STUDY MODULE

LECTURE 10

EuroVision
Museums
Exhibiting
Europe

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Culture

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1. PREPARATION FOR THE MODERATOR

- Kronberger, Anika and Heather Kelley, Daniel Fabry, Guenther Friesinger, Kerstin Halm (2016) *Social Web and Interaction. Social media technologies for European national and regional museums* (EMEE Toolkit series, vol. 5), Wien: edition mono.

2. LEARNING OBJECTIVES

This lecture offers guidance in understanding and applying interactive information and social media technologies for European national and regional museums. The goal to spread knowledge, to start a communication process around the museum's topics with visitors and non-visitors via different media channels and to arouse a permanent relationship between the visitor and the museum. Web 2.0 technologies like facebook, twitter, and google+ are not a simply 'nice to have' anymore; instead, it is almost mandatory to make use of media channels like these. These channels represent not only another way to promote news or facts, but a way to develop a sphere of communication, participation and emotion that creates added value for all involved parties.

3. TIMETABLE AND MATERIAL

5min lecture: INTRODUCTION TO THE LECTURE
40min lecture: INTRODUCTION TO SOCIAL MEDIA

10 min in class activity: Visual Statistic
30min lecture: INTRODUCTION TO INTERACTIVE MEDIA AND SOCIAL MEDIA IN THE MUSEUM
5 min: *Explanation of the Homework*

Homework:
TASK 1: Search + Analyses
TASK 2: Develop a social media strategy
TASK 3: Write a tweet

Necessary preparation:

- Camera or Smartphone
- Printed and digital Worksheets

4. PRESENTATION SCRIPT

LECTURE I0 Part1

SLIDE 1

Title

WELCOME

SLIDE 2
What we will do:

- Get an overview on the tools
- Change roles and perspectives to have a different view on objects and visitors
- Get to know best practice examples

SLIDE 3
'A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.'

ICOM. Museum Definition.
http://icom.museum/the-vision/museum- definition/ (22-10-2013)

The international council of museums (ICOM) defines the museum as an institution open to the public. This includes not only the spatial conditions for exhibiting objects, but also every aspect of representation in a digital/virtual environment. Thus it is important for museums and related institutions to act and think in the digital domain as well as in the physical domain.

SLIDE 4

What is social media /web 1.0 to web 2.0?

- websites that have gone from static to interactive and collaborative
- from „one to many“ to „many to many“
- from unidirectional information resources to a vivid exchange of information multi-directionally
- the web user not just consume but participate: write, create, share, comment, like, ...

SLIDE 5

Image: Time Spent on Social Media

SLIDE 6

How the behaviour of people changed?

different kind of behaviour how to access information:
from specific time and location based sources - like schools, libraries and museums - to the possibility of „anytime“ and „anywhere.“
people are accustomed to find information on their own and to create and share

Since the establishment of the world wide web 25 years ago and the rise of smartphones, visitors have learned a different kind of behaviour to access information, developing from specific time and location based sources -- like schools, libraries, and museums -- to the possibility of ‘anytime’ and ‘anywhere.’ The use of new technologies has changed our everyday behaviour and how content is perceived and evaluated. People are accustomed to finding information on their own and creating and sharing news and stories with their community. The influence also goes the other way around: digital communities influence and change real-world interests, ideas and opinions.

SLIDE 7

Why should museums use social media?

- so they can spread knowledge

- be open and accessible not just on opening hours
- to start a communication process around the museum's topics
- be visible to digital natives
- to start a relationship with visitors
- attract non-visitors to the museum
- to develop a sphere of communication, participation and emotion
- create added value

Many museums and cultural institutions already maintain social media departments or digital marketing divisions to embrace the digital community and broaden their coverage to achieve their goals: to be more relevant, to connect with the visitors and their communities and to attract more visitors to the museum. Web-based technologies provide tools to share and discuss content and deliver knowledge to everyone who can access the Internet. Museums and cultural institutions that provide content and knowledge have to adapt to stay visible and relevant for the digital natives. Besides that museum topics can be brought to a bigger audience and through new ways of communication and participating non-visitors can be turned into visitors.

SLIDE 8

What kind of channels can be used?

Information resources
Social networks
Social sharing platforms
Social curating sites
Open data movement
Crowdsourcing possibilities

On the following slides Social Media channels are described and recommended as possible avenues for European museums to connect to visitors and reach non-visitors and points out best practice examples. Not each outlet is equally useful. So each tool has to be evaluated to be best for the purpose of the museum considering the target group.
The usage of
Social media technologies may also demand unexpected or underestimated resources such as time, money, employees and equipment. The categories are not mutually exclusive.

SLIDE 9

Image: The Conversation Prism

As you can see there are a lot of social media companies, tools, services. A lot of new ones are popping out but also disappearing every year.

SLIDE 10

Information Resources

Museums Website
Wikipedia
Wikicommons
Blogs

Museums Website
- First point to look for information
- Should be the base of all social media channels
- Design, content, usability - 'first 10 seconds of the page visit are critical for users' decision to stay or leave'
- Page rank: OnPage Optimization, OffPage Optimization, Social Signals
- Good to use Social Media Plugins to connect the Website with the channels

Wikipedia
- Basic information and additional references on a topic
- Search engine ranking Wikipedia is very high

Wikicommons:
- Images which are uploaded here are used and reused over many years,
Journalists and bloggers often pull stock images from Wikipedia/Wikicommons rather than seek out permissions for images obtained elsewhere

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SLIDE 11

Information Resources
Best Practice

https://www.brooklynmuseum.org/

The Brooklyn museum is using several social media channels for several purposes. The museums website is the central part of all their activities. In their blog they describe

also the process of integrating social media into their work life and how they come to certain decisions. Recently they adapted their social media strategy to their current needs and changed or even stopped some activities.

SLIDE 12
Social networks

Facebook
Google+
Twitter
LinkedIn
Foursquare

Over the last years social networks like Facebook and Google+ gained immensely in popularity. 89% of 18-29 year olds use social networks to connect with friends, classmates, co-workers and new acquaintances.
Every user has a public or semi-public profile page where all the activities are collected. With the increasing use of smartphones social networks are becoming embedded in our daily life. 80% of 18-44 year olds check their smartphone as soon as they wake up.

SLIDE 13
Social networks

Best Practice

https://www.facebook.com/stiftungmuseumkunstpalast

Besides constant topics like quizzes about artists and 'artwork of the month' posts the Kunstpalast Düsseldorf uses Facebook also for creative exhibition promotion like the call for EL GRECO artwork-patrons.
Twelve people became patrons for a certain artwork and had to report about the exhibition and the painting on their Facebook profile. The best patron was awarded with a prize.

SLIDE 14
Social sharing platforms

Youtube
Vimeo
Vine
Flickr
Instagram
Issuu
Slideshare

In comparison to the social media platforms social sharing websites are limited to one main type of content. The community derives from adding personal comments and discussion on the shared media.

As Nina Simon points out in her book 'The Participatory Museum' (referring to Forrester Research and their 'social technographics') only 24% of social media users actually create content. The bigger part shares content somebody else produced. Museums as holder of cultural heritage can make use of their potential.

SLIDE 15
Social sharing platforms

Best Practice

https://www.youtube.com/user/thebrainscoop

Brain Scoop is a documentation project by the Field Museum and Emily Graslie. The Youtube channel offers explanatory and behind the scene videos around the Field Museum. The target group is basically kids and teens.

SLIDE 16
Social curating sites

Pinterest
Tumblr

Topic related collections of images and stories to show what is in the collections or what is happening in museum. With Pinterest the museum has the possibility to create a new compilation of existing objects that would never be possible so easily in the real museum setting.

SLIDE 17
Social curating sites

Best Practice

https://www.pinterest.com/gettymuseum/

With around one million followers the J. Paul Getty Museum is one of the best-established museums on Pinterest. They have boards on special collections titled 'Jumping in Museums' with artworks of people jumping, 'Artist Selfies' with self-portraits of artists, 'Swarm' with close up images of insects in paintings, and similar.

SLIDE 18
Open data movement

Open data describes the concept of making data of national funded institutions accessible and usable for the public. The main aim is to give the gained knowledge and the possibility of further research to the citizens. With the open data movement in museums and with the democratisation of museums' knowledge comes with many questions like who is the owner of cultural heritage, who should be able to use the images, what can we learn from all the collected data? The advantages of offering the assets is to be more transparent to the public, get people more involved in museum topics and attract new visitors to the real objects. New interdisciplinary ideas and concepts for the opened collections and libraries can arise and give value back to the institutions.

SLIDE 19
Open data movement
Best Practice

http://www.europeana.eu/

The Europeana project is based on the idea of opening the cultural heritage held by museums, galleries, libraries and archives to make it accessible online. From this pool of images they create virtual exhibitions and theme based collections. The website also offers a 'My Europeana' account where registered users can tag favourite images and save search-results.

SLIDE 20
Crowdsourcing possibilities

Zooniverse

Individuals join together to solve a problem or to help gaining data and material. The motivation behind is mostly to get things done and be part of a bigger community. For museums this could be an interesting engagement process to ask for the digital community to help in certain fields that are manageable.

SLIDE 21
Crowdsourcing possibilities

Best Practice

www.operationwardiary.org

The project 'Operation War Diaries - Reports from the Front' uses voluntaries' help to transcribe and classify 1.5 million pages of unit war diaries. It is a cooperation between 'The National Archives', the city of London and the 'Imperial War Museum', London. Every user can start right away to pick a diary and classify the pages.

SLIDE 22
General Recommendations

- **Social media activities must be integrated in museums**
- **The museum staff must be involved in the social media plans**
- **more visual, participatory, first-hand and experiential presence online**
- **Know your audience**
- **Cross-Promoting on other Channels**
- **Offer specials/rewards for real visits**
- **Social media is not just a public relation tool**
- **Connecting with new audiences**

The first step should be a discussion which should follow a written consensus on important topics/problems the museum will have to decide: Decisions which content should be published and which museum employees will need to approve it. The time

from taking photos of an event to posting them should be a short one; otherwise someone else will share similar content and will get the most attention.
The museum staff should be the first friends and followers. If they are willing to share and like the content, others will follow.
Many sites and services offer tools to help to see who is interacting with the museum and which contents are most liked and shared. It is useful to contact and invite dedicated users for example to get a behind the scene tour.
To spread the information in parts over different channels can be a good way of engaging more than one particular target group. For example blog posts can be enriched with Instagram images, short versions of the text can be posted on Twitter. Every uploaded YouTube video can be content for a new Facebook post.
The main goal of all activities should be to bring more real visitors into the museum. Sometimes a reduced ticket price or a special event for Facebook friends can help. This definitely adds value to social media activities when there is some kind of advantage for the digital audience. There could be more value for your audience. It should be a good mixture of basic information, additional insights on the museum's work and direct approaches like contests or invitations to participate. It makes sense to get key figures from target groups closer to the institution. Provide shaped content for the targeted audiences. References to nearby institutions and important influencers in the field of interest can be addressed in postings.

LECTURE 10 Part2

SLIDE 23

WELCOME

SLIDE 24

What we will do:

- Get an overview of technical ways to interact with the visitor
- Learn why they can be useful for museums
- Get to know best practice examples

SLIDE 25

ACTIVITY 1: VISUAL STATISTIC

For the moderator:
For the visual statistic, the participants will be asked three or more questions about their background and the personal engagement in social media to get some information on the participants and their experience. The participants have to go to the left/ to the right side or stand up/sit down to state their answer. From this division a photo is taken.
The questions could be for example:

Question NR1: Who has worked for a museum?

Question NR2: Who uses Facebook personally?

Question NR3: Who uses Facebook also or especially for professional reasons?

Question NR4: Who has uploaded something on slideshare?

Question NR5: Who has uploaded something on YouTube for any reason?
...

SLIDE 26
Why digital?

Some old ways of communicating between museums and its public are still good in some cases, but they are not reaching as many as they'd like. Staff and budget are being cut, so it's simply not as easy any more to share things in person with as many visitors as you'd like. Meanwhile most people, especially youth, don't read the text or signage on museum walls, and in any case text content is relatively static, typically unable to keep pace with changing research, or different ways of knowledge.

SLIDE 27
The digital natives!

Meanwhile many people are immersed in mobile and digital technology. Even when they are in a museum, they may be focused on their device, using text, video, and photos. So, can we harness this attention and energy, and bring it back to collections and

programs? Can we use this innate passion for connection, in order to share museums knowledge more widely with the world?

SLIDE 28
Additional layers of perception!

Technology in museums sometimes has a bad reputation for being difficult to use or maintain, overly complex, and distracting from the core identity of the museum as a centre of culture and preservation. Yet the goal in integrating interactive technology is not to distract visitors from what's in front of them, but instead to find new ways to create an understanding and deeper engagement with the museum's content and messages.

SLIDE 29
Power of engagement

So, how can we combine the rich holdings of our European cultural heritage with the most alluring advances in digital technology, and the powers of engagement that they make uniquely possible? This lecture is intended to help you see and understand some of the possibilities of using the tools of the present to share the heritage of the past.

SLIDE 30
Interaction with the collection

One well-understood way to introduce technology is with a standalone Kiosk. But kiosks are in dire need of reformulation. They do not need to be simply a way to browse pre-existing media like text and images. They can become aware of the user and interact in other ways. An imaging system such as the Microsoft Kinect 3D camera can enhance kiosks, which want to address a visitor's physical relationship to the collection, like these next two examples from 'Gallery One' at Cleveland Museum of Art. Here, "Strike a Pose" guides the player to take the same physical position as a figurative sculpture.

SLIDE 31

Interaction with other visitors

In this kiosk, “Make a face” asks the visitor to make any type of facial expression, and using a camera and facial recognition technology, the kiosk will search the museum’s database and display side-by-side the work of art, which is most similar to that expression.

SLIDE 32
pre and post visit experience

One increasingly popular way of providing interactivity in museums, especially those that have fixed historic collections, is with a mobile game. In this example Beestenbende created at the Universiteits Museum Utrecht, visitors use a special app and the cameras of their mobile phones to help the animals of the “Cabinet of Curiosities” to remember what creatures they are.
Here are some visuals from the mobile game. It asks visitors young and old to look for the different types of body parts of the animals in the vitrines, to identify them.

SLIDE 33
Personalization

Museums can use identification tags/numbers on entry cards where visitors can use the card to mark their favourite objects at the museum to review them online at home by the card-number. The benefit for the museum is to have all the data of the most liked objects and the benefit for the visitor is to have the information on the objects to review them on a different time and as often as he/she likes.

SLIDE 34
Location based services

Museums can offer special additional resources for every room and also shaped for each target group.

SLIDE 35
Audio guide systems

Smartphones are more and more an alternative to the traditional audio guide equipment providing advantages for visitors and the museum. The museum can provide access to downloadable audio guide packages, either for free or for a small fee depending on the strategy. In addition to the audio it can feature text and photographic content.
The advantage for the visitor over similar but web-based audio guide systems is that all the content is downloaded upon purchase of the specific museum. After the download, no network connection is needed to run the audio guide. The audio guide can be purchased in advance of the visit and accessed on the familiar device.

SLIDE 36
Multimedia guide
Systems / APPS

Customised apps for mobile devices such as smartphones and tablets can be created for an existing or new museum exhibition, and are especially good for adding interaction to what might otherwise be a static museum experience. These apps can be an additional information layer but also with game based learning elements it. Children can collect information and goodies throughout the museum.
An app-development is cost and resource intensive and the maintenance is another challenge due to fast technological changes. Still, an app can be an essential extension of the exhibition and be worth the effort. Apps can be an important part in the mediation of the exhibition concept and be a motivation for people to visit or re-visit the exhibition.

SLIDE 37
Kiosk

The possibilities for kiosk-based interactivity are of wide variety. On the simplest side, a kiosk might be a touchscreen interactive application providing deeper information about an exhibition topic or object. For objects and archives that are not suitable for displaying in the exhibition a simple digital representation can be used instead. As an information resource, kiosk systems may also offer possibilities to search, tag and hyperlink within the content and can be understood as a topic-specific website.

SLIDE 38
Kiosk as ‘multitouch’
Experience

One opportunity offered by kiosk-based interaction is collaboration and teamwork, as well as competitive game experiences often driven by technological possibilities like multi-touch surfaces or tangible user interface. These opportunities generate social interaction between co-visitors such as parents and children, or members of school groups. Interactive experiences which are specifically designed for cooperative or competitive play with certain types of groups can take the qualities of those groups such as mental and academic abilities or social roles into consideration.

SLIDE 39
Kiosk with identification

Identification technologies are a key solution for extended museum experiences. They offer convenient ways to access information, to interact with exhibition objects, to personalise content, to track the visiting experience, to save and store content for later access, to link to social media platforms.
A number of technologies have come on the market in the past decade or so, which allow exhibition elements to be “tagged” with identifiers that can interact with personal devices such as smartphones, tablets and e-readers. Though sharing many similarities, each such technology is slightly different in its capabilities and thus allows variations on the “enhanced” visitor experience. Here are some examples.

SLIDE 40
QR and BAR Code

Bar codes and Quick Response (QR) Codes are printed patterns in the visible light spectrum, which can be read through a camera and interpreted by an application. They are similar in technology but the QR code can contain more information. The primary advantage of Bar and QR codes compared to other Tag systems is the ease of creating unique tags. Since these methods use markings in the visible light spectrum, Bar and QR codes can be created using simple desktop applications and printing software.

SLIDE 41
QR and NFC

The new way signs allow walkers to "tap in" to the signs via NFC or scanning a QR code to discover more information about the local area and nearby places of interest.

SLIDE 42
RFID and NFC

Radio Frequency Identification (RFID) technology relies on a small physical object called a “tag” which transmits a pattern of electromagnetic waves when detected by an RFID “reader”. RFID enables one-way communication only, for instance the tag can tell the reader what its ID or other information is. No information can be sent the other way, from the reader to the tag.
NFC or “Near Field Communications” is a sub-category of RFID, which has two-way communication within a very close range so that data can be both sent and received. NFC capability is being built into newer era smartphones to enable applications such as contactless payment, where the phone or other device is simply held near to a reader to transfer money for a purchase.

SLIDE 43
Room based location identification

More sophisticated ways of getting the visitors location in the museum is to make use of GPS or Wi-Fi signals of the visitor’s mobile phone. This technology can be used to offer room-based information on the exhibition or make the app more interactive for visitors in the same room.

SLIDE 44
Augmented reality

The application of sophisticated digital technologies like virtual reality or augmented reality is becoming a common approach. However mostly the implementation of these technologies extend only a single exhibition object. The potential of these technologies in connection with social media is wide-ranging.

SLIDE 45
RIJKSSTUDIO

The Rijksmuseum in Amsterdam offers multiple ways to interact with the museum and its collection. Besides the website with the general information and various social media channels the online visitor can use Rijksstudio, an online application to use the online library of artworks not only for gaining further information but also for making personal sets of artworks or order reproductions and products with the artwork. To use this functionality during a museum visit, an app must be installed on the smartphone. By clicking a little heart next to the artworks the visitor can make his/her choices and review them at home. The Rijksmuseum App 'Family Quest' offers an additional activity for the whole family.

SLIDE 46
Capture the Museum

Capture the Museum is a museum-wide mobile-device-driven game of 'Capture the Flag' in which two live teams compete in a short duration of time to digitally 'capture' and 'hold' various physical locations (such as galleries) of the National Museum of Scotland in Edinburgh.

To the moderator:
Here is a short video about the game: https://vimeo.com/66800052

SLIDE 47
User-generated Content (photo)

User-Generated Content is one trend under much discussion and debate in the culture and museum communities. The general consensus is that it's ideal to give visitors and fans a clearly-defined avenue for creative participation. One example is the #MuseumWeek awareness-raising campaign and especially the #MuseumSelfie activity, which invited twitter users to photograph and post pictures of themselves in museums. These selfies were not generally displayed in the museums themselves, but were used to spread awareness.

SLIDE 48
User-generated Content (illustration)

Comparatively, the Memory Palace exhibit at the Victoria & Albert Museum in London contained a participatory project, which was kept on display in the gallery for the duration of the exhibit so that later visitors could see what had been created by their predecessors. The material was also made available online for download. Visitors were prompted to draw or write what memory they would keep if they could keep only one. Their combined answers were compiled into hugely detailed compilation posters – one for each week of the exhibit.

SLIDE 49
User-generated Content (text)

Among all these rich media, we mustn't forget the power of text. For reaching the widest range of demographics and for long-form, episodic narrative and character creation, there is no better medium. "Hello Lamppost" created for the city of Bristol, is one citywide example, allowing visitors to connect and communicate with the banal objects in the world around them, discovering secret histories and connecting asynchronously with other visitors.

SLIDE 50
User-generated Content (Pen and paper)

‚I went to MOMA and ...'
Visitors can write down or illustrate their feelings, thinking or stories of their visit in the museum on a piece of paper and exhibit them on a wall in the museum. The best pieces are shown on a website and on a blog.

SLIDE 51
User-generated Content (sound)

Audio is another excellent medium for storytelling and sharing perspectives and histories, represented here by the project 'Sonospheres'. This app allows visitors to listen to and also to record narratives particular to a place, or tied to an object. It has

been noted as an ideal format for allowing elderly visitors to share their personal perspectives of a locale or an object with younger visitors.

SLIDE 52
User-generated Content (video)

Video is increasingly a shareable medium. Short video options like Instagram Video and Vine are particular harbingers of this trend. To give the visitors the possibility to add statements on the exhibition and on the topic the Brooklyn Museum installed interactive kiosks in the space. Visitors could record themselves and post the videos on the YouTube channel of the exhibition. Various videos can still be found on Youtube where visitors talked about the museum, the exhibition, the atmosphere, the artists, the people or just about themselves.

SLIDE 53
Caution

One word of caution, however. Giving users the power to create museum content offers the same power to less benign members of a museum community. Whether done from immaturity or truly negative intent, no one wants negative material to reach other visitors through your museum. This usually means installing some kind of filtering system, possibly with automatic (word-recognizing) features, but oftentimes relying on human filtering, which of course requires effort and can add delay to the process of sharing. In any case, it is important to have some way to delete or remove content that doesn't fit the museum's message.
In general, however, the majority of people using a museum's channels for creating and sharing will be positive participants in your efforts to expand beyond the doors of the galleries.

SLIDE 54
HOMEWORK
TASK 1: SEARCH + ANALYZE

- online search on a museum of your choice in the different social media channels, blog posts and search engines
- Google, Wikipedia, Facebook, Google+, twitter (search also for different hash tags), instagram, flickr, pinterest, blogsearch.google.com, slideshare, issuu, ...

How is the information presented?
Where are lacks of findings?
How big is the online community?

SLIDE 55

TASK 2: DEVELOP A SOCIAL MEDIA STRATEGY FOR THE CHOSEN MUSEUM

Target audience and goals?
What could be new ways for the museum of presenting their topics?

They should ...
… use facebook, because …
… build on the community of youtube to reach …
… try to get more involved in pinterest to gain ...

SLIDE 56
TASK 3

Worksheet
Write a BLOGPOST and a TWEET

SLIDE 57
General Discussion

- CREDITS: This lecture is based on Workshop 5: Social Media and Interaction (http://www.museums-exhibiting-europe.de/emee-workshops/) and on the Toolkit 5: Kronberger, Anika and Heather Kelley, Daniel Fabry, Guenther Friesinger, Kerstin Halm (2016) *Social Web and Interaction. Social media technologies for European national and regional museums* (EMEE Toolkit series, vol. 5), Wien: edition mono.