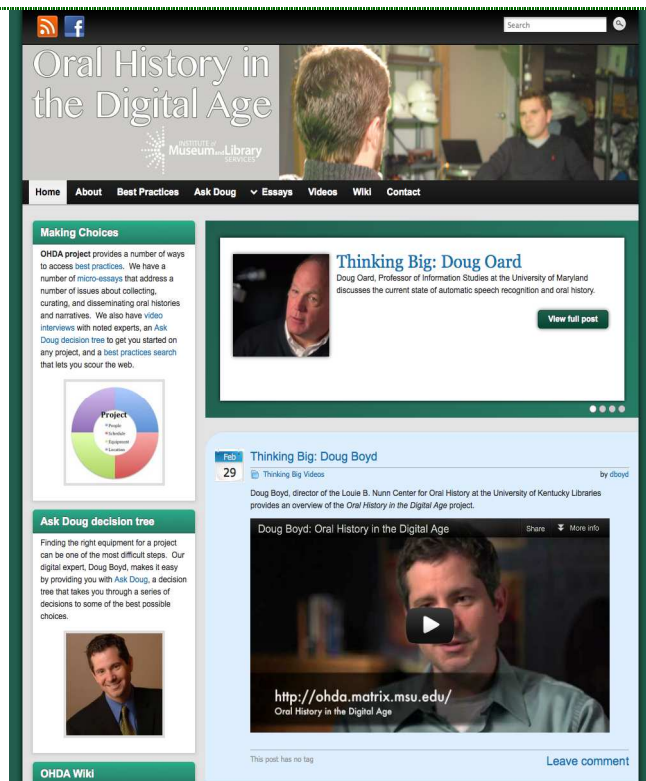
<http://museumofglass.org/glassmaking/about-the-hot-shop>



Oral History in a Digital Age

Institute of Museum & Library Services

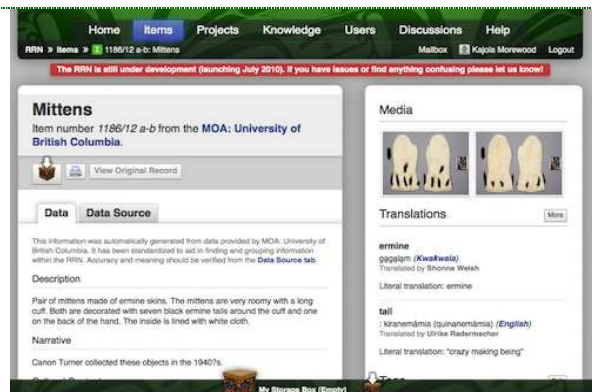
<http://ohda.matrix.msu.edu/>



Reciprocal Research Network

UBC Museum of Anthropology

<http://www.rnnpilot.org/?basic=false>



Layar Occupy Wall Street

Layar

<http://www.layar.com/blog/tags/occupy%20wall%20street/>

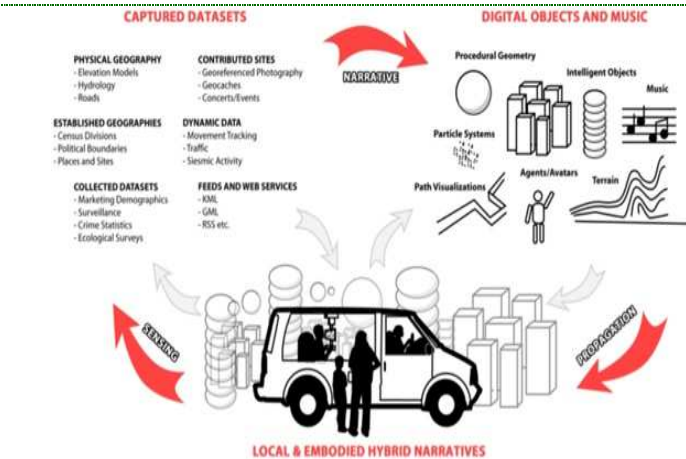


Datascape

University of California Irvine

Department of Informatics

<http://datascape.info/>



PhillyHistory Mobile App

PhillyHistory.org

[http://www.phillyhistory.org/i/#\\_home](http://www.phillyhistory.org/i/#_home)



ThirstDC (Meet a Smithsonian Expert)

Thirst

<http://ispythingsdc.com/2011/08/22/thirst-dc-a-sexy-lecture/>



Elsewhere Bike & Radio

Elsewhere

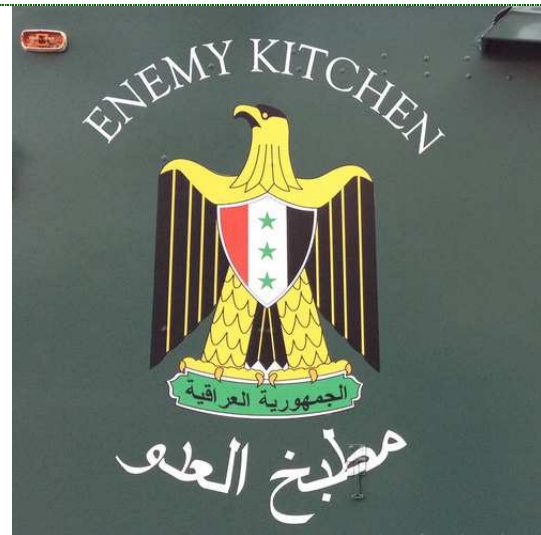
<http://www.goelsewhere.org/>



Join the Feast

University of Chicago Smart Museum of Art

<http://smartmuseum.uchicago.edu/join-the-feast/>



Golden Gate Bridge Fog Altimeter

Exploratorium

[http://www.museumsandtheweb.com/mw2011/papers/mixing\\_realities\\_to\\_connect\\_people\\_places\\_and](http://www.museumsandtheweb.com/mw2011/papers/mixing_realities_to_connect_people_places_and)

<http://www.exploratorium.edu/tv/archive.php?project=104>



888 Toronto Meet Up

Ontario Science Center

<http://www.youtube.com/user/888archive?gl=CA>

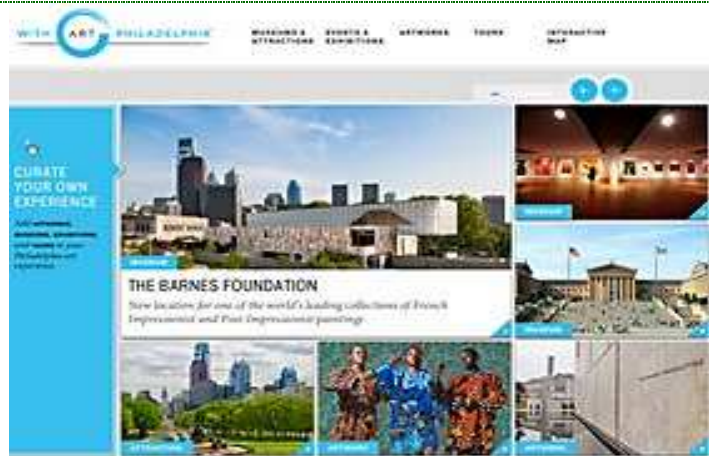
<http://www.museumsandtheweb.com/mw2009/papers/vonappen/vonappen.html>



With Art Philadelphia

Barnes Foundation

<http://withart.visitphilly.com/>



Flickr Photography Meet Up

Library of Congress

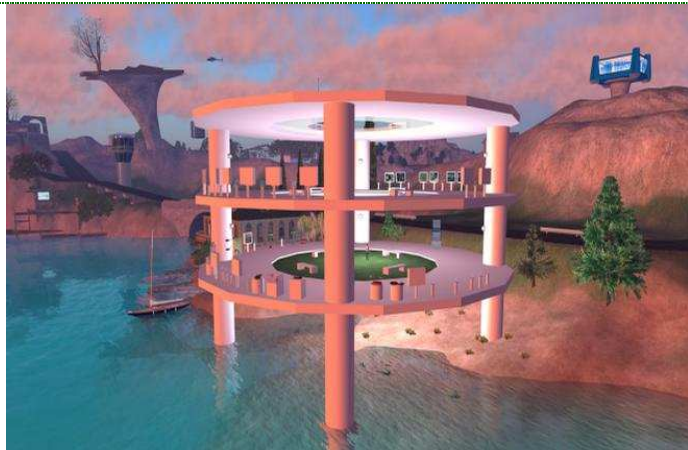
<http://blogs.loc.gov/picturethis/2012/08/the-photography-meetup-and-a-chance-to-participate-virtually/>



SL Historical Museum

Second Life

<http://secondlife.com/destination/sl-historical-museum>



Ec(h)o

SFU Interactive Arts & Technologies

<http://echo.iat.sfu.ca/>



The Reading Glove

The TUNE Project

<http://www.youtube.com/watch?v=UE6vIIYI5RI>



Carrizo Parkfield Diaries

Transport Gallery

<http://artport.whitney.org/gatepages/artists/nakatani/cpd.html>



Re-tracing the Past

The Hunt Museum

<http://www.slideshare.net/LuiginaCiolfi/retracing-the-past>

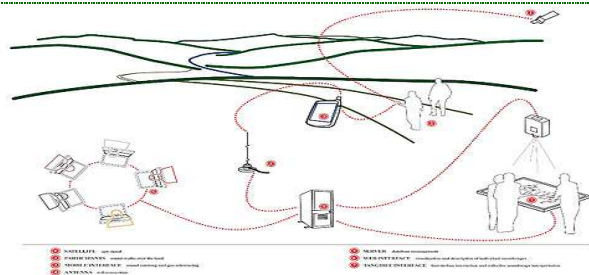


Silence of the Lands

University of Colorado

<http://www.thesilence.org/development.html>

<http://www.thesilence.org/research/metadesign.html>



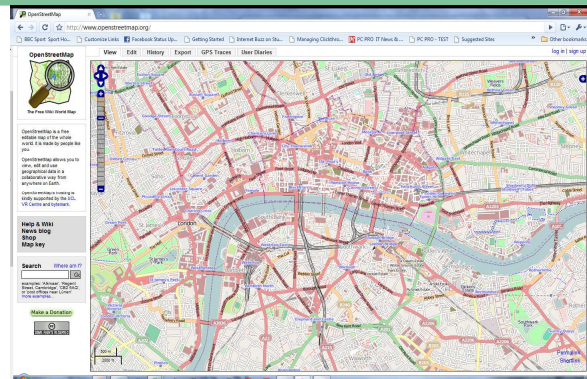
Virtual Mappy Hour

OpenStreetMap.us

<http://stateofthemap.us/>

<http://www.openstreetmap.org/>

<http://www.openstreetmap.us/>

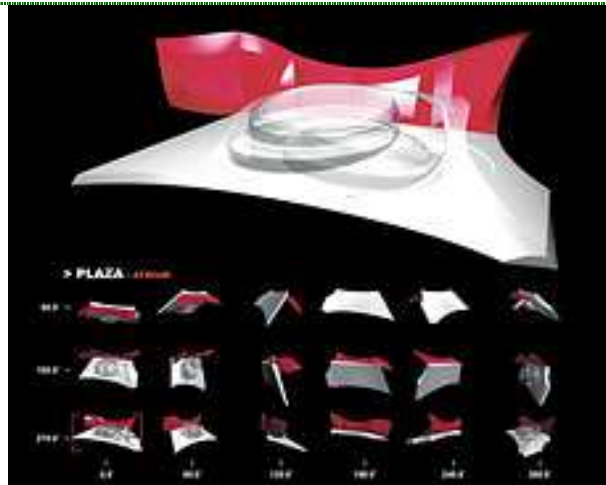


Curate-Your-Own Museum Website

Smithsonian Cooper-Hewitt

National Design Museum

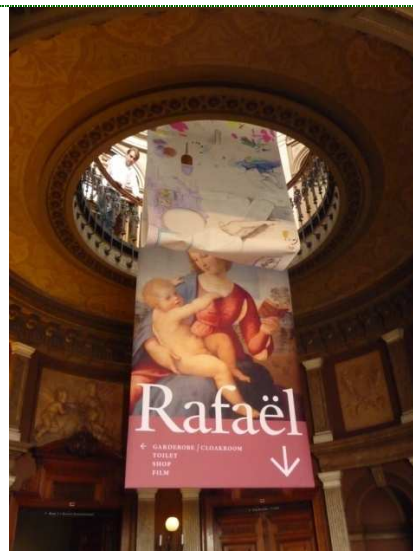
<http://www.washingtonpost.com/wp-dyn/content/article/2006/03/10/AR2006031002342.html>



Behind the Scenes of the Teyler Museum

Teylers Museum

<http://teylersmuseum.ning.com/>





CLARK Remix & uCurate

Sterling & Francine Clark Art Institute

<http://www.clarkart.edu/exhibitions/remix/content/exhibition.cfm>



Romare Bearden Remix App

Smithsonian Travelling Exhibition Service

<http://sites.g1curator.com/gallery/164>

vimeo: <http://vimeo.com/56518870>



Q?RIUS

Smithsonian NMNH



DMA Friends

Dallas Museum of Art

<http://artandseek.net/2012/12/05/the-media-love-the-dmas-free-admissions-miss-the-long-term-target>



Reminisce

Bunratty Folk Park

<http://www.slideshare.net/museumsandtheweb/mobile-parade-ciolfi>

<http://www.shannonheritage.com/Attractions/BunrattyCastleandFolkPark/>



Geocaching

Geocaching.com

<http://www.geocaching.com/>



My History Museum

Canadian Museum of Civilization & Canadian War Museum

<http://www.civilization.ca/myhistorymuseum>



What's it Like?

Morrison County Historical Museum

<http://morrisoncountyhistory.org/whatsitlike>



Kids Design Glass

Tacoma Museum of Glass

<http://museumofglass.org/page.aspx?pid=394>

<http://museumofglass.org/exhibitions/kids-design-glass>



172<sup>nd</sup>/190<sup>th</sup> Corridor Plan Virtual Workshop

Kittleson & Associates

[vw3.project.kittelson.com](http://vw3.project.kittelson.com)



Imagine Africa

Penn Museum (of Archaeology & Anthropology)

**IMAGINE  
AFRICA**  
with the Penn Museum



Forage Species

Santa Cruz Museum of Art and History

<http://www.santacruzmah.org/event/makers-at-the-mah-forage-species-with-edward-martinez>



“Envirorama” Leaf Project

Denver Museum of Natural History

<http://www.dmns.org/main/minisites/fossil/plantex.html>



Community Mural Project

Santa Cruz Museum of Art & History

<http://www.dmns.org/main/minisites/fossil/plantexh.html>



Hyperbolic Crochet Coral Reef Project

Institute for Figuring

<http://crochetcoralreef.org/>

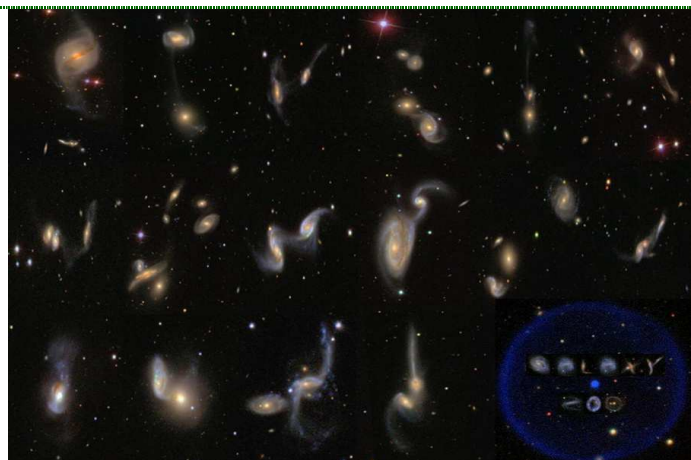
<http://ocean.si.edu/slideshow/hyperbolic-crochet-coral-reef>



Galaxy Zoo

NASA

<http://www.galaxyzoo.org/#/classify>



Global Tree Branding Project

Smithsonian Institution

<https://treebanding.si.edu/>

<http://www.Facebook.com/pages/Smithsonian-Global-Treebanding-Project/188305544608743>



Neighborhood Nestwatch

Smithsonian Zoological Park

[http://nationalzoo.si.edu/scbi/MigratoryBirds/Research/Neighborhood\\_Nestwatch/](http://nationalzoo.si.edu/scbi/MigratoryBirds/Research/Neighborhood_Nestwatch/)



Junction Youth Panel

Museum of London

<http://www.museumoflondon.org.uk/Get-involved/Collaborative-projects/Stories-of-the-World/Junction+youth+panel.htm>



Curate the Commons

National Maritime Museum

<http://blog.flickr.net/2012/05/23/curate-the-commons>



Branguli was here. What about you?

Centre de Cultura Contemporània

<http://www.brangulivaseaqui.com/>



Public History Project

London Science Museum

<http://blog.flickr.net/2012/05/23/curate-the-commons/>



Shhh . . . It's a Secret

Wallace Collection

<http://www.wallacecollection.org/collections/exhibition/82>





## Tumblr

Tumblr is the ideal platform to transmit short and unique contents with images. At practical level, Tumblr is very easy to update, it can be directly managed using the mobile app.

| Museum                             | url  | Description  |
|------------------------------------|--|--|
| Mass MoCA                          | <a href="http://massmoca.tumblr.com/">Mass MoCA: http://massmoca.tumblr.com/</a> | The Massachusetts museum's blog largely focuses on what's going on at its North Adams campus, but that's probably a good thing — there's a lot to cover. From concerts to exhibitions to children's projects, the Tumblr has it all.   |
| The Getty                          | <a href="http://thegetty.tumblr.com/">http://thegetty.tumblr.com/</a>            | The Getty's massive collection anchors its Tumblr, which also sports a notably nice graphic layout. It's hard to beat the diversity on curated display here, from 2nd century marble sculpture to a selection of glam Herb Ritts photographs.  |
| New Museum                         | <a href="http://newmuseum.tumblr.com/">http://newmuseum.tumblr.com/</a>          | The New Museum's spare blog posts a variety of content original and not relating to the museum's current exhibitions. Catch artist interviews, like one with The Ungovernables triennial artist Hassan Khan, and series of snapshots from inside the galleries.                        |
| Museum of Modern Art Library       | <a href="http://momalibrary.tumblr.com/">http://momalibrary.tumblr.com/</a>      | MoMA's super-accessible, fun, and insightful blog charts the acquisitions of its library. If you want to keep on the hippest of hip art books, this is the place to do it. The photos of the books' page spreads and intermittent pieces of design criticism only sweeten the deal.    |
| Philadelphia Museum of Art         | <a href="http://philamuseum.tumblr.com/">http://philamuseum.tumblr.com/</a>      | The Philly museum's constantly updated blog provides an idiosyncratic behind-the-scenes view into the museum's environs and collection. Right now, there are lots of lovely photos of the grounds in bloom.  |
| Los Angeles County Museum of Art   | <a href="http://lacma.tumblr.com/">http://lacma.tumblr.com/</a>                  | LACMA's Tumblr highlights objects and events at the museum, but it also engages with Tumblr's online social community, sharing viral videos and noting the news.   |
| San Francisco Museum of Modern Art | <a href="http://sfmoma.tumblr.com/">http://sfmoma.tumblr.com/</a>                | SFMOMA's blog might be short on the original content, but they're constantly reblogging fascinating art objects and documents highlighted by other art Tumblrs, like this viral interview of Salvador Dali. Check it out if you need to your art mood board updated daily.             |
| National Museum of Wildlife Art    | <a href="http://jhwildlifeart.tumblr.com/">http://jhwildlifeart.tumblr.com/</a>  | This Wyoming museum concentrates on art depicting the natural beauty of the American west, and, fittingly, its blog features a lot of pictures of animals. As Spring comes on, they're also posting some amazing vistas from their campus. It's enough to make any New Yorker jealous. |

## Guidelines for innovative Museum communication

|                               |   |   |
|-------------------------------|---|---|
| SculptureCenter               | <a href="http://sculpture-center.tumblr.com/">http://sculpture-center.tumblr.com/</a> | New York's SculptureCenter maintains a very active Tumblr that works toward the institution's curatorial goal, focusing on "emerging artists and work that offers new ways of considering sculpture, or furthers the understanding of the discipline and how it can intersect with other mediums." This one's all sculpture all the time, so be prepared. |
| The New York Botanical Garden | <a href="http://nybg.tumblr.com/">http://nybg.tumblr.com/</a>                         | This museum of plants has a surprisingly active Tumblr that posts plenty of photos of flowers and idyllic landscapes, some from the Garden, others submitted from elsewhere. There's also one post about a "Moss Milkshake," which maybe we'd rather not know about.  |

Sources: museums positioning on tumblr: <http://museumnerd.tumblr.com/post/12032105747/museums-on-tumblr-updated-3-25-2014>

## Instagram

Festival Puccini on Instagram

<http://instagram.com/puccinifestival>

Fenice on Instagram

<http://instagram.com/teatrolafenice?ref=badge>

Royal Opera House on Instagram

<http://instagram.com/royaloperahouse>

Nasa on Instagram

<http://instagram.com/nasa>

Instatuscany

<http://www.instatuscany.it/>

Videos on Instagram

<http://help.instagram.com/442610612501386>

Videos on Instagram

<http://blog.instagram.com/post/53448889009/video-on-instagram>

How to become a #iger

<http://instagramersitalia.it/regolamento/>

How to create a contest on Instagram – 1

<http://corp.wishpond.com/instagram-marketing-resources-for-businesses/how-to-create-a-successful-instagram-contest/>

How to create a contest on Instagram - 2

<http://www.iaki.it/blog/la-comunicazione-fotografica-e-i-contest-su-instagram/>

Challenges and active campaigns on Instagram

<http://instagramersitalia.it/>

Volterra 1398 contest on Instagram

<http://www.volterraad1398.com/instagram-challenge/>

Festival d'Europa contest on Instagram

<http://www.festivaldeuropa.eu/it/news/il-contest-instagram-del-festival-deuropa.html>

#MyEr and #Picoftheday: two contest of Travel Emilia Romagna

<http://www.travelemiliaromagna.it/myer-contest-instagram/>

<http://www.travelemiliaromagna.it/instagram-turismoer-picoftheday/>

Contest Red Bull on Instagram

<http://redsilverblue.redbull.co.uk/>

Contest Regio of Torino on Instagram

<http://www.teatroregio.torino.it/eventi/instagram-challenge-regio40>

## Twitter

20 Most popular brands on Twitter [http://www.mediabistro.com/alltwitter/top-brands-twitter-0913\\_b48779](http://www.mediabistro.com/alltwitter/top-brands-twitter-0913_b48779)

The Italian twittersphere

<http://vincos.it/the-italian-tittersphere/>

Twitter reactions to Nabucco of RSC

<http://www.roh.org.uk/news/your-reaction-nabucco-in-cinemas-2>

Customer service on Twitter

<http://www.socialmediaexaminer.com/exceptional-customer-service-on-twitter/>

Twitterometro TWITTEROMETER? of mayoral candidates for Rome

<http://www.repubblica.it/static/speciale/2013/elezioni/comunali/twitterometro/roma.html>

### Twitter: contest and special operations

Twitteratura

<http://twitteratura.it/twitter-letteratura/>

Twitta the transformer

<http://www.ogr-crt.it/twitta-il-transformers-vinci-la-mostra/>

Micronarrative/microfiction

<http://micronarrativa.com/>

Decameron in 100 tweets

#14000DB <http://linkis.com/comemusica.blog.com/ebp>

Tweetseats Arena di Verona

<http://www.eventando.it/allopera-con-un-tweet-liniziativa-dellarena-di-verona/04/09/2013/>

Twitter Opera of Royal Opera House

<http://www.telegraph.co.uk/technology/twitter/6004758/The-Twitter-Opera-new-Royal-Opera-House-production-in-tweets.html>

Summarise an opera in a tweet

<https://twitter.com/RoyalOperaHouse/status/376299237077958656>

Tweet Candide

<https://twitter.com/TweetCandide>

Oregon Symphony invites to tweet during concerts

<http://www.classicfm.com/music-news/latest-news/tweeting-oregon-symphony-concerts-encouraged/>

Hashtag #

The perfect hashtag

<http://www.prometeusmagazine.org/wordpress/2013/06/04/costruire-hashtag/>

How to create a hashtag

<https://dev.twitter.com/media/hashtags>

How not to create/make a hashtag

<http://www.thesocialpenguinblog.com/2013/07/26/fail-when-hashtags-go-wrong/>

which hashtag are in, and which are out

<http://www.hashtags.org/>

▪



The project is co-funded by  
the European Union, Instrument  
for Pre-Accession Assistance



PROVINCIA  
DI RIMINI



Regione Emilia-Romagna  
**ibc**  
Istituto per i beni artistici  
culturali e naturali



REGIONE DEL VENETO

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V

Università Iuav  
di Venezia



Municipality of Shkodra



ISTARSKA  
ŽUPANIJA  
ISTRIANA