

SOCIAL MEDIA AND MUSEUMS: REFRAMING AUDIENCE ENGAGEMENT IN  
THE DIGITAL COMMUNICATION AGE

A Thesis submitted to the faculty of  
San Francisco State University  
In partial fulfillment of  
the requirements for  
the Degree

AS

36

2017

MUSST

•1937

Master of Arts

In

Museum Studies

by

Shae Toshiko Iwasaki

San Francisco, California

May 2017

Copyright by  
Shae Toshiko Iwasaki  
2017

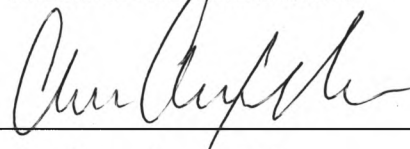
## CERTIFICATION OF APPROVAL

I certify that I have read *Social Media and Museums: Reframing Audience Engagement in the Digital Communication Age* by Shae Toshiko Iwasaki, and that in my opinion this work meets the criteria for approving a thesis submitted in partial fulfillment of the requirement for the degree Master of Arts: Museum Studies at San Francisco State University.



---

Edward Luby, Ph.D.  
Professor of Museum Studies



---

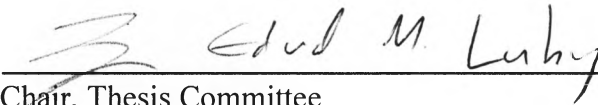
Chris Alexander, M.F.A.  
Adjunct Professor of Museum Studies

SOCIAL MEDIA AND MUSEUMS: REFRAMING AUDIENCE ENGAGEMENT IN  
THE DIGITAL COMMUNICATION AGE

Shae Toshiko Iwasaki  
San Francisco, California  
2017

Social media has become more than just a way to connect with people online, but a platform for constant communication used to disseminate news and updates, share ideas, follow brands, and build one's identity. As the number of social media users continues to grow, museums must consider their role in this online space. In this thesis, the social media activities of museums in the context of audience engagement are examined. A survey of more than 200 museums is conducted in addition to a review of important literature on museums, technology, and audience engagement. Results indicate that marketing is the most important framework for posting content to social media platforms for a significant number of museums. However, it is concluded that social media has the potential to support museums in their communication and educational objectives. Several recommendations are made to advance museums progress in building relationships with audiences, through social media.

I certify that the Abstract is a correct representation of the content of this thesis.

  
Chair, Thesis Committee

5-15-17  
Date

## ACKNOWLEDGEMENTS

To my thesis committee, Dr. Edward Luby, Dr. Victoria Lyall, and Chris Alexander, M.F.A., thank you for sharing your expertise, providing direction, and supporting me throughout this process. Your enthusiasm for and dedication to the field of museums are both inspiring and contagious. To my colleagues, friends, and family, who offered constant words of encouragement, a big, heartfelt thank you.

## TABLE OF CONTENTS

List of Tables .....	viii
List of Figures .....	ix
List of Appendices .....	x
Chapter 1: Introduction .....	1
Organization of This Thesis .....	4
The Bigger Picture .....	5
Chapter 2: The Origins of Technology and Social Media in Museums .....	6
Defining the Term “Digital” .....	6
Historical Overview of Museums Relationships with Emerging Technologies ....	10
The World Wide Web and the Internet .....	15
New Technology, New Behaviors, New Museology .....	21
Computer-Mediated Communication & Social Media .....	23
Chapter 3: Museum Education and Audience Engagement .....	31
Early Museums in Europe and America and their Public .....	32
Museum Education Origins and Theories .....	36
The Values of Audience Engagement .....	41
Social Media in the Frame of Museum Education, Audience Engagement, and Marketing .....	46
Chapter 4: Methodology .....	51
Literature Review .....	51
Identifying Potential Survey Recipients .....	53

Selecting a Survey Method and Sending the Survey .....	54
The Survey Questions .....	55
Chapter 5: Results .....	66
Results by Question .....	67
Chapter 6: Discussion .....	93
Audience Development and Demographics.....	94
Internal vs. External Communication and Collaboration .....	97
Metrics & Strategy .....	99
Platforms .....	101
Chapter 7: Conclusions and Recommendations .....	104
Conclusions.....	105
Recommendations.....	111
Concluding Thoughts.....	116
Works Cited .....	118
Appendices.....	126

## LIST OF TABLES

Table	Page
1. Table 5.1: Responsibilities of the Social Media Manager(s).....	73
2. Table 5.2: Determining Social Media Impact at Museums.....	84
3. Table 5.3: Frameworks Considered Most Important in Developing Social Media Content.....	86
4. Table 5.4: Processes Involved in Developing Content for Social Media.....	87
5. Table 5.5: Methods Used to Learn About Social Media Audiences.....	88
6. Table 5.6: Measuring the Success of Social Media Activities.....	90
7. Table 5.7: Selected Examples of Free-Response Answers.....	92



## LIST OF FIGURES

Figures	Page
1. Figure 2.1: Timeline launch dates of many major Social Network Sites.....	24
2. Figure 3.1: The Interactive Experience Model.....	40
3. Figure 5.1: Institution Types Represented in the Survey.....	67
4. Figure 5.2: Geographic Regions Represented in the Survey.....	68
5. Figure 5.3: Annual Budget Categories of Museums.....	69
6. Figure 5.4: Number of Full-Time Staff at Museums.....	70
7. Figure 5.5: Museums with Social Media Managers.....	71
8. Figure 5.6: Number of Social Media Manager Staff at Museums.....	72
9. Figure 5.7: Other Museum Departments that Oversee Social Media.....	74
10. Figure 5.8: Number of Staff that Contribute to Social Media.....	75
11. Figure 5.9: Museum Social Media Platforms.....	76
12. Figure 5.10: Social Media Platforms with the Most Followers.....	77
13. Figure 5.11: Social Media Accounts with the User Most Activity.....	78
14. Figure 5.12: Frequency That Museums Post New Content.....	79
15. Figure 5.13: Museum Goals, Objectives, or Outcomes for Social Media.....	80
16. Figure 5.14: Museums Meeting their Social Media Goals.....	81
17. Figure 5.15: Metrics Used to Measure Efficacy of Social Media Engagement.....	82
18. Figure 5.16: Museums with a Protocol for Determining Social Media Impact.....	83
19. Figure 5.17: Topics Museums Post about on Social Media.....	85
20. Figure 5.18: Museums with Plans to Develop Audiences Through Social Media.....	89

## LIST OF APPENDICES

Appendix	Page
1. Appendix I: Pew Research Center 2017a.....	126
2. Appendix II: Pew Research Center 2017b.....	127
3. Appendix III: Finnis 2014.....	128
4. Appendix IV: mySociety 2014.....	129
5. Appendix V: Stephens 2000.....	130
6. Appendix VI: San Francisco Museum of Modern Art 2017a.....	131
7. Appendix VII: San Francisco Museum of Modern Art 2017b.....	132
8. Appendix VIII: Tim Berners-Lee 1996.....	133
9. Appendix IX: Tim O'Reilly 2005.....	134
10. Appendix X: Trant and Wyman 2006.....	135
11. Appendix XI: Bass 1995.....	136
12. Appendix XII – Johnson et al. 2010.....	137
13. Appendix XIII – Museums and the Web 2010a.....	139
14. Appendix XIV – Museums and the Web 2010b.....	142
15. Appendix XV – Visser and Richardson 2013.....	143
16. Appendix XVI – Pfefferle 2009.....	146
17. Appendix XVII – Perrin 2015.....	147
18. Appendix XVIII – AAM 2017a.....	148
19. Appendix XIX – Survey Contact Script.....	150
20. Appendix XX – Survey Screenshot.....	151
21. Appendix XXI – AAM 2017b.....	159
22. Appendix XXII – Kevan Lee 2015.....	161
23. Appendix XXIII – Greenwood, Perrin, and Duggan 2016.....	162

## **Chapter 1**

### **Introduction**

Digital communication in the twenty-first century has shortened distances and increased the pace at which people share information. In particular, mobile technology and social media have re-framed how people communicate. Museums, as communication institutions aiming to serve specific needs of the public, have enthusiastically embraced social media and the variety of social media platforms that exist.

However, what social media platforms do museums most commonly use, and what are the rationales and goals for their use of social media? How do museums ensure that the social media platforms they use are effective in communicating with audiences, and that these platforms communicate value and reach the intended audiences with the content they produce? How are museums learning about their audiences through social media? Is there untapped potential for social media to develop meaningful relationships between museums and its online community of users? What role does social media play in learning and interpretation?

In this thesis, the role of museums in the age of digital communication is examined, specifically in the context of social media. The communication process is an important component of building relationships between institutions and their audiences, and yet, much remains to be learned about how and why museums use social media. As a result, social media use by museums is assessed in this thesis. The impact of social media on audience engagement is considered, and the museum sector's engagement with social media is examined. The goal of this effort is to evaluate broader changes in digital

technology from the perspective of the museum community, and to investigate social media use by the museum sector in the context of the history of museums and the public, the museum as a place of learning, and the museum as a communication institution.

The topic of this thesis was sparked by noticing the seemingly pervasive use of social media by museums and observing variations in how individual museums have navigated the social phenomenon that is social media. Social media adoption is growing at incredible rates while mobile smartphones are making communication a nonstop occurrence. For example, in January, 2017, the Pew Research Center reported that around seven out of ten Americans use social media (Appendix Ia). Since 2005, when the Pew Research Center began tracking social media usage rates among American adults, the number of Americans using social media jumped significantly, from 5 percent to 69 percent. More than three quarters of the American population now own smartphones, a percentage that increased significantly from just 35 percent in 2011 (Pew Research Center 2017) (Appendix Ib). In the context of museums, these statistics highlighted that while digital communication is becoming ubiquitous, as it can take place anytime and anywhere, a comprehensive understanding of how social media is used in the museum sector is just beginning.

The topic is important to investigate because visits to museum websites are surpassing the number of visitors to a museum's physical site. The experiences being offered online or digitally from the comfort of one's home are becoming increasingly eclectic and highly entertaining, which could conceivably jeopardize the physical

offerings of public institutions, such as services rendered by museums. Moreover, a museum's online presence is a crucial approach to connecting with the growing populations of potential audience members, who, significantly, may have only known a life with mobile technology. Furthermore, in today's approach to measuring engagement in museums and cultural institutions, tracking online activity is becoming just as important as tracking the experience and activity of on-site visitors, so it is important to understand what platforms are being tracked and the strategies behind their use. Finally, adopting the communication methods that the public uses has been a transformative experience for museums; social media is a critical part of building a museum's online presence today.

The presence of museums on social media has greatly increased in the last decade. It is not uncommon for museums to have official accounts on more than one social media platform, such as Facebook, Twitter, and Instagram. Due to the increased interest in social media, museum scholars, digital theorists, and professionals in the field have begun to engage in an international conversation on the potential for social media to become a valuable tool for museums. Early museum social media efforts have been placed in theoretical frameworks, analyses of the need to re-frame social media towards more engaging models have been presented, and broad assessments have been conducted to describe the adoption of social media by the museum sector (Fletcher and Lee 2012; Kidd 2011). Tools to help museums evaluate their online successes have also been developed, including measurements of the success of social media in light of an

organization's mission (Finnis, Chan, and Clements 2011; Villaespesa 2015). However, at a time of amplified digital and mobile communication, a better understanding of how museums are demonstrating a renewed commitment to their social media audiences is needed. As a result, this thesis will explore social media-related activities associated with how museums define relationships with their remote audiences, amidst major change in public perception of what constitutes a relationship.

### **Organization of This Thesis**

This thesis comprises seven chapters. In Chapters 2 and 3, a review of literature sets the stage for understanding how technology, audience engagement, and museums intersect today. First, a history of the one-way producer/receiver web and its evolution into a two-way producer Web 2.0 is examined in Chapter 2, followed by a discussion of the museum sector's early adoption of technology to catalog collections and to provide interpretive audio tools. Chapter 2 ends with an introduction to social media, its influence on changing communication behaviors, and the implications of adopting this communication tool in museums.

Chapter 3 provides an overview of the history of museums and their relationship with the public, starting with classical antiquity through to today. A section of this chapter is devoted to museum education and describes the shift in museums from collecting institutions to educational and interpretive institutions. The last section of Chapter 3 is devoted to social media and the multifaceted purposes it has assumed as a communication tool for museums.

The methods used in the thesis are outlined in Chapter 4. In addition to a literature review, an online survey was developed and circulated to a randomly select pool of museums. The development of the survey and the questions asked in the survey are outlined in this chapter. In Chapter 5, the survey results are presented.

Finally, in Chapter 6, the discussion chapter, key themes that emerged from an analysis of the survey results and the literature review are outlined. The thesis ends with Chapter 7, in which several conclusions and recommendations concerning current social media practices in museums are presented.

### **The Bigger Picture**

Museums today operate in a setting where technology is shaping how people communicate with one another and how organizations communicate with their audiences. The public has played an increasingly important role in sustaining the work of museums, while museums today work continuously to best position their offerings to benefit the public. However, how can museums compete for the time and attention of the growing numbers of audiences who are products of an age of heightened digital communication? Can museums leverage the connections they make with online audiences so that interactions can be mutually beneficial for the user and the institution? And finally, can museums' relationships with the public be perpetuated through meaningful, mission-based digital experiences?

## **Chapter 2**

### **The Origins of Technology and Social Media in Museums**

This chapter presents a framework for understanding the development and profound impact that emerging technologies has had on museums. Key literature and historical events that highlight the impact of digital technology in museums are outlined, with the understanding that user behaviors have shifted as a result of the development of new technology used to gather information, to create content, and to communicate information. Below, the term “digital” is first defined, and, its expression in a museum context is examined. Next, a historical overview of digital technologies is presented to reveal how behaviors in a museum context are influenced by evolving technologies and new media. Then, a brief history of the Internet and the World Wide Web and its effects on museum audiences and digital behaviors is outlined. Finally, a discussion on the most recent applications and abilities of the Web and social media provide greater insight into its role in museum institutions.

#### **Defining the Term ‘Digital’**

Moving fluidly between online and offline activities for a majority of the global population has become increasingly commonplace. So much so, that the ability to distinguish between the two is becoming challenging, as well-known blogger and Chief Executive of Culture<sup>24</sup> Jane Finnis (2014) has observed (Appendix III). Digital media connects us to one another, to places, and to events through prolific technologies that we have become reliant on. Finnis perceived that we have reached a point in the twenty-first



century where digital is not separate from daily life (2014). Technology platforms, mobile phones, computers, and the internet are so integrated into daily routines that we cease to use the term “digital” to distinguish our digital and non-digital activities; merely talking or meeting can refer to online or in person, chatting can indicate text messaging or talking, reading or researching can happen both on a computer or on a bookshelf at the library. The term “digital,” while once referring strictly to an organized set of one’s and zero’s that represent data on a computer screen, is now an amorphous and nebulous term, loosely used to describe functions of technology, computers, and the Internet (Bautista 2014; Manovich 2001; Smith 2014). By reviewing the various definitions of “digital,” however, we can attempt to crystallize differing perceptions and better understand the purposes that digital communication channels, such as social media, play in society, and especially in the cultural sector.

“Digital” has flooded colloquial speech as rapidly as new developments in technology have entered the mainstream market, and the ill-defined use of the term in daily speech has been cause for critique by some digital media theorists. New media theorist Lev Manovich, for example, eschews the term “digital” in his book *The Language of New Media*, because of ambiguity in its use (Manovich 2001). Manovich outlines three distinct concepts that the umbrella term “digital” can convey: digitization; common representation code; and numerical representation. The process of converting analog to digital is known as digitization, while the concepts of common and numerical representation code refer to the data language that constitute a media file. Specifically,

common representation code enables a variety of media to be created while using a consistent code format, whereas numerical representation is the computer data that can be copied, transferred, and manipulated. Manovich's assessment highlights the need to clarify understandings of the term "digital."

A more recent discussion of the term "digital," but in the museum context, was sparked by museum consultant and blogger Koven J. Smith in his keynote address at MuseumNext 2014 in Gateshead, United Kingdom. Smith posted a question on Twitter aimed at his fellow museum colleagues asking how they define "digital." The range of vague responses revealed the lack of a shared definition within the context of museums, and highlighted how problematic it can be for those working on "digital" initiatives to not share a common understanding of the term (Smith 2014). To Smith, the responses he received emphasized the issues museums face in striving to incorporate "digital" into their organization. Too many museums, he suggested, have treated "digital" as anything related to technology, and, as a skillset. Smith suggests that museums view "digital" as a method, or in other words, as a skill that can be practiced by anyone in the organization, as opposed to only those who possess a specialized skillset. What Smith considers an all-encompassing approach to defining "digital" is the definition presented by UK-based digital agency mySociety. According to mySociety, "digital is shorthand for 'we accept the internet values of usability, needs focus and agility'" (mySociety 2014, 24) (Appendix IV).

From this perspective, “digital” can be viewed as an *approach* to define how organizations incorporate digital into their institution. Smith suggests using the term not as a way to discuss mobile platforms, screens, or other technologies, but instead as a basis for conceiving projects within an institution. By starting with the concept of usability, meeting needs, and production in an adaptable, flexible, or agile way, teams can clarify the specific purpose for proposing certain initiatives. The methodological perspective that Smith presents expands the theoretical frame of the term “digital” from those that are too broad or too technological to embed the purpose and digital initiatives in the definition of “digital.”

Susana Smith Bautista, author of the influential book, *Museums in the Digital Age: Changing Meanings of Place, Community, and Culture* (2014), also examines the definition of “digital” in a museum context and assesses the impact of digital methodologies in transforming the museum experience. Bautista perceives “digital” not only as a function of transcribing something from analog into a file format using code, but also as a major influencer on changing concepts of place, community, culture, and technology. In the digital age, she argues concepts of space and place, for example, are no longer restricted to physicality, locality, and permanence (Bautista 2014). Instead, space and place in mobile and real-time technologies have expanded beyond the boundaries of proximity by providing pathways for intersection among global networks of virtual users. In this sense, place is “omnilocal,” meaning everywhere simultaneously (Casey 1997, 337). More importantly, if place can be experienced fluidly through the use

of digital technologies, then those technologies allow for fluid connections not only through space and time but also through societies, cultures, and communities (Bautista 2014). Bautista's treatment of the term "digital" is significant because she also departs from describing its functional aspects; instead, shifting the conversation onto how "digital" as a concept, can influence broader constructs.

Overall, Manovich, Smith, and Bautista's analysis of the term "digital" supplies a framework for understanding the emergence of new technologies and digital applications in museums and how these technologies have impacted the museum's relationship with its audiences.

### **Historical Overview of Museums Relationships with Emerging Technologies**

The museum sector's relationships with technology began in the 1960s as the importance of stewarding and caring for collections was a museum's primary focus. In order to enhance the ability to effectively store and efficiently retrieve information about a museum's collection, they turned to computers to fill this need. Before computers, written records along with the curator's memory, were the only resources for accessing and storing information about a museum's collection. As lifestyles became more transient in America, museum professionals were relocating more frequently and a need for reliably keeping collections databases within the museum became evident (Williams 2010). Additionally, as governmental funding of American cultural institutions grew in the 1960s, so did the interest of the public in ensuring museums were fulfilling their duty as public trusts in caring for a community's collection (Weil 2012). As public trust in

museums increased, museums experienced pressures to demonstrate their accountability and stewardship of collections (Roberts 2010). These external pressures influenced museums to start seeking efficient information management systems that would allow for efficient retrieval, accurate storage databases, and record keeping of museum acquisitions and deaccessions (Williams 2010). As a result, new technologies were sought by museums in response to external forces shifting attention to a museum's function.

Cumbersome and large "mainframe" computers made their first appearance in museums to assume the role of managing collections information. The computerization of museum collection data led to the creation of custom computer programs that housed collections information. While primarily only large-scale museums could onboard and afford "mainframe" computers, the minicomputer arrived in the late 1970s to early 1980s and became more accessible to mid-sized institutions. In the early stages of developing technology-based information management protocols for museum collections, museums discovered opportunities to pave their own pathways, due to the absence of other models (Williams 2010). This led to the acceleration of specialized roles in museum departments such as data managers to oversee the IT systems, which were often built in-house (Roberts 2010).

The use of digital technologies in cultural heritage institutions grew exponentially in such a short span of time that it sparked the creation of professional associations such as the Museum Computer Network (MCN). Established in 1967, the Museum Computer Network group was initiated after one iteration of the General Retrieval and Information

Processor for Humanities Oriented Studies (GRIPHOS), originally built by Dr. Jack Heller for NYU's library in 1965, was adopted by the Metropolitan Museum of Art (MET) (Misunas and Urban 2007). A group of museum directors in New York convened after the GRIPHOS program had been adapted for use with the MET porcelain collection, to explore ways in which Heller's program could be applied to museums beyond the MET, which, according to Misunas and Urban, resulted in the formation of MCN (2007). During this time, museums utilized and adapted evolving technologies to meet their needs as they were responding to social, cultural, and economic changes.

Concurrently, entertainment media such as television were filtering into mainstream society and influencing people's reaction to information retrieval. Mark Stefik, noted author of *The Internet Edge*, describes the rapid entry of television into American middle class society as a major 'change amplifier' which precipitated the advent of the Internet (1999). The change being amplified, so to speak, related to behavioral shifts of television audiences with the routine use of and reliance on this new technology medium. Between 1946 and 1950, commercial television ignited an exponential growth in the number of American households with a television set, jumping from roughly 10,000 to 6 million sets in use during this period (Curtin 2017). At the time, no new invention had paralleled the rate at which American households had embraced the black and white television (Stephens 2000) (Appendix V). The popularity of television as a medium for communication, entertainment, and learning created a new set of behaviors among TV audiences.

Media theorist Marshall McLuhan extensively studied the impacts of new media on society and culture. In his book *Understanding Media*, McLuhan identified television as having a great effect on influencing behaviors and relationships with information technology in the mid twentieth century (1995). McLuhan compared the television to other modes of relaying information like the radio, films, print, and verbal lectures (1995). According to McLuhan, the television of the 1950s and 1960s influenced behaviors of its users much differently than the radio or film because television is experienced as a “cool” participatory medium. Early television, he argued, had a participatory nature due to its low definition, which was created by light projected through a screen, versus *onto* a screen. Because the television image consisted of a series of small dots, the image required careful attention from the viewer. The “cool” aspect of television as a medium for relaying information relate to its mode of transmitting only one program at a time. The television, according to McLuhan, is better suited for covering topics in-depth, as opposed to “hot” mediums, such as the newspaper or radio, that specialize in presenting views on various subjects that have been pared down into consumable bits (1995). McLuhan referred to a study conducted on the effectiveness of different information mediums that positioned television, which combines word and moving imagery, as requiring the most engagement from its participants. The participants who watched television presentations of information could relay the information they had learned better than those who listened to the information from the radio, and exponentially better than those who were exposed to print or lecture mediums (1995).

While museums do not offer of the same caliber of information transmission and engagement as television, a whole new set of behaviors centered around learning and entertainment with visual storytelling was being taught to American audiences in the mid to late twentieth century, and these behaviors impacted museums (Williams 2010). The San Francisco Museum of Modern Art embraced the new medium and engaged television audiences by launching a biweekly television program in 1951 (SFMOMA 2017) (Appendix VI). The program, originally entitled *Art in Your Life* and later renamed *Discovery*, ran for three years and broadcast interviews with contemporary artists and featured artist demonstrations (Kirk 2017) (Appendix VII). Museums, in their quest to demonstrate their value to the public as purveyors of information and keepers of history, needed to take into consideration the implications of the public's changing behaviors due to the rapid rise of new information media.

The emergence of a television audience, for example, led to the introduction of the first audio tours in American museums (Williams 2010). In the late 1980s to early 1990s, the advent of the audio tour was a new development that utilized technology for sharing information with visitors. Technology's role in the museum shifted from strictly internal uses for processing, storing, and retrieving information to didactic purposes meant to teach the museum visitor. Museum scholar Stephen Weil discusses the shift of the museum sector's focus towards its audiences in his essay "From Being About Something to Being For Somebody" (2012). As government funding for museums began to dwindle at the end of the 1970s, museums began to shift their attention outwards from



their collections to their audiences. This shift in focus was an attempt to advocate for museums and to garner public support (Weil 2002). The audio tour was one didactic and interpretive technology that museums adopted for the benefit and interest of its visitors (Samis 2008).

The Fine Arts Museums of San Francisco were early adopters of didactic technologies meant for the visitor. A multitude of different voices, opinions, and perspectives were conducted for the audio tour accompanying the de Young Museum's exhibition *Bronislava Nijinska, A Dancer's Legacy* (Samis 2008). According to museum interpretation practitioner Peter Samis, this audio tour gave the museum visitor "the ability to randomly access as much or as little information as [they] wanted...without the museum determining [their] course" (2008, 6). This technological development created the opportunity for the museum visitor to access information at will by engaging with a handheld device that followed the whim of its beholder. The audio tour demonstrated museum innovation for accessing information through engaging technologies that were created with the visitor in mind (Samis 2008).

### **The World Wide Web and the Internet**

The next wave of technology that museums were impacted by and responded to was the rise of the World Wide Web at the end of the twentieth century. Tim Berners-Lee, the originator of the Web, defines it simply, "as the universe of global network-accessible information. It is an abstract space with which people can interact [and] its existence marks the end of an era of frustrating and debilitating incompatibilities between

computer systems” (1996) (Appendix VIII). The earliest iteration of the Web was built to share information through space and time. User behaviors shifted as iterations of this new technology filtered into mainstream culture. Mark Stefik points to the Internet as another “change amplifier,” following the proliferation of household television, whose biggest impact was reducing “the power of distance” (Stefik 1999, 11). According to Stefik, the Internet instigated more action at a distance between its users, “so that something happening over here can have an effect over there. The fan-out effect of the Net can cause multiple changes at many distant locations. It enormously magnifies the most powerful feature of technologies like radio and television: wide dissemination of information” (1999, 11-12). The needs of the remote learner and consumer of information are at the core of the first iteration of the Web, or Web 1.0. Not until Web 2.0 made its debut did consumer behaviors expand to include more involved methods of engaging with and disseminating information.

Tim O’Reilly instituted the term ‘Web 2.0’ to describe shifts in behaviors and engagement with the Web as it evolved from a passive experience to an engaging and democratized platform (2005) (Appendix IX). Where Web 1.0 presented closed circuits of information, Web 2.0 enhanced the participation factor. Some examples of this transition are demonstrated in the evolution of personal websites into blogs, Britannica Online into Wikipedia, publishing into participation, and directories (taxonomy) into tagging (“folksonomy”) (O’Reilly 2005). Maxwell L. Anderson, an early proponent of using new media technology in museums, describes this shift to a participative Web as a

transition from analog to digital, where hyperlinking became the new digital replacement for indexing: “Hyperlinking (digital), rather than indexing (analog), is changing the way that we conduct research. Indexing retraces closed circles of knowledge, whereas hyperlinking engages an infinite spectrum of information” (1999, 134). This iteration of the Web transitioned from a purveyor of information to the networked world, to a participative hub inviting anyone within the networked world to produce and contribute content made available to everyone. Web 2.0 demonstrates the evolution of “digital” as described earlier in this chapter. Here, the concept of “digital” is expanding from a closed circuit of code meant to store information and data, into a network of shared information that redefines the meaning of people, places, and communities.

Although the advent of the new and improved Web 2.0 offered exciting opportunities for the future of web applications and shaped the user's relationship with the Web, certain consequences must be considered. As author and digital consultant for educational and cultural organizations Diane M. Zorich frames it, “the Internet offers a wealth of information with a dearth of context, and information delivered in this manner is difficult to assimilate” (1997, 172). Zorich pauses to consider how museums, as keepers and purveyors of information, should best approach the Internet age to ensure they are truly adding value to the content they present. In tandem with the concern for a lack of contextual information on the Internet is the concern about the future of the Web, where anyone can produce content. How is one able to decipher the value of information amidst the “bitstag,” or the “useless dross one has to cull through to get to a useful ‘ore’

of information” (Zorich 1997, 171)? Museums had to consider these issues to avoid tarnishing their credibility as reliable sources of knowledge. By adapting certain functions of the World Wide Web for digital projects that were carefully crafted for specific purposes, museums creatively addressed inherent risks in entering the networked world.

While dozens of museums experimented with adopting their own websites to have an online presence, early examples of museums adopting Web 2.0 ideologies include SFMOMA’s Interactive Educational Technologies team initiatives and the *steve.museum* project (Bautista 2014, Samis 2008). These projects surpassed the first museum audio tours in that their reciprocal involvement considered the user motivation. In 1994, the SFMOMA formed an Interactive Educational Technologies Department with Peter Samis and John Weber to converge technology and learning in the museum galleries (Bautista 2014). Several multimedia projects from this department have received Gold MUSE Awards for Education/Interpretive Art from the American Association of Museums (Bautista 2014). Notably, a web style interactive entitled *Voices and Images of California Art* was developed in 1995 that incorporated audio, video, photographs, and other reproductions to highlight California artists. Later this project was combined with another Web-based project called *Making Sense of Modern Art*, which presented different perspectives on artworks from the permanent collection. The result was an in-depth presentation that considered multiple interpretations of an object. Each of these projects were, at one point, presented as kiosk programs in the galleries (Bautista 2014). To this

end, the SFMOMA Web-based, in-gallery, education interactives are examples of museums adopting and customizing Web 2.0 principles for the needs of museums and its visitors. Significantly, the presentation of diverse voices in this project allowed the users to consider several interpretations, while providing greater context to the museum collection overall.

In regards to museum collections, the *steve.museum* project was one of the first examples of folksonomy being applied to collections, where folksonomy is defined as the assemblage of user-generated tags, or keywords, that are publicly labeled or categorized “in a shared, on-line environment” (Trant 2008, 1). While technology was being utilized by museums on several fronts in the Web 2.0 era for purposes of education and public engagement, collections ceased to be as engaging to the general public. Jennifer Trant and Bruce Wyman point to the fact that because, “the parts of museum Web sites that focus on collections tend to be either highly authored, linear exhibition and educational ‘titles’ or un-interpreted collections databases,” museum collections lacked the appeal that education interactives and exhibitions had (2006, 1) (Appendix X). Trant and Wyman considered the “un-trained eye,” and the absence of context provided in collection databases, rendered objects of the same category, style, or medium indistinguishable from each other (2006). To the general viewer, the experience described by Trant and Wyman make collections databases inaccessible and uninviting in their raw state. Folksonomy attempts to complete the gap where collections databases fall short by bringing objects in a collection from the level of the scholar to the average visitor. As

evidenced from preliminary studies, professional perspectives significantly differ from the perspectives of the general public. Social tagging represents Web 2.0 principles for its creation of a community of users who are asserting their direct connection with something, in this case, museum objects.

The community created as a result of the *steve.museum* project consisted of a pool of participants working within museums or for organizations that supported museum research. Peter Samis describes the *Steve.museum* project as a collaborative approach to making participating museum online collections more accessible to the public (2008). This project facilitated the creation of new search terms and new systems of cataloguing determined by a crowd, in this case the collective groups involved. One example from the Metropolitan Museum of Art's online collection illustrates the problem that user-generated tagging attempted to solve. Before this project's realization, when a user would search the Met's online collection using the term "Impressionism," no results would return, even though there were Impressionist paintings in their holdings. Instead, the proper terms to retrieve Impressionist paintings, determined by collections staff, were "French," "19th century," and "oil on canvas" (Samis 2008). The theory behind *steve.museum* was simple; if search terms created by visitors were applied to a museum's objects, then other visitors would be successful in finding objects on the museum's site (Samis 2008). While the *steve.museum* project was highly experimental in its executions of each museum's iteration, the project reflected the team's evolving understanding of tagging. The underlying goals of the project are telling of the influence of Web 2.0

behaviors. Folksonomies and user-generated tagging is one example of how museums have navigated the “bitstag,” in addition to demonstrating how museums were recognizing the need to re-define their relationship with its audiences in the age of the internet.

### **New Technology, New Behaviors, New Museology**

Museums embracing technology in the early Web 2.0 age of the Internet were reinforcing the democratization of information. Essentially, museums were using digital tools to recognize the voice of the visitor and the possibility of diverse interpretations of museum objects, in order to make their offerings more accessible and engaging to the general public. Audio, video, and crowdsourcing projects increasingly involved the voice of the visitor to demonstrate the new ideals of being digital in the age of Web 2.0. The power of digital in the age of the Internet is succinctly described by Nicholas Negroponte as, “an egalitarian phenomenon. It makes people more accessible and allows the small, lonely voice to be heard in this otherwise large, empty space. It flattens organizations” (Bass 1995) (Appendix XI).

Where new museology and digital principles converge is the concern for the experience of its users, which came about at the end of the twentieth century and at the beginning of the twenty-first century. According to Stephen Weil, museums at the end of the twentieth century realized the need to prove their worth to audiences when economic support for maintaining and growing museums fell into the hands of the public (2002). Meanwhile, the power of accessing, creating, and sharing content that was only available

to select groups with specialized skills in the first iteration of the World Wide Web became functions that the masses were equal participants in. Each of these phenomena frame subsequent narratives of museums communicating with the public. By using the common language and communication platforms that are mainstream to society, museums could access an entirely new network of audiences.

Adopting communication channels that were currently being used by the masses meant that museums had to reframe their communication strategies through the use of their websites and through the eventual adoption of social media channels. Indeed, the attention given to these communication tools supports the new museology of the twenty-first century, where museums are attempting to break down the proverbial wall in order to reach the public, and is reflected in the early history of museums, where a stream of theorists emphasized public engagement. The founder and Director of the Newark Museum from 1909 to 1929, John Cotton Dana's extension of scientist, author, and museum administrator George Brown Goode's concept of the "new museum," for example, emphasized that museums should, with their collections, be part of the public sphere. In particular, Dana's vision of the new museum in the early 1900s, positioned museums with the responsibility to entertain, instruct, place objects within schools, lend objects to individuals, groups, or societies, and to keep the activities of the museum before the community (Dana 2008). The new museum, according to Dana, extended beyond the physical location of the building and maintained a presence among its users, both inside and outside of its walls.



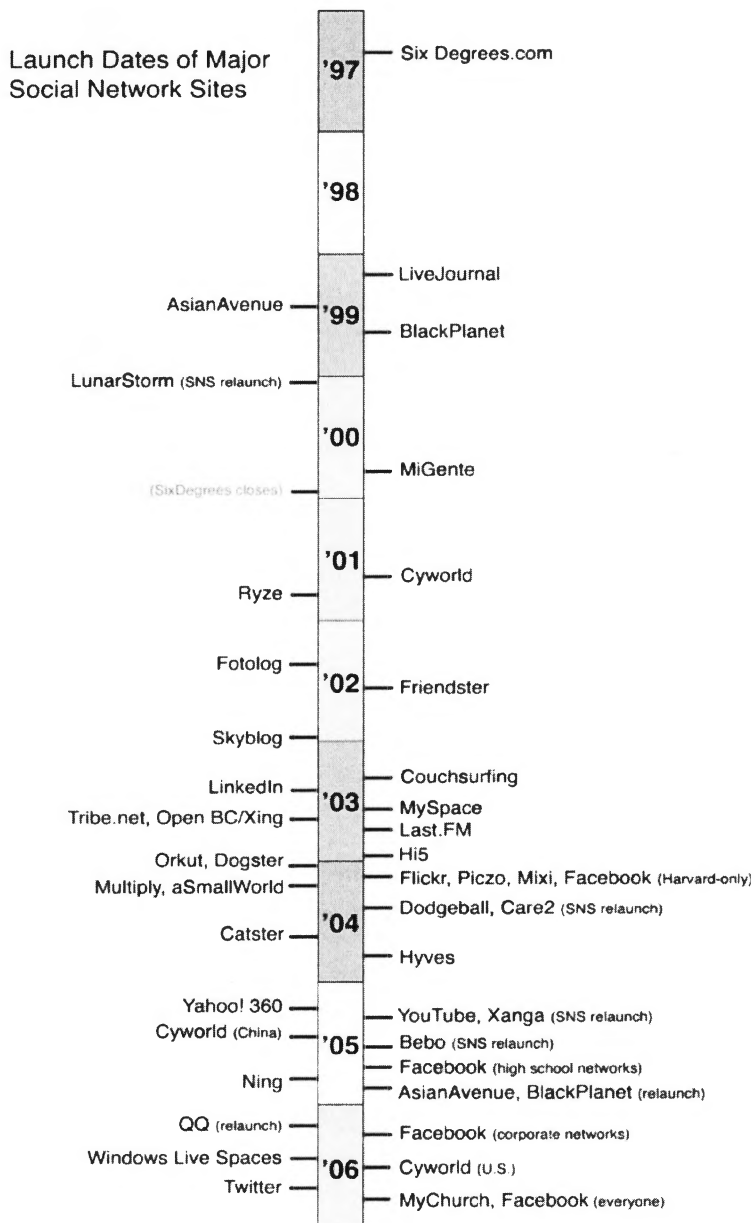
For museums in the digital age, the Web and social media assume some of the roles that Dana describes, along with public programming, education, and other marketing efforts. What the Web and social media allow for that public programming does not, however is reaching beyond the physical definition of place that Susana Smith Bautista describes in her analysis concerning the redefinition of digital place and community (2014). In the digital age, Bautista argues, place extends across networks, connecting remote individuals from different states and continents (2014). As a result of museums offering a presence on the Web and on social media sites, museums have garnered an increasingly global profile.

### **Computer-Mediated Communication & Social Media**

Computer-mediated communication grew in popularity as a result of the personal computer enabling communication across Internet networks. One product of Web 2.0 and computer-mediated communication was the creation of social network sites, with one of the earliest examples being launched at the end of the nineties. SixDegrees was created in 1997 and LinkedIn, MySpace, and Facebook made their first appearance shortly after in the first decade of the twenty-first century (Villaespesa 2015, Boyd and Ellison 2008). Social network sites began appearing at an increasing speed when the idea of social networking as a means of communication gained traction in 2003 (Figure 2.1). While experts in the field of social media and telecommunication can all attest to the rapid development of social networks, the debate on how to define core terms continues among

scholars, academic researchers, and practitioners in the professional field, as discussed below.

Figure 2.1. Timeline of the launch date of many major [Social Network Sites] and dates when community sites re-launched with Social Network Site features (Boyd and Ellison 2008)



In her Ph.D. dissertation *Measuring Social Media Success* (2015), Elena Villaespesa asserts that the rapid development of the social media field is the reason for the nonexistence of a “stable or broadly accepted definition [of social media] in academia or in the professional field” (2015, 22). Villaespesa notes that the concepts of social media, social web, the participative web, collaborative web, Web 2.0, online communities, social networks, and user-generated content are used interchangeably by scholars in diverse fields of technology-based communication (2015).

Villaespesa highlights one definition developed by Danah M. Boyd and Nicole B. Ellison that pares the uses and infrastructure of social network sites down to three essential functions:

Web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. (2008, 211)

Another discussion concerning how social media is defined, by Andreas M. Kaplan and Michael Haenlein, crystallizes the foundational relationship of Web 2.0 and user-generated content with social media. Kaplan and Haenlein describe social media as the “group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content” (2010, 61). While this definition does not explicitly state the specific functions of social media, Kaplan and Haenlein’s discussion of Web 2.0 and user-generated content ideologies provides important context to the purpose of social media.

Yet another useful definition is provided by Jonathan A. Obar and Steve Wildman, who attempt to combine aspects of the definitions presented above (2015). They outline the commonalities of social media services and stress governance and policies surrounding social media:

- 1) Social media services are (currently) Web 2.0 Internet-based applications;
- 2) User-generated content is the lifeblood of social media;
- 3) Individuals and groups create user-specific profiles for a site or app designed and maintained by a social media service;
- 4) Social media services facilitate the development of social networks online by connecting a profile with those of other individuals and/or groups. (2015, 2)

At the core of this definition and several other scholars' definitions of social media sites is the infrastructure that provides the individual access to a greater network. It is evident that the definitions of social media and networks continue to evolve as social media persistently permeates daily life. As discussed below, museum definitions and the use of social media have followed a similar course as channels, algorithms, and remote audiences mature.

Although the first museums to experiment with social media are unknown, the activities and discussions emerging from professional museum associations provide a benchmark concerning when museum staff demonstrated a serious interest in utilizing social media as a tool for measuring and facilitating engagement with audiences. For example, in 2010, the New Media Consortium published a museum edition of their annual *Horizon Report* (Johnson et al. 2010) (Appendix XII). This report forecast a swiftly approaching trend in museum practices around mobile devices and social media

(Johnson et al. 2010). In addition, at the 2010 Museums and the Web conference a workshop entitled ‘Planning Social Media in Museums,’ and a conference session entitled ‘Social Media: Reconstructing the Elephant,’ were conducted (Appendix XIII), not to mention the introduction of the social media category at the Museums and the Web’s Best of the Web Winners in 2010 (Museums and the Web 2010) (Appendix XIV). As museum professionals learned about the potential of social media for their institution, the number of museums on social media experienced an exponential growth.

Museums use of social media closely followed the purpose of its websites, i.e., primarily as a marketing tool. With a combination of audio, visual, and text, museum websites made for an attractively designed promotional tool, highlighting collections and programs (Zorich 1997). Results from a social media survey conducted in 2010 revealed that common uses for social media among museums were limited to event listings, event reminders, or to make announcements or online promotions (Fletcher and Lee 2012). This could be attributed to the fact that Facebook was considered the most effective channel regardless of museum size, at the time (Fletcher and Lee 2012).

From this point on, institutional practitioners of social media and other digital tools took to more experimental routes using these digital tools. An important realization of digital practitioners, as Nancy Proctor notes, has been that “audiences are not always reliable predictors of what they want, like, or will use [and] concepts and applications that may not have worked even just a few years ago may now have currency in today’s more mature Web 2.0 zeitgeist” (2011). Proctor describes the “experimental zeitgeist”

that museums have adopted as a result while trying to keep up with the rapid changes in technology.

Today, discussions on the idea of the social institution in an era of social technologies probe how digital media and communication channels position audiences as more than customers, but as stakeholders who can “work together to...maximise co-created value” (Visser and Richardson 2013, 4) (Appendix XV). With this purpose in mind, museums, as social institutions, are no longer the sole actors in achieving their missions but are “co-collaborators” with audiences, trustees, and employees in fulfilling their responsibilities to the greater community (Visser and Richardson 2013). Social media has the potential to involve all of museums’ stakeholders in this effort.

The purpose of a social institution is to help individuals within a network recognize their agency in what Clay Shirky (2010) terms “cognitive surplus.” Cognitive surplus describes the resources that individuals create using digital media as a collective network that impacts the common good. While everyone is capable of using their free time and talents for creative expression on digital media, the difference now is the culture surrounding the various groups will determine the value (Shirky 2010). Members of these networked communities are motivated to act when they notice that what they say on social media channels such as Twitter, Facebook, or Instagram are being listened to and responded to by others (Blankenberg 2015). Not only are museums experimenting with the ability of social media to initiate conversations among online communities, but they are also extending social media channels as the face of the institution. By giving

traditionally “faceless” institutions a social media-stamped brand identity through social media activities, those who interact with the museum’s networks identify a sense of involvement that is not always tangible at a museum’s physical site. The result of this involvement is a greater sense of ownership (Pfefferle 2009) (Appendix XVI). As individual’s profiles on social media channels become an extension of that individual’s voice and identity among online communities, museums can build meaningful relationships with those remote communities. The digital non-visitor, as museum digital strategist and social media sensation JiaJia Fei refers to remote audiences (Gorgels et al. 2016), become just as important to an institution’s function as those audiences within the museum’s edifice.

Demographics also play an important role in defining who museums are interested in reaching out to across social networks. The Pew Research Center published a report on social media users from 2005 to 2015 (Perrin 2015) (Appendix XVII). According to their findings, nearly 65 percent of adults, age eighteen and up, use social networking sites. This number jumped 7 percent from their initial review in 2005. While young adults (18-29) are still the most likely to use social media (90% do), social media usage by adult groups who were not the earliest adopters, such as older American populations, continues to grow (Perrin 2015). These numbers reveal that by way of engaging in social media activities, museums are attempting to cultivate relationships primarily with increasingly younger adult audiences, who are currently social media “super users.” It is also revealed by these statistics that the demographics of social media

users can be monopolized by certain groups; however, as Amelia Wong observes, “[social media sites] feasibly may diversify the traditional demographics of museum visitors because they enjoy massive audiences” (2012, 284). In addition, Wong notes the potential of social media’s “friendly culture” to attract those audiences who have typically felt unwelcome or intimidated by museums (Wong 2012, 284). While social media channels certainly speak a specific language that certain populations respond to more than others, the fact that social media can allow an institution, let alone an individual, to connect to greater masses of people across the adult spectrum makes it a powerful tool for the historically isolated museum.

The rate at which mobile technology accelerates is heavily influencing the rate at which we seamlessly move between online and offline - returning to Jane Finnis (2014) (Appendix III) and her ruminations on engagement in a digital age. This means that the “touch points” for how we encounter or experience information varies according to our individual motivations. Finnis points out that the key to capturing these fleeting moments of encountering one another online is by taking cues from the consumer experience to craft the museums message (Finnis 2014). This highlights the seemingly daunting task for museums: acting upon their commitment to the public, and displaying their multifaceted identities, while cultivating relationships with audiences beyond the walls of the museum.



## Chapter 3

### Museum Education and Audience Engagement

Without an audience, museum efforts in the twenty-first century are futile. While this was not the case for early museums, where the primary concern was first and foremost to care for a collection, overtime, the value of museums became contingent upon how the public could benefit from the institution. This chapter provides context surrounding the history of museums' relationship with their audiences. First, a brief history of the beginnings of the public museum in Europe is recounted, starting in classical antiquity and the Renaissance. As outlined below, the meaning of a "public museum" in the fifteenth and sixteenth centuries is not the same as public institutions today. Next, a discussion of museums as places of learning in America highlights influential educational theories that shaped museum education. This is followed by a review of developments in how museums relate to their audiences. Through museum education, developing relevant public programming, marketing, and partnering with communities, museums have built relationships with their audiences. Finally, the role of social media as a communication tool to connect with audiences inside and outside the walls of the museum is examined, as museums experiment with integrating concepts and principles of education, audience engagement, and marketing to guide their efforts on social media channels.

### **Early Museums in Europe and America and their Public**

Museum history scholar Jeffrey Abt writes about the evolution of “public museums” and notes that the museum concept dates back to classical antiquity and the Renaissance. Abt cites a few of the earliest examples of museums from Greek origins: the term “mouseion,” describing cult sites that were devoted to the muses; the founding of the Museum of Alexandria, a residency of scholars and a collection of texts, in c. 280 BCE; and Aristotle’s travels to Lesbos that resulted in the establishment of a Lyceum where scholars and students studied biology and history based on the empirical methodology used to collect, study, and classify specimens (Abt 2008). Aristotle’s writings on his empirical methodology were disseminated after the introduction of printing. An early example of the public display of precious objects is described by museum scholar Sarah Bassett (2000), who notes displays of cult images in pagan temples were decreed accessible to city crowds in Byzantine times. By the 1500s, European explorers and traders popularized collecting specimens and objects from distant lands (Abt 2008). What resulted was interest from a broader public in personal collections, from which stemmed the broadly accepted term “musaeum” to describe the activity of collecting (Abt 2008). This example of personal collections, however, was reserved for private audiences and involved limited to no access for large segments of the population (Abt 2008).

The first example of a public building designated for the display and study of objects is attributed to the Ashmolean Museum, which opened at Oxford University in

1683 (Abt 2008). The collection of objects at the Ashmolean Museum, from Algiers and Virginia, originally belonged to John Tradescant the Younger, who, during his possession of the collection, welcomed anyone, including children, to view his objects of *naturalia* and *artificialia*, for a small admission fee (Abt 2008). After Tradescant bequeathed his collection to Elias Ashmole, Ashmole donated his own collection, along with Tradescant's, to Oxford University, also Ashmole's alma mater (Abt 2008). The original function of Tradescant's collection were resumed with the building of the Ashmolean Museum, as it was designed for use by the public to study, research, and discuss these objects (Ovenell 1986). A visiting German scholar, Zacharias Conrad von Uffenbach, noted the crowds of country folk in the collection rooms, including even the entry of women into the museum (Welch 1983). Although the Ashmolean allowed considerable public access to its collection, the central motivation behind the museum's inception was not for the sole benefit of the public. Rather, there were pecuniary motivations in providing access to the collection as a way to ensure the collection's perpetuity; the chance for posterity to enjoy them was ancillary (Josten 1966). At this point in the seventeenth century, museums had not yet arrived at the notion of museums as a public service for the betterment of civil society.

An important example of governmental involvement in the perpetuation of a collection is the case of the British Museum, which also had an influence on the profiles of the visiting public. In 1753, the British Museum was created by the English government in part to remedy the state of its Cottonian Library, which was also in the

care of Parliament (Miller 1974). The purpose of the British Museum was to serve as a repository for the public of the objects and texts in the care of the English government (Miller 1974). While defining which “public” the museum saw fit to enter was ambiguous, the trustees stated that the services rendered should be general. However, entry to the museum required a ticket application, which could take several days to process (Miller 1974). In addition, appeals from the museum trustees for Parliamentary support often mentioned a continuous need for scholarly access (Miller 1974). While museum scholar Carol Duncan emphasizes that a concentrated ‘public’ was allowed visitation to collections such as the British Museum, she agrees with Jeffrey Abt on the central point that eighteenth-century collection spaces in England experienced an unprecedented inclusion of broader segments of the public (Duncan 1999).

Another important example of a government museum is the Louvre, in Paris. The Louvre set a standard for the public museum as an institution that was representative of a “virtuous state” that early museums in America would attempt to emulate. Duncan emphasizes that understanding the context for a truly public institution involves a review of the Louvre and its transition from the hands of the king into the hands of the state (Duncan 1999). Specifically, Duncan describes the central theme of the public art museum as a manifestation of the “rights of citizenship [which] could be discerned as art appreciation and spiritual enrichment” (1999, 306). Louis XIV designated the Louvre as a display hall for his princely collections after he moved his court to Versailles (Duncan 1999). One significant result of the French revolution was the reassignment of the king’s

art collection in the Louvre to the new Republican State in 1793 (Duncan 1999). According to Duncan, the newly repositioned Louvre proved to be a kind of ritual space that signaled the principle of equality to the public both through the reordering of the objects on display and giving access to its citizens (1999). In the late eighteenth century, the popular manner of organizing and hanging artworks in a gallery space was a linear trajectory that highlighted the progress demonstrated by each art historical movement and school (Duncan 1999). Previously, the elite visitor was summoned to a reception hall gallery where they were expected to exhibit their judgement of “good taste” by possessing the ability to “recognize - without the help of labels - the identities and distinctive artistic qualities of canonized masters” (Duncan 1999, 306). The new art historical arrangement of the canonized masters was organized and labeled in a rational manner. Thus, the bourgeois citizen could enter the Louvre of the new Republic in search of enlightenment and would find “a culture that unites him with other French citizens regardless of their individual social position” (Duncan 1999, 306-9). This unprecedented principle of the public art museum influenced the structure of the many museums that followed.

While the early museums in Europe represent the principles of equality and public access, museums in early America represented an emphasis on accessible knowledge, communication, and learning (Abt 2008). Several factors in America created a different climate for the creation and cultivation of museums. American democracy and the economic system of the Industrial Revolution generated growth of private collections

owned by wealthy citizens living in urban centers (Abt 2008). While federal and state government in the nineteenth century typically had little association with the collections of American citizens like Europe had, the Smithsonian Institution was founded under federal capacity at the bequest of James Smithson (Oehser 1983). However, the purpose of its founding was strictly for increasing and spreading knowledge (Oehser 1983). An interest in art collections persisted in the nineteenth century, perhaps due to the “concerns of opinion leaders about the youth and inferiority of American culture” (Abt 2008, 130). This concern or interest led to the creation of several art museums in America, most notably, the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art, New York, in 1870 (Abt 2008). The public played an important role early in American museums as they were, for the most part, created and governed by trustees composed of diverse leaders from the public in addition to the museum being conceived for the wellbeing of its audiences (Abt 2008).

### **Museum Education Origins and Theories**

Art history professor and scholar Andrew McClellan describes the relationship between museums of the nineteenth and twentieth centuries and the public as not so much concerned with who was admitted to museums, but instead, as focused on how museums would respond to the public and their social and political needs (2003). Museums in America were being challenged to crystallize their purpose and prove their existence (McClellan 2003). George Brown Goode, an administrator of the Smithsonian museum in its nascency, defined the museum as:

An institution for the preservation of those objects which best illustrate the phenomena of nature and the works of man, and the utilization of these for the increase of knowledge and for the culture and enlightenment of the people. (1895, 112)

Goode continues to describe the museum as an intermediate to the library and the university, where it is positioned to reach the masses while being an outgrowth of modern thought (1895). At the Smithsonian, Goode sought to explain the disciplines of science and natural history to laymen through a series of didactic texts and instructive labels. Goode's didactic viewpoint of the museum places an emphasis on teaching and enlightening the public (1895).

Benjamin Ives Gilman and John Cotton Dana were museum thought leaders of the late nineteenth and early twentieth centuries who practiced museum education methods in their institutions of employment. Both were proponents of museums for the benefit and betterment of society, though through different means (Grinder and McCoy 1985). Gilman, the Secretary of the Boston Museum of Fine Arts (1893-1925), held the perspective that exposure to art could singlehandedly uplift and inspire people to become better citizens of culture (Gilman 1918). Dana, director of the Newark Museum (1909-1929), viewed museums central task as educating, through delivering information and ideas inherent in works of art to the people (Bay 1984; Grinder and McCoy 1985). Gilman is known for starting the volunteer docent program while Dana is better known not only for interpreting collections and art objects, but also for educating students about the role of museum education staff through an apprenticeship program (Grinder and

McCoy 1985). In the twentieth century, museum education overlapped with education theory with the rise of progressive education.

John Dewey was a key player in progressive education. The adjective “progressive” that Dewey often used refers to the societal progress enabled by education through the advancement of more just and democratic ways of living (Dewey 1916, 69-80). Dewey’s philosophies on progressive education emphasized experiential learning, or learning through doing (1916). Museum Education Scholar and Author George Hein wrote that “museums by their very nature fulfill the requirements for a progressive pedagogy: they do not rely on books or lectures to achieve their educational goals, but emphasize experience with objects” (Hein 2013, 63). While addressing the museum’s function as a repository, Hein highlighted museum holdings as a resource where objects can be “experienced” (2013).

Cognitive theorist Howard Gardner developed the Theory of Multiple Intelligences in 1983, which influenced perceptions of ways in which individuals learn, remember, and understand (2011). According to Gardner, humans have multiple intelligences that each play a role in understanding and perceiving the surrounding world. There are seven intelligences that interact with one another in the learning process having to do with space, body awareness, sound and rhythm, social interactions, awareness and knowledge of the self, linguistics, and mathematical logic (Gardner 2011). Thus, when teaching or learning takes place, a mix of media and different modes of teaching are beneficial to the pupil, as Gardner’s theory challenges the notion that everyone learns in a

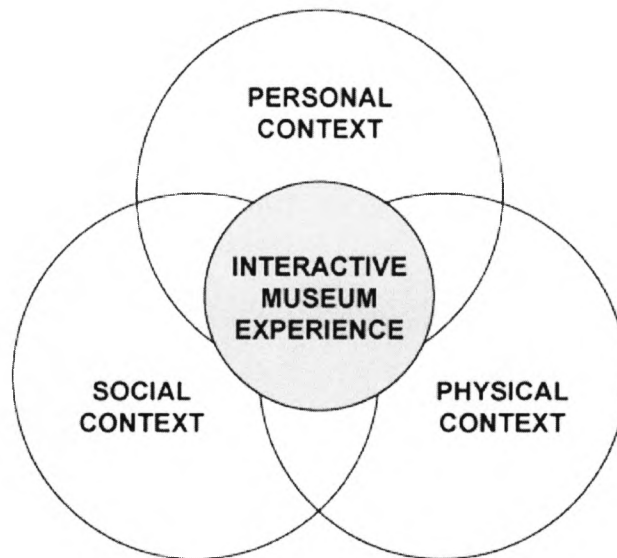


uniform way (2011). Gardner's theory on multiple intelligences has continued to be a popular theory among practicing museum educators, especially within the art museum education field (Ebitz 2008).

A trend in museum visitor studies arose at the close of the twentieth century and beginning of the twenty first century as an attempt to unveil visitors' motivations behind attending a museum. Among those theorists are John Falk and Lynn Dierking, who write about the diverse contexts that persuade and influence visitors to spend their leisure time visiting a museum (Falk and Dierking 1992). Falk and Dierking conceptualize the museum visit into three contexts: the personal context, the social context, and the physical context. The "personal context" involves the visitor's experiences, knowledge, interests, motivations, and concerns, which dictate a variety of differing agendas and expectations that each visitor brings with them to the museum (Falk and Dierking 1992). The "social context" refers to the people that visit a museum together, or the museum staff or other visiting patrons that a visitor comes into contact with (Falk and Dierking 1992). Interactions with crowds and museum staff influence the museum experience. A museum's "physical context" setting also shapes the visitor experience, namely how they will behave and what will be observed and remembered from their visit (Falk and Dierking 1992). Together, the contextual motivations create the *interactive experience model*, which does not establish the relative importance of each context but rather allows any context to assume a primary role in influencing the museum visit (Figure 3.1) (Falk Dierking 1992). The contextual motivations that Falk and Dierking discuss place an

emphasis on the individual characteristics of museum visitors. In 2013, Falk and Dierking published an updated edition to their book and renamed the *interactive experience model* to the *contextual model of learning*, which includes a fourth element; time.

Figure 3.1. The Interactive Experience Model (Falk and Dierking 1992)



While educational theories remain relevant to museum educators, an increased interest in the visitor experience has taken precedence in the twenty first century. For example, Falk’s study on museum visitor identities dives further into discovering the motivations of the individual visitor (2009). Demographics, while useful for obtaining quantifiable data on museum visitors, provide too little data to describe the museum visitor experience (Falk 2009). “Identity-motivated” visits to a museum are what Falk calls a “series of specific reasons that visitors use to justify as well as organize their visit, and ultimately use in order to make sense of their museum experience” (2009, 35). Falk

believes that identity-related motivations for visiting a museum fall into one of the following five categories: explorer, facilitator, experience seeker, professional/hobbyist, and recharger (2009). Each of these categories describe the personality or the character traits that the visitor assumes when visiting or deciding to visit a museum (Falk 2009). In his book, *Identity and the Museum Visitor Experience*, Falk presents a new methodology that museums should use to attempt to understand who visits their institution and why (2009).

Concern for the museum visitor has become important in the twenty-first century as museums understand their potential as educational institutions. Over time, museums have begun to see their visitors not as a general mass, but as individuals with diverse motivations and identities.

### **The Values of Audience Engagement**

Developing museum experiences in the interest of the public and their needs has not always been a primary concern to museum administrators in America. However, museums have begun to value the public as much as their collections, as economic and societal changes have necessitated a shift in focus towards their visiting public.

The opportunity for the public to “experience” objects that Dewey and Hein described in the previous section, was not immediately realized by museums. Although museums in America allowed all members from the public into their physical space from the start, they still held to a predetermined set of rules followed by museum stakeholders. For example, Dana spoke disapprovingly of curators, directors, and trustees, and their

inclinations to emphasize the rarity and historical significance of a collection through their work in the museum (Dana 1917). This often resulted in curators presenting scholarly interpretations of collections that debilitated their effectiveness to the local community in Dana's perspective (Dana 1917). Thus, the relationship between museums and its audiences in the early to mid-twentieth century remained largely static, with museum leaders perceiving the public "as a reflection of themselves; knowledgeable about the actual and symbolic meaning of the collections and the obvious 'value' they held for society" (Reeve and Woollard 2006).

The significance of Gilman's education programs, established at the Boston Museum of Fine Arts, are examples of attempts to activate the museum and engage the public. Education activities under Gilman's leadership included establishing a docent program that served 4,300 visitors; accommodating 5,600 school children; offering free teacher trainings; providing transportation to the museum for some 850 underprivileged children; and distributing 25,000 reproductions to school classrooms in the community (McClellan 2003). The museum that Dana advocated for in his writings is a museum grounded in the community and one that acts on behalf of the community (Dana 1917).

Despite the continued tension between collections care and outreach and public programs throughout the twentieth century, several education theories stressing the individual and the diversity of individual learning experiences, continued to place importance on the individual and the visitor (McClellan 2003). While many of these education programs still exist today, museums have increasingly sought to develop

programming specific to the needs of diverse individuals that make up a community. In addition, museums have come to acknowledge and more fully appreciate their relationships with individuals, taking an active role in all activities of the museum from volunteering, memberships, acting on the board of trustees, and garnering participation from special interest groups (Reeve and Woollard 2006).

Museum director and visitor participation activist and blogger Nina Simon advocates for engaging museum audiences as “cultural participants, not passive consumers” (2010, ii). Simon champions a museum that treats visitors as individuals so that the visitor feels motivated and comfortable participating in the offerings at a museum institution (2010). According to Simon, museums can do this through a variety of means such as training front-line staff, designing quality museum experiences through provocative programming or object-led activities in the galleries, and collaborating on and co-creating projects with visitors and community members alike (2010). The outcomes of creating a participatory institution might be as diverse as, “to attract new audiences, to collect and preserve visitor-contributed content, to provide educational experiences for visitors, to produce appealing marketing campaigns, to display locally-relevant exhibitions, and to become a town square for conversation” (2010, 16). The future of audience engagement and visitor research, according to Nina Simon, is to involve visitors and museum audiences in the design and development of museum initiatives, exhibits, and activities so that visitors become an integral part in furthering the museum’s service-driven mission (2010).

Museums engaged in a cause to remain relevant among communities requires that they appeal to diverse groups of people; realization of this key point began as early as the 1960s, following great social unrest and financial crises (McClellan 2003). Since then, concerns for equality, diversity, and social justice have been increasingly reflected in museum initiatives, exhibitions, and activities, as museums have attempted to build more authentic relationships with their audiences (Sandell and Nightingale 2012). Museum academics and practitioners Eithne Nightingale and Richard Sandell compiled a volume (2012) based on contributors who presented at the international conference, *From the Margins to the Core-Exploring the Shifting Roles and Increasing Significance of Diversity and Equality in Contemporary Museum and Heritage Policy and Practice* at the Victoria & Albert Museum in 2010. In their book equality, diversity, and social justice are addressed in several different contexts of the museum. “Equality” refers to the deletion of discrimination due to race, gender, age, or disability. “Promoting diversity” refers to increasing policies and practices surrounding apparent and un-manifested differences, especially as it relates to the workforce. Finally, “social justice” relates to the actions of museums to spread awareness and to work closer towards eliminating societal inequities (Sandell and Nightingale 2012). While the means of these activities are not prescribed to specific activities, advocating for equality, diversity, and social justice in museums have been integrated into several museum activities such as education and public programs, exhibitions, marketing, and even museum branding.

As museums have demonstrated an interest in developing new audiences and building relationships, communication activities commonly associated with the private sector, such as marketing, have become more important for cultural institutions. Developing new audiences involves cultivating meaningful relationships (Walker-Kuhne 2005). According to audience diversification expert and arts administrator Donna Walker-Kuhne, audience development is engaging, educating, and motivating diverse parties to participate in an institution as a “*partner in design and execution*” of institutional offerings (2005, 10). For Walker-Kuhne, audience development lies at the intersection of “merging of marketing techniques with relationship-building skills, because in order to have a lasting impact on your prospective audience, the relationship must be both personal *and* institutional” (2005, 11). In light of audience-focused institutions of the twenty first century, marketing in cultural institutions should be viewed in the context of developing relationships with audiences, which enables “understanding among people through personal interaction and dialogue” (2005, 11).

Measuring audience engagement has become a desirable activity among museums trying to substantiate how well they are fulfilling their missions and their role as a service to the public. Certain marketing and communication activities provide alternate means to produce data-driven results, as museums have also had to become cognizant of revenue generation (Reeve and Woollard 2006). Not only can marketing build a relationship between museums and its audiences, but marketing efforts may also be carried out with the goal of informing potential ‘customers’ or the museum ‘consumer’ about the goods

and services offered at an institution, which sometimes involve monetary transactions (Reeve and Woollard 2006). Museum and cultural marketing consultant Neil Kotler predicted the growing complexities of popular and formal cultures and the implications for a museum's marketing to audiences in the midst of shifting cultural agendas, all while those audiences are simultaneously shaping institutional offerings (2012). Neil Kotler and co-authors Philip Kotler and Wendy Kotler in their book *Museum Marketing and Strategy* (2008), discuss the importance for museums to have a "strategic market planning system" (SMPS) that relate to the museum's goals, mission, opportunities, and challenges. In doing so, museums can communicate their value to consumers in a competitive market and even potentially convert visitors to cultivate new members, volunteers, or even donors, while supplying the institution with information about their visitors (2008).

### **Social Media in the Frame of Museum Education, Audience Engagement, and Marketing**

Social Media has been adopted by museums as a tool for communicating and even engaging with museum audiences both inside and outside of museum walls. As a result of its agile interface, social media in museums has woven its way into museum education, audience engagement and visitor studies, and marketing. While a list of accepted key literature does not yet exist for the field of social media and museums, many museum scholars and practitioners have studied and written about current attempts and potential applications of social media.



Museum scholars and professors Angelina Russo, Jerry Watkins, and Susan Groundwater-Smith co-wrote an article about the impact of social media on learning in museums. Their research highlights the participatory aspects of social media and discuss this particular technology at the intersection of information, knowledge, and social interaction (Russo, Watkins, and Groundwater-Smith 2009). Russo et al. also described the difference in relationships between youth and social media versus adults and social media. Despite this new mode of transmitting knowledge, the challenge and success remains, however, in the museum's ability to create learning environments that consider and involve the audience's opinions as opposed to the traditional institutional views (Russo, Watkins, and Groundwater-Smith 2009). Russo et al. outlined several suggestions and possibilities for young audiences to utilize this communication tool in participatory ways to engage with informal learning settings (2009).

Social media outreach manager and scholar Amelia Wong wrote about the potential for museums utilizing social media to advance social change (2012). Wong viewed the democratization that social media enables as the rallying force for influencing and advancing "values of equality, diversity, and social justice" (2012, 282). According to Wong, the mere activity of museums on social media channels, positions museums in a new light for those who find museums intimidating or who fail to see their relevance (2012). Social media not only allows individuals to maintain their own diversity in the networks of users, but it also provides museums with a new tool to showcase the diversity and scope of their collections (Wong 2012). Museum blogs, in particular, have played a

role in advancing discussions on social injustices among readers (Wong 2012). Wong's hope for museums that use social media is to participate in conversations on social change and for the creation of a networked museum community that pushes the traditional boundaries of the static and biased institutional voice by incorporating the voices of its followers and potential audience members (2012).

Digital media lecturer and writer Jenny Kidd wrote about social media through the lens of online engagement in a paper on current social media trends in museums (2011). Kidd outlined a framework for analyzing social media use in museums which entails three frames: the Marketing Frame, the Inclusivity Frame, and the Collaborative Frame (2011). Through these frames, social media maintains the capacity to cover the audience engagement aspects of marketing, social interaction, and participation. Kidd raises an important concern about social media and sustainability. Merely gaining and connecting with a community of followers on social media channels does not guarantee sustained activity on those channels (2011). Research suggests that the actual contributors and content creators make up only a small percentage of the user pool (Alexander 2008).

Christie Koontz and Lorri Mon's book *Marketing and Social Media* (2014) emphasized the importance of establishing a social media marketing strategy, or incorporating social media into an existing institutional marketing strategy. Through the presentation of case study examples and marketing tactics, this book provides practical models for museums to follow while offering important considerations for formulating a social media strategy. Koontz and Mon's approach to writing a practical guide on social

media use in museum institutions further demonstrates an interest in and need for developing social media marketing tools within the field (Koontz and Mon 2014).

Museum studies scholar Elena Villaespesa Cantalapiedra's Ph.D. dissertation provided a more detailed study on measuring social media success through museums' strategic implementations (2015). While Villaespesa's dissertation explores one museum's social media strategy in depth, the framework for measuring success that resulted can be applied to similar institutions. The resulting measurement tool was influenced and adapted from the 'Balanced Scorecard,' which is an evaluation model for non-profits developed by Kaplan and Norton and was originally presented in the *Harvard Business Review* magazine in 1992 (Villaespesa 2015). Villaespesa's measurement tool evaluates growth, processes, and 'customers' in light of organizations missions and strategies (2015). Similar to Koontz and Mon's book, Villaespesa's dissertation reveals a need for measuring museums' efforts of connecting and communicating with audiences through social media.

In the last half century, the museum sector has experienced a paradigm shift in its relationships to its audiences and with the public. The museum relationship with the public is now one where the museum is an adaptable, relevant, and participatory institution that exists for the benefit and service of not only local but increasingly global communities. While the museum as a "learning institution" began with internal programming and education efforts created by staff within the museum, over time, economic and social changes have required museums to turn outwards to communities

and potential audiences outside of the museum walls. The field of audience engagement has sparked several new efforts based on audience research and development, community engagement and participation, social justice, and marketing. Technology has only magnified these activities as museums engage with the conversations happening outside of the museum within the greater networked world.

## **Chapter 4**

### **Methodology**

In this thesis, the museum use of social media to engage with audiences outside of the museum is examined. Questions to be analyzed in this thesis include what is the role of the museum sectors activity on social media in the context of museum education and audience engagement, how are museums developing relationships with remote audiences through an active presence on social media, and what are museums are learning about their remote audiences by communicating with them through social media channels. One important goal of this thesis is to provide a snapshot of current social media practices in the museum community and to offer recommendations to the field. In order to examine how museums are engaging with their audiences through efforts on social media, a literature review and an online survey of a randomly selected sample of accredited museums, by the American Alliance of Museums (AAM), were conducted, as outlined below.

#### **Literature Review**

A literature review, presented here in Chapters 2 and 3, was first conducted to introduce important literature and historical contexts for this topic. Chapter 2 examines the shifting meaning of the term “digital,” the origins of technology in museums, and the introduction of the World Wide Web and its influence on how people communicate and interact with technology in the twenty first century. Chapter 2 describes how museums

have responded to new principles of the Web 2.0 by changing their communication strategies to match those used by their audiences - social media being one major example.

Much of the discussion on museums, technology, and the web have taken place online and therefore, several key sources cited in Chapter 2 are web pages. In addition, Lev Manovich, Koven J. Smith, Susana Smith Bautista are important scholars and museum practitioners that have each addressed how the term “digital” has evolved in different contexts. Also in this chapter are important texts from major media theorist Marshall McLuhan and internet theorist Mark Stefik. Overall, Chapter 2 provides context for framing social media in the technology age of museums.

In Chapter 3, a brief history of museums is outlined in order to frame current perspectives on museums’ relationship with their audiences. The discussion of museums and audiences necessitated an overview of key museum education theories by George Brown Goode, John Cotton Dana, and Benjamin Ives Gilman in addition to the cognitive theories of Howard Gardner, John Falk, and Lynn Dierking. The literature on museum education reviewed in Chapter 3 played an important role in defining new methods that museums implemented to provide educational benefit to its audiences. Also in Chapter 3, audience engagement in the twenty first century is explored through the perspectives of current scholars and audience engagement practitioners such as Nina Simon, Amelia Wong, Jenny Kidd, and museum marketing expert Neil Kotler. The literature presented by these practitioners demonstrates a trend towards partnerships and building

relationships with communities and audiences outside of museums with the goal of authentically involving the public in the missions of museums.

In summary, the literature review highlights ways in which technology and audience engagement have played increasingly significant roles in making the work of museums relevant to the present time. As a result, the literature review supports the idea that social media is at the intersection of museum audience engagement in the age of the Internet.

### **Identifying Potential Survey Recipients**

An additional method implemented to examine the museum use of social media was the development of a formal survey. The survey was sent to a random sample of 20 percent (212) of the museums from the list of AAM accredited museums. Recipients were selected from the list of AAM accredited museums because these museums have been verified as holding to professional standards in “education, public service, and collections care,” as outlined on the AAM website (Appendix XVIII).

To create the sample of museums surveyed, the AAM’s list of accredited museums were entered into a google spreadsheet from the AAM website. Then, using the random number generator function, the accredited museums in the spreadsheet were assigned a random number. From the random number assignments, the first 212 museums were selected. An informal survey was taken of each of the museums in the sample size to ensure that they had one or more active social media accounts. *Active* was defined as having posted content onto one of the museum's social media accounts by museum staff

within the last two months from when the informal survey was taken. All 212 museums selected had active social media accounts.

Specific staff were identified to receive the survey for each museum selected to participate. The website of each of the 212 museums was visited and an email contact for either the social media manager or public relations manager was identified and recorded in the spreadsheet. If an email for the social media manager or public relations manager could not be identified on the website, then either the museum director's email or the museum general email was selected as the survey recipient. A contact script was developed to send to each museum (Appendix XIX). In the contact script, a line in the body of the email stated, "If you are not the manager of your museum's social media accounts, it would be appreciated if you would forward this email along to the most appropriate person," in such cases where a social media manager email address was not identified.

### **Selecting a Survey Method and Sending the Survey**

The decision to send an online survey as opposed to a paper survey was made given the nature of this thesis topic and its emphasis on online activity. SurveyMonkey was the survey platform chosen to conduct the survey because of the ability to customize question types and to apply skip logic to generate a separate set of follow-up questions.

A link to the survey was generated through SurveyMonkey, and along with a contact script, was emailed to the 212 randomly selected AAM accredited museums on November 28, 2016. The contact script briefly introduced the thesis topic, outlined the



reason for conducting the survey, included instructions on who at the institution would be the best person to take the survey, and supplied information about the survey close date (Appendix XIX). To keep the responses confidential, the “Anonymous Response” option was selected when the survey link was generated. This meant that the IP addresses of the survey participant were not recorded when following the link to the survey. In addition, only those with the survey link could access the survey. The survey remained open for approximately three weeks (19 days), and closed on December 16, 2016. By the survey close date, the survey received eighty-eight responses, or a 41.5 percent response rate.

### **The Survey Questions**

Survey questions were developed after a review of relevant literature on audience engagement and social media communication was completed. The questions were divided into the following categories: institution size and type, museum personnel, social media activity and platforms in use, aggregating metrics on social media usage, content, and strategy. The full survey consisted of twenty-five questions made up of eleven check box and twelve multiple choice questions, and one open-ended question. Some questions posed subsets of questions depending on the logic chosen; for example, certain “yes/no” questions asked separate follow-up questions depending on how it was answered. Due to this logic, each respondent only had to answer twenty-three of the twenty-five questions depending on their answers to some of the yes/no questions. A screenshot of the survey questions in SurveyMonkey is included in Appendix XX.

Questions one through four asked about the institution's size and museum type.

The goal of these questions was to gain a sense of the demographics and geographic locations of the sample group surveyed, including the museum type, geographic location, institutional budget size, and number of full-time staff. The answer ranges provided were copied from the demographic information on accredited museums from the AAM website (Appendix XXI). Questions one through four were the following:

1. What is your institution type?
  - a. Art Museum/Center
  - b. History Museum
  - c. General (Multi-disciplinary)
  - d. Historic House/Site
  - e. Natural History/Anthropology Museum
  - f. Specialized Museum (e.g., railroad, music, aviation)
  - g. Science/Technology Museum/Center (includes Planetariums)
  - h. Arboretum/Botanical Garden
  - i. Children's/Youth Museum
  - j. Zoological Park
  - k. Nature Center
  - l. Aquarium
  - m. Other
2. What is your geographical region?
  - a. Southeastern (SEMC)
  - b. Midwest (AMM)
  - c. Mid-Atlantic (MAAM)
  - d. Western (WMA)
  - e. Mountain-Plains (MPMA)
  - f. New England (NEMA)
3. What is your institution's annual budget?
  - a. \$350,000 and under
  - b. \$350,000-\$499,999
  - c. \$500,000-\$999,999
  - d. \$1,000,000-\$2.9M
  - e. \$3M-\$4.9M
  - f. \$5M-\$14.9M
  - g. \$15M and over
  - h. Other/Do not wish to disclose

4. How many full-time staff does your institution have?
  - a. 1-5
  - b. 6-15
  - c. 16-30
  - d. 31-50
  - e. 51-70
  - f. 71-100
  - g. 101-150
  - h. More than 150

Questions five through nine asked for details regarding the staff that manages the museum's social media accounts. The goal of this set of questions was to learn if the museum has a designated social media manager, and, if so, what their responsibilities entail. If the museum did not have a social media manager, then a different set of questions were asked regarding what departments(s) and how many staff oversee the social media accounts. This section began with question five, which asked:

5. Does your museum have one or more social media manager(s)?
  - a. Yes
  - b. No

If question five was answered positively, the respondent was asked these follow up questions:

6. If yes, how many social media managers?
  - a. (drop down menu of numbers 1-15+)
7. Does the social media manager(s) position include any of the following responsibilities? Please choose all that apply.
  - a. Developing content for social media
  - b. Posting content to social media platforms
  - c. Tracking and recording social media analytics data
  - d. Corresponding and collaborating with other departments, institutions, or people

However, if question number five was answered negatively, the respondent was asked questions eight and nine instead:

8. If no, what department(s) oversee your museum's social media accounts? Choose all that apply.
  - a. Marketing
  - b. Public Relations
  - c. Publications
  - d. Education
  - e. Visitor Services
  - f. Development
  - g. Web & Digital
  - h. Exhibitions
  - i. Collections
  - j. Other (please specify):
9. How many staff members contribute to your museum's social media accounts?
  - a. 1-5
  - b. 6-15
  - c. 16-30
  - d. 31-50
  - e. 51-70
  - f. 71-100
  - g. 101-150
  - h. More than 150

Questions ten through thirteen asked questions about the social media platforms that museums have accounts on and the activity that takes place on those platforms. These questions were asked to gain a sense of which social media platforms are currently most utilized by museums and which have gained the biggest following by museum audiences in return. In addition, question thirteen asked about the frequency that museums upload new content on their social media accounts. The questions in this section were:

10. What social media platforms does your museum have accounts with? Choose all that apply.
  - a. Facebook
  - b. Instagram

- c. Twitter
  - d. Snapchat
  - e. Vine
  - f. Tumblr
  - g. YouTube
  - h. Vimeo
  - i. Pinterest
  - j. LinkedIn
  - k. Blogging Platform
  - l. Other:
11. On which social media platform does your museum have the most followers?
- a. Facebook
  - b. Instagram
  - c. LinkedIn
  - d. Pinterest
  - e. Snapchat
  - f. Tumblr
  - g. Twitter
  - h. Vimeo
  - i. Vine
  - j. YouTube
  - k. Blogging Platform
  - l. Other (please specify):
12. Of all the social media accounts your museum has, which **three** social media platforms have the most activity from end users?
- a. 'platform with the most activity'
    - i. Facebook
    - ii. Instagram
    - iii. LinkedIn
    - iv. Pinterest
    - v. Snapchat
    - vi. Tumblr
    - vii. Twitter
    - viii. Vimeo
    - ix. Vine
    - x. YouTube
    - xi. Blogging Platform
    - xii. Other
    - xiii. N/A
  - b. 'platform with the second most activity'
    - i. Facebook
    - ii. Instagram

- iii. LinkedIn
  - iv. Pinterest
  - v. Snapchat
  - vi. Tumblr
  - vii. Twitter
  - viii. Vimeo
  - ix. Vine
  - x. YouTube
  - xi. Blogging Platform
  - xii. Other
  - xiii. N/A
- c. 'platform with the third most activity'
- i. Facebook
  - ii. Instagram
  - iii. LinkedIn
  - iv. Pinterest
  - v. Snapchat
  - vi. Tumblr
  - vii. Twitter
  - viii. Vimeo
  - ix. Vine
  - x. YouTube
  - xi. Blogging Platform
  - xii. Other
  - xiii. N/A

Question thirteen included a drop-down list of different categories of frequency for each of the social media platforms with the most activity by its end users:

13. About how often does your museum post or upload new content on those social media platforms that have the most activity by its end users?  
(drop-down menu with options: 'More than once per day', 'Once per weekday', 'A few times per week', 'A few times per month or less')
- a. Facebook
  - b. Instagram
  - c. Twitter
  - d. Snapchat
  - e. Vine
  - f. Tumblr
  - g. YouTube
  - h. Vimeo

- i. Pinterest
- j. LinkedIn
- k. Blogging Platform
- l. Other

Questions fourteen through eighteen asked about the metrics behind museums' activities on social media. These questions were formulated with the goal of learning how museums are tracking and analyzing the information gathered about their followers' activity on social media. Questions fourteen and fifteen asked specifically about the existence of goals, objectives, or outcomes for museums' social media accounts and the extent to which the museum perceived the institution was fulfilling those goals.

Questions sixteen through eighteen on the other hand, asked about formulas for measuring engagement and the impact of museums' efforts on social media. The questions were outlined as follows:

14. Does your museum have goals, objectives, or outcomes for its social media activity?
- a. Yes
  - b. No
  - c. Not sure

If this question was answered 'Yes,' then the following follow up question was asked:

15. If yes, is your museum meeting those goals and objectives?
- a. To a great extent
  - b. Somewhat
  - c. Not so much
  - d. Not at all
  - e. Unsure

If question twelve was answered 'No' or 'Not sure' then the follow up question was skipped and the next set of questions were asked:

16. What metrics do you use to measure efficacy of social media engagement and activity of its external users? Choose all that apply.
- Number of likes or dislikes
  - Number of views or impressions
  - Number of comments
  - Number of @mentions
  - Number of shares (retweets, repins)
  - Number of followers acquired
  - Other (please specify):
17. Does your museum have an internal protocol (informal or formal) for determining impact of its social media platforms?
- Yes
  - No
  - Not sure

If question seventeen was answered 'Yes' or 'Not sure' to having an internal protocol for determining the impact of its social media platforms, then the follow up question was asked:

18. If yes or not sure, does that protocol encompass any of the following activities? Choose all that apply.
- Regularly monitor and report social media analytics
  - Develop key performance indicators
  - Monitor and respond to user comments
  - Regularly monitor social media accounts of similar institutions
  - Research the social media industry
  - Respond to inbound social messages
  - Collaborate with other departments
  - Regularly revise tactics with your team
  - Other (please specify):

Questions nineteen through twenty-one were about the content that museums post on their social media platforms. In question nineteen, the respondents were asked to choose the top three most frequent museum-related topic categories that they post about on social media. Questions twenty and twenty-one framed the central purpose behind the types of content developed for museums social media accounts and the processes for creating new



content. The specific frameworks outlined in question twenty originated from three social media frameworks developed and described by Jenny Kidd in her article on engagement and social media in museums (2011, 66-67). Questions nineteen through twenty-one were:

19. What three categories does your museum post most frequently about on social media? Please choose the top three categories.
  - a. Special Events
  - b. Collections
  - c. Institutional history
  - d. Exhibitions
  - e. Education
  - f. Development and fundraising
  - g. Museum store/gift shop
  - h. Other (please specify):
20. Which of the following frameworks is considered most important in developing content for your museum's social media platforms?
  - a. Marketing (promoting the "face" of an institution)
  - b. Inclusivity ("build and sustain communities of interest around an institution")
  - c. Collaborative (enabling "people to co-produce the narratives of the museum in ways which are potentially more radical and profound - crowdsourcing.")
  - d. Other (please specify):
21. What processes are involved in developing new content for your museum's social media platforms? Choose all that apply.
  - a. Scanning what other similar institutions are doing
  - b. Collaborating with other departments within your museum
  - c. Team brainstorming
  - d. Focus groups
  - e. Suggestions from visitors or social media followers
  - f. Other (please specify):

Questions twenty-two through twenty-five were focused on museums' strategies for defining audience engagement through its social media activities. Question twenty-two asked respondents to define the methods they use to learn about the audiences connecting

with their museum through social media. As a follow up to question twenty-two, question twenty-three asked about museums' desire to develop new audiences through social media and then to briefly describe those plans in an open response text box. Question twenty-four asked respondents to define how their institution measures success of their social media activities in terms of tangible results. Finally, question twenty-five was framed as a free-response question in order to collect responses in their own words that describe their institution's perspective on how social media and audience engagement intersect. Questions twenty-two through twenty-five were:

22. What methods do you use to learn about your social media audiences and their needs? Choose all that apply.
  - a. Social media analytics tools
  - b. Reading comments from your followers
  - c. Focus groups
  - d. Attending professional conferences
  - e. Reading professional studies and sources
  - f. Other (please specify):
23. Does your museum have formal or informal plans in place to develop new audiences through social media practices?
  - a. Yes
  - b. No
  - c. Not sure

If yes, please describe.
24. How do you measure success of your museum's social media activity? Choose all that apply.
  - a. Measuring the Return on Investment (ROI) of your museum's social media activities
  - b. Number of clickthroughs to museum website or microsite
  - c. Calculating engagement rates (likes, retweets, or comments divided by number of followers)
  - d. Comparing social media engagement numbers to industry benchmarks
  - e. Other (please specify):
25. What elements does your museum consider to be the most important in growing and engaging remote audiences through social media?

In sum, in this thesis, survey methods were used to gain a snapshot of current practices and perspectives on museum activity on social media from the field. In the next chapter, the results of the survey are presented. The results of each question will be shared, followed by a discussion chapter where the results are analyzed in reference to the literature review. Conclusions and recommendations are then presented in Chapter 7.

## **Chapter 5**

### **Results**

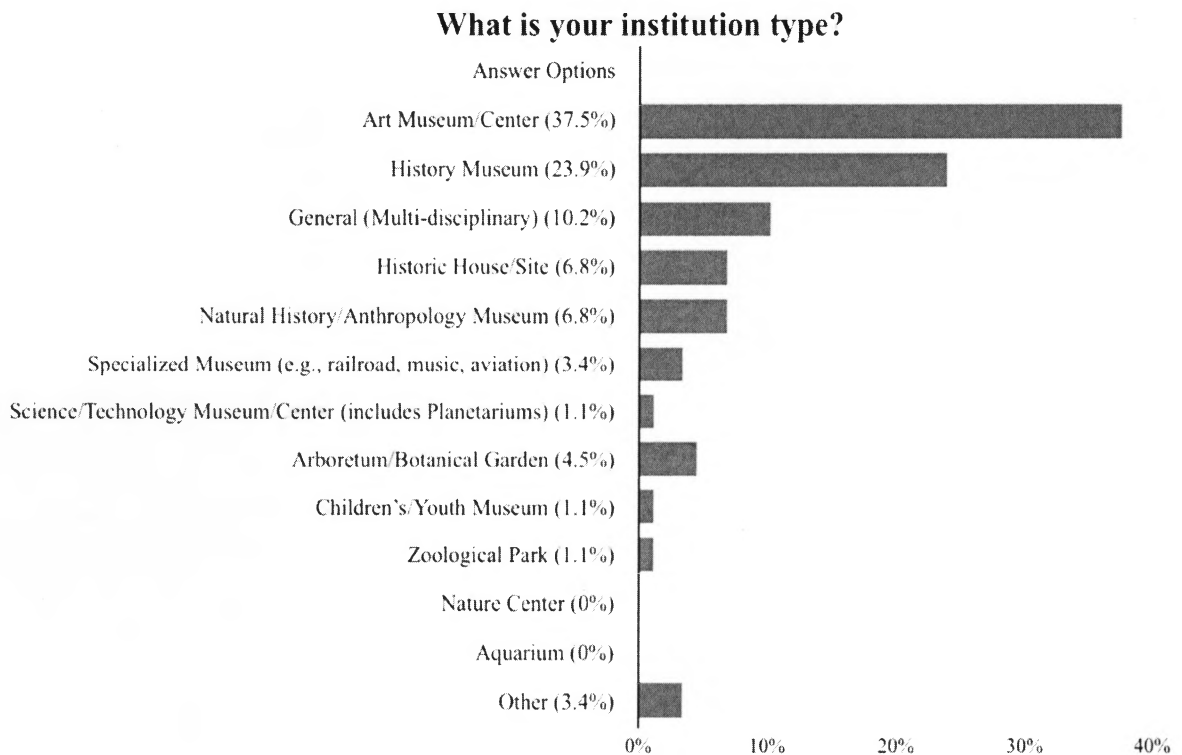
An online survey was sent to a random sampling of 212 AAM accredited museums, in order to provide a snapshot of current social media practices and perceptions on this digital communication channel. The survey consisted of twenty-three questions on museums' social media strategy, practices, and intent for communicating with remote audiences. Chapter 4 described each of the questions asked in the survey. After contacts were found for each of the museums chosen to participate in the survey, a survey link, produced by the survey platform generator SurveyMonkey, was emailed to the list of museum contacts on November 28, 2016. The survey was open for about three weeks (19 days), and closed on December 16, 2016. Eighty-eight responses were recorded while the survey was open, which is roughly equal to a 42 percent response rate. Unless otherwise mentioned, all eighty-eight respondents answered each of the questions below. This response rate is high enough for the results to be considered acceptable, and therefore, to be representative of the museums that were surveyed.

In the following section, the survey results are described. The data is presented in charts and tables, depending on the question type. Some of the survey questions solicited a single answer choice, while others allowed for multiple responses or open response. The results of the open response questions are categorized into broad themes.

## Results by Question

Questions one through four asked for demographic information about the participating museums. The goal of question one was to gain a snapshot of the types of institutions represented in the survey. Figure 5.1 shows the museum types delineated in the survey sample, with Art Museum/Center being the largest percentage of institution type in the survey, representing 38 percent of respondents. The second largest percentage institution type represented in the survey responses was history museums, representing 24 percent of the museums surveyed.

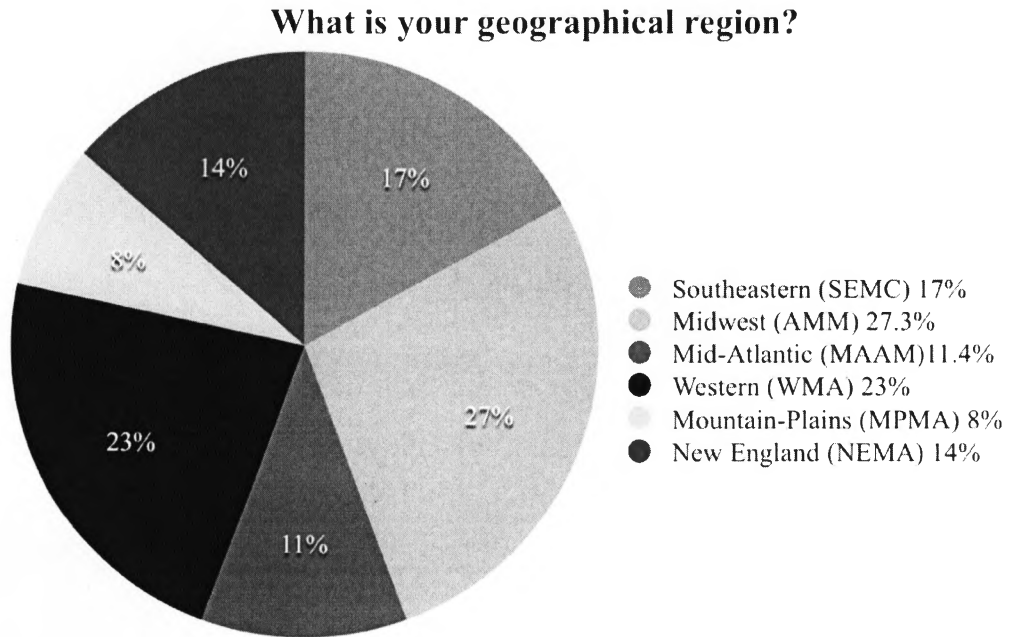
Figure 5.1. Institution Types Represented in the Survey



Question two asked about the geographical regions in which the museums are located, based on the geographical categories outlined by the AAM (see Appendix XXI).

The geographic regions with the largest number of museums represented in the survey was the Midwest (AMM), representing 27 percent, followed by the Western region (WMA) representing 23 percent, and the Southeastern region of the United States (SEMC) representing 17 percent (Figure 5.2). Museums from every region of the United States were represented in the survey, with the average number of museums from each region being fourteen.

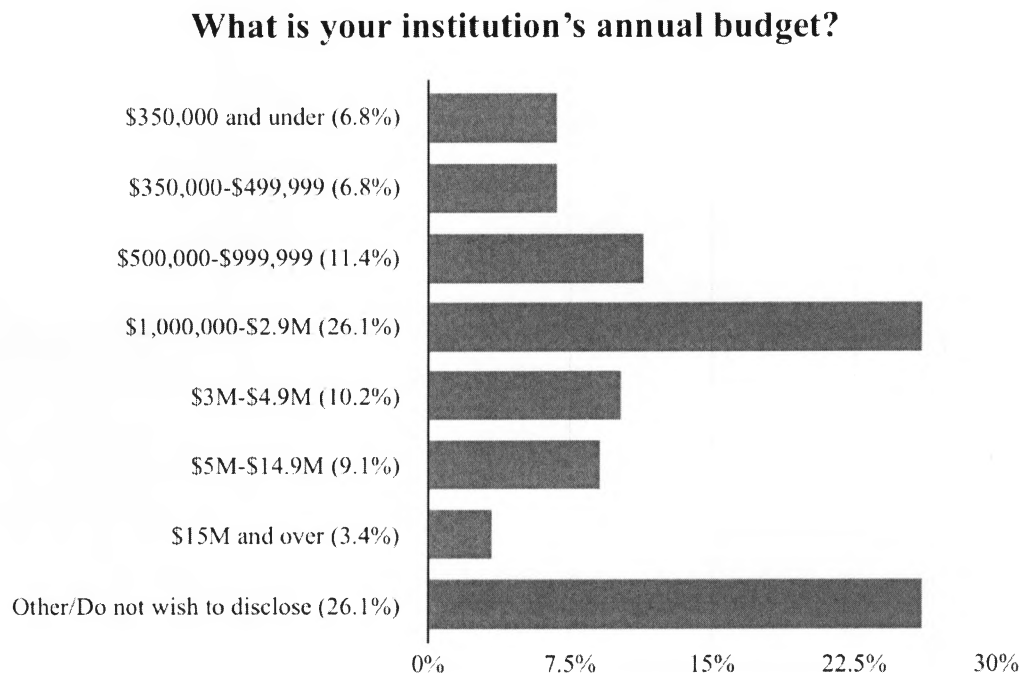
Figure 5.2. Geographic Regions Represented in the Survey



Answer Options	Response Percent	Response Count
Southeastern (SEMC)	17%	15
Midwest (AMM)	27.3%	24
Mid-Atlantic (MAAM)	11.4%	10
Western (WMA)	22.7%	20
Mountain-Plains (MPMA)	8%	7
New England (NEMA)	13.6%	12

Question three revealed the size of museums that participated in the survey based on annual budgets. The budget ranges were borrowed from the AAM budget categories (Appendix XXI). The most common budget size represented in the survey were museums operating with a \$1,000,000-\$2.9 million annual budget (26%), which tied with the answer option “Other/Do not wish to disclose” (26%) (Figure 5.3). The second and third most common budget sizes were \$500,000-\$999,999 (11%) and \$3 million-\$4.9 million (10%). Six museums represented the smallest budget category (\$350,000 and under) which made up 7 percent of the survey respondents, while only three museums (3%) represented the largest budget category (\$15 million and over).

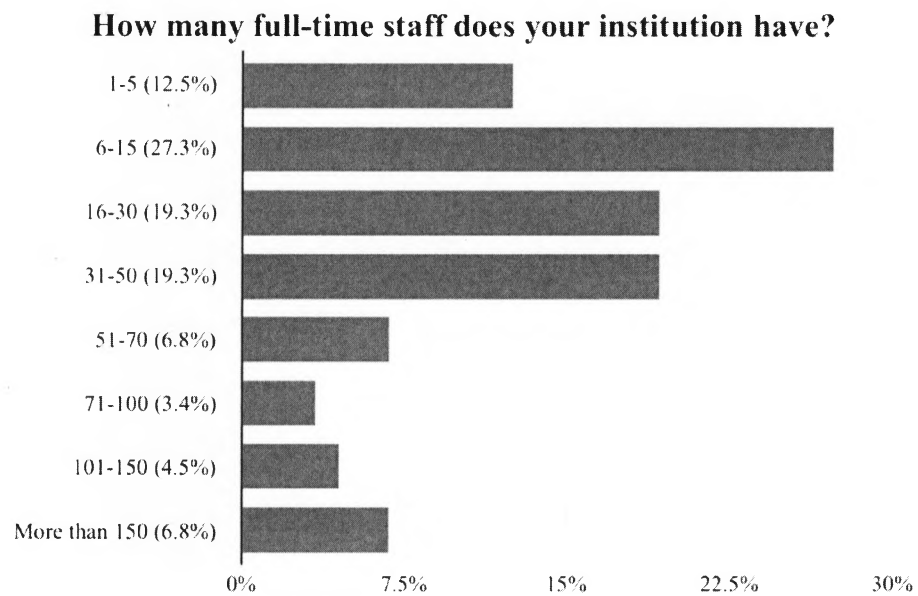
Figure 5.3 Annual Budget Categories of Museums



Question four also revealed institution size, but in terms of full-time staff. Six to fifteen full-time staff members represented the most common category of museum staff

sizes in the survey (Figure 5.4). Other staff size categories fell into the following order: 16-30 and 31-50 full-time staff represented 19 percent; 1-5 full-time staff represented 13 percent; more than 150 and 51-70 full-time staff represented 7 percent; 101-150 full-time staff represented 5 percent; and 71-100 full-time staff represented 3 percent.

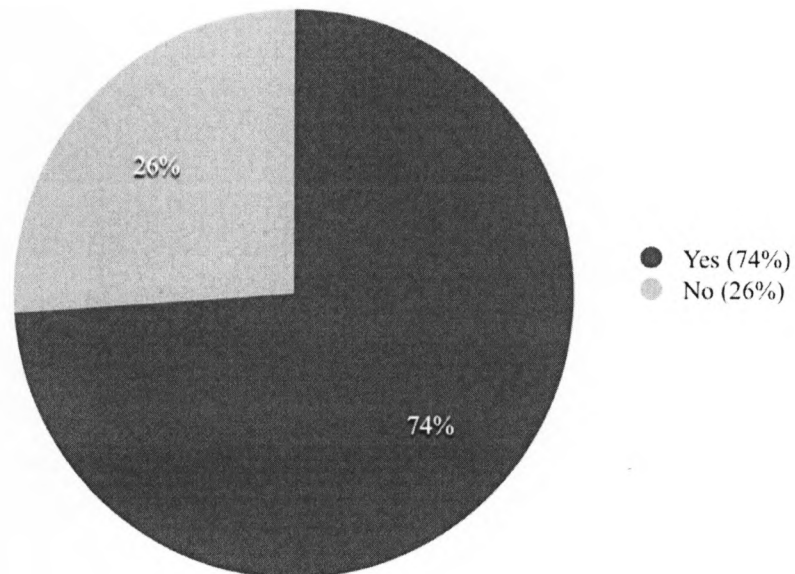
Figure 5.4. Number of Full-Time Staff at Museums



Question four set up question five, which asked if museums had one or more social media managers: 74 percent responded “Yes,” to having at least one or more social media managers, while 26 percent answered “No” (Figure 5.5).



Figure 5.5. Museums with One or More Social Media Managers

**Does your museum have one or more social media managers?**

Depending on how question five was answered, questions six and seven were follow-up questions. If question five was answered “Yes,” to having one or more social media managers, then questions six and seven asked specifically how many social media managers and what their responsibilities included. Thirty-eight out of the sixty-three respondents (60%) reported having one staff member who manages the social media (Figure 5.6). Twenty-seven percent of respondents have two social media managers, 11 percent have three social media managers, and only one respondent has four social media managers. This question revealed that of the museums surveyed, none have more than four staff who manage social media.

This question was followed up by question seven asking what responsibilities are given to the social media manager(s). Four answer choices were provided and

respondents could choose all that applied. The top three responsibilities of social media managers were identified as: “Developing content for social media” (63 out of 63 respondents); “Posting content on social media platforms” (63 out of 63 respondents); and “Corresponding and collaborating with other departments, institutions, or people” (61 out of 63 respondents, or 97%). Only fifty-four of sixty-three, or 86 percent, of the social media managers “[Track and record] social media analytics data.” Table 5.1 outlines the response percentages for question seven.

Figure 5.6. Number of Social Media Manager Staff at Museums

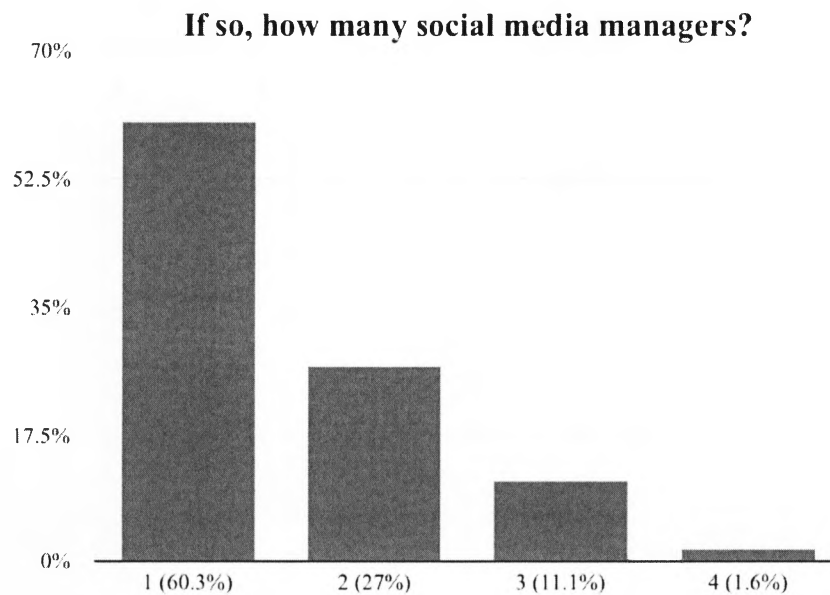
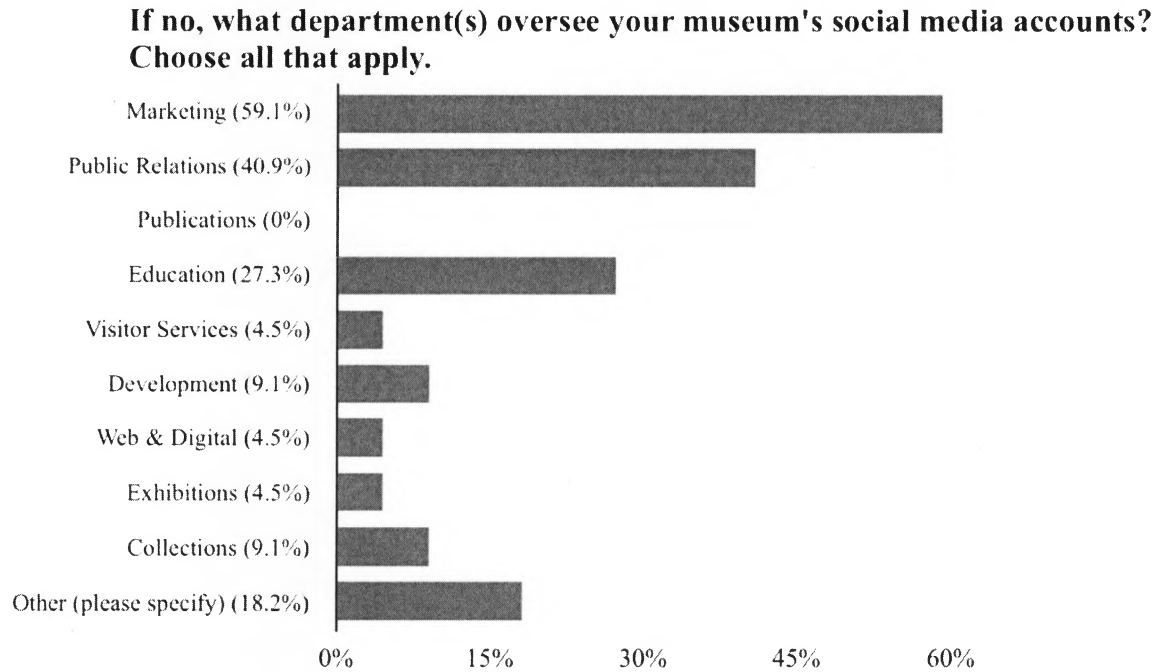


Table 5.1. Responsibilities of the Social Media Manager(s)

<b>Does the social media manager(s) position include any of the following responsibilities? Please choose all that apply.</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
<b>Developing content for social media</b>	100%	63
<b>Posting content on social media platforms</b>	100%	63
<b>Tracking and recording social media analytics data</b>	85.7%	54
<b>Corresponding and collaborating with other departments, institutions, or people</b>	96.8%	61

If question five was answered “No,” to having one or more social media managers, then questions eight and nine followed question five. To those twenty-two museums that reported not having a social media manager, question eight asked, “What department(s) oversee your museum’s social media accounts?” The top three most popular departments to oversee social media were: Marketing (13 out of 22, or 59%); Public Relations (9 out of 22, or 41%); and education (6 out of 22, or 27%) (Figure 5.7). Comments specified by the “Other” answer choice included the communications department, which encompasses marketing, public relations, and publications, the administrative department, and departments specific to certain subject areas.

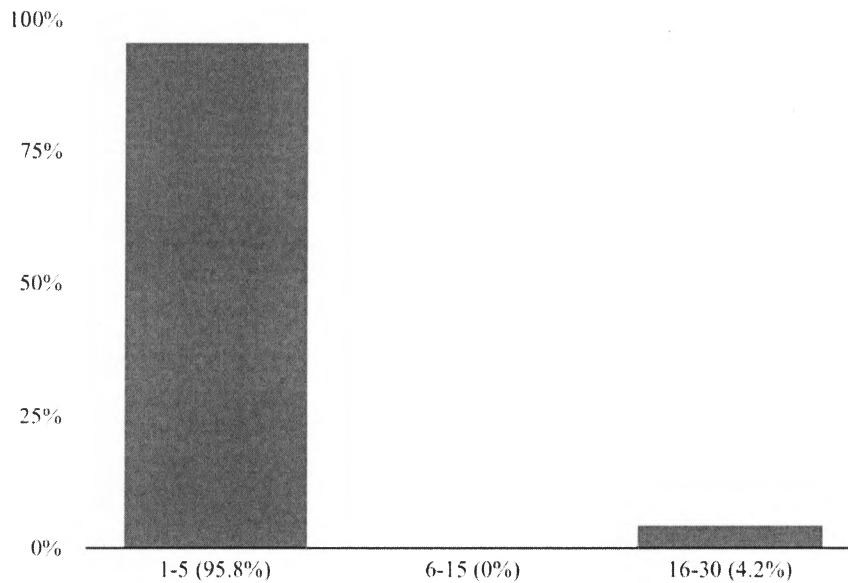
Figure 5.7. Other Museum Departments that Oversee Social Media



Question nine was the second follow-up to question five for those respondents who reported not having a social media manager. Question nine asked, “How many staff members contribute to your museum’s social media accounts?” Twenty-three of the twenty-four respondents marked that at least one to five staff members contribute to their museum’s social media accounts, while only one of twenty-four reported that more than sixteen staff contribute (Figure 5.8).

Figure 5.8. Number of Staff that Contribute to Social Media

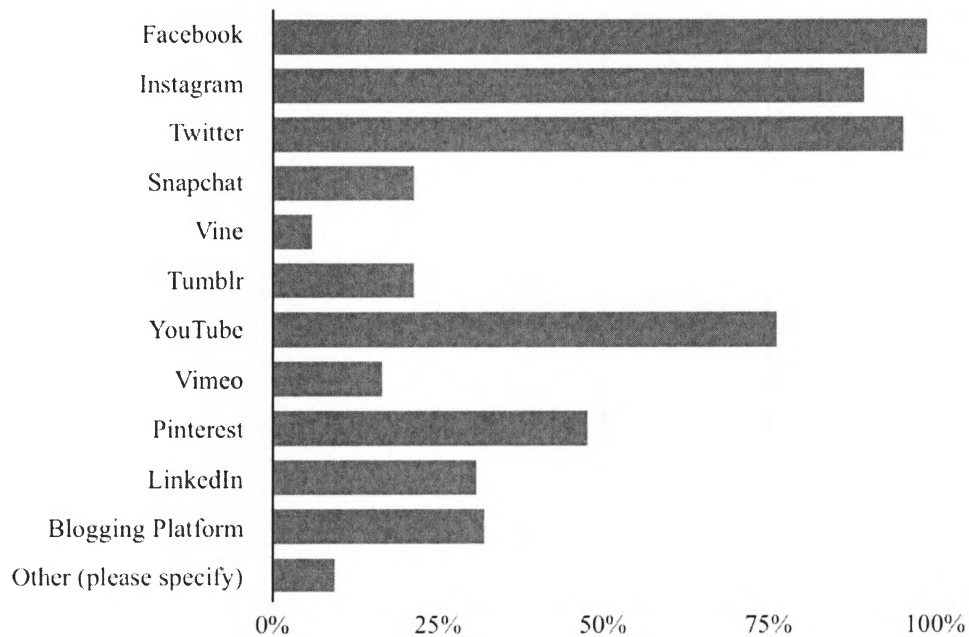
**How many staff members contribute to your museum's social media accounts?**



The goal of question ten was to gauge which social media platforms are popular among museums. Of the eighty-four respondents who answered this question, the top four social media platforms that museums have accounts with are Facebook (99%), Twitter (95%), Instagram (89%), and YouTube (76%) (Figure 5.9). Less than half of the eighty-four museums that responded to this question have accounts with Pinterest (48%), a blogging platform (32%), LinkedIn (31%), Snapchat (21%), Tumblr (21%), Vimeo (17%), other platforms (10%), and Vine (6%). Respondents defined “Other platforms” not included in the answer choice list as TripAdvisor, Yelp, Artsy, Flickr, Google Plus, and email newsletter.

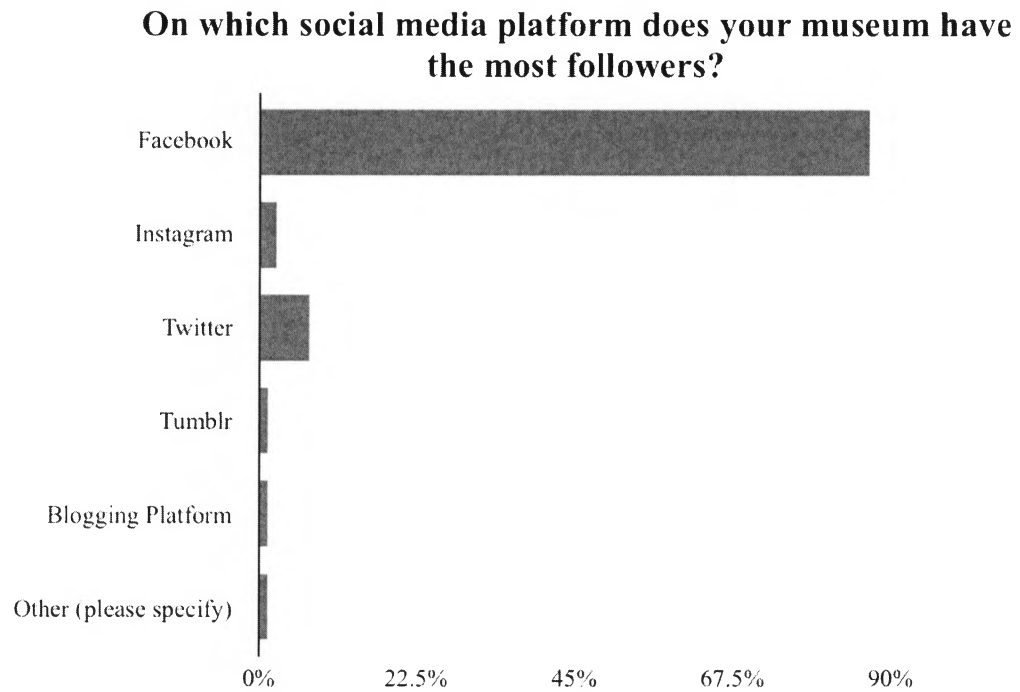
Figure 5.9. Museum Social Media Platforms

**What social media platforms does your museum have accounts with? Choose all that apply.**



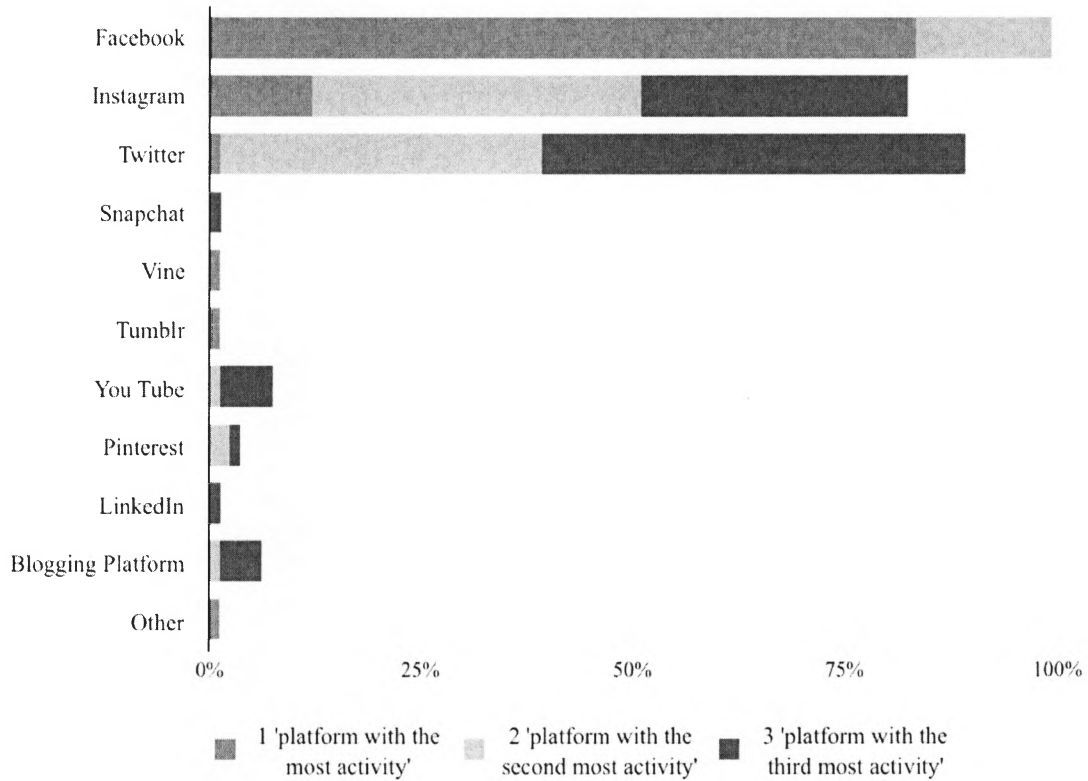
Question eleven asked, “On which social media platform does your museum have the most followers?” Of the eighty-four respondents who answered this question, Facebook was by far the most common platform among museums to have the most followers: 87 percent of respondents reported having the most followers on their Facebook page (Figure 5.10). The second platform with the most followers was Twitter, to which 7 percent of museums responded.

Figure 5.10. Social Media Platforms with the Most Followers



Question twelve asked, “Of all the social media accounts your museum has, which three social media accounts have the most activity from its end users?” Of the eighty-four respondents who answered question twelve, the three most common platforms reported to experience the most activity among respondents were Facebook (83%), followed by Instagram (39%), and then Twitter (50%) (Figure 5.11). For readability, Vimeo was omitted from the chart below since it received no scores among the activity categories.

Figure 5.11. Top Three Social Media Accounts with the Most Activity from End Users  
**Of all the social media accounts your museum has, which three social media platforms have the most activity from end users?**



Answer Options	Facebook	Instagram	Twitter	Snapchat	Vine	Tumblr	YouTube	Pinterest	LinkedIn	Blogging Platform	Other
1 'platform with the most activity'	83.3%	12%	1.2%	0%	1.2%	1.2%	0%	0%	0%	0%	1.2%
2 'platform with the second most activity'	16%	39%	38%	0%	0%	0%	1.2%	2.4%	0%	1.2%	0%
3 'platform with the third most activity'	0%	31.3%	50%	1.3%	0%	0%	6.3%	1.3%	1.3%	5%	0%

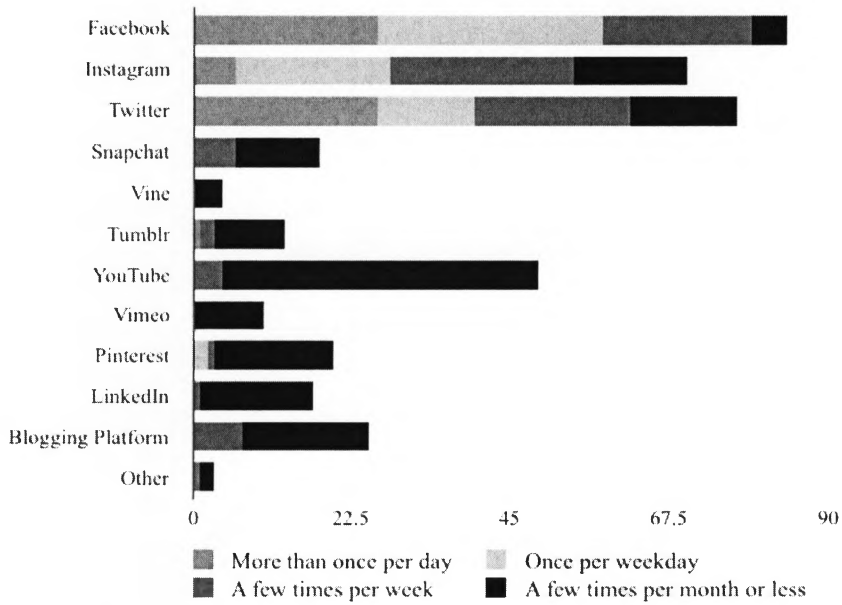
Question thirteen asked, “About how often does your museum post or upload new content on those social media platforms that have the most activity from its end users?” Of the eighty-four respondents who answered this question, Twitter was reported among the most museums to post content to more than once per day (34%), followed by



Facebook (31%) (Figure 5.12). Thirty-eight percent of museums reported posting content to Facebook only once per day, and 37 percent of museums reported posting content to Instagram a few times per week.

Figure 5.12. Frequency That Museums Post New Content

**About how often does your museum post or upload new content on those social media platforms that have the most activity from its end users?**

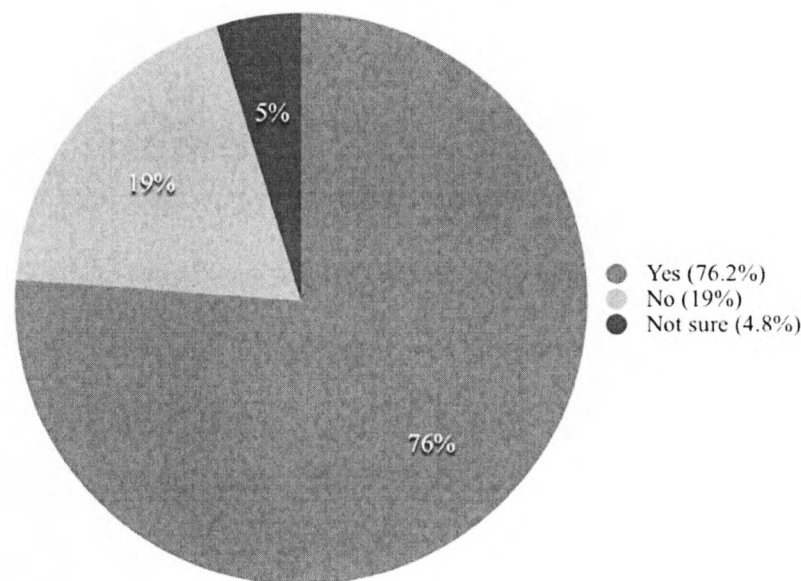


Answer Options	More than once per day	Once per weekday	A few times per week	A few times per month or less	Response Count
<b>Facebook</b>	26	32	21	5	84
<b>Instagram</b>	6	22	26	16	70
<b>Twitter</b>	26	14	22	15	77
<b>Snapchat</b>	0	0	6	12	18
<b>Vine</b>	0	0	0	4	4
<b>Tumblr</b>	1	0	2	10	13
<b>YouTube</b>	0	0	4	45	49
<b>Vimeo</b>	0	0	0	10	10
<b>Pinterest</b>	0	2	1	17	20
<b>LinkedIn</b>	0	0	1	16	17
<b>Blogging Platform</b>	0	0	7	18	25
<b>Other</b>	0	0	1	2	3

Question fourteen asked respondents if their museum has goals, objectives, or outcomes for its social media activity with the answer options “Yes,” “No,” or “Not sure.” Of the eighty-four respondents who answered this question, 76 percent of respondents said “Yes,” to having goals, objectives, or outcomes for their social media activity while 19 percent said “No” (Figure 5.13). Only 4.8 percent of respondents were “Not sure” about their stated goals, objectives, or outcomes.

Figure 5.13. Museums with Stated Goals, Objectives, or Outcomes for Social Media

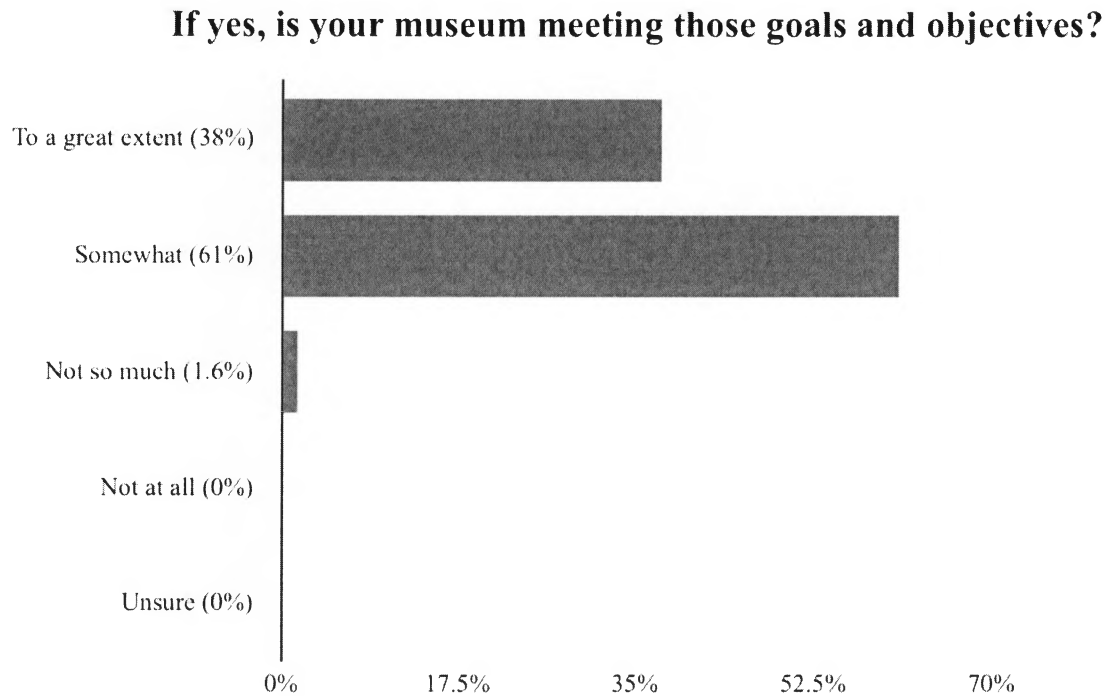
**Does your museum have goals, objectives, or outcomes for its social media activity?**



Question fifteen was a follow up to question fourteen for those sixty-four respondents who answered “Yes,” to having goals, objectives, or outcomes for its social media activity. Question fifteen asked, “If yes, is your museum meeting those goals and objectives?” This question was asked in order to gauge whether museums are tracking and analyzing their efforts on social media. Sixty-one percent of respondents (39 out of

64) answered “Somewhat,” while 38 percent (24 out of 64) answered “To a great extent” (Figure 5.14). Only one respondent answered, “Not so much.”

Figure 5.14. The Extent That Museums are Meeting their Social Media Goals



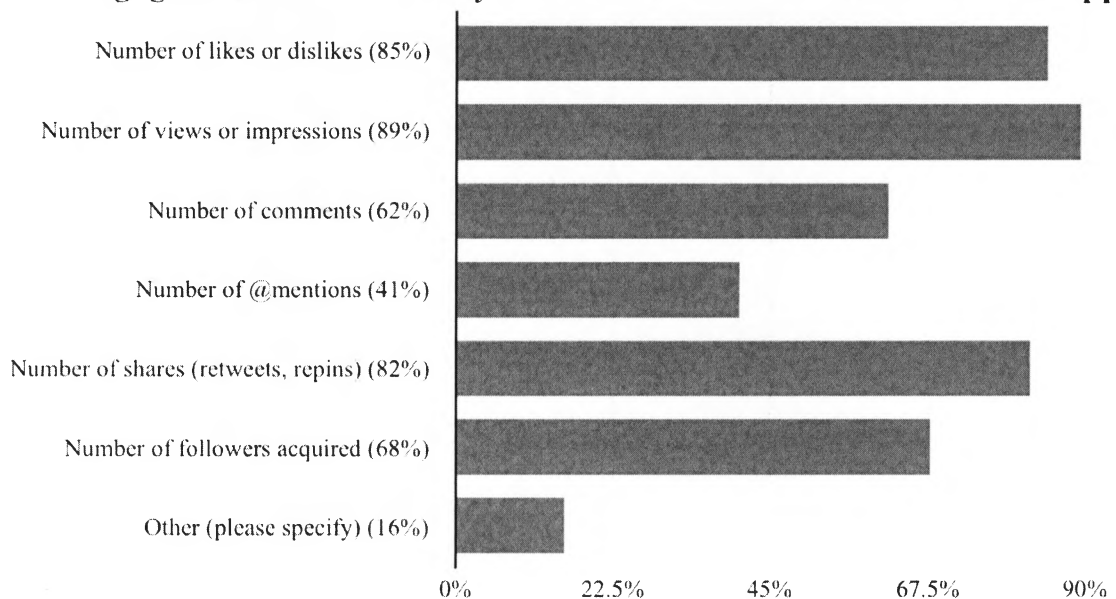
Question sixteen asked about specific ways that museums are tracking or measuring efficacy of social media engagement. Respondents were asked to choose all answer options that applied. Of the eighty-four respondents who answered this question, the three most selected metrics were, 1) Tracking the number of views or impressions on social media platforms (89%), 2) Tracking number of likes or dislikes (85%), and 3) Reporting the number of shares (retweets, repins) (82%) (Figure 5.15). A number of responses left by those who chose “Other,” fall into the following categories:

- Program attendance (4)
- Clickthroughs to website (2)

- Number of followers lost (1)
- Reviews/comments (2)
- Organic and paid impressions (1)
- Platforms that use social media analytics to rate its users (1)
- Engagement rate formulas (2)

Figure 5.15. Metrics Used to Measure Efficacy of Social Media Engagement

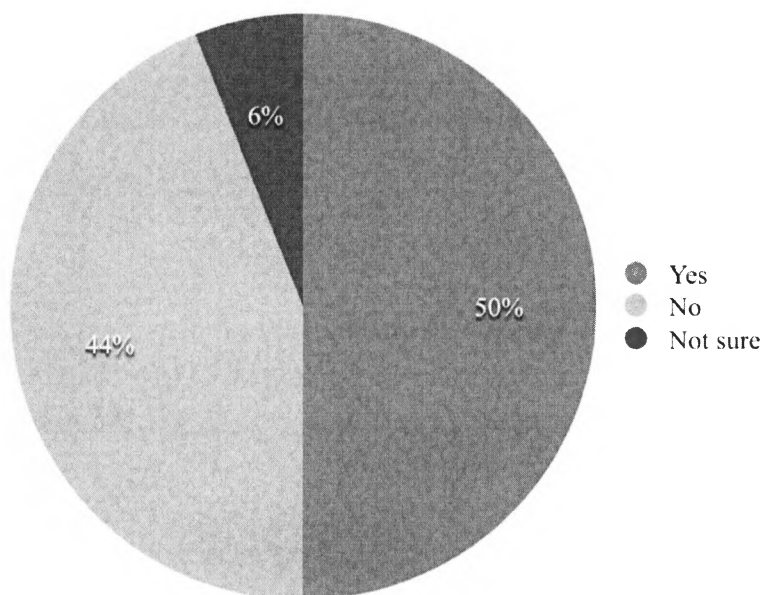
**What metrics do you use to measure efficacy of social media engagement and/or activity of its external users? Choose all that apply.**



Question seventeen asked, “Does your museum have an internal protocol (informal or formal) for determining the impact of its social media platforms?” Half of the eighty-four respondents who answered this question (50%) answered “Yes,” to having an internal protocol while 44 percent answered “No,” and 6 percent were “Not sure” (Figure 5.16). This question revealed further details regarding the goals and strategy involved in museums social media activity.

Figure 5.16. Museums with an Internal Protocol for Determining the Impact of its Social Media Platforms

**Does your museum have an internal protocol (informal or formal) for determining impact of its social media platforms?**



As a follow-up to question seventeen, question eighteen asked, “If yes or not sure, does that protocol include any of the following activities?” Respondents were asked to choose all answer choices that applied. This question revealed some of the specific activities associated with museums determining the performance of their social media platforms. Of the forty-seven respondents who answered this follow up question, the top three most selected answers were: 1) Monitor and respond to user comments (94%); 2) Regularly monitor and report social media analytics (92%); and 3) Respond to inbound social messages (87%) (Table 5.2). Two responses to the “Other” category clarified their answer choices chosen above. The first response described their museum’s departmental

structure, while the second response described the social media analytics that feed into their website and migrate across social media platforms.

Table 5.2. Determining Social Media Impact at Museums

<b>If yes or not sure, does that protocol include any of the following activities? Choose all that apply.</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
<b>Regularly monitor and report social media analytics</b>	91.5%	43
<b>Develop key performance indicators</b>	38.3%	18
<b>Monitor and respond to user comments</b>	93.6%	44
<b>Regularly monitor social media accounts of similar institutions</b>	68.1%	32
<b>Research the social media industry</b>	66%	31
<b>Respond to inbound social messages</b>	87.2%	41
<b>Collaborate with other departments</b>	80.9%	38
<b>Regularly revise tactics with your team</b>	53.2%	25
<b>Other (please specify)</b>	4.3%	2

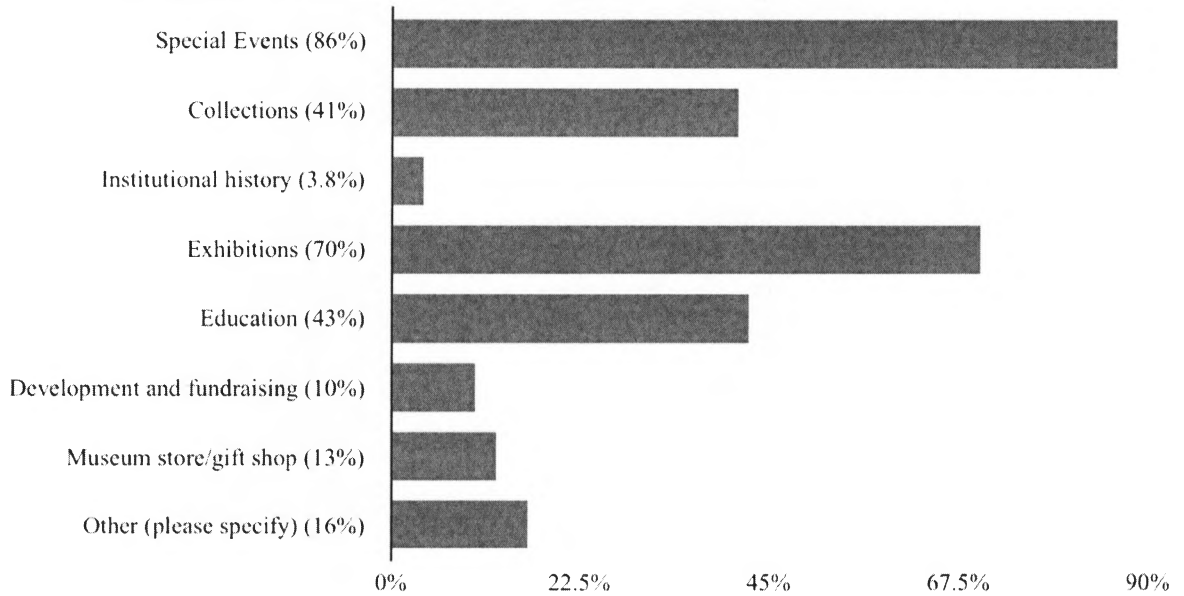
Question nineteen asked respondents about the top three categories that their museum posts about most frequently on social media. At this point in the survey, eighty respondents continued to answer questions nineteen through twenty-four. Of the eighty respondents who answered this question, the three most common categories that museums post content about on social media were: 1) Special Events (86%); 2) Exhibitions (70%); and 3) Education (43%) (Figure 5.17). Thirteen respondents selected “Other,” which comments demonstrated some potential for overlap with the supplied answer choices. The most distinct responses were:

- Non-museum related content (1)
- Related news articles and media (4)
- Current/new research (1)
- Topics pertaining to specific areas of research and study (3)

- Content related to popular hashtags (1)

Figure 5.17. Topics that Museums Post about on Their Social Media Platforms

**What three categories does your museum post most frequently about on social media? Please choose the top three categories.**



Question twenty posed three frameworks for developing and uploading content on social media platforms and asked which framework is considered most important. The three frameworks were developed by Jenny Kidd in her article on social media and online engagement (2011). While all the frameworks may be considered important to museums social media activity, the respondents were only allowed to select one answer choice, which revealed how museums broadly view their social media activity. “Marketing (promoting the ‘face’ of an institution),” was selected by 67 percent (54 out of 80 respondents) (Table 5.3). “Inclusivity (‘build and sustain communities of interest around an institution’)” was the second most common answer, selected by 26 percent, or roughly

one quarter of respondents. “Collaborative (enabling ‘people to co-produce the narratives of the museum in ways which are potentially more radical and profound – crowdsourcing’)” was selected by three respondents, or 4 percent, followed by two respondents who selected “Other,” and left specific comments. The first comment considered two of the frameworks as equally as important, and the second comment described the direction that their institution is moving towards.

Table 5.3. Frameworks Considered Most Important in Developing Social Media Content

<b>Which of the following frameworks is considered most important in developing content for your museum’s social media platforms?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
<b>Marketing (promoting the “face” of an institution)</b>	68%	54
<b>Inclusivity (“build and sustain communities of interest around an institution”)</b>	26%	21
<b>Collaborative (enabling “people to co-produce the narratives of the museum in ways which are potentially more radical and profound - crowdsourcing”)</b>	4%	3
<b>Other (please specify)</b>	3%	2

Question twenty-one asked, “What processes are involved in developing new content for your museum’s social media platforms?” The respondents were prompted to choose all answer choices that applied. This question provided insight into some of the key processes involved in creating content for museums social media platforms. Of the eighty respondents who answered this question, two of the most common answers selected were “Collaborating with other departments within your museum,” (75%), and “Scanning what other similar institutions are doing,” (71%) (Table 5.4). The third most commonly selected answer choice was “Team brainstorms,” to which half of the respondents



selected (50%). Ten respondents selected “Other,” and left comments. The most distinctive comments have been categorized into the following processes:

- Following seasonal events
- Giving internships to students studying relevant business or marketing
- Following relevant news
- Following the social media platforms of institutions outside of the museum sector

Table 5.4. Processes Involved in Developing Content for Social Media

<b>What processes are involved in developing new content for your museum’s social media platforms? Choose all that apply.</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
<b>Scanning what other similar institutions are doing</b>	71%	57
<b>Collaborating with other departments within your museum</b>	75%	60
<b>Team brainstorm</b>	50%	40
<b>Focus groups</b>	4%	3
<b>Suggestions from visitors or social media followers</b>	39%	31
<b>Other (please specify)</b>	13%	10

Question twenty-two asked about specific methods museums follow in order to learn about their audiences on social media. Another list of answer choices was provided with the prompt to choose all answer options that applied. The top three methods selected by the eighty respondents who answered this question were: 1) Reading comments from your followers (84%), 2) Social media analytics tools (76%), and 3) Reading professional studies and sources (49%) (Table 5.5). Other methods shared by respondents in the free-response answer choice were categorized as follows:

- Response to and attendance at programs
- Consider and compare demographics of current members with that of the target audiences

- Involvement with affiliate social media peer groups
- Surveys

Table 5.5. Methods Used to Learn About Social Media Audiences

<b>What methods do you use to learn about your social media audiences and their needs? Choose all that apply.</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
<b>Social media analytics tools</b>	76%	61
<b>Reading comments from your followers</b>	84%	67
<b>Focus groups</b>	4%	3
<b>Attending professional conferences</b>	34%	27
<b>Reading professional studies and sources</b>	49%	39
<b>Other (please specify)</b>	8%	6

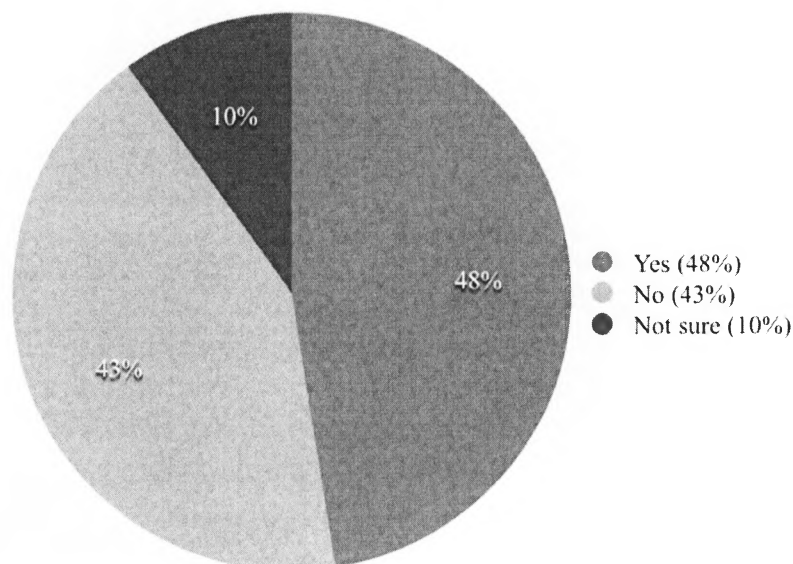
Question twenty-three asked about museums formal or informal plans to develop new audiences through social media, with an open-response text box prompting respondents to describe those practices. The answers to this question were close, with only a 5 percent difference between “Yes” (48%) and “No” (43%) (Figure 5.18). Only 10 percent of respondents were “Not sure.” Of the eighty respondents who answered this question, a total of twenty-four comments were given providing brief details on their plans to develop new audiences through their social media activities. Those plans were categorized into the following categories:

- Activate accounts on more social media platforms (2)
- Plan and develop programs, then share the programming through social media (1)
- Link and cross promote to expand reach (1)
- Develop content based on user profiles and interests (1)
- Focus on growing existing platforms (2)
- Identify new social media influencers (1)

- Create more engaging content that involves participation and dialogue from users (2)
- Create content that targets certain age demographics (3)
- Collaborate interdepartmentally, with outside constituents, or with other online platforms (4)
- Promote social media platforms through advertising (paid boosts, online ads, and signage at the museum) (5)
- Track performance of programs on social media to inform what programs to reproduce (1)
- Regularly schedule social media content uploads (2)

Figure 5.18. Museums with Plans to Develop Audiences Through Social Media

**Does your museum have formal or informal plans in place to develop new audiences through social media practices?**



Question twenty-four asked about how museums measure success of their social media activity. A total of four answer choices were provided with the prompt to choose all answer options that applied. Of the eighty respondents who answered this question, more than three-fourths selected the answer choice, “Calculating engagement rates (likes, retweets, or comments divided by number of followers),” (81%), followed by just over

half of respondents who also selected, “Number of clickthroughs to museum website or microsite,” (58%) (Table 5.6). The answer options selected by just over one-fourth of respondents were close with 35 percent who chose, “Comparing social media engagement numbers to industry benchmarks,” and 34 percent who chose, “Measuring the Return on Investment (ROI) of your museum’s social media activities.” Nine respondents chose “Other,” and left comments on additional measures of success or elaborating the above answer options. Three comments made were related to the lack of staff and time, which hindered them in their attempts to measure success, while one comment discussed the ineffectiveness of most metrics tracking. Additional measures of success not provided in the answer options were:

- Program attendance (4)
- Closely follow and adapt to changes in platform algorithms (1)
- Measure alongside advertising and communications (1)
- Track analytics and traffic to website from social media (1)
- Zero-in on successful and unsuccessful content and voice (1)

Table 5.6. Measuring the Success of Social Media Activities

<b>How do you measure success of your museum’s social media activity? Choose all that apply.</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
<b>Measuring the Return on Investment (ROI) of your museum’s social media activities</b>	34%	27
<b>Number of clickthroughs to museum website or microsite</b>	58%	46
<b>Calculating engagement rates (likes, retweets, or comments divided by number of followers)</b>	81%	65
<b>Comparing social media engagement numbers to industry benchmarks</b>	35%	28
<b>Other (please specify)</b>	11%	9

Question twenty-five was an open-ended free-response question asking what elements are considered most important by their museum in growing and engaging remote audiences through social media. Forty-six respondents left comments to this question and the answers varied greatly. Answers ranged from framing content to frequency of posts and from getting visitors through to the museum to hopes for increasing visibility. Selected examples of responses are supplied below in Table 5.7. Further analysis of the responses to this question will be presented in Chapter 6.

Table 5.7. Selected Examples of Free-Response Answers

<b>What elements does your museum consider to be the most important in growing and engaging remote audiences through social media?</b>
Does it result in people through the door.
Content, accessibility, branding, humor, generosity, collaboration
Consistent, timely posting.
Providing behind the scenes opportunities you can only see through social media, making audiences feel they are part of the museum even when they are not here. Making exclusive offers only available through social media.
Presenting as complete and diverse a picture of our public activities as the platforms allow.
Following algorithm shifts is important in maintaining organic reach. But overall we want to stay top of mind and in the consideration set of things to do for those the identify with our content and programs. In short, maintaining and increasing visibility.
Social media is increasingly important in reaching younger audiences. We want to reach out to young families, and social media helps us engage with that demographic.
Making sure our content is educationally based; serving as a means to enhance the user's experience, whether that's on-site or off-site, rather than inhibiting it; creating meaningful relationships and a true sense of community
Probably empathy and immediacy, which means (for us) staying mindful about what the humans we're talking to find genuinely interesting and compelling (and what they might be further inspired by), and finding ways to keep that content accessible, relevant, and immersive.
Important elements include utilizing social media not only as a marketing tool, but also as an entry point to the Museum and its offerings, as well as a means of connecting to potential visitors, supporters and partners. The Museum also strives to use social media as a tool for reflecting diversity and inclusivity, as well as a platform for creative ideas and cultural awareness.
Continued, active presence.
Creating awareness of program benefits among remote audiences is the most important element of the communication plan. Since remote audiences by definition can't come to the Museum, we take our interpretive staff to the identified remote audiences. To do that, we need to know each other exists, and make a benefit-based connection.

## **Chapter 6**

### **Discussion**

The previous chapter detailed the results from the online survey of 212 AAM accredited museums. Of those museums asked to participate in the survey, eighty-eight museums responded, producing a 42 percent response rate. An informal web survey was conducted beforehand to ensure that all 212 museums chosen to participate in the survey had accounts on one or more social media platforms. Just over one-third of survey respondents represented Art Museum/Center type institutions, with the most museums coming from the Midwest (AMM) (27%) and the Western (WMA) (23%) regions. Close to one-quarter of respondents reported operating with a \$1 million-\$2.9 million annual budget, and having six to fifteen full-time staff members. Social media management is a growing area within museums. The survey results reflected this, with nearly three-fourths of respondents have one or more social media managers at their institution. Just over half of the museums reported staffing one social media manager and one quarter of the museums reported staffing two.

This chapter will address key themes generated by the literature review chapters and the survey results in an attempt to characterize the museum sectors use of social media in the context of digital communication and audience engagement in the twenty-first century. Four themes are addressed in this chapter: first, audience development and demographics are emerging elements in museums social media goals; second, internal and external marketing, communication, and collaboration are important; third, social

media widgets and analytics tools yield a variety of methods for tracking data; and fourth, social media platforms are treated individually by museums.

### **Audience Development and Demographics**

Intriguing data surrounding audience development and social media was revealed in question twenty-three, which asked museums about their informal or formal plans to develop new audiences through social media. There was only a 5 percent difference in the number of museums who answered “Yes,” or “No” to having plans for developing new audiences through social media, with “Yes” being the slightly more popular answer choice. The results of this question were surprising given the high percentages of respondents who reported engaging in one or more methods of following user activity, comments, and engagement rates on social media (question 18, question, 22, and question 24). For example, nearly all of museums monitor and respond to user comments made on their institution’s social media accounts (question 18), while a very high percentage of museums read comments from followers to learn about their social media users (question 22). In addition, a very high percentage of respondents calculate engagement rates, which involves tracking a combination of followers, likes, retweets, or comments (question 24).

Despite efforts made by the majority of museums to track the comments and interaction of their followers on social media platforms, some museums choose not to acknowledge social media activity as developing new audiences. This could be due to social media plans aligning with larger museum-wide initiatives to develop new audiences. The 48 percent of respondents that reported having plans for developing new



audiences through social media recall Visser and Richardson's (2013) framework that suggests digital media, such as social media, has significant potential for institutions to connect with new audiences. However, it is evident from a different viewpoint, shared by Kotler (2008), that social media may also be framed first and foremost through the lens of promoting the institution and its brand identity. This view is potentially shared by the 43 percent of museums that do not have plans to develop new audiences through their social media activities, revealed in question twenty. One of the comments made in reference to this question mentioned focusing first on creating engaging programs at the institution, and then sharing and marketing the programming through channels like social media.

While 43 percent of respondents reported not having plans in place to develop new audiences through social media, several comments left by respondents described goals for engaging younger audiences through social media efforts. Those comments that mentioned developing a stronger following from younger audiences, defined the younger demographic as "students," "millennials," or "under age 35." These comments directly relate to the rising demographics of social media users as reported by the Pew Research Center in their 2015 report on "Social Media Usage: 2005-2015." In this report, 90 percent of young adults ages eighteen to twenty-nine use social media, which has increased by 70 percent over the last ten years (Perrin 2015). Whether social media content is always driven by the desire to engage specific audiences through social media remains unanswered.

In terms of connecting with audiences that have historically felt unwelcome through social media, as Wong described (2012), museums reported posting immensely diverse content as an important element in engaging remote audiences. Question twenty-five asked for open-ended responses regarding the most important elements that museums consider for growing and engaging remote audiences through social media. A myriad of responses disclosed a concern for framing content. To demonstrate the variety of comments about content, the forty-six responses have been categorized into the following themes as important elements that museums consider regarding social media, and their audiences:

- Telling stories through social media
- To make remote social media audiences feel like they are a part of the museum by taking them “behind-the-scenes” at the museum
- Providing a snapshot of the diverse activities that museums take part in and making those activities known to the public
- To market the museum through engaging images shared on social media
- To make content and the purpose behind museums’ social media presence educational and compelling
- To present a virtual side of the museum that offers a different opportunity for interaction

While the comments from museum survey participants could not be summed up in one word or one idea, a potential theme was generated from analyzing the responses to this open-ended question. That theme is *framing content*, meaning generating social media content that speaks to the desired relationship between a museum and its remote and social media-engaged network. Only three comments specifically mentioned driving visitors to the physical museum, which describes how the perceived relationship between museums and their social media followers is not only contingent upon physical visitation.

### **Internal vs. External Communication and Collaboration**

As described by Visser and Richardson (2013), the goal of social institutions for audience development is to use digital media for promoting and stimulating “co-created value,” (4) (Appendix XV). Museums’ social media and marketing efforts involve much collaboration, as evidenced by the survey results. Question seven, eighteen, and twenty-one each revealed that collaborating with other museum departments, institutions, and people is crucial to managing, determining impact of, and developing new content for museums’ social media accounts.

Question seven asked about the responsibilities of the social media manager for those museums who have one or more dedicated social media managers. While 100 percent responded to, “Developing content for social media,” and “Posting content on social media platforms,” 97 percent also chose, “Corresponding and collaborating with other departments, institutions, or people.” To determine the impact of museums’ activity on social media (question 18), 81 percent of respondents chose, “Collaborate with other departments.” As for the processes that museums follow to develop new content for social media (question 21), 75 percent of respondents chose, “Collaborating with other departments within your museum.” Evidently, collaboration among departments, institutions, and people play a significant role in museums activity on social media platforms.

Question twenty, however, revealed that a marketing framework, in pursuit of “promoting the ‘face’ of an institution” is considered most important for developing

content for museums social media platforms. Sixty-eight percent chose marketing, while 27 percent chose inclusivity, or building and sustaining “communities of interest around an institution,” followed by 4 percent who chose collaborative or “enabling ‘people to co-produce the narratives of the museum’” (Kidd 2011). Museums activity on social media platforms evidently has not yet reached the level of co-production and participation that Visser and Richardson (2013) or Pfefferle (2009) described, where all stakeholders are thoughtfully involved to create a sense of shared ownership.

A study published in the journal of *Museum Management and Curatorship* by Adrienne Fletcher and Moon J. Lee in 2012, revealed that the frameworks for museums use of social media have not significantly shifted over the past five years. According to Fletcher and Lee, in 2011, museum uses of social media were most often focused on event listings or posting reminders and announcements. Only 11 percent of museums participating in Fletcher’s survey mentioned that they use social media quite frequently for dialogic and conversational engagement. These findings compare closely to the findings of this thesis survey in that the most popular frameworks for museums use of social media was marketing, and the least popular framework was a collaborative one.

A marketing framework was agreed upon among the majority of museum respondents in describing the central purpose behind their social media. More broadly, Donna Walker-Kuhne (2005) has described audience development as a collaborative process, which requires both internal and external marketing. The internal and external collaboration of social media marketing is highlighted in the survey results in terms of

who social media managers collaborate and correspond with, or observe. Question nineteen asked about museum categories that museums post most frequently about on social media. The highest response was special events, followed by exhibitions, education, and collections. The diverse content categories that museums post about implies that internal correspondence and collaboration between staff is an important process for determining social media content.

However, correspondence with stakeholders outside of museum staff was also made evident from the survey results. Several survey questions asked about specific social media processes and protocols followed by museums staff who support social media. Several of the answer options that received the highest response rates were related to monitoring and responding to user comments on social media channels (question 18 and question 22), or tracking interaction rates of followers on social media platforms (question 24). While these external interactions with users are not necessarily telling of the intricacies involved in the relationships between a museum institution and its remote visitors, they do, however, describe the starting point of a reciprocal relationship.

### **Metrics & Strategy**

Elena Villaespesa Cantalapiedra's dissertation (2015), addressed in Chapter 2, discussed the need for a better tool to measure the impact and value of museum activities on social media. As the demand for museums to demonstrate their economic, social, and cultural value has increased, museums have developed several methods for attempting to track economic performance, visitation rates, and the visitor experience. Rob Stein,

former Deputy Director at the Dallas Museum of Art and current Executive Vice President and Chief Program Officer for the American Alliance of Museums, made a case for the potential of museums in the digital age to find new ways of tracking visitor/user-focused data (2015). The data obtained in this thesis survey revealed some hesitancy towards determining the impact of social media activity, given that only half of museums reported having a protocol in place for measuring impact.

On the other hand, a common desire among museums was revealed in the survey results to develop goals and objectives for their social media activity, in addition to measuring and reporting progress and success. Three-fourths of museums responded “Yes,” to having goals, objectives, or outcomes for its social media activity on question fourteen. This demonstrates a significant increase since 2011, where only one-third of museums reported having goals, objectives, or outcomes for its social media activity (Fletcher and Lee 2012). Inevitably, setting goals and objectives is suggestive of an intent to obtain data, presumably from recording and tracking metrics.

High percentages of museums reported tracking metrics to measure engagement and success rates. Of the 50 percent of museums that reported following a protocol for determining the impact of their social media activity, 91 percent reported tracking social media analytics, and 94 percent reported reading user comments as ways to gauge impact (questions 17 and 18). Question sixteen helped clarify specific activities of social media users that museums observe to measure efficacy. The majority of answer options received

response rates over 60 percent, with the exception of “Number of @mentions,” which was the only option that was specific to a social media platform.

### **Platforms**

This survey made evident that museums do not handle all social media platforms in the same manner. Question ten revealed that the top four most popular social media accounts among museums are, Facebook, Twitter, Instagram, and YouTube, in that order. The longest established social media platform among the top four is Facebook, which accounted for the 87 percent of museums that reported Facebook as having the most followers. One survey comment suggested that longevity and focused efforts could be related to largest following, responding that they have not had time to cultivate a larger following on other platforms. Furthermore, question twelve revealed that the social media platforms with the most activity by users was Facebook, followed by Instagram, then Twitter. This result suggests that higher activity rates by users are related to a combination of the number of followers and the consistency of posts.

The frequency with which museums post new content, while potentially related, might also be determined based on the interface and interaction rates influenced by the platform. Question twelve supplied a broader view of how often museums post content on their most popular platforms. One-third of museums post content on Twitter more than once per day, and just over one-fourth post on Facebook more than once per day. The same museum ratios apply to Twitter and Facebook for those museums who post only once per day on those particular platforms. One-third of museum reported posting content

on Instagram and Snapchat a few times per week. According to social media research consolidated by Buffer Social Blog (Kevan Lee 2016), the following frequencies are recommended for social media brands: Twitter-three times per day, or more; Facebook-two times per day, or more; Instagram-one and a half times per day, or more (see Appendix XXII). The studies cited by Kevan Lee for Buffer Social Blog showed significant decreases in engagement from users, such as followers, likes, and comments, when content is posted too frequently (2016). The majority of museums surveyed for this thesis demonstrated posting content at rates similar to best practice recommendations for the field.

Another notable observation from the survey compared to social media data from 2011 (Fletcher and Lee), is that the presence and longevity of social media platforms are never guaranteed. Fletcher shared results from their 2011 survey that museums most often used Facebook, Twitter, YouTube, and Flickr, while the platforms being used the least among museums were Scribed, Second Life, Digg, Picasa, and Delicious - all of which are either no longer functioning or not considered an impactful social media platform. Within six years, several social media platforms have gone quiet or have fallen off the radar. This phenomenon aligns with Nancy Proctor's description of social media's radical influence and impact on contemporary times (2011). According to Proctor, audiences will not always know what they "want, like, or will use; sometimes we just have to try out new ideas in order to understand if they will work with our target



audiences,” (2011, 26). A formula for guaranteeing a social media platform’s life span is nonexistent; thus, experimentation with all platforms is necessary.

Conclusions and recommendation for the field, based on the discussions above, will be drawn in Chapter 7.

## Chapter 7

### Conclusions and Recommendations

Technology has significantly influenced communication in the twenty-first century. Digital communication has changed how people interact with technology and has shortened long-distance connections. Museums and cultural institutions must communicate with their audiences to build awareness, trust, and practical understanding of an institution.

In order to participate in the conversations taking place among networked online communities, museums must join the social media community to promote and personalize the institution. A museum's engaging presence on social media has the potential to change audience perceptions of the institution. Through contact with diverse communities of interest, social media can make museums more accessible both in terms of physical proximity and by mitigating the historically elitist perceptions of museum institutions. The adoption of early technologies by museums that exercised Web 1.0 principles played a crucial role in highlighting museums as purveyors of information, but the adoption of Web 2.0 principles propelled museums into the twenty-first century, elevating engagement and placing audiences at the center. The participatory Web 2.0 positions social media as the ideal interface between museums and remote audiences.

Below, several conclusions and recommendations concerning the state of social media in museums are outlined.

## **Conclusions**

The current digital communication climate has primed audiences for new and engaging ways to connect and interact with educational and service-oriented institutions such as museums. Four major conclusions of this thesis are presented below: first, social media supports the work of the museum as a communication institution; second, social media is suited to advance the progressive educational objectives of museums; third, social media use is becoming more professionalized in museums; and fourth, methods of social media communication and associated platforms will continue to change.

**Conclusion 1:** *Social media supports the work of the museum as a communication institution.*

Museums of the modern and contemporary era, through their emphasis on exhibitions and education, are considered communication institutions (Goode 1895; Hooper-Greenhill 2013). The number of services and programming offered by museums onsite, offsite, or online have necessitated the inclusion of audience development and engagement strategies, in addition to marketing strategies. Museums adopting social media strategies and activities are becoming an increasingly popular way to communicate and connect with further reaching, remote audiences.

Social media has proven to be an accessible tool for communication that models internet values. The interface and functionality of social media platforms are adaptable, flexible, and can be framed for fulfilling specific needs. These criteria are what Koven J.

Smith defined as crucial considerations for adopting a digital approach at an institution and for clarifying the purpose of museum work, whether digital or not (2014). In the context of Smith's framework, social media is a tool that fulfills a communication role. Museums are embracing and beginning to recognize the potential of this medium.

Moreover, a review of the literature and the results of the survey indicate that many museums are interested in shifting the purpose and means of delivering content on social media from marketing towards a more collaborative, interactive, and inclusive means. While the survey conducted here revealed that the major purpose of the museum community's activity on social media is related to marketing, museums are recognizing that the types of content and the means of delivering that content are seemingly unlimited.

Because of their use of social media, museums are in the process of developing new ways of being a communication institution. Not only are museums increasingly posting content on their social media platforms related to current news and events outside of the museum, they are participating in social media campaigns popularized by the greater social media community, and have become increasingly involved in user participation-promoting content. Museums are realizing how social media can be used to connect their institution and activities to topics and issues from the greater world, while also promoting a more collaborative and participatory reputation.

**Conclusion 2:** *As museum education in the twenty-first century emphasizes the individual, social media presents an opportunity for museums to advance progressive educational objectives.*

Adopting a focused marketing strategy and measuring efficacy of current marketing activities on communication channels, including social media, are crucial for developing and maintaining audience relationships. However, as discussed in the literature review, progressive cognitive theories combined with an increased interest in museum visitor studies emphasize a concern for the individual. To what extent do museums consider visitor-centered learning as they develop their social media strategies?

Today, museums often design interpretive programs, gallery interactives, and didactics to facilitate the visitor's learning experience. It has become a standard practice for museums to consider the different ways in which individuals learn in the design of these facilitated learning experiences. Moreover, museums serve as venues for informal learning. However, museums have yet to define the types of informal learning they are transmitting through social media. The potential for social media to support individual identities and cognitive processes are at risk of being overlooked as museums silo social media management to marketing.

John Falk and Lynn Dierking maintain that learning is a dynamic process, unbound by time, where meaning is created by the interaction of shifting social, personal, and physical contexts (2013). For every individual, these contexts vary greatly and result in differing modes of learning. Similarly, social media is fast-paced, ephemeral, and

comprehensive in terms of content. These characteristics make social media an appropriate communication channel for facilitating cognitive processes that consider the individuals that constitute a social media audience.

**Conclusion 3:** *Social media use is becoming more professionalized in museums.*

Museums are increasingly using social media in a professionalized manner, where they are creating goals and objectives and tracking user activity to measure progress. For example, the survey revealed that three-fourths of museums have goals, objectives, or outcomes for its social media activities, and that a significant number of museums are using several different metrics to measure engagement and track user-interaction rates. The user-friendly and agile interface of social media make gathering this type of data relatively straightforward.

In addition, mainstream, professional museum conferences are increasingly addressing social media use and issues, which demonstrates the increasing perceived value of developing and sharing strategies and methods for social media among museum professionals. Moreover, museum marketing researchers are publishing books dedicated to the applications of social media to marketing for libraries, archives, and museums (Koontz and Mon 2014). Finally, the significant increase, since 2011, of the number of museums with designated social media managers on staff, and a commitment to implementing a social media strategy, also supports the growing professionalization of social media use in the field.

In consideration of these developments, however, is the important reality that museums can only engage in the professionalization of social media as a communication tool if they have the staff, budget, time, and resources to dedicate to committed growth in this area. This dilemma is currently being discussed among professionals in the field. As Jia Jia Fei, Director of Digital at the Jewish Museum of New York, notes, museums should seriously consider the scale of social media activity and objectives in the context of the museum's digital and social media staff (2016). When it comes to framing the role of digital activities at an institution, Fei stresses the well-known axiom, "less is more" (2016). Instead of trying to "do it all," the idea of "less is more" supports an approach that emphasizes museums should prioritize what they can do most effectively.

**Conclusion 4:** *Social media communication and platforms will continue to change and influence user engagement and communication behaviors.*

The literature review revealed that significant changes in technology behaviors have taken place over time, especially with the introduction and development of mobile technology. These changes have had an impact on museum-audience interactions. At the same time, because digital technology will continue to develop, user engagement and communication behaviors will continue to be redefined in the museum sector.

The meaning of digital will only continue to change as the digital landscape becomes more integrated with the routines of daily life. As platforms die out, new platforms are introduced, and the digital landscape continues to evolve, user behaviors on

communication channels such as social media will continue to adapt. As user behaviors organically respond to modifications, improvements, or new developments of communication tools like social media, institutional messaging and content pushed to remote audiences will require continued revisitation and revising.

For museums, this poses the challenge of not only staying abreast of changes in the digital realm, and especially in social media usage, but considering what role museums can play in deepening and in meaningfully shaping museum-audience interactions.

Compared to museums' social media usage in 2011, museums today have demonstrated the ability to respond and adapt to continually changing social functions, algorithms, and user behaviors. While the purpose of social media use by museums in 2011 reported to be primarily focused on promoting events and exhibitions (Fletcher and Lee 2012), data on museums today reveals a broader approach. More museums today reported posting about collections and education-related topics in addition to promotional materials related to special events and exhibitions. A fraction of museums even reported posting news and articles that are relevant to the institution or to its mission and values.

The data also suggests that museums are experimenting with new social media platforms that are gaining popularity among users. While Facebook remains the strongest platform in terms of the number of followers and activity from users, Twitter and Instagram platforms have been reported by the Pew Research Center as experiencing a steady increase in users since 2012 (Greenwood, Perrin, and Duggan 2016). As this thesis



has shown, many museums today have accounts on Facebook, Instagram, and Twitter, and reports posting most frequently on those platforms.

### **Recommendations**

In their nascency, museums demonstrated their important role in protecting and preserving objects, and as serving as an authoritative place for knowledge. More recently, museums have demonstrated the value of engaging with their audiences in ways that build relationships between an institution and the visitors it serves. In this pursuit, museums are increasingly attempting to break down the metaphorical threshold barrier by utilizing technology to promote a welcoming and inclusive “face” of the institution. Social media is playing a role in museums’ abilities to reach out to remote visitors, and to communicate and connect with current and potential audiences.

Below, three recommendations on the role of social media in museums are presented: first, further research is needed to more accurately describe the relationships of museums and social media users; second, consideration of the needs of remote audiences is important for framing the voice, brand, and content that a museum pushes through social media; and third, embracing a mindset of experimentation bodes well for museums on social media.

**Recommendation 1:** *Further research is needed to reveal the complexities of remote audiences and their relationships to museums through social media platforms.*

Social media is a budding engagement tool for building and defining new relationships between cultural organizations and their online communities. Museums are doing what they can to utilize this communication tool. The growing number of users, both youth and adults, is growing, and the number of museums with social media accounts is reflective of this. However, while an overwhelming number of museums are becoming more active on social media, detailed knowledge about their activity on this communication channel is still in its infancy. Despite the growing specialization and professionalization of social media in the field, and the perceived ease of tracking social media engagement and usage metrics, these developments have not translated to a full understanding of the impact of social media content on museum audiences.

Further research on user reactions, internalization, and utilization of content and information presented through museum social media accounts is needed in order to push the field further in determining social media's impact on changing audience perceptions of the museum. Significantly, Rob Stein, Executive Vice President and Chief Program Officer at AAM, recently suggested that museums might consider being equipped to "detect when meaningful discourse happens in our social media and online activities" (2015, 224). Only so much can be deduced from the analytics and metrics that social media platforms make available. While the survey and literature review conducted for this thesis highlight how museums perceive the purpose of their social media activity, what if we instead considered *user perceptions* of museum social media activity by conducting research on online audience engagement? Considering the impact that

museum visitor studies have had on identifying the motivations and identities of physical visitors, it is important to consider the potential impact of online visitor studies.

A final area to consider for further research concerns demographics. As reports from the Pew Research Center highlight, demographics play an important role in social media usage (Perrin 2015; Greenwood, Perrin, and Duggan 2016) (Appendix XVII; XXIII). While younger groups (18-29), and those with higher income households possessing at least some college experience have typically been the leaders in social media use, older groups (30 and older), in addition to less educated demographics from the lowest-income households, are increasingly using social media. As more information on demographics and social media and platform usage becomes available, the potential to better understand who makes up a museum's social media audience will increase. More studies of this nature would deepen understandings of the complexities of remote audiences and their relationships with museums through social media.

**Recommendation 2:** *Consider the needs of remote audiences to frame the voice and branding of an institution's social media platforms.*

The literature review revealed a growing expectation for museums to maintain an online presence that echoes the "face" of the institution. To ensure that audience needs are not replaced by pressures, either those of an external or internal nature, to maintain a certain presence online, museums must not forget the central purpose of their activity on digital communication channels.

First and foremost, as communication institutions, museums must not forget who they are *communicating to*, before determining *what* to communicate. Some museums are focusing on creating the programming and exhibitions that engage audiences, and then communicating and promoting that programming through social media. However, the voice and manner in which content is being pushed to audiences through social media contributes to the overall brand of the institution. In thinking about the digital mindset that Koven J. Smith (2014) encourages, digital communication tools, such as social media, while being usable and easily adapted, must also be propelled to fulfill a need. Museums should consider *user-focused design frameworks* (see Simon 2010, Proctor 2011; Finnis, Chan, Clements 2011; Visser and Richardson 2013) for measuring and developing digital content for projects as they design for twenty-first century users.

However, putting the user first does not necessarily mean the museum is secondary in the user-institution relationship. Jasper Visser and Jim Richardson remind museums that their position in the online community that they engage with is to be “the leading enthusiast” (2013, 34) (Appendix XV). This role includes providing the content and trolling the activity produced by the community of users who share an interest or a similar set of values that the museum represents. Provided this framework, museums should consider how, as communication institutions, they can be the leaders in contributing *user-centered content* on social media that adds value both to the vast pool of online content and to the institution.

Museums in the digital age are perceived as informal learning institutions, and they must start to recognize their digitally connected audiences as individuals. Social media must be included in museum objectives to facilitate meaningful museum experiences for the individual, whether on-site or online, so that visitors can maintain a sense of identity among communities of users. Howard Gardner developed important theories worth pondering in this context about the individual learner and the different ways that people learn (2011). Considering the individual's learning experience in a social media context, is to personalize the institution. Nina Simon advocates for designing museum experiences that utilize the individual profile to facilitate meaningful participation (2010). If museums develop social media-driven opportunities for people to participate in without jeopardizing their individual profile, users will have the chance to learn, remember, or connect in meaningful ways. In this manner, museums can perpetuate educational objectives to audiences online.

**Recommendation 3:** *Adopting an experimental mindset bodes well for the quick-paced and continuously evolving social media channel.*

Social media and mobile technologies promote communication that is immediate, prolific, and frequent. In addition, social media platforms continue to change while user behaviors simultaneously adapt. Thus, social media communication channels produce environments for experimentation, especially as social media platforms add different kinds of followers and new demographic groups each year. Museums must therefore

remain agile while platforms change and user behaviors and demographics grow and respond to those changes.

In order for museums to succeed in their social media activities, it is necessary to engage in a continuous cycle of implementation and evaluation. It is especially important to implement and evaluate social media platforms independently from one another, given the diverse functions that each platform maintains. The findings from continuous evaluation of social media content, campaigns, and new initiatives will provide relevant information that supports regular assessment of and amendments to a social media strategy; in the end, this approach will best support the museum's efforts as the best communication institution it can be.

### **Concluding Thoughts**

Today, social media serves as an identity-promoting tool that connects communities of interest, while providing each individual entity with a storehouse of imagery, words, hyperlinks, or video, that is altogether representative of that entity. As forward-facing, service-oriented institutions, museums engage in multifaceted conversations with society by creating exhibitions, programming, and digital initiatives. Social media, as a natural repository of information and activity, is ideally suited for sharing and describing, in a quick, straightforward, and easily processed manner, the diversity of functions that museums maintain. Social media has the important ability to encapsulate, in one place, the multifaceted activities of museums, and through these

activities, to reflect and support the overall mission of a museum. In this sense, social media represents the personified “face” of a museum institution.

It is important to recognize that physical and digital “visiting” contexts are becoming equally important in the twenty-first century. If museums fail to consider the potential impact that social media can have on their relationships with communities of interest who are active in the digital realm, they will be missing out on an ever-growing network of potential audience members, visiting or non-visiting. Museums should embrace digital communication, especially through accessible channels such as social media, to promote their increasingly personifiable presence to further reaching audiences. As Jane Finniss aptly notes, the challenge of museums in the digital social age is to be able to maintain a social presence online that is relevant, useful, and meaningful to audiences “at work, at home, on the move, learning, playing, questioning, socialising, sharing, communicating. Forever” (2014).

### Works Cited

- Abt, Jeffrey. "The Origins of the Public Museum." In *A Companion to Museum Studies*, edited by Sharon Macdonald, 115-134. Oxford, Blackwell Publishing, 2008.
- Alexander, Chris, Allegra Burnette, Daniel Dark, David Hart, Rossi Jennifer, and Nicole Minor. "Beyond Launch: Museum Videos on YouTube." *Museums and the Web*. April 2008. [www.archimuse.com/mw2008/papers/hart/hart.html](http://www.archimuse.com/mw2008/papers/hart/hart.html)
- American Alliance of Museums (AAM). "Continuum of Excellence". *Aam-Us.org*. Accessed March 1, 2017. <http://www.aam-us.org/resources/assessment-programs>
- . "Statistics". *Aam-Us.org*. Accessed March 1, 2017. <http://www.aam-us.org/resources/assessment-programs/accreditation/statistics>
- Anderson, Maxwell L. "Museums of the Future: The Impact of Technology on Museum Practices". *Daedalus* 128 (1999): 129-162.
- Bass, Thomas A. "Being Nicholas". *Wired Magazine*, November 1, 1995. <https://www.wired.com/1995/11/nicholas/>
- Bassett, Sarah. "Excellent Offerings": The Lausus Collection in Constantinople. *Art Bulletin* 82 (2000): 6-25.
- Bautista, Susana Smith. *Museums in the Digital Age: Changing Meanings of Place, Community, and Culture*. Lanham: AltaMira Press, 2014.
- Bay, Ann I. "Practicality in the Light of Perfection: Museum education then and now." *Roundtable Reports: The Journal of Museum Education* 9 (1984): 3-5.
- Berners-Lee, Tim. "The World Wide Web: Past, Present and Future." August 1996. <https://www.w3.org/People/Berners-Lee/1996/ppf.html>
- Blankenberg, Ngaire. "When Soft Powers Collides." In *Cities, Museums and Soft Power*, edited by Gail Dexter Lord and Ngaire Blankenberg, 99-115. Washington DC: AAM Press, 2015.
- Boyd, Danah M. and Nicole B, Ellison. "Social Network Sites: Definition, History, and Scholarship." *Journal of Computer-Mediated Communication* 13 (2008): 210-230. doi: 10.1111/j.1083-6101.2007.00393.x



- Casey, Edward. *The Fate of Place: A Philosophical History*. Berkeley: University of California Press, 2013.
- Curtin, Michael. "Television." In *The World Book Encyclopedia* 19 (2017): 110-129.
- Dana, John Cotton. *The Gloom of the Museum, Issue 2*. University of Michigan: Elm Tree Press, 1917.
- . "The New Museum." In *Museum Origins: Readings in Early Museum History and Philosophy*, edited by Hugh H. Genoways and Mary Anne Andrei, 137-145. Walnut Creek, CA: Left Coast Press, 2008.
- Dewey, John. *Democracy and Education*. New York: Macmillan, 1916.
- Duncan, Carol. "From Princely Gallery to Public Art Museum." In *Representing the Nation: A Reader: Histories, heritage and museums*, edited by David Boswell and Jessica Evans, 304-331. London: Routledge, 1999.
- Ebitz, David. "Sufficient Foundation: Theory in the Practice of Art Museum Education." *Visual Arts Research* 34 (2008): 14-24.
- Falk, John H. *Identity and the Museum Visitor Experience*. Walnut Creek: Left Coast Press, 2009.
- Falk, John H. and Lynn D. Dierking. *The Museum Experience*. Washington, DC: Whalesback Books, 1992.
- . *The Museum Experience Revisited*. Walnut Creek: Left Coast Press, 2013.
- Fei, JiaJia. "Less is More: digital with a lean team." *Museum-id* 20 (2016), 29.  
<http://www.museum-id.com/idea-detail.asp?id=560>
- Finnis, Jane. "A think piece on digital." *Let's Get Real*. Last modified May 24, 2014.  
<http://letsgetrealconference.com/2014/blog/2014/05/24/a-think-piece-on-digital-by-jane-finnis/>
- Finnis, Jane, Sebastian Chan, and Rachel Clements. 'How to Evaluate Online Success?' *Report from the Culture 24 Action Research Project: Let's Get Real*. 2011.  
<https://www.keepandshare.com/doc/3148918/culture24-howtoevaluateonlinesuccess-2-pdf-september-192011-11-15-am-2-5-meg?da=y>

- Fletcher, Adrienne and Moon J. Lee. "Current Social Media Uses and Evaluations in American Museums." *Museum Management and Curatorship* 27 (2012): 501-521. <http://dx.doi.org/10.1080/09647775.2012.738136>
- Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books, 2011.
- Gilman, Benjamin Ives. *Museum Ideals of Purpose and Method*. Cambridge, Massachusetts: Riverside Press, 1918.
- Goode, George Brown. "The Relationships and Responsibilities of Museums, 1895." In *Museum Origins: Readings in Early Museum History and Philosophy*, edited by Hugh H. Genoways and Mary Anne Andrei, 111-124. Walnut Creek: Left Coast press, 2008.
- Gorgels, Peter, Katrina Sluis, Sree Sreenivasan, Lev Manovich, Maxwell L. Anderson, Paul Schmelzer, Orit Gat, and Matthew Israel. "The Digital Non-Visitor: Art in America asks eight specialists to weigh in on new technology and the museum experience." *Art in America*, October 2016, 98-107.
- Greenwood, Shannon, Andrew Perrin, and Maeve Duggan. "Social Media Update 2016." *Pew Research Center*. Last modified November 11, 2016. <http://www.pewinternet.org/2016/11/11/social-media-update-2016/>
- Grinder, Alison L., and E. Sue McCoy. *The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides*. Scottsdale: Ironwood Publishing, 1985.
- Hein, George. "Progressive Museum Education: Examples from the 1960s." *International Journal of Progressive Education* 9 (2013): 61-76.
- Hooper-Greenhill, Eilean. *Museums and the Shaping of Knowledge*. New York: Routledge, 1992.
- . *Heritage: Care-Preservation-Management: Museums and Their Visitors*. New York: Routledge, 2013.
- Johnson, L., H. Witchey, R. Smith, A. Levine, and K. Haywood. *The 2010 Horizon Report: Museum Edition*. Austin, 2010. <http://www.nmc.org/pdf/2010-Horizon-Report-Museum.pdf>
- Josten, Conrad Hermann, Elias Ashmole, and M Hennings. *Elias Ashmole (1617-1692): His Autobiographical and Historical Notes, His Correspondence, and Other*

- Contemporary Sources Relating to His Life and Work*. Oxford: Clarendon Press, 1966.
- Kaplan, Andreas M. and Michael Haenlein. "Users of the world, unite! The Challenges and Opportunities of Social Media." *Business Horizons: The Journal of the Kelley School of Business, Indiana University* 53 (2010): 59-68. doi: 10.1016/j.bushor.2009.09.003
- Kidd, Jenny. "Enacting Engagement Online: Framing Social Media Use for the Museum." *Information Technology & People* 24 (2011): 64-77.
- Kirk, Kara. "Grace McCann Morley and the Modern Museum." *SFMOMA*. Last modified February 2017. <https://www.sfmoma.org/essay/grace-mccann-morley-and-modern-museum/>
- Koontz, Christie and Lorri Mon. *Marketing and Social Media: A Guide for Libraries, Archives, and Museums*. Lanham: Rowman & Littlefield Publishers, 2014.
- Kotler, Neil G. "New Ways of Experiencing Culture: The Role of Museums and Marketing Implications." In *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*, edited by Gail Anderson, 387-394. New York: AltaMira Press, 2012.
- Kotler, Neil G., Philip Kotler, and Wendy Kotler. *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources 2nd edition*. San Francisco: Jossey-Bass, 2008.
- Lee, Kevan. "Infographic: How Often Should You Post on Social Media?" *Buffer Social* (blog). Last updated April 1, 2016. <https://blog.bufferapp.com/how-often-post-social-media>
- Manovich, Lev. *The Language of New Media*. Massachusetts: MIT Press, 2001.
- McClellan, Andrew. "A Brief History of the Art Museum Public." In *Art and its Publics: Museum Studies at the Millennium*, edited by Andrew McClellan, 1-49. Oxford: Blackwell, 2003.
- McLuhan, Marshall. *Understanding Media: The Extensions of Man*. MIT Press, 1995.
- Miller, Edward. *That Noble Cabinet: A History of the British Museums*. Athens, OH: Ohio University Press, 1974.

- Misunas, Marla and Richard Urban. "A Brief History of the Museum Computer Network." In *The Encyclopedia of Library and Information Sciences*, August 2007. <http://mcn.edu/wp-content/uploads/2016/03/HistoryofMCN.pdf>
- mySociety. "Parliament's Online Services: A Strategic Review containing Strengths, Weaknesses and Recommendations." *Parliament.uk*. March 2014. <http://www.parliament.uk/documents/news/2014/mysociety-report-on-online-services.pdf>
- Museums and the Web. "Best of the Web: Categories 2010." Accessed February 6, 2017. <http://www.museumsandtheweb.com/mw2010/best/categories.html>
- Museums and the Web. "Museums and the Web 2010: Final Program." Accessed February 6, 2017. <http://www.museumsandtheweb.com/mw2010/pdfs/mw2010-finalProgram.pdf>
- Obar, Jonathan A. and Steve Wildman. "Social Media Definition and the Governance Challenge: An Introduction to the Special Issue." *Telecommunications Policy* 39 (2015): 1-21. [https://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=2647377](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2647377)
- Oehser, Paul Henry. *The Smithsonian Institution*. Boulder, Colorado: Westview Press, 1983.
- O'Reilly, Tim. "What Is Web 2.0: Design Patterns and Business Models for the Next Generation." *O'Reilly.com*. Last modified September 30, 2005. <http://www.oreilly.com/pub/a/web2/archive/what-is-web-20.html?page=1>
- Ovenell, R.F. *The Ashmolean Museum, 1683-1894*. Oxford: Clarendon Press, 1986.
- Perrin, Andrew. "Social Media Usage: 2005-2015". *Pew Research Center*. Last modified October 8, 2015. <http://www.pewinternet.org/2015/10/08/social-networking-usage-2005-2015/>
- Pew Research Center. "Mobile Fact Sheet." Last modified January 12, 2017. <http://www.pewinternet.org/fact-sheet/mobile/>
- Pew Research Center. "Social Media Fact Sheet." Last modified January 12, 2017. <http://www.pewinternet.org/fact-sheet/social-media/>
- Pfefferle, Kevin. "Museum Social Media Categories?" *kevin.pfefferle.co*. Last modified February 9, 2009. <http://kevin.pfefferle.co/2009/02/09/museum-social-media-categories>

- Proctor, Nancy. "From Headphones to Microphones: Mobile Social Media in the Museum as Distributed Network." In *Creativity and Technology: Social Media, Mobiles and Museums*, edited by James E. Katz, Wayne LaBar, and Ellen Lynch. Edinburgh: MuseumsEtc Ltd, 2011.
- Reeve, John and Vicky Woollard. "Influences on Museum Practice." In *The Responsive Museum: Working with Audiences in the Twenty-First Century*, edited by Caroline Lang, John Reeve, Vicky Woollard, 5-18. Vermont: Ashgate Publishing Company, 2006.
- Roberts, Andrew. "The Changing Role of Information Professionals in Museums." In *Museums in a Digital Age*, edited by Ross Parry, 22-27. New York: Routledge, 2010.
- Russo, Angelina, Jerry Watkins, and Susan Groundwater-Smith. "The Impact of Social Media on Informal Learning in Museums." *Educational Media International* 46 (2009): 153-166.
- San Francisco Museum of Modern Art. "Our History." *Sfmoma.org*. Accessed March 16, 2017. <https://www.sfmoma.org/read/our-history/>
- Sandell, Richard and Eithne Nightingale, ed. *Museums, Equality and Social Justice*. New York: Routledge, 2012.
- Samis, Peter. "The Exploded Museum." In *Digital Technologies and the Museum Experience*, edited by Loic Tallon and Kevin Walker, 3-17. Lanham: AltaMira Press, 2008.
- Simon, Nina. *The Participatory Museum*. Santa Cruz: Museum 2.0, 2010.
- Shirky, Clay. *Cognitive Surplus: Creativity and Generosity in a Connected Age*. New York: Penguin Group, 2010.
- Smith, Koven J. "Defining [digital]." *Koven J. Smith Dot Com* (blog). Last modified June 20, 2014. <http://kovenjsmith.com/archives/1446>
- Stefik, Mark. *The Internet Edge: Social, Legal, and Technological Challenges for a Networked World*. Massachusetts: The MIT Press, 1999.

- Stein, Rob. "Museums....So What?" In *Reprogram: Technology, Innovation and Culture in a New Era of Museums*, edited by Luis Marcelo Mendes, 211-234. 2015. [http://reprograme.com.br/wp-content/uploads/2016/02/reprograme\\_vol\\_2.en\\_.pdf](http://reprograme.com.br/wp-content/uploads/2016/02/reprograme_vol_2.en_.pdf)
- Stephens, Mitchell. "The History of Television." *Grolier Multimedia Encyclopedia*. 2000. <https://www.nyu.edu/classes/stephens/History%20of%20Television%20page.htm>
- Trant, Jennifer. "Studying Social Tagging and Folksonomy: A Review and Framework." *Journal of Digital Information: Special Issue on Digital Libraries and User-Generated Content* 10 (2008): 1-44. <https://journals.tdl.org/jodi/index.php/jodi/article/view/269/278>
- Trant, Jennifer and Bruce Wyman. "Investigating Social Tagging and Folksonomy in Art Museums with Steve.museum." *Archimuse.com*. 2006. <http://archimuse.com/research/www2006-tagging-steve.pdf>
- Villaespesa Cantalapiedra, Elena. "Measuring Social Media Success: The value of the Balanced Scorecard as a tool for evaluation and strategic management in museums." PhD diss., University of Leicester, 2015. <https://lra.le.ac.uk/bitstream/2381/37985/1/2016VILLAESPESAEPHD.pdf>
- Visser, Jasper and Jim Richardson. "Digital Engagement in Culture, Heritage and the Arts". *Digitalengagementframework.com*. 2013. [http://digitalengagementframework.com/digenfra3/wp-content/uploads/2016/02/Digital\\_engagement\\_in\\_culture\\_heritage\\_and\\_the\\_arts.pdf](http://digitalengagementframework.com/digenfra3/wp-content/uploads/2016/02/Digital_engagement_in_culture_heritage_and_the_arts.pdf)
- Walker-Kuhne, Donna. *Invitation to the Party: Building Bridges to the Arts, Culture and Community*. New York: Theatre Communications Group, 2005.
- Weil, Stephen. *Making Museums Matter*. Washington, DC: Smithsonian Institution Press, 2002.
- Weil, Stephen. "From Being About Something to Being For Somebody." In *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*, edited by Gail Anderson, 170-190. New York: AltaMira Press, 2012.
- Welch, Martin. "The Ashmolean as described by its earliest visitors." In *Tradescant's Rarities: Essays on the Foundation of the Ashmolean Museum, 1683*, edited by A. MacGregor, 59-69. Oxford: Clarendon Press, 1983.

- Williams, David. "A Brief History of Museum Computerization." In *Museums in a Digital Age*, edited by Ross Parry, 15-21. New York: Routledge, 2010.
- Wong, Amelia. "Social Media Towards Social Change." In *Museums, Equity and Social Justice*, edited by Richard Sandell and Eithne Nightingale, 281-293. New York: Routledge, 2012.
- Zorich, Diane M. "Beyond Bitslag: Integrating Museum Resources on the Internet." In *The Wired Museum: Emerging Technology and Changing Paradigms*, edited by Katherine Jones-Garmil, 171-201. Washington DC: American Association of Museums, 1997.

Appendix I – Pew Research Center 2017a

PewResearchCenter *Internet, Science & Tech*

U.S. POLITICS	MEDIA & NEWS	SOCIAL TRENDS	RELIGION	<b>INTERNET &amp; TECH</b>	SCIENCE	HISPANICS	GLOBAL
PUBLICATIONS	TOPICS	PRESENTATIONS	INTERACTIVES	FACT SHEETS	DATA		

FACT SHEET

JANUARY 12, 2017



## Social Media Fact Sheet

- Social media use over time
- Who uses social media
- Which social media platforms are most popular
- Who uses each social media platform
- How often Americans use social media sites
- Find out more

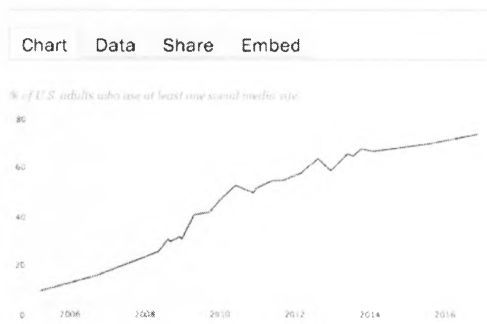
[MORE FACT SHEETS: INTERNET/BROADBAND | MOBILE TECHNOLOGY](#)

Today around seven-in-ten Americans use social media to connect with one another, engage with news content, share information and entertain themselves. Explore the patterns and trends shaping the social media landscape over the past decade below.



### Social media use over time

When Pew Research Center began tracking social media adoption in 2005, just 5% of American adults used at least one of these platforms. By 2011 that share had risen to half of all Americans, and today 69% of the public uses some type of social media.

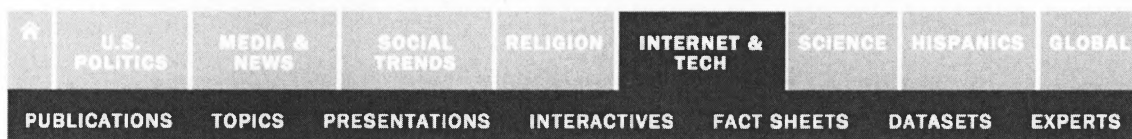


Source: Surveys conducted 2005-2016.



## Appendix II – Pew Research Center 2017b

PewResearchCenter *Internet, Science & Tech*



FACT SHEET

JANUARY 12, 2017



# Mobile Fact Sheet

Mobile phone ownership over time

Who owns cellphones and smartphones

Ownership of other devices

Smartphone dependency over time

Who is smartphone dependent

Find out more

MORE FACT SHEETS: [INTERNET/BROADBAND](#) | [SOCIAL MEDIA](#)

In contrast to the largely stationary internet of the early 2000s, Americans today are increasingly connected to the world of digital information while “on the go” via smartphones and other mobile devices. Explore the patterns and trends that have shaped the mobile revolution below.

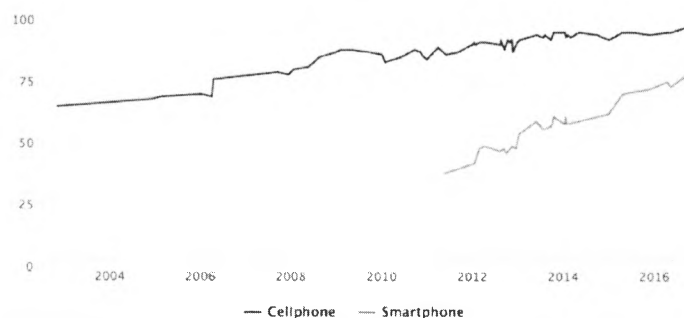


## Mobile phone ownership over time

The vast majority of Americans – 95% – now own a cellphone of some kind. The share of Americans that own smartphones is now 77%, up from just 35% in Pew Research Center’s first survey of smartphone ownership conducted in 2011.

Chart Data Share Embed

% of U.S. adults who own the following devices



## Appendix III – Finnis 2014

# A think piece on digital by Jane Finnis

*Jane Finnis is CEO of Culture24 and leads their Let's Get Real projects*

I am a digital immigrant and I am fluent in webtalk. I love sci-fi, nerdy conferences and Lord Of The Rings. I have an online presence on Twitter, Foursquare, Facebook, Flickr, LinkedIn and edit five different WordPress blogs. I use Basecamp, Dropbox, Google docs, iplayer, spotify, photoshop and skype daily.

I am also a woman and I am fluent in my own ideas. I love sushi, conceptual art, and Italian architecture. I go to a gym, a bookclub, a singing group, flamenco classes and I know how to edit super8 film. I talk to my friends, my kids, my husband, my colleagues at work, around the UK and overseas, my family and random strangers in the street who I think look interesting.

I have a laptop, a desktop computer, an ipad and an iphone. I have a bike, a bank account, an office and my feet. I live one life, am one person and don't really have an online or an offline Jane anymore. It is just me, doing what I need to do and doing it as well as I can; I dip in and out of the digital world without thinking about it anymore.

I'm not saying I am always online, or that I have sorted my work life balance (not!) but just that it's become a fluid thing. This realisation has been dawning on me for the last few years as my interaction and behaviour with technology has become integrated and impossible to separate from what I used to call my real life. I haven't decided if I like it, or even if it's a good thing but nevertheless it's true and I don't think there is any going back for me – or you.

This article is a think piece on how this fundamental shift is touching everyone and in particular the impact it is having on cultural organisations trying to understand, adapt and embrace the change. Don't think I am suggesting that I have all the answers but I hope you will agree I have some of the right questions.

Let's talk about digital

Digital is not really something separate. No one under the age of 20 even talks about 'digital' anything anymore. It is simply a part of everything – communications, transport, retail, manufacturing, entertainment, education, medicine etc. So why when

## Appendix IV – mySociety 2014

### mySociety Parliament's Online Services Table of Contents



## Parliament's Online Services

*A Strategic Review containing Strengths, Weaknesses and Recommendations*

### Background

#### Section 1. Our approach

##### Interviews

##### Public consultation

##### Data analysis

##### Manual inspection of services

#### Section 2. The strengths and weaknesses of Parliament's online services

##### Strength 1

##### Strength 2

##### Weakness 1

##### Weakness 2

##### Weakness 3

#### Section 3. Recommendations and rationale

##### Our recommendations

##### Merging the web and ICT functions

##### Why user needs must come first

##### Why use the word 'Digital'?

##### The role of the Head of Digital

##### Structure and staffing of the new Digital Office

##### Serving the needs of both Lords and Commons

##### △ new, unified mission to drive a culture change

##### Resolving the planning deadlock

##### Merging the website and the intranet

### Next Steps

## Cited Material

### Why use the word 'Digital'?

This review was commissioned to look at online services, which is what we have done. However we are recommending the creation of a new organisation that uses the language of 'digital' not 'online'. Why is this?

The answer is the same as discussed above - the collapse of the internet and ICT services into a single activity. Increasingly, organisations use 'Digital' to signify that they have made this transition, and that they understand that there are no remaining computer services of note that will not ultimately be delivered over the internet.

Furthermore, digital is shorthand for 'we accept the internet values of usability, needs focus and agility'. This is important in a competitive labour market where Parliament has not always been successful in attracting the talent desired.

## Appendix V – Stephens 2000

# History of Television

From Grolier Encyclopedia

Article by Mitchell Stephens

Few inventions have had as much effect on contemporary American society as television. Before 1947 the number of U.S. homes with television sets could be measured in the thousands. By the late 1990s, 98 percent of U.S. homes had at least one television set, and those sets were on for an average of more than seven hours a day. The typical American spends (depending on the survey and the time of year) from two-and-a-half to almost five hours a day watching television. It is significant not only that this time is being spent with television but that it is not being spent engaging in other activities, such as reading or going out or socializing.

### EXPERIMENTS

Electronic television was first successfully demonstrated in San Francisco on Sept. 7, 1927. The system was designed by Philo Taylor Farnsworth, a 21-year-old inventor who had lived in a house without electricity until he was 14. While still in high school, Farnsworth had begun to conceive of a system that could capture moving images in a form that could be coded onto radio waves and then transformed back into a picture on a screen. Boris Rosing in Russia had conducted some crude experiments in transmitting images 16 years before Farnsworth's first success. Also, a mechanical television system, which scanned images using a rotating disk with holes arranged in a spiral pattern, had been demonstrated by John Logie Baird in England and Charles Francis Jenkins in the United States earlier in the 1920s. However, Farnsworth's invention, which scanned images with a beam of electrons, is the direct ancestor of modern television. The first image he transmitted on it was a simple line. Soon he aimed his primitive camera at a dollar sign because an investor had asked, "When are we going to see some dollars in this thing, Farnsworth?"

### EARLY DEVELOPMENT

RCA, the company that dominated the radio business in the United States with its two NBC networks, invested \$50 million in the development of electronic television. To direct the effort, the company's president, David Sarnoff, hired the Russian-born scientist Vladimir Kosma Zworykin, who had participated in Rosing's experiments. In 1939, RCA televised the opening of the New York World's Fair, including a speech by President Franklin Delano Roosevelt, who was the first president to appear on television. Later that year RCA paid for a license to use Farnsworth's television patents. RCA began selling television sets with 5 by 12 in (12.7 by 25.4 cm) picture tubes. The company also began broadcasting regular programs, including scenes captured by a mobile unit and, on May 17, 1939, the first televised baseball game between Princeton and Columbia universities. By 1941 the Columbia Broadcasting System (CBS), RCA's main competition in radio, was broadcasting two 15-minute newscasts a day to a tiny audience on its New York television station.

Early television was quite primitive. All the action at that first televised baseball game had to be captured by a single camera, and the limitations of early cameras forced actors in dramas to work under impossibly hot lights, wearing black lipstick and green makeup (the cameras had trouble with the color white). The early newscasts on CBS were "chalk talks," with a newsman moving a pointer across a map of Europe, then consumed by war. The poor quality of the

picture made it difficult to make out the newsman, let alone the map. World War II slowed the development of television, as companies like RCA turned their attention to military production. Television's progress was further slowed by a struggle over wavelength allocations with the new FM radio and a battle over government regulation. The Federal Communications Commission's (FCC) 1941 ruling that the National Broadcasting Company (NBC) had to sell one of its two radio networks was upheld by the Supreme Court in 1943. The second network became the new American Broadcasting Company (ABC), which would enter television early in the next decade. Six experimental television stations remained on the air during the war—none in Chicago, Philadelphia, Los Angeles, and Schenectady, N.Y., and two in New York City. But full-scale commercial television broadcasting did not begin in the United States until 1947.

### THE BEGINNING OF COMMERCIAL TELEVISION

By 1949 Americans who lived within range of the growing number of television stations in the country could watch, for example, *The Texaco Star Theater* (1948), starring Milton Berle, or the children's program, *Howdy Doody* (1947-60). They could also choose between two 15-minute newscasts—*CBS TV News* (1948) with Douglas Edwards and NBC's *Camel News Caravan* (1948) with John Cameron Swayze (who was required by the tobacco company sponsor to have a burning cigarette always visible when he was on camera). Many early programs—such as *Amos 'n' Andy* (1951) or *The Jack Benny Show* (1950-65)—were borrowed from early television's older, more established Big Brother: network radio. Most of the formats of the new programs—newscasts, situation comedies, variety shows, and dramas—were borrowed from radio, too (see radio broadcasting and television programming). NBC and CBS took the funds needed to establish this new medium from their radio profits. However, television networks soon would be making substantial profits of their own, and network radio would all but disappear, except as a carrier of hourly newscasts. Ideas on what to do with the element television added to radio, the visuals, sometimes seemed in short supply. On news programs, in particular, the temptation was to fill the screen with "talking heads," newscasters simply reading the news, as they might have for radio. For shots of news events, the networks relied initially on the newsreel companies, whose work had been shown previously in movie studios. The number of television sets in use rose from 6,000 in 1946 to some 12 million by 1951. No new invention entered American homes faster than black and white television sets; by 1955 half of all U.S. homes had one.

## Appendix VI – San Francisco Museum of Modern Art 2017a

## Top of Webpage



## Cited Material

## Our History

1930s 1940s 1950s 1960s 1970s 1980s 1990s 2000s 2010s

## 1951

The San Francisco Museum of Art initiates a biweekly television program entitled *Art in Your Life* (later renamed *Discovery*). Embracing the new medium, Morley asserts, "We mean to try to make television serve for art and artists, for that seems the business of our kind of museum." The series of half-hour shows runs for three years.

## 1952

Sixty-eight photographic works spanning the career of Alfred Stieglitz are acquired by purchase and through the gift of Georgia O'Keeffe.

## 1963

The photography collection gains great depth with the addition of the Henry Swift Collection, a group of eighty-five prints assembled by one of the original members of f/64, the group of seven San Francisco photographers. His collection includes work by fellow f/64 photographers Ansel Adams, Imogen Cunningham, and Edward Weston.

## Appendix VII – San Francisco Museum of Modern Art 2017b

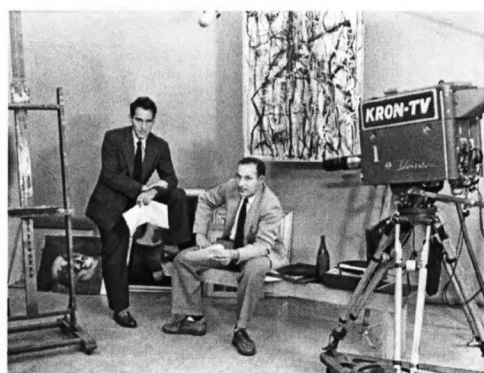
### Top of Webpage



The San Francisco Museum of Art (SFMA) did not add the word modern to its name until 1976 but it was a modern museum from the very start. This is due in large part to the extraordinary efforts of its first director, Grace McCann Morley (fig. 1). A determined supporter of avant-garde art and artists, Morley also believed passionately in cultural democracy—that art should be available to everyone.

### Cited Material

In the early 1950s the nascent medium of television offered yet another opportunity for spreading the message of modern art with the series *Art in Your Life* (fig. 5), which brought contemporary art and artists into the homes of more than forty thousand viewers a week.<sup>20</sup> Produced by SFMA staff and made possible by the donation of public-service airtime, the program took advantage of the particular strengths of the new medium by featuring personal interviews, demonstrations, and other visually compelling material that would “spread knowledge of art as radio enlarged the public for good music.”<sup>21</sup>



5. Frank Stauffacher and Allon Schoener on the set of *Art in Your Life*, 1951. SFMOMA Archives


As Morley and the museum gained prominence during the late 1940s and the 1950s, she began withdrawing from the day-to-day operations of the museum in order to take on a number of high-profile international projects: organizing exchange exhibitions with museums in Latin America under the aegis of the U.S. State Department; serving as the first head of the Museum Division of the United Nations Educational, Social and Cultural Organization (UNESCO); and participating in the establishment of the International Council of Museums (ICOM), which instituted international standards for museum practice.<sup>22</sup> When she finally retired from SFMA in 1958, *Time* magazine called Morley “the most respected woman museum director in the U.S.,”

## Appendix VIII – Tim Berners-Lee 1996

### The World Wide Web: Past, Present and Future

Tim Berners-Lee

August 1996

The author is the Director of the World Wide Web Consortium and a principal research scientist at the  Laboratory for Computer Science, Massachusetts Institute of Technology, 545 Technology Square, Cambridge MA 02139 U.S.A. <http://www.w3.org>


*Draft response to invitation to publish in IEEE Computer special issue of October 1996. The special issue was I think later abandoned.*

#### Abstract

The World Wide Web was designed originally as an interactive world of shared information through which people could communicate with each other and with machines. Since its inception in 1989 it has grown initially as a medium for the broadcast of read-only material from heavily loaded corporate servers to the mass of Internet connected consumers. Recent commercial interest its use within the organization under the "Intranet" buzzword takes it into the domain of smaller, closed, groups, in which greater trust allows more interaction. In the future we look toward the web becoming a tool for even smaller groups, families, and personal information systems. Other interesting developments would be the increasingly interactive nature of the interface to the user, and the increasing use of machine-readable information with defined semantics allowing more advanced machine processing of global information, including machine-readable signed assertions.

#### Introduction

*This paper represents the personal views of the author, not those of the World Wide Web Consortium members, nor of host institutes.*

This paper gives an overview of the history, the current state, and possible future directions for the World Wide Web. The Web is simply defined as the universe of global network-accessible information. It is an abstract space with which people can interact, and  is currently chiefly populated by interlinked pages of text, images and animations, with occasional sounds, three dimensional worlds, and videos. Its existence marks the end of an era of frustrating and debilitating incompatibilities between computer systems. The explosion of advisability and the potential social and economical impact has not passed unnoticed by a much larger community than has previously used computers. The commercial potential in the system has driven a rapid pace of development of new features, making the maintenance of the global interoperability which the Web brought a continuous task for all concerned. At the same time, it highlights a number of research areas whose solutions will become more and more pressing, which we will only be able to mention in passing in this paper. Let us start, though, as promised, with a mention of the original goals of the project, conceived as it was as an answer to the author's personal need, and the perceived needs of the organization and larger communities of scientists and engineers, and the world in general.

#### History

## Appendix IX – Tim O’Reilly 2005



O'REILLY®

Search



Your



Home

Shop Video Training &amp; Books

Radar

Safari Books Online

Conferences

## What Is Web 2.0

### Design Patterns and Business Models for the Next Generation of Software

by Tim O'Reilly  
09/30/2005

*Oct. 2009: Tim O'Reilly and John Battelle answer the question of "What's next for Web 2.0?" in Web Squared: Web 2.0 Five Years On.*

The bursting of the dot-com bubble in the fall of 2001 marked a turning point for the web. Many people concluded that the web was overhyped, when in fact bubbles and consequent shakeouts appear to be a common feature of all technological revolutions. Shakeouts typically mark the point at which an ascendant technology is ready to take its place at center stage. The pretenders are given the bum's rush, the real success stories show their strength, and there begins to be an understanding of what separates one from the other.

The concept of "Web 2.0" began with a conference brainstorming session between O'Reilly and MediaLive International. Dale Dougherty, web pioneer and O'Reilly VP, noted that far from having "crashed", the web was more important than ever, with exciting new applications and sites popping up with surprising regularity. What's more, the companies that had survived the collapse seemed to have some things in common. Could it be that the dot-com collapse marked some kind of turning point for the web, such that a call to action such as "Web 2.0" might make sense? We agreed that it did, and so the Web 2.0 Conference was born.

In the year and a half since, the term "Web 2.0" has clearly taken hold, with more than 9.5 million citations in Google. But there's still a huge amount of disagreement about just what Web 2.0 means, with some people decrying it as a meaningless marketing buzzword, and others accepting it as the new conventional wisdom.

This article is an attempt to clarify just what we mean by Web 2.0.

In our initial brainstorming, we formulated our sense of Web 2.0 by example:

Web 1.0		Web 2.0
DoubleClick	-->	Google AdSense
Ofoto	-->	Flickr
Akamai	-->	BitTorrent
mp3.com	-->	Napster
Britannica Online	-->	Wikipedia
personal websites	-->	blogging
evite	-->	upcoming.org and EVDB
domain name speculation	-->	search engine optimization
page views	-->	cost per click
screen scraping	-->	web services
publishing	-->	participation
content management systems	-->	wikis
directories (taxonomy)	-->	tagging ("folksonomy")
stickiness	-->	syndication

The list went on and on. But what was it that made us identify one application or approach as "Web 1.0" and another as "Web 2.0"? (The

#### Read this article in:

- Arabic
- Chinese
- French
- German
- Italian
- Japanese
- Korean
- Spanish



Appendix X – Trant and Wyman 2006

## Investigating social tagging and folksonomy in art museums with steve.museum

Jennifer Trant  
Archives & Museum Informatics /  
Faculty of Information Studies,  
University of Toronto  
158 Lee Ave.  
Toronto, ON M4E 2P3 Canada  
1 416 691 2516  
jtrant@archimuse.com

Bruce Wyman  
Denver Art Museum  
100 W 14th Ave. Pkwy  
Denver, CO 80204 USA  
1 720 913 0159  
bwyman@denverartmuseum.org

with the participants in the  
steve.museum project  
<http://www.steve.museum>

### ABSTRACT

Museums want audiences to engage with their collections and ideas, but recognize that traditional methods of unidirectional on-line and in-gallery communications have limited access and dialog. Supporting social tagging of museum collections, and providing access based on the resulting folksonomy, opens museum collections to new interpretations that reflect visitors' perspectives rather than institutional ones. This co-operation between museums and visitors bridges the gap between the professional language of the curator and the popular language of the museum visitor, and helps individuals see their personal meanings and perspectives in public collections. The steve consortium, a collaboration of museum and museum informatics professionals, is developing tools and techniques and exploring the experience of social tagging and folksonomy in the context of art museums; our research questions, prototypes and findings are also relevant to other domains.

### Categories and Subject Descriptors

- H.3.5 Online Information Services Web-based services
- H.3.1 Content Analysis and Indexing – Indexing methods
- H.3.7 Digital Libraries – Dissemination, User issues

### General Terms

Design, Theory.

### Keywords

steve.museum, social tagging, folksonomy, museum, art gallery, social engagement, visitor experience, user experience, collections documentation

programs, and have been exploring the potential for technology-mediated access to collections for over five decades [2, 3]. Museum on-line programs have developed within a museological context of increasing openness, and reflect a growing awareness of museums' diverse roles in a broad community (shown, for example, at the annual Museums and the Web conferences [4]-[5]). However, museum collections on-line have not proven to be as engaging as they might be for the general public.

The parts of museum Web sites that focus on collections tend to be either highly authored, linear exhibition and educational "titles" or un-interpreted collections databases. Authored materials have a *very strong* museum "voice" [6]. Exhibitions represent a curatorial point of view, lesson plans express pedagogy, and even "free-choice" interactive learning environments are developed with a specific message in mind. In contrast, collections databases describe individual objects (by creator, size, materials, use, provenance, etc) without context and in isolation from related works. Museum collections are typically comprised of objects that seem very similar to the "un-trained eye; consider, for example, chairs, textiles, or the ubiquitous *Untitled* work of modern art. It takes the knowledge and perspective (or guidance) of a specialist to distinguish one work from the next. While museum on-line databases provide many details important to the scholar, things that might seem exceptional to the general viewer – that a painting is *of dogs playing poker* – might not be mentioned at all.

Neither the authored nor the database model of collections information fully supports museums' goals to enable use and understanding of the objects in their care. Collections are available, but not necessarily accessible.

## Appendix XI – Bass 1995


## Top of Webpage


W I R E D Being Nicholas


---


THOMAS A. BASS MAGAZINE 11.01.95 12:00 PM

**SHARE**

 SHARE  
3

 TWEET

 COMMENT

 EMAIL

## BEING NICHOLAS

**Nicholas Negroponte is the most Wired man we know (and that's saying something).**

Last stop on our tour is the air-conditioned closet holding "HQ," the computer dedicated to handling Negroponte's Internet connection. It is a veritable dinosaur of a machine, still humming after 10 years of service. Negroponte has no office at the Media Lab. Why waste one on a man who travels 300,000 miles a year? This closet is Negroponte's office, and everyone knows the best way to reach him, even when he's in the building, is through the Net.

*This article has been reproduced in a new format and may be missing content or contain faulty links. Contact [wiredlabs@wired.com](mailto:wiredlabs@wired.com) to report an issue.*

Negroponte's reachability is legendary. Someone at the lab recounts a rare story of Negroponte getting angry: A new employee was telling callers that her boss, visiting his summer home in Greece, was "on vacation." But Negroponte doesn't go on vacation. He goes remote.

Born the son of a ship owner on New York's Upper East Side in 1943, Negroponte is a hybrid. The product of an elite European and American education, he is a patrician who

## Cited Material

*Wired*: What does it mean to be digital?

Negroponte:

Being digital in its literal sense refers to computer-readable ones and zeroes, but at the more global level, it has to do with where you find your information and entertainment. It has to do with the computer presence in your life. Being digital is about lifestyle and attitude and usage of this computer presence moment to moment. Being digital is an egalitarian phenomenon. It makes people more accessible and allows the small, lonely voice to be heard in this otherwise large, empty space. It flattens organizations.

## Appendix XII – Johnson et al. 2010

## Report Title Page

*The 2010 Horizon Report: Museum Edition* is  
a publication of  
**The Marcus Institute for Digital Education in the Arts**  
a program of  
**The NEW MEDIA CONSORTIUM**

The Edward and Betty Marcus Institute for Digital Education in the Arts (MIDEA) provides timely, succinct and practical knowledge about emerging technologies that museums can use to advance their missions. Learn more at <http://midea.nmc.org>.

---

© 2010, The New Media Consortium.

Permission is granted under a Creative Commons Attribution License to replicate, copy, distribute, transmit, or adapt this report freely provided that attribution is provided as illustrated in the citation below.

To view a copy of this license, visit <http://creativecommons.org/licenses/by/3.0/> or send a letter to Creative Commons, 559 Nathan Abbott Way, Stanford, California 94305, USA.

**Citation:**

Johnson, L., Witchey, H., Smith, R., Levine, A., and Haywood, K., (2010).  
*The 2010 Horizon Report: Museum Edition*. Austin, Texas: The New Media Consortium.

ISBN 978-0-9825334-9-9

Cover photograph by Mike Baird. Creative Commons Attribution License.  
(<http://www.flickr.com/photos/mikebaird/3148235129/>)

---

2010 Horizon Report: Museum Edition, page 1 (Johnson et al. 2010)

## TABLE OF CONTENTS

<b>Executive Summary</b> .....	3
▪ Key Trends	
▪ Significant Challenges	
▪ Technologies to Watch	
▪ The Horizon Project	
<b>Time-to-Adoption: One Year or Less</b>	
<b>Mobiles</b> .....	9
▪ Overview	
▪ Relevance for Museum Education and Interpretation	
▪ Mobiles in Practice	
▪ For Further Reading	
<b>Social Media</b> .....	13
▪ Overview	
▪ Relevance for Museum Education and Interpretation	
▪ Social Media in Practice	
▪ For Further Reading	
<b>Time-to-Adoption: Two to Three Years</b>	
<b>Augmented Reality</b> .....	16
▪ Overview	
▪ Relevance for Museum Education and Interpretation	
▪ Augmented Reality in Practice	
▪ For Further Reading	
<b>Location-Based Services</b> .....	20
▪ Overview	
▪ Relevance for Museum Education and Interpretation	
▪ Location-Based Services in Practice	
▪ For Further Reading	
<b>Time-to-Adoption: Four to Five Years</b>	
<b>Gesture-Based Computing</b> .....	24
▪ Overview	
▪ Relevance for Museum Education and Interpretation	
▪ Gesture-Based Computing in Practice	
▪ For Further Reading	
<b>The Semantic Web</b> .....	28
▪ Overview	
▪ Relevance for Museum Education and Interpretation	
▪ The Semantic Web in Practice	
▪ For Further Reading	
<b>Methodology</b> .....	32
<b>2010 Horizon.Museum Project Advisory Board</b> .....	34

Appendix XIII – Museums and the Web 2010a



produced by  
**Archives & Museum  
Informatics**  
158 Lee Avenue  
Toronto, Ontario  
M4E 2P3 Canada  
info@archimuse.com  
www.archimuse.com

**Grand Hyatt Denver**  
1750 Welton Street  
Denver, Colorado 80202 USA  
Tel. +1 303 295 1234  
Fax. +1 303 292 2472

## Museums and the Web 2010, page 7

**Wednesday April 14, 2010**

**Coffee Break**



3:30 pm – 4:00 pm  
Hyatt Conference Center

**Introduction to Drupal**

*George deMet and Larry Garfield, Palantir.net, USA*

The Open Source Drupal Content Management System (CMS) has been rapidly gaining popularity among museums and other not-for-profit institutions in recent years. We will provide an introduction to Drupal, from installation to basic concepts to the “right way” of approaching a Drupal site. Attendees will come away with a good grounding in how they can leverage Drupal at their own institutions.

1:30 pm – 5:00 pm  
Mount Elbert  
HCC

**Machine Tags: Theory, Working Code and Gotchas (and Robots!)**

*Aaron Cope, Stamen Design, USA*

Machine tags are just like regular tags with a special syntax to denote a faceted relationship: a namespace (or a subject domain); a predicate (or a subject topic); and a value. They provide just enough structure to define and expose faceted metadata without all of the friction that prevents traditional approaches from achieving widespread adoption. They are the sweet spot between formal taxonomy and the perceived mayhem of uncontrolled “folksonomies”.

1:30 pm – 5:00 pm  
Mount Evans A  
HCC

**Planning Social Media in Museums**

*Sebastian Chan, Powerhouse Museum, and Angelina Russo, Swinburne University, Australia*

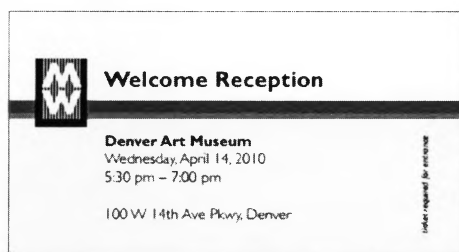
Develop a new, or refine an existing, social Web strategy as an element of a broader digital, Web, communications, or ICT strategy. Participants will use a framework that focuses on identification of desired outcomes, audiences, and opportunities, and will work collaboratively in small groups to develop a sample strategy based on several scenarios.

1:30 pm – 5:00 pm  
Maroon Peak – 2<sup>nd</sup> floor

**Orientation Session**

*Is this your first MW? Join an orientation session to get an overview of the meeting, and meet some new people before heading over to the Welcome Reception.*

4:30 pm – 5:30 pm  
Mount Sopris,  
Lobby Level



Register at the Hyatt and take the bus to the Denver Art Museum. Continuous Bus shuttle from the lobby, Welton St. Exit: 5:15 pm – 7:15 pm. Tickets required.

**Paint Out – Virtual Graffiti**

*Lauren Addario, Leif Percifield, and Kara Pajewski, New Mexico Highlands University, USA*

PaintOut is a collaborative work that enables the creation of virtual graffiti on any reflective surface. It facilitates the creation of temporary street art and graffiti, and allows normally marginalized street artists to participate in current contemporary art dialogue without defacing or damaging public property. Try your hand at the reception!

5:30 pm – 6:30 pm  
Denver Art Museum

# Workshops

**Saturday April 17, 2010**

**Social Media: Reconstructing the Elephant**

Co-Chairs: Sebastian Chan, Powerhouse Museum, Australia, and Jane Finnis, Culture24, United Kingdom

11:00 am – 12:30 pm  
Grand Ballroom  
2<sup>nd</sup> floor

**Can Social Media Transform the Exhibition Development Process? Cooking the Exhibition – An Ongoing Case Study**

Wayne LaBar, Liberty Science Center, USA

Liberty Science Center (LSC) embarked four years ago on an ongoing effort to engage the general public in the creation of the exhibition experience at its institution. The project continues to be a research, as well as creative, work in progress.

**Cosmic Collections: Creating a Big Bang**

Mia Ridge, Science Museum, United Kingdom

'Cosmic collections' is a Web site mashup competition held by the Science Museum in late 2009 to encourage members of the public to create new interfaces for newly accessible collections data.

**Clearing the Path for Sisyphus: How Social Media is Changing Our Jobs and Our Working Relationships**

Jeff Gates, Smithsonian American Art Museum, USA

Social media is changing the inner workings of our museums. By the conclusion of this presentation, I'd like to have challenged the audience to consider how social media are changing our museum jobs and our relationships with our co-workers. How can we clear that social media path for Sisyphus?

**NaturePlus – Developing a Personalised Visitor Experience Across the Museum's Virtual and Physical Environments**

Ailsa Barry, The Natural History Museum, United Kingdom

With the opening of the new Darwin Centre at the Natural History Museum in September 2009, the Museum created NaturePlus, a personalised visitor experience that drew on its expertise in developing integrated virtual and physical offers, and that used the latest social media platforms for delivery.

**Common Ground: A Community-Curated Meetup – a case study**

Paula Bray, Powerhouse Museum, Australia and Ryan Donahue, George Eastman House, USA

Common Ground was a global, community-focused meetup held in October 2009 by participating institutions of The Commons on Flickr to celebrate the Flickr community's deep engagement with the historical photographic collections. This paper will analyse the resources of participating in the meetup and discuss the outcomes for both community and institution in taking on-line audiences to physical meetups.

plenary  
social media

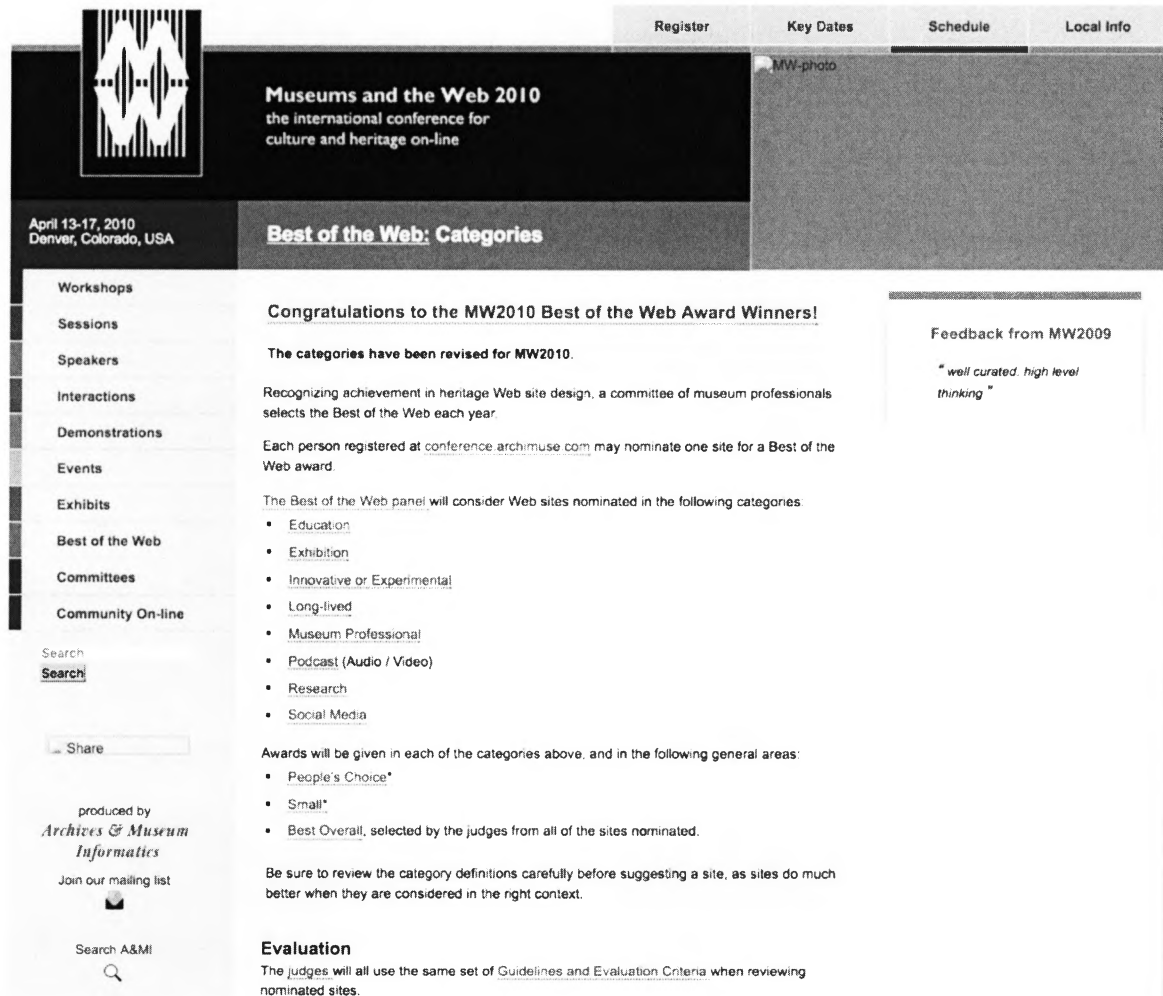
**Small Towns and Big Cities: How Museums Foster Community On-line**

Dana Allen-Greil and Matthew MacArthur, National Museum of American History, USA

While the formally constrained (gesellschaft) expert-novice relationship that has so long been the paradigm for museums is still valued, we find compelling reasons to also explore the potential of gemeinschaft "whole person" interactions to change the nature of community relationships with museums. Using this framework, we review examples from the National Museum of American History and other museums using technology to foster community.

**Sessions**

## Appendix XIV – Museums and the Web 2010b



Register    Key Dates    Schedule    Local Info

**Museums and the Web 2010**  
the international conference for  
culture and heritage on-line

April 13-17, 2010  
Denver, Colorado, USA

**Best of the Web: Categories**

Workshops  
Sessions  
Speakers  
Interactions  
Demonstrations  
Events  
Exhibits  
Best of the Web  
Committees  
Community On-line

Search  
**Search**

Share

produced by  
*Archives & Museum  
Informatics*

Join our mailing list

Search A&M

**Congratulations to the MW2010 Best of the Web Award Winners!**

The categories have been revised for MW2010.

Recognizing achievement in heritage Web site design, a committee of museum professionals selects the Best of the Web each year.

Each person registered at [conference.archimuse.com](http://conference.archimuse.com) may nominate one site for a Best of the Web award.

The Best of the Web panel will consider Web sites nominated in the following categories:

- [Education](#)
- [Exhibition](#)
- [Innovative or Experimental](#)
- [Long-lived](#)
- [Museum Professional](#)
- [Podcast \(Audio / Video\)](#)
- [Research](#)
- [Social Media](#)

Awards will be given in each of the categories above, and in the following general areas:

- [People's Choice\\*](#)
- [Small\\*](#)
- Best Overall, selected by the judges from all of the sites nominated.

Be sure to review the category definitions carefully before suggesting a site, as sites do much better when they are considered in the right context.

**Evaluation**

The judges will all use the same set of [Guidelines and Evaluation Criteria](#) when reviewing nominated sites.

Feedback from MW2009

*"well curated: high level thinking"*



Appendix XV – Visser and Richardson 2013



## Visser and Richardson 2013, Cited Material, page 4

### Digital, Online, Physical

We like to say that digital is where the online world of information and the physical world of people meet. It's an exciting place full of rapid developments, fresh insights and rediscovered values. It's also a complex place: to understand it you need to know about tons of things, from smartphones to big data, from social media to the semantic web.

We believe the digital world offers tremendous opportunities for institutions working with heritage, culture and the arts to connect with audiences and achieve our missions. Yes, there are serious challenges, but an institution that strategically embraces the digital revolution will be better off. The world has changed and it's time to change with it.

The digital world excites us. We also know, however, it is not always easy for professionals and organisations to figure out the best way to approach digital and online media. That's why we composed this book. It summarises over 10 years of experience working with institutions from all over the world. The objective is to help you design and implement successful and sustainable digital engagement strategies that will make you and your organisation thrive in the digital age. Good luck!

### Digital media, social institutions

The discussion about digital media has changed a lot in recent years. When Jim and Jasper met at the first MuseumNext in Newcastle in 2009, the first museum director was still to sign up for Twitter and engage in conversation with the public on social media. At the 2013 MuseumNext and CultureGeek conferences, directors energetically engaged in the discussion about the strategic implementation of mobile devices. Much has changed, and for the better if you ask us!

The biggest and most promising change we see in cultural institutions is that digital media is inspiring them to be more social. The audience is becoming more than a customer, the institution more than a provider of education and entertainment. Together, all stakeholders work together to create something truly worthwhile.

A social institution is an organisation that has put in place all the strategies, technologies and processes that are needed to systematically involve all stakeholders to maximise co-created value. A social institution understands that its audiences, employees, friends, managers and trustees all work together to achieve its mission and objectives. This is often by using digital tools, but also over coffee in your cafeteria.

Not all institutions active with digital media are social institutions. Those who thrive in the digital revolution have understood that 'social' is more than a set of tools; it's a way of working. In this book we will help you design the strategies, technologies and processes that you will have to put in place to make your institution more social.

Visser and Richardson 2013, Cited Material, page 34

Online Communities (2)

The phases of engagement do not only show the development of an individual from a digital passer-by to an enthusiastic advocate for your institution. It also gives insight in the make-up and development of online communities.

Remember that an online community is a group of people who regularly come together around a shared goal, shared interest or shared set of values. When they come together, however, they do not all take on the same role.

In any community some members will take on the role of leading activist, stirring conversations, inviting others to join the community, keeping the rules and maintaining the community's integrity. In your community, you are most likely the leading enthusiast. Other members will contribute, post content, debate, answer questions. Still other members will mostly consume content. If the community is openly accessible, most people will merely bounce by every now and then. This is the difference between activated, involved, interested and reached.

Understanding the dynamics of online communities and the development of audiences will help you focus on what is necessary to reach your objectives. If you're planning to build a local art community, who will take the leading, activated role? (The easy answer: you will, so plan your time accordingly.) Who will provide the content? (Again: you, but with help of a team of engaged members.) What content? (This is related to the shared goal, interest or value of the planned community.)

Online communities take time to develop. If you've found a niche without too much competition, expect to need at least six months (and much more for the community to become healthy).

When planning an online community, at least have a clear idea about who will be the leading activist and a plan to connect with them, the shared goal, interest or value that will give the community a reason to come together regularly and the content you need to build the community.

## Appendix XVI – Pfefferle 2009

Kevin Pfefferle

# Museum Social Media Categories?

Feb 9, 2009

After last week's Museum 2.0 post about our social media experiments at COSI, I've been continuing to think quite a bit about how museums engage in the various networks available for their use. What I've since pieced together is three areas of social media use for museums that each come with their own unique challenges for acceptance with the institution. Here is a little brain dump of my working model:

## Category One: "Content Sharing"

Museums love to generate and share content. In fact, I can't think of a single museum that could survive without content. Museums even specialize in a specific kind of content. There are content creators already on staff (or at least working closely with the museum). Said creators usually have content spilling out of their ears, coming across more interesting content in their research than they can ever fit into the exhibition or experience that they are creating.

For these reasons and more, museums seem to have a pretty easy time diving into content-sharing social media sites like YouTube, Flickr, or Webshots. Here at COSI, it seems like every week I come across someone else in the building who has an interesting set of photos or videos that are just begging to be shared with the outside world. These sites seem to generally face little resistance internally since they are so closely aligned with the general purpose of museums, and all kinds of staff members can participate casually just by contributing content.

## Category Two: "Internal Working Systems"

Appendix XVII – Perrin 2015

REPORT

OCTOBER 8, 2015



# Social Media Usage: 2005-2015

*65% of adults now use social networking sites – a nearly tenfold jump in the past decade*

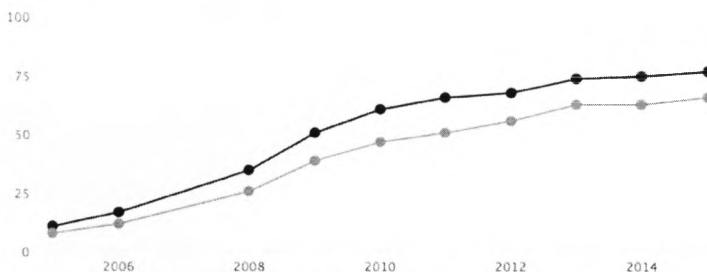
BY ANDREW PERRIN

Nearly two-thirds of American adults (65%) use social networking sites, up from 7% when Pew Research Center began systematically tracking social media usage in 2005. Pew Research reports have documented in great detail how the rise of social media has affected such things as work, politics and political deliberation, communications patterns around the globe, as well as the way people get and share information about health, civic life, news consumption, communities, teenage life, parenting, dating and even people's level of stress.

## Social Networking Use Has Shot Up in Past Decade

Chart   Data   Share   Embed

% of all American adults and internet-using adults who use at least one social networking site



### REPORT MATERIALS



Complete Report PDF

### TABLE OF CONTENTS

#### Overview

Social Media Usage by Age: Ubiquitous Among Youngest Adults, Notable Among Older Adults

Social Media Usage by Gender: A Shifting Balance Over Time, With Parity Today

Social Media Usage by Educational Attainment: Those With Higher Education Levels More Likely to Be Social Media Users

Social Media Usage by Household Income: Those Living in Affluent Households More Likely to Be Social Media Users

Social Media Usage by Race/Ethnicity: Consistent Similarities

Social Media Usage by Community Type: More Than Half of Rural Residents Now Use Social Media

#### About This Report

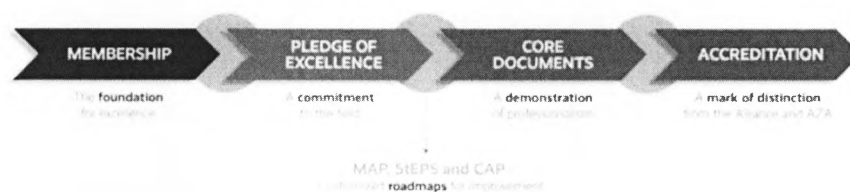
#### Methods

## Appendix XVIII – AAM 2017a

Home > Assessment Programs

### Continuum of Excellence

Supporting and celebrating your museum's commitment to standards



Museum Membership • Pledge of Excellence • Museum Assessment Program • Core Documents Verification • Accreditation

#### What is the Continuum of Excellence?

The Continuum is a pathway of standards-based programs from AAM and other organizations that nurtures a culture of excellence. It supports, motivates and recognizes your museum's ongoing commitment to professionalism, standards and best practices.

Learn about one museum's Continuum of Excellence journey and Accreditation experience.

#### Why Strive for Excellence?

Commit to a culture of excellence your museum will:

- Be a stronger asset for its community
- Demonstrate it is worthy of support and public trust
- Ensure sound stewardship of its collections
- Enhance funding opportunities
- Raise the quality of its operations
- Leverage change
- Improve staff and board skills
- Distinguish itself among peers

The Continuum of Excellence helps your museum get there. Whether taking the first step in its professional journey or already accredited, your museum can benefit from the Continuum of Excellence.

#### How Does the Continuum Help?

- **It's Flexible:** There are a variety of program options to fit your institution's goals and available time and resources. You choose the program that's right for your museum and decide if and when to move to the next step.
- **It's Accessible:** Programs are open to museums of all sizes and types. You'll find multiple entry points so you can choose the program that works best for your museum.

## Cited Material

### Accreditation

*Earn recognition for your museum's commitment to, and demonstration of, the professional standards for education, public service and collections care.*

As the museum field's mark of distinction, accreditation offers high profile, peer-based validation of your museum's operations and impact. Accreditation increases your museum's credibility and value to funders, policy makers, community and peers. Accreditation is a powerful tool to leverage change and helps facilitate loans between institutions. The recently streamlined process maintains the same high standards while significantly reducing the time needed for completion.

For more than 40 years, the Accreditation Program has been recognized as the "gold standard" of museum excellence. With its mix of self-assessment, peer review and public recognition, AAM Accreditation helps to ensure the integrity and accessibility of museum collections, reinforce the education and public service roles of museums and promote good governance practices and ethical behavior.

## Appendix XIX – Survey Contact Script

Hello,

My name is Shae Iwasaki and I am conducting a survey on museums and their use of social media as a communication channel. The information gathered will be used to analyze museum social media practices and to offer recommendations to the museum community about how to best utilize social media to engage remote museum audiences. I am hoping that I might have approximately seven minutes of your time to complete this online survey.

The data collected will be used for my completion of a Master of Arts degree in Museum Studies at San Francisco State University. You have been contacted because your institution has one or more accounts on a social media platform and you are proficient in social media communication. If you agree to complete the survey, please understand that any information provided by you may appear in the final written thesis. However, note that you need not supply any information on the response that links your museum to the survey.

If you are not the manager of your museum's social media accounts, it would be appreciated if you would forward this email along to the most appropriate person. I hope to collect a survey response from you by Friday, December 16, 2016.

If you have any questions or concerns regarding this project, please contact my research advisor, Dr. Edward Luby at [emluby@sfsu.edu](mailto:emluby@sfsu.edu). The working title of my thesis is *The Networked Museum: Social Media's Impact on Growing Audiences and Influencing Engagement*.

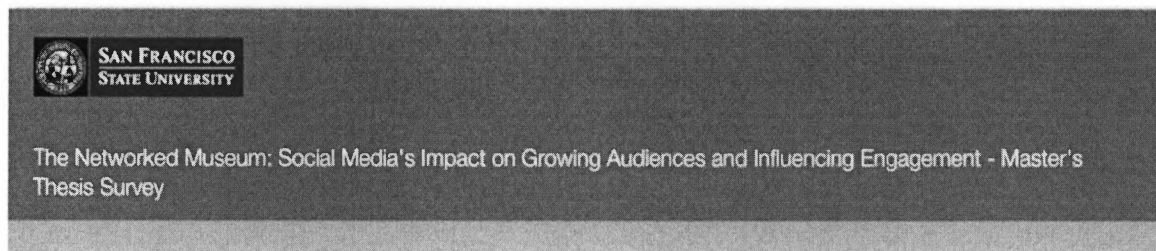
**To take the survey, use the following link:**  
<https://www.surveymonkey.com/r/5FRSPP2>

Thank you for your assistance.

Sincerely,  
Shae Iwasaki, Master's Candidate  
[siwasaki@mail.sfsu.edu](mailto:siwasaki@mail.sfsu.edu)



## Appendix XX – Survey Screenshot



The data collected will be used for the completion of a Master of Arts degree in Museum Studies at San Francisco State University. You have been contacted because your institution has one or more accounts on a social media platform and you are proficient in social media communication. If you agree to complete the survey, please understand that any information provided by you may appear in the final written thesis. However, note that you need not supply any information on the response that links your museum to the survey. If you have any questions or concerns regarding this project, please contact my research advisor, Professor Edward Luby at emiuby@sfsu.edu.

Thank you for your response.

Shae Iwasaki, M.A. Candidate

1. What is your institution type?

- Art Museum/Center
- History Museum
- General (Multi-disciplinary)
- Historic House Site
- Natural History/Anthropology Museum
- Specialized Museum (e.g., railroad, music, aviation)
- Science/Technology Museum/Center (includes Planetariums)
- Arboretum/Botanical Garden
- Children's/Youth Museum
- Zoological Park
- Nature Center
- Aquarium
- Other

2. What is your geographical region?

- Southeastern (SEMC)
- Midwest (AMM)
- Mid-Atlantic (MAAM)
- Western (WMA)
- Mountain-Plains (MPMA)
- New England (NEMA)

3. What is your institution's annual budget?

- \$350,000 and under
- \$350,000-\$499,999
- \$500,000-\$999,999
- \$1,000,000-\$2.9M
- \$3M-\$4.9M
- \$5M-\$14.9M
- \$15M and over
- Other (Do not wish to disclose)

4. How many full-time staff does your institution have?

- 1-5
- 6-15
- 16-30
- 31-50
- 51-70
- 71-100
- 101-150
- More than 150

5. Does your museum have one or more social media managers?

- Yes
- No

6. If so, how many social media managers?

7. Does the social media manager(s) position include any of the following responsibilities?

Please choose all that apply.

- Developing content for social media
- Posting content on social media platforms
- Tracking and recording social media analytics data
- Corresponding and collaborating with other departments, institutions, or people

8. If no, what department(s) oversee your museum's social media accounts? Choose all that apply.

- Marketing
- Public Relations
- Publications
- Education
- Visitor Services
- Development
- Web & Digital
- Exhibitions
- Collections
- Other (please specify)

9. How many staff members contribute to your museum's social media accounts?

- 1-5
- 6-15
- 16-30
- 31-50
- 51-70
- 71-100
- 101-150
- More than 150

10. What social media platforms does your museum have accounts with? Choose all that apply.

- Facebook
- Instagram
- Twitter
- Snapchat
- Vine
- Tumblr
- YouTube
- Vimeo
- Pinterest
- LinkedIn
- Blogging Platform
- Other (please specify)

11. On which social media platform does your museum have the most followers?

- Facebook
- Instagram
- Twitter
- Snapchat
- Vine
- Tumblr
- YouTube
- Vimeo
- Pinterest
- LinkedIn
- Blogging Platform
- Other (please specify)

12. Of all the social media accounts your museum has, which **three** social media platforms have the most activity from end users?

1 'platform with the most activity'

2 'platform with the second most activity'

3 'platform with the third most activity'

13. About how often does your museum post or upload new content on those social media platforms that have the most activity from its end users?

Facebook	<input type="text"/>
Instagram	<input type="text"/>
Twitter	<input type="text"/>
Snapchat	<input type="text"/>
Vine	<input type="text"/>
Tumblr	<input type="text"/>
YouTube	<input type="text"/>
Vimeo	<input type="text"/>
Pinterest	<input type="text"/>
LinkedIn	<input type="text"/>
Blogging Platform	<input type="text"/>
Other	<input type="text"/>

14. Does your museum have goals, objectives, or outcomes for its social media activity?

- Yes  
 No  
 Not sure

15. If yes, is your museum meeting those goals and objectives?

- To a great extent  
 Somewhat  
 Not so much  
 Not at all  
 Unsure

16. What metrics do you use to measure efficacy of social media engagement and/or activity of its external users? Choose all that apply.

- Number of likes or dislikes
- Number of views or impressions
- Number of comments
- Number of @mentions
- Number of shares (retweets, repins)
- Number of followers acquired
- Other (please specify)

17. Does your museum have an internal protocol (informal or formal) for determining impact of its social media platforms?

- Yes
- No
- Not sure

18. If yes or not sure, does that protocol include any of the following activities? Choose all that apply.

- Regularly monitor and report social media analytics
- Develop key performance indicators
- Monitor and respond to user comments
- Regularly monitor social media accounts of similar institutions
- Research the social media industry
- Respond to inbound social messages
- Collaborate with other departments
- Regularly revise tactics with your team
- Other (please specify)

19. What three categories does your museum post most frequently about on social media?

Please choose the top three categories.

- Social Events
- Collections
- Institutional history
- Exhibitions
- Education
- Development and fundraising
- Museum store/gift shop
- Other (please specify)

20. Which of the following frameworks is considered most important in developing content for your museum's social media platforms?

- Marketing (promoting the "face" of an institution)
- Inclusivity ("Build and sustain communities of interest around an institution")
- Collaborative (enabling "people to co-produce the narratives of the museum in ways which are potentially more radical and profound - crowdsourcing")
- Other (please specify)

21. What processes are involved in developing new content for your museum's social media platforms? Choose all that apply.

- Scanning what other similar institutions are doing
- Collaborating with other departments within your museum
- Team brainstorm
- Focus groups
- Suggestions from visitors or social media followers
- Other (please specify)

22. What methods do you use to learn about your social media audiences and their needs?

Choose all that apply.

- Social media analytics tools
- Reading comments from your followers
- Focus groups
- Attending professional conferences
- Reading professional studies and sources
- Other (please specify)

23. Does your museum have formal or informal plans in place to develop new audiences through social media practices?

- Yes  
 No  
 Not sure

If yes, please describe.

24. How do you measure success of your museum's social media activity? Choose all that apply.

- Measuring the Return on Investment (ROI) of your museum's social media activities  
 Number of clickthroughs to museum website or microsite  
 Calculating engagement rates (likes, retweets, or comments divided by number of followers)  
 Comparing social media engagement numbers to industry benchmarks  
 Other (please specify)

25. What elements does your museum consider to be the most important in growing and engaging remote audiences through social media?



## Appendix XXI – AAM 2017b

Home > Assessment Programs > Accreditation > Statistics

## Statistics

The Alliance compiles information on the activities of the Accreditation Program, including an analysis of accreditation decisions and a breakdown of accredited museums by museum type, budget, governance type, staff size and region.

### Demographic Information

The statistics below are based on 802 self-reporting accredited museums<sup>1</sup> as of January 2016. Percentages are rounded to the nearest whole number.

#### Museum Type

Primary Museum Type	% Of Accredited Museums
Art Museum/Center	41%
History Museum	22%
General (Multi-disciplinary)	10%
Historic House/Site	8%
Natural History/Anthropology Museum	8%
Specialized Museum (e.g., railroad, music, aviation)	4%
Science /Technology Museum/Center (includes Planetariums)	3%
Arboretum/ Botanical Garden	3%
Children's/Youth Museum	Less than 1%
Zoological Park	Less than 1%
Nature Center	Less than 1%
Aquarium	Less than 1%

#### Budget

Annual Budget	% Of Accredited Museums
\$350,000 and under	8%
\$350,000–\$499,999	6%
\$500,000–\$999,999	18%
\$1,000,000–\$2.9M	30%
\$3M–\$4.9M	12%
\$5M–\$14.9M	17%
\$15M and over	10%

#### Governance Type

Governance Type	% Of Accredited Museums
Private Non-Profit	63%
College/University	16%
State	7%
Municipal	6%
Federal	4%
County/Regional	2%
Other (e.g., joint governance, trust, school district)	2%
Tribal	Less than 1%

List of Accredited Museums

Eligibility

Process and Timeline

Cost

Apply

Benefits

Statistics

Accreditation Commission

Contact

Accreditation Staff

## AAM Statistics page continued

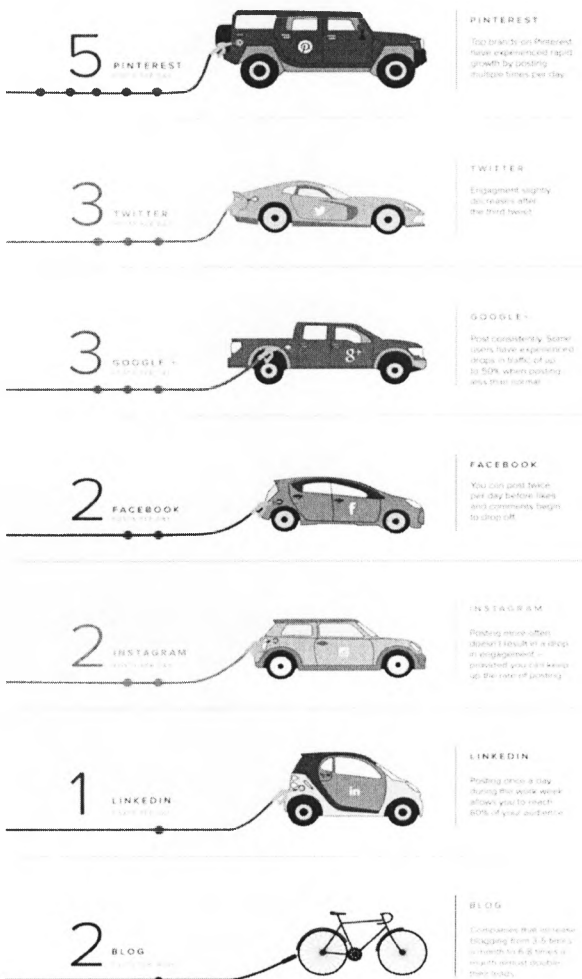
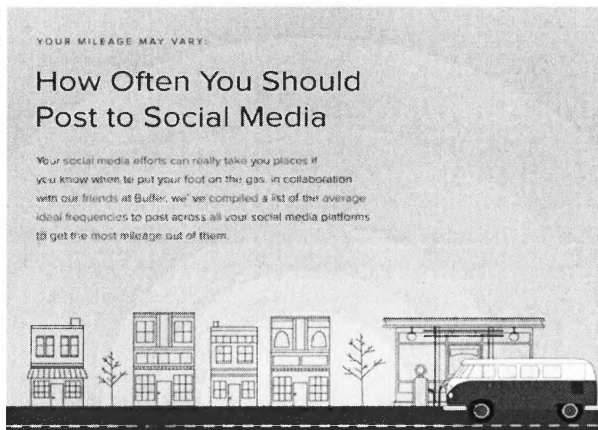
Staff Size<sup>2</sup>

<b>Number Of Full-Time Staff</b>	<b>% Of Accredited Museums</b>
1-5	15%
6-15	28%
16-30	21%
31-50	12%
51-70	5%
71-100	8%
101-150	5%
151-200	1%
More than 200	6%

## Region

<b>Geographical Region (By Museum Association)</b>	<b>% Of Accredited Museums</b>
Southeastern (SEMC)	24%
Midwest (AMM)	18%
Mid-Atlantic (MAAM)	18%
Western (WMA)	15%
Mountain-Plains (MPMA)	14%
New England (NEMA)	11%

Appendix XXII – Kevan Lee 2015



Appendix XXIII – Greenwood, Perrin, and Duggan 2016

PewResearchCenter *Internet, Science & Tech*



REPORT

NOVEMBER 11, 2016



## Social Media Update 2016

*Facebook usage and engagement is on the rise, while adoption of other platforms holds steady*

BY SHANNON GREENWOOD, ANDREW PERRIN AND MAEVE DUGGAN

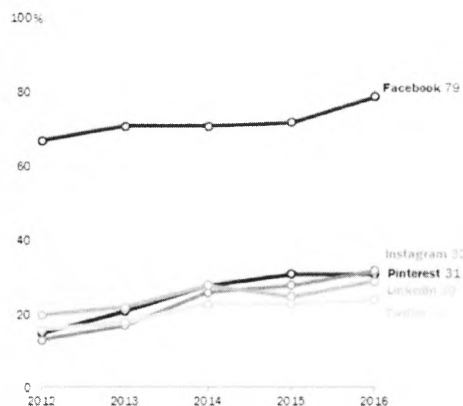
Over the past decade, Pew Research Center has documented the wide variety of ways in which Americans use social media to seek out information and interact with others. A majority of Americans now say they get news via social media, and half of the public has turned to these sites to learn about the 2016 presidential election. Americans are using social media in the context of work (whether to take a mental break on the job or to seek out employment), while also engaging in an ongoing effort to navigate the complex privacy issues that these sites bring to the forefront.

In addition to measuring the broad impact and meaning of social media, since 2012 the Center has also tracked the specific sites and platforms that users turn to in the course of living their social lives online.

In that context, a national survey of 1,520 adults conducted March 7-April 4, 2016, finds that Facebook continues to be America's most popular social networking platform by a substantial margin: Nearly eight-in-ten *online*

### Facebook remains the most popular social media platform

% of *online* adults who use ...



Note: 96% of Americans are currently internet users.

Source: Survey conducted March 7-April 4, 2016.

"Social Media Update 2016"

PEW RESEARCH CENTER

### REPORT MATERIALS

Complete Report PDF

Topline

March 7-April 4, 2016 – Libraries Dataset

### TABLE OF CONTENTS

#### Overview

Usage and demographics of social media platforms

Frequency of use on social media sites

Using multiple sites: The social media matrix

Messaging apps

#### Methodology

### RELATED

FACT SHEETS | JAN 12, 2017

Social Media Fact Sheet

MULTI-SECTION REPORTS | OCT 25, 2016

The Political Environment on Social Media