Going social:

A case study of the use of social media technologies by the Museum of New Zealand Te Papa Tongarewa

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Acknowledgements

Abstract

Going social presents a case study of how the Museum of New Zealand Te Papa Tongarewa is incorporating social media across all aspects of its day-to-day business and public programmes. It also explores how the general public are using social media and what they think might be its value for museums. This dissertation addresses a gap in the literature in that little research has been undertaken in the field of social media and museums in New Zealand. Looking at social media use from a cross-institutional perspective is also something which has been neglected in the literature on this topic. Information is becoming increasingly digital and museums are beginning to feel the pressure to engage with active publics in this new online space. It is therefore crucial that more is understood about the impact this might have on organisations and the practicalities of implementing social media initiatives in museums.

This study draws on multiple sources of data to examine some of the issues involved in employing social media tools and platforms at Te Papa. Interviews were conducted with staff drawn from the areas of marketing, the Te Papa Picture Library, collections and research, exhibitions and concept development and IT, in order to provide a diverse and balanced perspective. This also served to highlight similarities or differences in the way that different directives use social media. Focus groups were conducted to address the secondary aim of acquiring public views. Finally, Te Papa's Statement of Intent 2010/11, 2011/12, 2012/13 and other documentary sources were used to provide insight into the degree that social media features in strategic and policy documents at Te Papa.

It was found that different directives use social media in different ways depending on their unique aims and objectives. For example, marketing use social media to market exhibitions, events and public programmes, whereas staff within the area of collections and research use social media to provide access to, and promote, collections and collection-based information. Sharing museum information and content with internet users was a common goal, as was connecting with audiences and communities of interest in an informal and humourous way. Focus groups identified that the general public were most interested in gaining objective reviews and interpretations of museum content, along with behind the scenes insights. These findings are potentially valuable to museums as they move towards adopting a more strategic approach to social media use.

Disclaimer

The opinions expressed by staff in this dissertation are those of the individuals concerned and do not represent the views of the Museum of New Zealand Te Papa Tongarewa.

Introduction

In 2006 *Time* magazine named "You" as its person of the year, acknowledging that new Web 2.0 technologies – Wikipedia, YouTube, MySpace and the rest – had brought about a revolution. This revolution was not "about conflict or great men," but "about community and collaboration on a scale never seen before" and "the many wresting power from the few and helping one another for nothing and how that will not only change the world, but also change the way the world changes" (Grossman 2006). Less than five years later Walsh (2009, 3) claimed that we had reached the end of traditional media. Whilst in the past "content was made by professionals, marketed by experts and distributed through authorised channels," the arrival of the World Wide Web meant that "suddenly, audiences were no longer content to simply watch, listen and read what they were given" (Walsh 2009, 41). According to Walsh, "people are changing the way they discover, share and consume media – and that will turn every aspect of the traditional content business upside down" (Walsh 2009, 32).

Popular adoption of Web 2.0 and its progeny has reshaped the fields of publishing and journalism, the auto industry and healthcare and "even the stodgiest of museums is not immune" (Proctor 2010, 35). Museums worldwide are starting to use social media "to engage users via participatory communication" (Russo et al. 2008, 21) as they come to the realisation that whether or not they are actively embracing these new technologies, their visitors are (Proctor 2010, 35). Social media has been described as one of "the defining issues for museums in the twenty-first century" (Kelly 2011, 1). It "marks a shift in how museums publicly communicate their role as custodians of cultural content" and "presents debate around an institution's attitude towards cultural authority" (Russo et al. 2008, 21). Social media present innovative ways of engaging with audiences through "new forms of organising" and are hot topics as "new forms of collaboration between institutions and their active publics" (Lally 2010, 299).

This dissertation focuses on social media use by the Museum of New Zealand Te Papa Tongarewa, within the areas of marketing, the Te Papa Picture Library, collections and research, exhibitions and concept development and IT. It presents a case study of how social media is being employed by one New Zealand institution, across all areas of its day-to-day business and public programmes. This is in order to address the impact of social media on the organisation as a whole, its management and future sustainability. I interviewed a number of

Te Papa staff, working in these areas, with the aim of providing a cross-institutional perspective and highlighting any similarities or differences in the way each department uses social media. The views and opinions of the public are also taken into account, around how they use social media and what they think might be its value for museums. This was to enable comparison with the views of staff. Also, as social media is all about the power of the end-user, I thought it important to incorporate some aspect of this into my study. This research is intended to fill a gap in the literature in terms of looking at social media at an institutional, rather than project orientated, level.

This dissertation is divided into five parts. In this Introduction I have outlined the aims and objectives of the research. This is followed by a discussion of the key points in the existing literature related to this topic. Finally, the research design is detailed. The first chapter introduces the case study and my staff interviewees. It looks at the tools and platforms being used and to what ends they are being employed. This chapter explores how social media is being used by staff at Te Papa to connect with audiences and other communities of interest. In Chapter Two, issues related to the management of social media, and its future sustainability, are addressed. Here, I identify problems encountered and the broader implications of social media for museums. Chapter Three discusses the findings from the focus group interviews I conducted with members of the public. This chapter examines how the public are using social media and how they think museums might best utilize these new online technologies. It also explores how these views compare to those of staff and current practice. The final section is the conclusion, where I discuss the broader implications of my research.

Literature review

Social media is an emerging field of study for museums and one which to date has received little attention. As Russo (2011, 327) states, "while the uptake of social media in the commercial and public spheres has been widely described...its effects within the cultural sector are yet to be fully examined." Recent literature has dealt with the emergence and impact of social media and how these new forms of communication have opened up spaces for participation and co-creation, yet "very few analyses go beyond the new promises of networked socio-technical communities" (Salazar 2010, 265). Further, explains Salazar (2010, 268):

While these new engagement strategies may provide solutions for museums wishing to interact with communities and audiences in more creative and lasting ways, it still remains unclear how such media can be sustained within the museum, whether such initiatives are a valid response to the ongoing challenge of audience connection, and what issues are raised within the institution by a more participatory approach to cultural communication.

Kelly and Russo (2010, 285) similarly draw attention to the fact that little exploration has been undertaken "into how these tools may influence the ways that museums work as organisations."

The following literature review highlights the need for more in depth qualitative research into the topic of museums and social media. It begins by providing a definition of social media and discussing how the various tools and platforms might be categorised. It then highlights the key points in the existing literature relating to the potential of social media for museums. Within this discussion details of specific projects will also be provided.

What is social media?

"Social media is a term for the tools and platforms people use to publish, converse and share content online. The tools include blogs, wikis, podcasts, and sites to share photos and bookmarks" (http://socialmedia.wikispaces.com/A-Z+of+social+media, accessed April 28th, 2012). According to Wikipedia, social media "includes web-based and mobile technologies used to turn communication into interactive dialogue." More simply put, "social media is people having conversations online" (Kagan 2008). However, these conversations differ from "traditional" email and one-to-one messaging – the difference being that "social media technologies are designed *primarily* as network communication tools" (Russo et al. 2008, 22). Benkler (2006, 373) suggests that it is precisely this rejection of one-to-one and one-to-many communication models that characterises social media, which is designed for use by the group as opposed to the individual.

According to Kaplan and Haenlein (2010), there are six different types of social media: collaborative projects, blogs, content communities, social networking sites, virtual game worlds and virtual social worlds. Collaborative projects are those which "enable the joint and simultaneous creation of content by many end-users" (Kaplan and Haenlein 2010, 62).

Examples include Wikipedia and the social bookmarking web service Delicious. Blogs represent the earliest form of social media and "are special types of websites that usually display date-stamped entries in reverse chronological order" (Kaplan and Haenlein 2010, 63). They can range "from personal diaries describing the author's life to summaries of all relevant information in one specific content area" (Kaplan and Haenlein 2010, 63). Content communities allow the sharing of media, such as photographs and video, among users. Flickr, YouTube and SlideShare are examples of this type of social media. Social networking sites, such as Facebook and Twitter (although Twitter is also simultaneously a microblogging tool, demonstrating that social media can fit more than one of these categories), enable users to connect with other users "by creating personal information profiles, inviting friends and colleagues to have access to those profiles, and sending e-mails and instant messages between each other" (Kaplan and Haenlein 2010, 63). Virtual worlds, on the other hand, are platforms "that replicate a three dimensional environment in which users can appear in the form of personalized avatars and interact with each other as they would in real life" (Kaplan and Haenlein 2010, 64).

It is interesting to note that more recently social media has come to be discussed alongside mobile devices as "platforms intended to encourage immediacy and communication" (Katz, LaBar and Lynch 2010, 17). In fact, the text *Creativity and Technology: Social media, Mobiles and Museums* consists largely of papers relating to the use of mobile devices within museums, and very few actually dealing specifically with social media as it is traditionally understood. This raises the question of whether the definitions I have provided above are already outdated and that "social media" now includes devices used "socially" and which encourage social interaction. Katz, LaBar and Lynch refers to social media *and* mobile devices as in essence being "about creating relationships between people, and in our case, between people and museum content." In this dissertation I deal largely with "traditional" social media – such as Facebook, Twitter, YouTube and blogging – although I will briefly touch on the use of mobile devices within the exhibition space and elsewhere.

Social media and museums

Until recently, research into museums and social media has largely come out of the fields of visitor studies and museum education (Russo et al. 2008, Russo and Kelly 2008, Russo 2009, Kelly 2009). The potential of social media as discussed in relation to these areas has been

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identified as being to engage users via participatory communication, to enhance informal learning in museums and to involve audiences, and potential audiences, in exhibition development. These three themes have been used to structure the following section. The literature is dominated by Russo and Kelly, whose work is predominantly Australian based. I have been unable to find any detailed case studies of social media use within New Zealand. Similarly, the impact of social media on organisations in terms of the practical implications of incorporating social media into museum programmes has remained unexamined.

Engaging users via participatory communication

Russo et al. (2008) argue that the social media space presents an ideal opportunity for museums to build online communities of interest and to engage users via participatory communication. However, by breaking down the conventions of information sharing social media challenge traditional notions of institutional authority and authenticity (Kelly and Russo 2008). Yet social media can actually extend authenticity "by enabling the museum to maintain a cultural dialogue with its audiences in real time" (Russo et al. 2008, 24). The following example is discussed by Russo et al. (2008, 24). In 2006 there was a rumour circulating on the Web that Mars's orbit would bring it unusually close to the earth. In response, the senior curator of the Sydney Observatory posted that "...Once again this is a good lesson in not believing everything on the internet. The email is a hoax." There were over 135 responses over the next month, among them: "Ah, I thought the email was a little too exaggerated to be true...Thanks to the Observatory for setting the record straight and informing the public. [Eve, Aug 19. 2006]." This example illustrates "how social media tools can be used to enable cultural and scholarly dialogue to propagate authentic and authoritative museum knowledge within a community of interest" (Russo et al. 2008, 24).

Social media can also be used to enhance collection information by crowdsourcing. The following example is discussed by Proctor (2010, 37) and points to "new ways that curators and subject experts can collaborate in using social media." Australia's Powerhouse Museum has published much of its collection online, but not all records are complete. In April 2009 a member of the public, Sharon Rutledge, was looking on the Powerhouse website and found a record for an object described as an "H7507 Inclinometer, (also called dipping compass or dip needle), made by Gambey, Paris." The record was noted as being "currently incomplete. The information available may date back as far as 125 years. Other information may exist in

non-digital form." Ms Rutledge contacted the museum's curator of astronomy and helped identify the object and its provenance. As a result, a week later the record included three high-resolution images and 746 words of text explaining the object's history, significance, and the story of its rediscovery in the Powerhouse collection.

Informal learning in museums

Social media has been recognised as a way to engage audiences in informal learning in museums (MacArthur 2007, Kelly 2009, Russo 2009, Kelly 2011). Informal learning is different from the formal context of schools and universities. It has been described as:

- occurring outside of the formal, structured school or university environment
- a lifelong process, given that humans spend more time outside, than inside school
- happening across a variety of mediums, such as television, the internet and museums
- linking to formal learning in an unplanned way
- voluntary (Kelly 2009)

Museums are considered to be free-choice, or informal, learning environments. Free-choice learning is "…self-directed, voluntary, and guided by individual needs and interests – learning that we will engage in throughout our lives" (Falk & Dierking 2002, 9).

According to Russo et al. (2009, 159), "changes to the centrality of collections within museum programmes have set the scene for authentic learning through social networking." They argue that social media "can take a central role in learning in informal environments such as museums" as it offers "young people agency previously unavailable...in order to explore complex responses to and participation with cultural content" (Russo 2009, 153). MacArthur (2007, 61) believes that there are a number of key principles of museum learning that can be addressed "by the thoughtful application of Web 2.0 methods." These include the fact that "visitors do not typically view museums as classrooms for in-depth learning so much as smorgasbords of content with which to construct their own meaning and associations based on individual interests and backgrounds" and that objects can tell many stories and "visitors may be well served when museums facilitate informed discussion incorporating multiple points of view" (MacArthur 2007, 61). The importance of social interaction in museum learning is also discussed (MacArthur 2007, 62).

Social media is commonly viewed as a way to connect with teens online. One example of this is the Walker Art Centre, who "has been a pioneer in the arena of blogging on museum sites, developing blogs on multiple topics including Hot Art Injection, the Walker's teen exhibition series featuring call-in audio and the voices of teen artists" (Burnette and Lichtendorf 2007, 91). More recently they have also been using non-publicised blogs to support onsite teen workshops and classes (Burnette and Lichtendorf 2007, 91). The blogs "include curricula and multimedia projects and serve as a place for teachers and teens alike to submit audio comments" (Burnette and Lichtendorf 2007, 92). According to Burnette and Lichtendorf (2007, 92), "the teens gain a sense of ownership and involvement, and, because of the blogs internal focus, can express themselves unfettered by issues such as copyright and moderation – two issues which museums often grapple with."

Exhibition development

According to Kelly (2009, 7), social media "provide new ways to learn about audiences through interacting with them directly, where curatorial and exhibition development staff can act as stimulators and facilitators." In this way, "audiences can invest in and contribute their ideas, with the subsequent interactions informing and shaping their exhibition experiences" (Kelly 2009, 7). In 2009 the Australian Museum used social media as a front-end evaluation tool to revise and redevelop content and themes for an exhibition on the topic of evil. Initially, an exhibition development blog was established using Blogger, a free online blogging tool. Later, an *All About Evil* Facebook group was created. In comparing the two approaches, the museum found that the blog seemed to be more of a "reader space" – Google Analytics demonstrated that people were reading the blog, even if they didn't contribute – rather than a "commenting space," with Facebook providing more discussion and interaction (Kelly 2009, 9-10). They found social media to be "an easy and efficient way to elicit feedback and dialogue at no actual cost apart from a maximum time investment of two hours per week" (Kelly 2009, 10).

Within New Zealand, I have found very few case study examples of social media use by museums. An exception to this is Pettice's (2011) article on the "Have Your Say" comments page as part of Puke Ariki's 2010 exhibition *Te Ahi Kā Roa, Te Ahi Kātoro – Taranaki*

War 1860–2010 – Our legacy, our challenge.[1] While the page is not interactive, it can be read "as the first step on the path toward truly "public history" approaches to historical narratives – combining the essential importance of the public and social media spheres in museum curatorship" (Pettice 2011, 39). The comments page is an example of "how a cultural institution can curate user-generated content as an important supplement to an exhibit" (Pettice 2011, 20). During the course of the exhibition the museum collected responses from visitors through a variety of different means, "including but not limited to the online comment area hosted by the museum website" (Pettice 2011, 25). These were then "curated" by museum staff, those comments thought to be representative of the sample size and "on-topic" published on the "Have Your Say" page. The comments page "tells a multi-voiced story of New Zealanders' interaction with the past and the museum itself" (Pettice 2011, 24).

Summary

Museums are increasingly feeling the pressure to respond to the new opportunities offered by social media for connecting with active publics. It is therefore crucial that more is understood about the impact of social media on organisations and how they should practically go about incorporating social media into museum programs. In reviewing the literature it became clear that more research is needed in terms of looking at social media use by museums from an institutional standpoint. A number of studies have been carried out in the areas of visitor studies and museum education, but few have taken into account the views from within the institution. Individual case studies detail and praise innovative ways of engaging with audiences, but the broader implications of this for the organisation are not considered. It is for this reason that I chose to present a case study of how social media is being employed by one institution across all areas of its day-to-day business and public programmes. My research aims to understand how Te Papa is using social media, how it is managed and any particular issues or problems they have encountered. Because social media is a conversation, it is important to acknowledge both sides of that discussion. This involves examining both staff

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[1] The exhibit presents the military, legislative, cultural and social history of the Taranaki region, focusing on the "land grab" (Puke Ariki, "War of Law") perpetrated by settlers and representatives of the British Crown against the indigenous Māori people 150 years ago. The struggle for the land resulted in the bloody conflicts known as the Taranaki Wars (Puke Ariki, "War of Law"). The exhibit brings together 150 years of history, political activism, legislation and ongoing settlement research in order to tell a story that, until recently, was unknown to many New Zealanders.

and public views. As the aim was to get people thinking about how they use social media, rather than what they use, this required a qualitative approach.

Research design

This research examines social media use by Te Papa, taking into account the views of the public on how they use social media and what they feel might be its value for museums. I chose a case study approach, using an in-depth investigation of a single case. The case in question is the Museum of New Zealand Te Papa Tongarewa. My main method was semi-structured interviews, supplemented with some documentary sources. I also conducted two focus group interviews with members of the public in order to provide a point of comparison between staff and public views. This was to address the fact that social media has been described as "collaboration between institutions and their active publics" (Lally 2010, 299). Also, according to Russo and Kelly (2008), "given increasing access to the Internet and the rise of social networking, it is becoming imperative for museums to understand not only who use the internet, but also how and why they are using it."

My approach was influenced by that of Searle (2010) in her research into what Te Papa should collect. Searle gathered data from a variety of sources, including policy, legislation and annual report documents, staff interviews and focus groups, in order "to build a case study that acknowledges the relationships between the public and Te Papa" (Searle 2010, 9). In employing a multi-method and flexible approach she attempted to "include the various forces that shape collecting activity (Searle 2010, 9).

Individual instances of social media use, such as a particular channel or initiative, have been well documented in the existing literature. It was for this reason that I chose to examine institutional strategy. Te Papa has only recently begun developing their digital strategy and therefore current thinking exists more in the form of individual attitudes, preferences, and opinions. As such, a case study approach was appropriate as the case study has been identified as providing "superior access to personal meanings" and allowing the placing of data "in a rich context" (Platt 2007). It is often cast in the role of preliminary to the main research in order to test the "plausibility of theories to see whether they are worth more thorough exploration" (Platt 2007). This is applicable in this case of social media and museums as it is such a new field and no comprehensive study of one institution appears to

exist at this time. In this sense my research serves as a starting point to identify possible themes worthy of further exploration. It also provides the potential to be "brought together with other studies...to create an overarching interpretation" (Platt 2007).

Interviews with staff

I interviewed seven Te Papa staff, drawn from the areas of marketing, collections and research, the Te Papa Picture Library, exhibitions and concept development and IT. This was done in order to provide a cross-institutional perspective and to address my research aim of examining how social media is used and managed across all areas of Te Papa's day-to-day business and public programmes. I initially approached Lucy Hoffman, Software Development Manager at Te Papa, on the advice of my supervisor. Hoffman then suggested a number of other Te Papa staff working with social media who might be suitable candidates for my research. I approached eight staff in total, one of whom declined to be interviewed.

I chose to conduct semi-structured, one-on-one interviews. This method has been identified as a way to capture key individual's thoughts, with the ability to respond with follow-up questions (Searle 2010, 12). Individual interviews were also chosen in order to create an environment where participants could feel free to express their ideas openly. As suggested by Patton (2002, 343), an interview guide was prepared to ensure that the same basic lines of enquiry were pursued with each person being interviewed. Within these topics or subject areas "the interviewer is free to explore, probe and ask questions that will elucidate and illuminate that particular subject...to establish a conversation style but with the focus on a particular subject that has been predetermined" (Patton 2002, 343).

All interviews were carried out face-to-face at Te Papa over the space of four weeks in late 2011. The interviews varied in length, taking approximately between 40 minutes and one hour. All interviews were recorded and a full transcription made, which participants had the opportunity to review for accuracy before the final analysis of data. Due to the nature of the study it was decided that participants could not be guaranteed anonymity and they were therefore asked to consent to their name, occupation, and place of work being identified in this dissertation. However, participants were given two weeks to withdraw from the study following the receipt of their transcripts and it was made clear that it would be stated that opinions expressed were those of the individual and did not represent the views of the

institution. Interviews were followed up via email where anything required further clarification.

Focus group interviews

I conducted two focus group interviews with the aim of generating data around how the public uses social media and what they think might be its value for museums. This method has been used by Green and Hannon (2007) researching how children and young people use new technologies and by the Australian Museum in order to "understand more deeply how those aged 18-30 behave on-line" (Kelly and Russo 2008). Focus groups have been identified as a way to allow "for group interaction and greater insight into why certain opinions are held" (Krueger 1994, 3). They also allow the researcher to take on a "less directive and dominating role" so that the respondent is able to comment on the areas "deemed by that respondent to be most important" (Krueger 1994, 7).

Participants were recruited via friends of friends and other museum and heritage studies students making use of the 'snowballing' method, used by Searle, in which "you ask those who have already passed through the selection screen for their suggestions for participants" (Krueger 1994, 84). Due to practical considerations participants were limited to those residing within the Wellington region. In order for them to be able to answer somewhat authoritatively on the subject they needed to have an awareness of both museums and social media. As such, I set two criteria for the selection of participants – that they had visited a museum or art gallery within the past 12 months and that they were a user of some form of social media. They were also asked to provide basic demographic information, such as their age and occupation, so that I might have this data should it prove to be significant.

Both focus groups took place on weekend afternoons at Victoria University in late 2011, this was to accommodate participants work and study commitments. Participants were asked a series of open-ended questions, developed following the format suggested by Krueger (1994, 54-55). My intention was to generate thoughts, opinions and attitudes from the public, rather than to try and evaluate social media use by museums. The first group was used as a pilot, with the questions being slightly refined for the second group. Focus groups lasted between 60 and 90 minutes. Each discussion was recorded and a transcript produced. Participants are

referred to via pseudonyms in the text. I also followed up with emails where anything needed to be clarified.

Interview and focus group transcripts of recordings were produced by the researcher. Any infelicities in the interview quotes were left in the transcripts as they were considered part of the spoken discourse.

Approach to analysis

In analysing the data I used the constant comparative method. This combines inductive coding with a simultaneous comparison of all units of meaning obtained. Maykut and Morehouse (1994, 134) describe the constant comparative method as follows:

> As each new unit of meaning is selected for analysis, it is compared to all other units of meaning and subsequently grouped (categorized and coded) with similar units of meaning. If there are no similar units of meaning, a new category is formed.

I chose this method because I did not have a hypothesis in mind, but was rather looking for themes and ideas to emerge organically from the data. This was also done in order to avoid any potential bias in terms of my preconceived ideas and assumptions about the topic.

Summary

This Introduction has provided the background information and rationale for the research and serves as a frame within which to read the rest of the dissertation. I have built an argument for the research and presented the research aims and objectives. I have also detailed the research design I employed. The next chapter will introduce the case study and present my findings regarding how social media is being employed at Te Papa.

Chapter One

The following chapter begins by introducing the case study, outlining Te Papa's purpose and providing staff interview participant profiles. This chapter aims to answer the question: how are staff at Te Papa using social media? I have divided this chapter by directive – marketing, the Te Papa Picture Library, collections and research, exhibitions and concept development and IT – in order to highlight the different ways in which various departments are using social media, and also to draw out any overarching themes. I conclude with a discussion of these differences and similarities, and how the use of social media helps the museum to achieve its functions as stated in the Museum of New Zealand Te Papa Tongarewa Act 1992.

Introducing the case study

Te Papa

Te Papa is New Zealand's national museum and is an autonomous Crown entity which operates under the Museum of New Zealand Te Papa Tongarewa Act 1992. The Act outlines the museum's purpose, which is to:

> "...provide a forum in which the nation may present, explore, and preserve both the heritage of its cultures and knowledge of the natural environment in order better—
>
> (a) to understand and treasure the past; and
>
> (b) to enrich the present; and
>
> (c) to meet the challenges of the future" (The Museum of New Zealand Te Papa Tongarewa Act 1992, section 4).

The Act also outlines Te Papa's functions, a number of which apply to the museum's use of social media. These are:

> "(c) to act as an accessible national depository for collections of art and items relating to history and the natural environment...
>
> (f) to conduct research into any matter relating to its collections or associated areas of interest and to assist others in such research:
>
> (g) to provide an education service in connection with its collections:
>
> (h) to disseminate information relating to its collections, and to any other matters relating to the Museum and its functions...

(j) to co-operate with other institutions and organisations having objectives similar to those of the Board" (The Museum of New Zealand Te Papa Tongarewa Act 1992, section 7).

The relevance of these functions is discussed at the end of this chapter. Te Papa is known for its "narrative-based, interdisciplinary, and interactive approach" and prides itself on providing "a stimulating, inspiring experience which gives New Zealanders and international visitors an understanding of the wider world" (Statement of Intent 2011/12, 2012/13, 2013/14, 7).

Te Papa has been using social media for approximately five years. They created their first Flickr account in July 2007, followed shortly afterwards by a YouTube account in December 2007. The Te Papa blog was established in March 2008 and the museum's Facebook page was launched in December 2008. There are currently no internal guidelines or policies governing the use of social media at Te Papa. However, social media is mentioned once in their Statement of Intent 2011/12, 2012/13, 2013/14 in that:

> Te Papa needs to raise its profile with and engage existing and new audiences by multiple routes - from traditional marketing channels to curatorial talks and research publications to social media - with a goal of developing passionate advocates for the Museum. Board members, staff and stakeholders all have a role to play in raising Te Papa's profile and developing philanthropic and commercial opportunities.

Interview participants

Philippa Ward: Digital Marketing Executive. Ward works in a team of four who are responsible for exhibition marketing. Her role is specifically digital marketing, including social media marketing, email marketing and mobile marketing. Ward previously worked on Navy recruitment and the Rugby World Cup campaigns. She is an administrator of the Te Papa Facebook page, the main Te Papa Twitter account and Te Papa's YouTube and Flickr accounts.

Becky Masters: Picture Library Manager. The Te Papa Picture Library is responsible for the licensing of images, the sale of prints of images and commercial filming in the building. They sit within the Business Group and are a commercial directorate. Their peers include the cafe,

Te Papa Press, the hospitality division and the Te Papa store. Masters is an administrator of the Te Papa Facebook page and a user of the professional networking site LinkedIn.

Adrian Kingston: Collections Information Manager, Digital Assets and Development. Kingston's team manage the museum's collection information, including the database which describes the collection from a collection management perspective (KEEmu) and Collections Online. Kingston is @TePapaColOnline.[2]

Leon Perrie: Curator of Botany. Perrie is responsible for the collection of dried pressed plants at the museum. His role involves developing that collection, research around the collection and producing outputs that allow people to access information around the plants. Perrie has been blogging on the Te Papa blog since October 2008.

Kate Woodall: Senior Concept Developer, Digital Projects. Woodall previously worked as an Exhibition Project Manager for the Historic Royal Palaces in the United Kingdom. At Te Papa she has been working with QR codes and mobile devices within the exhibition space and is advising on Te Papa's forthcoming digital strategy.

Sarah Morris: Interpreter. Morris translates ideas, concepts and content with the visitor in mind. She blogs on the Te Papa blog and facilitates *The Mixing Room*[3] blog.

Lucy Hoffman: Software Development Manager. Hoffman is placed within the IT department, who provide the technical platform for the website, programming around Collections Online, look after the Intranet and maintain a handful of interactives on the floor. Hoffman was involved in the implementation of the Te Papa blog and her team provide training and guidance around its use.

How is social media used at Te Papa?

Marketing – Philippa Ward

The key uses of social media for marketing at Te Papa are to promote exhibitions, events and public programmes, to get people in the door paying money for these events (and then they go and see other parts of Te Papa), "to share good information" and to "keep people updated

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[2] @TePapaColOnline is Collections Online's Twitter handle – see the glossary for a more detailed explanation.
[3] *The Mixing Room: Stories from young refugees in New Zealand* is an exhibition based upon a series of workshops which Te Papa facilitated with over 70 young refugees from 28 different ethnic communities throughout New Zealand.

about what's going on." Ward's role consists of "basically just linking in with other things that are going on," which in December 2011 was "primarily the *Unveiled* exhibition and working out how we can push that in digital mediums." They tried "a few things out," including a mobile site and *Unveiled* had its own custom tab on the museum's Facebook page. There was also free Wi-Fi in the exhibition, "so you can go into the mobile site and listen to audio interviews and all sorts of things while you're going around." Curator conversations were available to download or listen on the museum's website and interviews with New Zealand designers were hosted on YouTube. A Facebook game was also created where by a process of elimination users discovered their wedding dress style. Images for this were taken from the exhibition as well as from Te Papa's own collection.

Ward sees social media as "a really cheap way of marketing," if you've got the people to do it. It is also potentially more engaging than traditional media in that "people interact with it more than they do with a billboard and you can give people repeated exposures." This is due to the network effects of social media: "...if you create good content and people share it and like it then that goes higher up in their feed, but also then their friends see it and so your reach suddenly goes up." However, social media is still considered as a supplement to print-based and other non-social media: "...you still want those big billboards and things are still really important. It's more about complimenting it than replacing it at the moment."

According to Ward, the sharing aspect of social media allows advertisers to "do it in a way that makes you more like their friend sharing cool information." In this way, social media is an ideal way to "subtly sell things." In doing so, Ward believes that it is important to create good content, "anything that can excite [people] online, but then get them in action". The key with the museum is "it's got so much good content, and so much information and knowledgeable people. It's about sharing that all." The museum films a number of talks and behind the scenes footage, which is made available through Te Papa's YouTube channel. Selected videos are also pulled through to the website. These include the mini-documentaries *Tales From Te Papa*,[4] which are now embedded into Collections Online.

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[4] *Tales from Te Papa* was a series of mini-documentaries, created "to showcase some of the many unique and important pieces that the Museum of New Zealand Te Papa Tongarewa holds in trust for the nation" (http://tvnz.co.nz/the-learning-hub/tales-te-papa-education-resources-4089963, accessed April 28th, 2012).

The Te Papa Picture Library – Becky Masters

The Te Papa Picture Library uses social media as a marketing tool to raise awareness of the business and to engage with potential clients in an informal and humourous way. Masters also uses LinkedIn as a relationship building tool and occasionally blogs on the Te Papa blog. Blog posts are "more around just something interesting going on...just a teaser, this is what we're up to." An example of this was a post about the dissection of a Great White Shark in June 2011, which they filmed as part of a product. The Picture Library is a cost recovery business with "very small marketing budgets" and social media was seen as a "savvy" way of raising awareness. Due to the nature of image licensing, the Picture Library's whole marketing strategy is based around awareness campaigning, rather than making direct sales off it.

Facebook was initially trialled as a way to get people signed up to the Picture Library newsletter. Taking advantage of an already captive market (Te Papa's Facebook page currently has 16,240 likes)[5] the Picture Library started doing campaigns around print and poster giveaways. For example, "sign up to the newsletter and go in the draw." This incentive proved successful, but what is perhaps more interesting to note is that Masters found the Twitter audience to be more responsive: "Twitter people seem to love free stuff." The Picture Library currently uses Facebook for Image of the Week, to promote images from the collection and to engage audiences in a more casual, fun and interactive dialogue. This has included Movember and The 12 Days of Christmas campaigns. Their approach has evolved in that they now comment on the image, something they picked up off Tate museum: "...they do things like I'm feeling a bit blue today and it's a blue image...so we thought actually that's more our personalities." The idea behind this is to capture a market not "so serious about the work."

Masters uses LinkedIn as a relationship building tool to "keep in the loop" of her professional contacts. It is seen as a way to facilitate more long lasting relationships with clients: "I use it to add our licensing people...so they remember who we are and that they're not just that day to us, that we will add them to keep them with the Picture Library." Masters also uses LinkedIn to share and repost content, "to post a cool image I've stumbled upon...or some resource material that I've stumbled across." In this way "people see that we're upskilling."

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[5] As at 28th April 2012.

There are also groups, such as Digital Publishing NZ and Museums and the Web, which enable discussion to occur between members: "...they send out newsletters of chats going on in that area and asking for feedback, so people can post if they've got a problem or post if they've got a job coming up that they want you to do."

Collections and research – Adrian Kingston and Leon Perrie

Within the area of collections and research social media is used to provide access and exposure to the collections, to collaborate with other institutions and cultural organisations and to address issues of digital literacy. Feedback from members of the public via social media is also contributing to collections information, enhancing knowledge and understanding around collection items. For curatorial staff, social media is a way to share expertise and to disseminate research. It is also used to simply update people about what's going on at the museum, for example current research and field work.

Kingston sees his role as providing "access in as many ways as we can and to provide exposure to the collections" and social media as a tool to achieve this. The idea behind creating the Te Papa Collections Twitter account "was to expose Collections Online and let people know that there are things in there, and that we have it and we're not keeping everything in the basement as the traditional feeling goes." The tone is "reasonably light hearted. It's not that voice of authority and everything isn't really what the Te Papa Collections Online account is about." This approach was chosen because "we didn't want to be this thing that people were afraid of." Kingston tries "to find interesting objects in the collection to tweet." This is because Twitter is "a very competitive environment" and it is important "to have something that hooks people and makes them click on the link." Generally this is "something that tries to be a little bit humourous."

Kingston also uses Twitter to foster collaborative partnerships with other like institutions, such as the National Library of New Zealand, Te Ara Encyclopedia of New Zealand and New Zealand History online, along with a number of Australian institutions. The Collections Australia Network (CAN) has recently formalised this process, pushing the #collectionfishing hashtag as a collaborative exercise, "which is essentially the same sort of thing that Te Ara, National Library and us were doing before, but we didn't have a hashtag for it." Each week somebody picks a theme and different cultural institutions participate by linking to items in

their online collection and adding #collectionfishing to their tweet to enable other people to find it. However, Kingston believes that it should be more for the audience: "It's not supposed to be for the institutions, it's supposed to be so that people can watch. The non-institutions can follow the #collectionfishing hashtag and see all of these institutions talking about, showing or exposing their collections."

Through Twitter, Kingston has also gained valuable information about items held in Te Papa's collections. For example, one person translated a postcard from French across about ten tweets. The ability to comment on collection items "is in the next round" of updates for Collections Online. However, Kingston stated that "the web team is quite small so we fight for resources." What still needs to be considered is how to capture these comments in the long term, which "means we want to get them back into Emu." This would ideally be done automatically: "I don't really see the point of people giving us new information and then having to act on it manually. Even if it's wrong it still becomes part of the documentation history of the object" (Kingston).

Kingston also blogs on the Te Papa blog as a way of addressing issues of digital literacy. He feels that museum literacy and digital literacy are two of the biggest issues facing the museum in an online environment:

> ...people don't know what a museum is, the general public. They don't know what collections are...The other thing is we're just out on the web, people don't necessarily know to come to us to look for something, so they Google it. We will appear in a Google list along with a whole lot of other things...They may know what Te Papa is, they may not. They may know it's a museum, they may not. But they're generally seeing a picture and they're going that's what I want, that's not what I want.

This was one of the reasons why he started blogging: "to explain some of things that we're doing with digital collections and that we do have all of these things available, and that you can find them all of these ways and we put quite a lot of effort into it."

For Perrie, the Te Papa blog is "increasingly something about updates and notifications," whereas Collections Online is "more of an authoritative voice, something of permanence, where we deliver information about things." The blog he feels is more: "...we went on a field trip and we found something really exciting, or here's an interesting story in the news, this is another way of thinking about it, or you may have heard about that plant in the news, here it

is and here's a specimen in Te Papa's collection." The blog is also a way of disseminating research, albeit in a more popular, accessible format: "There's no point in doing stuff if you don't provide a way for people to access it. I think it's really important to inform people. And the blog is simply another way of doing that."

Perrie admits that he is unsure of the audience for the Te Papa blog. He stated that some of the comments are "certainly informed," whilst others are "oh that was a nice picture." His overall impression is that it is a mixture of the general public and more specialist audiences. He suspects that the blog is "not adequately connecting" with the botanical community, but hypothesises that this could be due to a lack of advertising of the blog within that particular community. Equally, it could be due to the fact that Te Papa's website "isn't targeted at botany...It's not a botanical blog that we're doing." Also, "a lot of the botanical societies are older members and not always particularly computer savvy." This highlights what Salazar (2010, 265) refers to as the "knowledge divide in the information society" and the absence of "older citizens, the poor, the illiterate and the socially excluded."

The following point was raised by Hoffman, discussing Perrie. She believes that a blog post represents the first step in the process of formalising ideas:

> [Perrie is] quite unique in that he sees [the blog] as just part of a tool that he can use in his process of as his research thinking gets more formalised, he has some ideas and he goes off and does some field research, and then he might formalise an idea and he might write a post about naming of a fern specimen or something...as it gets more formal and more structured in his head he might then write an article in a magazine or something, and then he might write a peer review journal article.

In Perrie's opinion, "Te Papa's curatorial expertise does not blog or put information into Collections Online to the extent that it should... The number of people who are blogging regularly is very small compared to the number of curators and collections managers that we have at the museum." He thought that this could possibly be a time issue, "or a training issue, or it's not a priority for them."

Exhibitions and concept development – Kate Woodall and Sarah Morris

Social media is used within exhibitions and concept development to enhance experiences and engagement. Things such as viral games can get people started on their journey before they

arrive in the physical space of the museum and are also a way of subtly pushing the learning objectives behind them. The use of mobile devices and QR codes within exhibitions allows curators and exhibition developers to supply supplementary information which visitors can then explore at their own pace. User-generated content can be archived as a social history record and can also be used in the place of objects within exhibitions. At Te Papa, user-generated content has been used to give young people more control over and involvement in the development of exhibition content. As illustrated by Morris below, social media can also be used to serve the museum's social responsibility function by promoting and advocating for topical social issues.

Te Papa has recently created the role of Senior Concept Developer, Digital Projects within the Experience directorate in recognition of the growing importance of digital media and the Internet. According to Woodall, the purpose was "to at least flag that digital is something that the organisation, especially in terms of how we create experiences for people, whether online or in a physical space, is important." However, Te Papa is currently undergoing a revisioning of their strategic direction and is "not quite sure what that shape and scope will be." Woodall sees part of her role as being "to help to direct that, to help feed in on what digital life will be like." By placing the position within Experience the museum is indicating a shift in direction. Rather than just purely pushing out information it is "about enhancing an experience or enhancing engagement" (Woodall).

As an Exhibition Project Manager at Historic Royal Palaces, Woodall was involved in developing viral games "to get people to start their journey before they arrived within the physical space." HRP developed two games, *Henry VIII: heads and hearts* and *Henry VIII: Dressed to Kill*, and these were seeded across different social networking platforms. Woodall sees games as a "subtle" way to push the history behind it. In the case of *Henry VIII: Dressed to Kill*, where players fight Henry VIII:

> You've got to choose your armour and the armour is based on authentic armour. You're choosing a sword or you're choosing something else, but they're all real and your initial reason for choosing it is not because you're interested in the history behind it, but you're getting it.

Driving actual visitors to the place to earn revenue was also a goal. This was achieved in part by special events which were tied in. For example, there was a competition where whoever was ahead on the leaderboard could win to come to Hampton Court.

Social media was used within *Unveiled* to build a social history record of sorts, with visitors and the general public being invited to upload their own wedding and civil union photographs to an online gallery on Te Papa's website. According to Woodall, this was something which the Victoria and Albert Museum had done for the same exhibition, which Te Papa replicated. Te Papa's website states that the aim was to "provide a rich record of changes in New Zealand wedding style" over the decades (http://sites.tepapa.govt.nz/weddingphotos/, accessed April 29, 2012). The photographs were displayed on a digital screen within the exhibition space. At the time of the interviews, Woodall stated that there was an interesting internal debate that she was having with people about what to do with such user-generated material:

> It's all very well us going yeah give us your stuff and we use it perhaps online or, as is going to happen in *Unveiled*, they'll actually be shown in the space and that's lovely, but what happens to them once the exhibition finishes...I think that's intangible heritage is an area that we as museums haven't got our heads around yet.

Woodall was also part of a push to get Wi-Fi in Oceania "to enable people who did have smartphones to access additional information that fed into the different objects that were on display." This was supplied via QR codes. Content was repurposed, for example they tied in the *Tales from Te Papa* videos into different objects. Woodall described it as reasonable successful, but is still not entirely satisfied with QR codes as an interpretive device:

> Because QR codes are ugly. A lot of people don't understand what a QR code is, so if you're going to use a QR code you need to explain it. I always have an issue with explaining interpretation. Interpretation is meant to be self explanatory...also you need an app on your smartphone to be able to pick it up and scan it.

Morris explained that there was a specific directive to use social media for *The Mixing Room* exhibition as a way to engage with a youth audience. For *The Mixing Room*, the young people created digital media, such as films and audio poems, which are displayed on 3 large multi-user touch tables within the exhibition. This content is available on YouTube and has been rolled out, over a period of months, on the exhibition's blog. The exhibition also includes a large photo-mosaic fed out of Flickr. Photographs "were either taken of or by young people from refugee backgrounds."

The exhibition is unusual in that there are no objects on display. Digital media was used in this case to fill a gap in the collection and also to substitute for objects that were simply too precious for people to lend. According to Morris, part of the whole project was the young people feeling a sense of ownership over their own stories:

> We've tried to step back from being the experts, of which we're not. None of us are refugees. Owning the content and having authority over that content, it's actually the young people that own that content, it's the young people that told us what to do with that content and how they wanted it displayed.

However, interest in *The Mixing Room* blog has waned over time and Morris now finds it "a real pain to maintain." For the first six months it was a lively and active forum, but now "it's been and it's gone...the young people they've grown up and also I think they're playing somewhere else in cyberspace. They don't want to play with a 43 year old woman who works in the museum." Morris used the following metaphor to describe how she has come to feel about the blog:

> They're kind of like little puppies and they're really cute, and everyone wants them and everyone wants to play with them, and then they grow into big dogs that you have to take for a walk and you have to feed them, and you have to get water and you have to take them to the vet, and then they're not so cute anymore and they eat your shoes.

This finding is supported by Smith-Yoshimura and Smith-Yoshimura and Shein (2011, 65): "It is very common for a page to receive a large number of visits and comments when it is first launched, or the public first becomes aware of it, and for views and comments to wane as the novelty of the site wears off." Interestingly, Morris stated that the Flickr photographs still receive a high number of views.

Morris also blogs on the main Te Papa blog, mainly about her interest in social issues: "...it might be World Refugee Day; it might be some great project that the human rights commission has been doing, or Race Relations Day." In this sense the blog is being used to raise awareness of contemporary social issues and to encourage diversity and tolerance. Morris feels that the museum "has some social responsibility" in this area.

IT and software development – Lucy Hoffman

According to Hoffman, the Te Papa blog was initially set up as an addition to the Whales Tōhora exhibition so that the curator and interpreter could discuss some of the issues that hadn't made it into the exhibition. Hoffman describes the blog as being "more around curators having their own voices and being able to talk to people and have research." It is "a slightly different model where rather than the single voice that comes through a centralised point, that's one that anybody can write on it." Hoffman will "every so often" write one from her own perspective, either about something she's seen or if she gets "really excited about an exhibition."

In August 2008, the blog was used to liveblog the dissection of the colossal squid which took place at the museum's Tory Street scientific research facility. Publicity surrounding the capture of the colossal squid in the Ross Sea, and its presentation to Te Papa, had generated considerable local and international interest. However, this high interest and a lack of facilities for public viewing meant that the museum needed to create an "event" in which the public could view and engage in the thaw and then preservation of the squid. The option of using closed-circuit television linked to the public galleries at Cable Street (0.9 km away) was considered, but it was finally decided to broadcast the examination process via the internet using webcams (http://squid.tepapa.govt.nz/the-squid-files/article/planning-the-big-event, accessed April 29, 2012). The blog was used in addition to this, to post photographs and explain in more detail what was happening. The blog also enabled real-time discussion to occur between museum staff and the public, and for the public to ask questions online.

The immense public interest and success of the blog and webcast led to the *Colossal Squid* exhibition, merchandise and the Build A Squid game. According to Hoffman, "getting things out there on social media is a really good way of us selling stuff." She states:

> Sometimes people traditionally think if you make things available then it's no longer unique and valuable, it's like a scarcity model, but I think what the internet does is that it turns it on its head and says you can reach all these billions of people if you make stuff available and findable and you don't need very many of them to actually buy it.

Summary

The main themes to emerge from the interviews in terms of how social media is being used at Te Papa were many and varied. They were also different for different directives, depending on the role and purpose of that directive within the museum. In areas where the goal is to make money or drive visitors to the museum social media is used as a subtle way to raise awareness and promote exhibitions and public programmes. In the area of collections and research, social media is used to provide access and promote collection items and research. For those in the areas of exhibitions and concept development social media is seen as a way to engage audiences and enhance experiences. Across all directives, social media is acknowledged as a relationship building and collaborative tool, to form more in-depth and lasting connections with both the public and the industry.

Relating this back to Te Papa's functions, it is clear that social media provides a way for staff to make collections "accessible" and to "conduct research," as in the case of Kingston and the translated postcard, and to "assist others in such research" by sharing the knowledge and expertise of staff through the Te Papa blog and via videos of interviews and curator talks hosted on YouTube. As highlighted by Ward, Woodall and others, social media is also a way to subtly push the history behind it and to "provide an education service." Across all directives social media was seen as a way to "disseminate information" relating to Te Papa's collections and as demonstrated by Kingston and Masters, social media is also a tool for relationship building, to "co-operate" and collaborate with other institutions and organisations.

Chapter Two

In Chapter One I highlighted the various ways that social media is being used by staff at Te Papa. Chapter Two is concerned with the practicalities of how social media is managed behind the scenes, reported on and evaluated. As in Chapter One, I have drawn on my interviews with staff to form the foundation of this discussion.

This chapter begins by introducing some of the issues identified by staff in relation to the management of the museum's various social media accounts. Issues included conflicting ideas as to the purpose of shared accounts leading to confused and abandoned profiles, not knowing how to respond to negative feedback, that New Zealand presents a unique example of social media use and technology uptake, and uncertainty over how to deal with user-generated content. I then address how site usage is evaluated and success defined. Following this is a discussion of some of the broader ideas and concepts which museums are grappling with in the digital realm. This last section presents a theoretical analysis of the impact of social media on organisations and the challenges it poses to the ways in which museums have historically operated.

Managing social media at an institutional level

Shared accounts

There are two main trends when museums create social media profiles. They either create one account, communicating all museum information through a single centralised channel, or they create multiple accounts, allowing each different department, or directive, their own voice. There are positives and negatives to both these approaches. On the one hand, sharing an account broadens your audience base. This is one of the reasons why the Te Papa Picture Library is still under the main Te Papa account, "because it's got 2,000, maybe 6,000, likes, so you're hitting a bigger audience" (Masters). However, with so many people holding administrative rights,[6] this can cause a lot of posts and, according to Ward, "if someone sees too many posts they'll hide you because they're sick of you." It is also "really dangerous to have one login because people take leave...and if something goes wrong and they're not around how do you get it down, or how do you respond to someone that may be negatively responding about the museum" (Masters). Having individual accounts also poses risks.

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[6] An administrator of a social media account is someone who is able to post content and alter account settings.

Masters referred to a situation where someone had criticised the Picture Library on Twitter: "had someone in marketing not seen that we wouldn't of, because we're not Twitter users."

The current feeling amongst Te Papa staff is that separate accounts will allow different directives to communicate better with their own particular communities. As stated by Kingston, "the marketing audience is very different to the collections audience." Conflicting ideas as to the purpose of shared accounts was found to be a problem when he initially trialled Flickr in 2008 as a way of putting the museum's out of copyright photographs online "to see what kind of impact we could get in terms of distribution, comments, that kind of thing." The account was called Te Papa, but Kingston feels "that was a mistake, because that meant that everybody else at Te Papa wanted to start using it as well." This resulted in an account "that has a number of reasonably popular digital images from the photography collection and then some 10th anniversary celebration images of staff." This made it difficult for Kingston to focus on the collections side, for which the account had originally been created, and "really blurred the lines of what it was for." Due to these factors, the Te Papa - Museum of New Zealand Flickr account is no longer in use.[7]

Negative feedback

One of the drawbacks of social media identified was that the opportunity for feedback can open up the museum to negative comments and publicity. A recent experience that Masters had was that someone had posted on Twitter about the Picture Library saying that they "took orders and payments, but didn't deliver." Because of the limited amount of personal information provided on the site, the Picture Library was unable to find out who this person was. Masters believes that this is one of the drawbacks of social media. Issues such as this can be raised and can take on a life of their own in a very public forum:

> So this person spoke to Twitter before speaking to us about a possible issue. This is where social networking can go wrong is that then people pick up on that on Twitter and spread it and spread it and we didn't have any control over that, nor did we know who it was to be able to solve an issue. So there's a negative side...you can get a positive message out there, but also negative messages that could be factually wrong can go at the same speed.

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[7] The Te Papa - Museum of New Zealand Flickr account is still active, however no new content has been uploaded since July 2008. A new account under the name Museum of New Zealand Te Papa Tongarewa has been created and is overseen by the marketing team.

There are currently no internal guidelines available for staff advising them of what to do when a situation like this arises, although at the time of the interviews Ward was working on best practice guidelines with the marketing and communications manager. She feels that people just don't know how to deal with negative feedback. Her advice is "to be careful about what you say to begin with. Just don't open yourself up to it." Sometimes it is also best to not do anything at all, "because you don't want to fuel the fire." Taking the conversation offline is one way of preventing it from dominating your online presence and also demonstrates to those watching that the situation is being resolved. According to Ward, this is "because you don't want to have that back and forth with one person going down on your page." Masters also mentioned that at the 2011 National Digital Forum conference she learnt that it is possible to change your account settings on Facebook so that people can't view or post comments on your wall. At the time Masters was unaware of some of these steps you could take without closing down the page.

Negative feedback is not something that organisations should be afraid of. That immediacy and instant feedback can actually be a positive thing in that it allows the museum to respond quickly to problems and resolve them before they become a major issue. Ward believes that "it's good to know these things" so that when a problem arises you can "nip it in the bud." This applied to her experience at Rugby World Cup:

> One of the reasons we were checking [Twitter] constantly is we knew that if someone was waiting and they were in a queue, and they'd been in a queue for 20 minutes, to buy beer at the stadium, they were probably going to tweet it before they were going to call a customer service number.

Social media is also quite self-moderating in that "if someone's being outrageous to you, it's very likely that someone else will come back in and say hey that's an unfair way of talking to them, you shouldn't do that" (Hoffman). Ward feels that "there are people that just love to be haters and people recognise that as well. They're not silly."

One particular situation encountered by Morris was where "one of our young people" had written a blog post where he stated that he wanted to go to art school, but his parents didn't approve. He also wrote that he was gay and his parents wanted him to marry his cousin, something he did not want to do. He asked "what should I do?" This "quite serious personal stuff" made Morris "really uncomfortable...because I'm not a social worker and his family

could've fallen into disgrace because they've got a gay son, all sorts of things that I'm not aware of in different cultures." She stated that "people got really excited that the blog was being used to initiate those kinds of discussions, whereas I felt that it was outside of my job description." This issue was not raised in any of the other interviews, but it is an important one that museums will need to consider, and anticipate, when inviting users to comment and share their stories.

New Zealand is unique

Masters and Woodall both warned of the dangers of basing New Zealand projects on overseas examples without considering New Zealand's specific idiosyncrasies. For example, Masters considered foursquare as a kind of treasure hunt tool. The museum could hide a print or a voucher for a print in the museum and then send people to find it. Masters decided against this as "it really isn't taking off here." It's popularity in the United States does not necessarily translate across the Pacific: "It's a States thing in that you turn up to and check-in to say a cafe and you get a free wine as part of your reward, but I'm not sure we've got the population for it."

In relation to using smartphones and QR codes within exhibits, Woodall is well aware of the limitations of New Zealand's broadband: "...because of the data issue, because we've only got one cable that connects us to Australia that then connects us to the rest of the world, our cable charges are horrendous." Also, "often people have a smartphone, but they still only text and phone, they don't actually know how to drive the rest of their phone, and smartphones here are expensive." Because of these two big issues "the stats that you have on smartphone usage that you get from the rest of the world don't correlate with what happens in New Zealand" (Woodall). Woodall has found statistics on smartphone usage within New Zealand difficult to source: "I can't find out what proportion of New Zealand mobile phone users actually have smartphones, nor how they use them." This is something which she has been working with Te Papa's visitor market research team to address.

What are the museum's responsibilities in terms of user-generated content?

User-generated content, such as the *Unveiled* wedding photo gallery, is a challenge for museums in terms of how to store and manage that content in the long term. Woodall sees the

following questions as needing to be addressed: "What happens to them once the exhibition finishes?...How do you search it? How do you pull it back? What's the permission rights system that you've got?" This is an issue she says is faced by many large national institutions, but "really everyone's going oh no that's too hard." As the museum starts to do more and more of this kind of collecting they are "beginning to think actually we need to have more of a conscience about this, so this is a big area." (Woodall) According to Woodall, "the museum needs to decide what the purpose is" in order to address these questions.

The museum is also obligated to respond to questions and comments submitted via social media. Hoffman believes that "if someone's honoured you enough to write something on your blog then you need to honour that back I think." This can be unexpectedly time-consuming:

> People often say to me you've got a great job, you just spend all day on Facebook. But it's nothing like doing it personally, it's quite different...I remember on Christmas day answering queries when I was at the Navy, because that's the way it is. If people have got a question you've got to be on it and help them out. (Ward)

Evaluating site usage

There are a number of tools available to museums for evaluating site usage. These include Google Analytics, bitly, Trackback, and YouTube Insight (Smith-Yoshimura and Smith-Yoshimura and Shein 2011, 65). According to Smith-Yoshimura and Smith-Yoshimura and Shein (2011, 65), "monitoring the usage of social media/networking web pages and blogs is unchartered territory and an emerging field of study that LAMs [Libraries, Archives and Museums] are grappling with." However, my findings suggest that it is one which they are beginning to grasp particularly well. As Ward states, "the analytics are really good nowadays," enabling staff to count number of views, "likes", "shares" and "retweets," along with gathering more complex statistics. Te Papa currently formally reports on website numbers, such as visits to Te Papa's website and Collections Online, as part of their Statement of Intent reporting, but this does not include social media. Staff do still monitor site usage, however, in order to evaluate their successes and failures and to better understand how their audiences are using and engaging with the technology.

Measuring number of views, likes, shares and retweets allows staff to see what content people are interested in. The more views or likes a post has, the more successful it is considered to be. Ward also analyses "not just what content does well, but what style and what time of day." For marketing purposes, she finds Facebook is particularly good, "because people put lots of information in about themselves, a lot of demographic information, so you can find out exactly who's doing what." Kingston uses number of views to assess the success of his blog posts: "If I wrote something and it only had twenty views I would be disappointed, but that would be more about either the topic was wrong, the title was wrong, or it was too technical." For Perrie, the stats for the blog enable him to "see which [posts] maybe work better than others."

Te Papa staff also track referrals from social media back to the museum's website. Kingston tracks referrals from Twitter through Google Analytics. He feels these statistics are important because "there's no point in tweeting things if people aren't going to click on the links, because you're not in Twitter, you're trying to send them somewhere else." Masters uses Google Analytics as a "market research" tool to "tell us if people are coming from Facebook to our pages." Statistics such as these enable staff to assess whether users are actually "interacting" with posted content. Kingston also tracks whether people are linking independently to museum content, such as Collections Online and the Te Papa blog. He states, "...we know that people...are tweeting links to Collections Online, which is great because it means we don't have to, so we want to see that traffic as well."

Interpreting these statistics presents challenges (Smith-Yoshimura and Shein 2011, 65). Masters has been encountering problems excluding internal computers: "So I have a very sneaking suspicion it may have been my click throughs, me sorting the page out." For the blog they can only count number of views, not number of people (for example, one person could have viewed a post multiple times). Kingston pointed out that things such as understanding are also "harder to measure." However, according to Smith-Yoshimura and Shein (2011, 265) "in spite of the difficulties inherent in gathering and interpreting this information, statistics help LAMs better understand their audiences and measure their successes and failures."

Defining success

My findings support those of Smith-Yoshimura and Shein (2011, 66) that "success cannot be measured by numbers alone." This is certainly the view held by Hoffman, who questions what number of views says about Te Papa as a cultural institution:

> I think that that's not really the right measures. I think that just counting...like we give out free newspapers. There are probably 50 people who just come through the door every day to get the free newspaper. So the numbers through the door, even that's not a great measure. What does that mean? Have we been successful as a cultural institution because we gave away...? Maybe we should just stop doing exhibitions and just give stuff away. It'll get people through the door.

As part of the re-visioning process, she thinks "we're going to get much more interesting success criteria." Hoffman personally counts it successful "if people comment back...and it takes a while to build that."

Defining success related to number of likes on Facebook is also problematic. Both Ward and Masters admitted that number of likes is only an indication of those who might potentially see your posts in their news feed. It does not mean that they are engaging or interacting with your content in any meaningful way: "You've got to remember...here we've got about 7,000 Facebook fans. That's 7,000 people you could potentially reach, but one of them could be my mum who goes on Facebook once a month so she's probably not going to read your posts." (Ward) Whilst for some "the more likes the better," Ward believes "reach is better, interaction is better. Just because they like your page and you're increasing your likes doesn't mean that people are actually reading your content or enjoying your content."

For the majority of staff, success was defined as people engaging and interacting – viewing, clicking on the links, sharing and commenting – with their content. However, a lack of engagement was not necessarily seen to indicate failure. When Kingston was participating in "collection fishing" with the National Library and Te Ara, he states that "people wouldn't necessarily be jumping in...then every now and then you would see somebody tweet love watching the fight between TePapaColOnline and NLNZ, so you know that they're actually watching." He says that "you learn after a while that it's okay if people aren't necessarily directly talking to you all the time." Smith-Yoshimura and Shein (2011, 66) calls these "silent surfers," people who "follow electronic communications with great interest on a variety of

sites without ever responding to them." According to Kingston, "you need to understand when you're tweeting that there's all sorts of barriers for why people aren't necessarily directly talking to you. It doesn't mean that your tweets aren't being heard and looked at."

Thinking strategically

According to Masters, "we're at that point of we've done our experimenting, we now need to have a strategy in place." This means beginning to think about the purpose of various social media accounts and activities. For example:

> Facebook has got to the point where you don't have a Facebook page for the sake of having one, there has to be a reason behind it and what its purpose is. You see the most boring Facebook pages sometimes of companies that have set it up because everyone else has one (Masters).

Also, Russo (2011, 327) believes that in order "to create sustained participation in social media spaces, museums will need to develop better understandings of the types of cultural exchanges they wish to elicit."

What kinds of cultural exchanges does the museum wish to elicit?

Moving towards a more customer focussed model of engagement, at least in the digital realm, is something which the museum hasn't "quite got into yet" (Hoffman). That is, "thinking about how does someone want to interact with us?" According to Hoffman, one of the real challenges is that "there's much more immediacy about our expectations." The "notion of a general public who wants everything" needs to be considered in that "you've got different types of people who at different points in their lives, or even just different points in their day...interacting with us in the same day in a totally different way wanting totally different stuff." This is something that's a real shift for organisations: "It used to be more about right, people want to engage with us they will come through the door and they'll buy a book. You come through the door for this thing and you buy a book for that thing, and there's no cross over" (Hoffman). Hoffman believes more research is needed. At the time of the interviews Te Papa was conducting a national audience segmentation study which she hopes "will give us some information about the different ways."

Another challenge presented by social media is that "it's not a physical thing and it's not an authority thing, it's an opinion based thing...and by its nature it's quite personal and museums haven't historically been very personal places" (Hoffman). Hoffman believes that over the past 30 years museums haven't "really operated on a model of there is this person out there and we're going to have a relationship with her." Social media is "about people connecting with people, not demographic lumps or stereotypes" (Hoffman). Hoffman is unsure of "whether museums will ever care that much about individuals."

According to Russo (2011, 329), "research and practice that focus on cultural exchange can contribute significant innovations and unique theoretical insight into the future role of participatory practices to inform the repositioning of museums as vibrant and relevant organizations." Kingston believes that having an online presence, in part by social media, is one way of repositioning the museum as a relevant organisation: "It's about being in the digital world and that might either be in person or through the collections, or by making knowledge available that people use." For example:

> If you are one of the 100 sites or pages that somebody went to when they were doing their tattoo design research, they come and they see something and they go great yeah that's kind of cool, I like that, and then they'll drag it into their Springpad. That doesn't mean that they've had an interaction with the museum that they will remember, but we still were part of that person's life.

However, he is unsure of whether the museum is happy with it at that layer "or whether we want them to learn more."

Museum as personality

One of the changes which social media has brought about – and one which Hoffman sees as "maybe a bit of a tension" – is that it is no longer about the institutional voice, but individual personalities. This is a challenge to the way in which organisations have traditionally worked in that it's "not coordinated." It used to be that everything had "to go through the writers and the comms and stuff," but with the amount of information being put online today "you'd have to have a team of 1000 writers." For Hoffman, "copying out of the brochure doesn't really make for very interesting or engaging content...it's got to have more of a personal voice and maybe be from a particular person to a group."

A number of staff mentioned that they like their personality to come through via social media. Masters stated that "the Picture Library tends to be known as the Rebeccas in the team and people know us for that." As previously mentioned, communicating in a humourous and more personal way is seen as a way to engage audiences in informal debate and discussion around collection items. Ward prefers to tweet things personally because "people get a bit annoyed when it's just automatically done" and "you can target it better and you can create a wee angle." Projecting a more light-hearted voice can also make the museum seem less scary and intimidating, as in the case of @TePapaColOnline.

The idea of the museum as a personality to interact with was dealt with in the comments on Tate museum's blog post 'Should museums be using social media more creatively?' Among these comments were:

- Rather than create events on social media what people want is a personality to interact with. There's no reason why an organisation can't have a personality. As long as it's a real voice you can hang all your outside promotions on this personality, it's a win-win...[Richard Michie, 1 September 2011]
- ...For me, when you respond or acknowledge a tweet, Facebook comment, etc, you are showing that there is a person behind the brand...[Mar Dixon, 1 September 2011]
- I think the faceless avatar should be for the generic stuff, the things you would advertise in your foyer and shops and mailouts. However it would be great to have the option to interact personally, maybe an intern could be the face of the TATE (please for example have one called KATE) or make up a character for each stream of topics to tweet about. Subjects I'd like are behind the scenes stuff, day in the life of a person who works there, stats on who came in today, celeb watch, school's feedback, with a face more people will ask questions as an avatar I feel like I'm bothering you. [Jen Pearce, 1 September 2011]

It's about choosing the right tool

Woodall believes that "it is about okay, what are the stories that we're wanting to deliver? Who are the audiences?" and social media is not always the best tool to use. For example, the museum is developing an exhibition, *Kahu Ora*, on Maori Cloaks. According to Woodall, "that's for quite a specialist audience and Maori weavers. It's not to say they don't use social media, but maybe our energies would be best served doing something else." She states that

"I'm here to champion digital interpretation, but also to go: you're saying social media, but actually there's possibly a better way of doing it to get to the people that you want to get to using the stories that you want to use."

This more holistic and selective approach, where social media is viewed as just one of many tools at the museums disposal is one advocated by Stein (2012). According to Stein, the creation of Digital Strategy documents for museums seems to be a common approach to addressing concerns of the best way to leverage electronic media and social networks to engage new museum audiences, and to justify investment. However, he argues:

> While it's hard to argue with the logic of developing a step-by-step plan for technology investment, is it possible that by ghettoizing technology strategy to a realm apart from the larger strategy of the museum, we will only succeed in highlighting the perceived gaps that exist between technology issues and those of real importance and permanence for the future of museums?

Stein believes that technology should be anchored "within the larger strategies of the museum."

Summary

The ad hoc way in which social media has up until this point been implemented and managed at Te Papa has presented its challenges. Lack of a clear purpose of particular accounts and communication of that purpose to other staff has led to accounts, such as the museum's initial Flickr account, with a confusing selection of content. It has also created frustration amongst staff and directives with different aims. Early experiments with social media have also identified that New Zealand presents a unique case study and leaping on the bandwagon of overseas developments should proceed with caution. Early experiments have also identified the need to have guidelines and codes of practice in place, helping staff to deal with negative feedback via social media and also how to deal with situations or interactions which might make them uncomfortable, such as in the case of Morris.

In terms of evaluating projects and defining success, the alerts and analytics have come a long way and can now aid staff in monitoring site usage and evaluating the success of certain posts or projects. Further research is needed however in terms of developing a more in depth understanding of how people are engaging with museum content and to measure things such

as understanding, which cannot be gained from statistics alone. Gathering this more qualitative information is something the museum is making steps towards. While 'likes' and 'views' can help staff to evaluate which posts are most appealing, the majority of staff feel a post has been successful if users are motivated enough to comment back, or further – to do things with museum content of their own accord, such as linking to museum content or resharing content. These things, along with considerations of the kinds of cultural exchanges the museum wishes to elicit and the appropriateness of social media for their aims and objectives, can inform the forthcoming digital strategy.

Chapter Three

In Chapter Three I discuss the findings from the focus group interviews I conducted. The purpose of the focus groups was to obtain the views of the general public on how they use social media and what they think might be its value for museums. This was to enable comparison with the views of staff and to highlight any similarities or differences in opinion. The intention was to generate thoughts, opinions and attitudes, rather than to try and evaluate social media use by museums. There were three main questions I addressed with participants: how do they engage with museums, how do they engage with social media and how would they like to see museums using social media? This chapter also includes material from the staff interviews for comparative purposes.

How do the general public engage with museums?

Physical engagement

Physically, participants engaged with museums by visiting and going to see exhibitions and exhibition related events. They were motivated by a number of different factors, including personal, professional or academic interest, curiosity and leisure. Other reasons for visiting museums included for work or volunteer purposes, something to do with the kids in the school holidays and as an organised tour group activity. Sam and Bryony attended a lecture as part of the *A Day in Pompeii* exhibition at Te Papa. This was because Sam was due to visit the archaeological site on her next holiday. Robyn visited the redeveloped Auckland Art Gallery because she was interested to see the new building.

The activities participants engaged in whilst visiting museums included viewing exhibitions, playing interactive games, attending lectures and listening to audio commentary. Sam stated that "especially all the travel I did last year, most of the museums I went to I got the commentary." Others preferred to digest information post-visit, through brochures or online research.

Virtual engagement

Participants stated that they visit museum websites largely in order to look up exhibition information, entry costs and opening hours. This is supported by Marty (2007), who

administered an exploratory survey to more than 1,200 visitors at nine different online museums. According to survey results:

> ...online museum visitors who are visiting a museum's website prior to a museum visit are more likely to use basic information, such as hours of operation, driving directions, or information about current exhibits, than they are to use online images of artifacts, online gallery tours, or online educational activities (Marty 2007, 347).

Marty also found that people were more likely to visit a museum's website before their visit (81.9% likely or very likely to do so), compared with after their visit (69.5% likely or very likely to do so). After visiting museums, online museum visitors were "more likely to use online images of artifacts, collections data, and research materials" (Marty 2007, 349).

Undertaking research after visiting museums was mentioned by participants as one of the reasons why they might visit a museum website. However, few thought of museums as the first port of call in the online environment. This was commonly mentioned as being a Google search. Robyn stated that "I'd rather go [to museums] and look at things, and then if I'm interested do the research afterwards." For her research she uses "mainly the internet...I do an initial Google search and then it should probably hopefully come up with the museum's page, but sometimes it doesn't." After Kane's last visit to an art gallery he "might have looked up a couple of artists," but was unsure whether this was through a museum website or "just generic Googling."

Focus group participants were also motivated by professional interest when visiting museum websites. Sam stated that she visited the Australian Museum's website "because I'm involved in the web industry and I had seen the head of online for the Australian Museum speak about what they were doing with their website and how they were making it a little bit more interactive." Robyn visits the TATE and Guggenheim websites "just to check what exhibitions are coming up so I keep in touch with what's going on overseas and also through work I need to look at how the other organisations, museums especially, are licensing images and how to order." Kane was prompted to visit Te Papa's website because his company was printing tickets for *Unveiled*.

Other reasons for engaging with museums online mentioned by participants included for academic and family history research, as well as to simply source images they like. Anna stated that she last visited a museum website when doing secondary school research and

Bryony visited the Alexander Turnbull Library website to look "for a picture of the church where my parents got married, because it was their wedding anniversary." Robyn searches online collections databases to "find prints, images that I like." Robyn also mentioned that she had downloaded an app from the Victoria and Albert Museum's online store, "which was the exhibition audio guide, but it was quite good because it gave you all the information about all the works which were in the exhibition. It showed you images and that." She saw this as a way of being able to access a museum she might not necessarily be able to visit in the physical sense: "...even though you couldn't go to the exhibition you could have a virtual experience of it."

How do the general public engage with social media?

Collaborative projects

Focus group participants engaged with both wikis and social bookmarking applications, including Wikipedia and aggregate review sites such as TripAdvisor and Metacritic.[8] However, whilst these sites were seen as invaluable sources of information – "I don't know what I did in the days without Wikipedia" (Robyn) – few people admitted to actually making the jump from spectator to joiner or commentator.[9] When asked whether they ever felt inclined to write their own reviews participants responded as follows:

> Robyn: I have been tempted to write reviews and give ratings but just never got around to it.
>
> Sam: I've never posted a review on either, but I'm keen to on trip advisor (if that counts...)
>
> Jack: I tend to only read them, not contribute to them.
>
> Bryony: Ditto.

Review sites were seen as a way to "get reviews of products or books to see if it's worthwhile buying them" (Robyn). Sam used shopping reviews and technical reviews, for example when she was buying vinyl records for her partner, in order to evaluate products and make

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[8] These sites do not specifically fit the definition of a social bookmarking application as outlined by Kaplan and Haenlein (2010), however I have placed them within this category as they feature aggregated rateable user scores which I believe amounts to "group-based collection and rating of Internet links or media content" (Kaplan and Haenlein 2010, 62) and is a form of collaboration.

[9] Spectators, joiners, commentators and creators were the four categories used in a recent study undertaken by the Australian Museum in Sydney, which looked at the behaviour of 18-30 year olds online. Participants were grouped according to the kinds of activities they participated in (Kelly and Russo 2008).

informed consumer decisions. Impartial third-party reviews were seen to be more objective. Robyn stated, "I guess especially with technical products is you know that people will be honest." In relation to this conversation, Jack highlighted shifting definitions of social media:

> It's quite interesting how this isn't just about Facebook and Twitter, and Tumblr, this is about any site that people can provide an opinion on and that makes it social. You're talking about sites like Amazon and YouTube and stuff in different senses. If you wanted to make it broad enough you could define anything that provides people with a way to have more knowledge about whatever they're consuming, even just a purchase, as social media.

Blogs and microblogs

Participants read blogs and followed celebrities on Twitter as a form of entertainment. Robyn stated that she "read a few blogs for entertainment," including 'Over the Net and Under the Table' and 'Cake Wrecks,' "which is all about disastrous cakes people make." Natalie has "only used Twitter a couple of times, but it's been at celebrities." She likes the behind the scenes insights she gains into their lives "about what they did today."

Blogs were also used to curate content and organise information. Kane described Twitter as "like a really simplified blog in a way and you can be like look at this, check this out, curate information." This is similar to the way in which Sam and Natalie use blogs. They use them to organise information, links, and images. Sam established a blog for her wedding "because it was an easy way to get a couple of pages up online and put links, and have one central place to send people to rather than having 20 people emailing me." Natalie puts her images on Tumblr because she likes "having them all in one place."

Social networking

Participants use Facebook as a way to keep in touch with friends and to organise their social lives, including as an events calendar. When discussing what they used Facebook for participants mentioned "spying," "organising events," keeping "up to date with friends who are overseas," and "birthdays." For Robyn it is also a way to "get information about museums and galleries" as well as "to keep in contact with people and see what they're up to." Others stated that they preferred not to receive updates from companies:

Kane: I don't think I've ever linked to a company or any outside institution. I just don't really do that because I think it's kind of weird to follow things.

Anna: I always block every band or company or anything. I just want to see what my friends are up to.

Natalie also thought Facebook was a good tool to launch petitions for social justice causes. Anna described the way she uses Facebook as "for quick short entertainment."

Social networking sites such as Facebook and Tumblr are used to upload images and video for participants to share with their friends. For Sam, "that's purely on Facebook. I don't upload things to YouTube." For example, "I took some videos of a concert we were at and I wanted to share them with my friends. I didn't want to put them on YouTube for the whole world to see and the same with my photos." This is one of the attractions of Facebook, that "some people are interested in them, my family can see them, people interact with them and it's kind of nice."

Sam and Robyn both use LinkedIn for professional networking purposes. Robyn was advised to sign up by her employer "so that I could interact with professionals, who weren't necessarily people you'd want to be friends with on Facebook but you want to keep in contact with them." Sam used it as "a really large part of my finding work strategy." Both her CV and her business card refer back to her LinkedIn profile and, as a contractor, she has found it "a useful tool for finding work and networking." She also used LinkedIn "to research people who are going to interview me, so I know roughly how old they are, what they're level of experience is, where they're coming from, perhaps what they studied, where they studied."

Content communities

Content communities such as YouTube, SoundCloud and Reddit, are used by participants to access information and media content. In some cases this is so they can rearrange and form their own connections between this content, for example Jack creates playlists on YouTube of movie soundtracks. Sam stated that YouTube is used in her house "to find out how to pass a level on Xbox games" and "to research and look at tango music and dance steps because we are having private lessons." SoundCloud has replaced MySpace for Natalie in terms of access to music online. Kane and Anna are avid users of the social news website reddit: "You can

lose yourself in there" (Kane). Kane pointed out that in this case social media connects not just people, but ideas and concepts:

> I guess because we go to reddit, we're talking about the community aspect of social media and the fact that you're forming relationships between not just people but ideas and things and in that sense about the kind of viralness of it. So it's the fact that once you put an idea out there social media can enhance that and spread it to quite far reaching places.

However, participants regard this information with a certain amount of suspicion:

> Kane: In a way I still don't think that social media has quite the same standing as traditional media.
>
> Natalie: No
>
> Kane: I wouldn't trust it as much. It's more throwaway in that respect. It's so fast but you can take it away.

This was slightly different though when the information came from a respected source: "It's different because it's an institution there is a level of clout or authority involved in that already and it's not trying to report on things that it might not know about" (Kane). This supports Russo's (2008, 24) conclusion that social media tools can "propagate authentic and authoritative museum knowledge."

How would participants like to see museums using social media?

Independent reviews

Participants stated that they would like to see more "independent" content relating to museums, such as user reviews of exhibitions and third party audio tours and podcasts. Catherine thought "it would be cool if they had someone who wasn't specifically related to the museum to do a blog themselves of the exhibitions." In this way, opinions expressed were thought to be more reliable because they weren't coming through an official marketing channel:

> Kane: It's kind of good in a way because then it's not officially tied to the museum.
>
> Natalie: You don't feel like you're being sucked in.

Sam thought that aggregated reviews where "people could say oh I really like that or the commentary was really well worth it" could be a way to "create more of a two-way

conversation with the people going and the people organising it." This is something she wishes "there was a little bit more information about."

Participants thought that content produced by the general public would be more engaging and entertaining because "sometimes you don't want to be lectured at" (Natalie). This was the case for Kane who referred to a series of podcasts produced by university students talking about and interpreting artworks in the Museum of Modern Art "which was amazing, it was so good, and it actually even made you want to go and look at what they were looking at in that respect and that a normal podcast of a museum guide interpreting the work for you would be kind of dull." However, he still thought it important that whoever was producing this content was informed and/or educated about what they were talking about:

> It was good because you knew that they were educated, but they were also bringing up points which were slightly hilarious and that everyone would think about if they were looking at Picasso's ballerinas. It was just kind of good in that respect, that fine line between cultured and ridiculous. (Kane)

Having "that younger looking face" presenting videos was something which Ward mentioned as something she would like to see happen at the museum, especially in the area of engaging teens:

> For example, we've got videos up of Unveiled at the moment with the lovely people from V&A, but what would be better would be to get one of our younger hosts to go through the exhibition and do their own little video.

It also feeds into Woodall's view that social media offers "a way to enable museums to get into co-creation, to get into a wider engagement." One of the projects that they are looking at for the Level 5 redevelopment is to get people creating their own guerrilla app tours, "so they create their own tours of the space, and then share it online."

Audio tours, podcasts, QR codes and supplementing exhibition information

Social media was also seen by participants as a way to provide information to supplement exhibitions. Sam thought that audio tours driven off iPod or android technology would make it easier "to rock up to a museum and if you've got Wi-Fi you could download the commentary directly onto your own personal device and then you can take it away." That and QR codes "could again provide a little bit more in depth information, because I always like

the little stories about certain exhibits" (Sam). They could also be used to allow people to discover works or objects in the collection of their own accord. Robyn finds that the problem with traditional audio guides is that "everybody crowds around that one painting because they think it's got meaning because it's on the audio tour, so you don't actually get to find the other paintings that might have more meaning for you." Jack also mentioned that he likes "an experience where I control the pace."

It needs to be easy for people to use them, however, and they need to be used for a specific purpose. Kane mentioned that "We get sent stuff all the time promoting stuff, but it'll just link you to their main website not actually specific information related to what they're talking about." Anna had an experience where she was at a bar and there was a "a coupon bonus point thing and you scan it and you get points and I scanned it and it took ages and I had to borrow someone else's phone because it was too dark to work in the bar, and once I finally got onto the page it was a link to download an app to then scan it again. It was ridiculous. It was just like exit, it's pointless."

Behind the scenes insights and sneak previews of exhibitions

Participants thought that social media would be an ideal way to provide behind the scenes insights – "the stuff that you don't normally get to see" (Kane). This back of house, more personal side of the museum is something that participants would be interested in:

> The weird thing is that as much as you want to see what's actually presented to you at the museum you also want to know what's happening behind the scenes. You actually want to meet the people that are doing stuff like that. You want the personal side, not the cold exhibition side in a way (Kane).

Robyn thought social media would be good "for back of house stuff, things that won't be able to go into the exhibition" and mentioned the Tales from Te Papa videos "they're quite short so they hold your attention."

Sam made the point that sneak previews of exhibitions and curators talks and lectures would actually enhance her interest in going to them. Seeing videos uploaded by others about the Walking with Dinosaurs show "actually increased our excitement about seeing it, because it was like wow, if that's what it looks like through a crappy little phone then imagine what it

looks like in real life." The museum could follow a similar model. Sam stated that they "could do video previews of exhibitions."

MyMuseum and mashups – control over cultural content

Participants raised the issue of visitors and users having more control over cultural content through social media in the form of "MyMuseum" and mashups – "It would be nice to see that whole mash up concept for more interactive and user generated content" (Sam) – and being able to curate their own content. Robyn mentioned the online vintage art and craft marketplace Etsy and how users can create their own "curated" shopping lists. She thought that "It would be good if you had that on the museum so that it's not just the curators being able to dictate what an exhibition should look like."

While in this situation participants acknowledged that you would be losing a lot of the context that the curator had created, you would also be "creating new ones at the same time" (Robyn). They also thought it would "give [curators] a little bit of insight...to see perhaps the things people are really interested in" (Sam). Sam was careful to point out that "It's not about replacing the purpose of a curator. It's just about getting a little bit more opinion on...it gives direct feedback to the museum and to the people who curate the exhibitions about the kind of things that people are interested in." This reflects a statement that Kingston made that what is useful about tagging when the general public do it is that it gives an understanding of how they see collections, in terms of emotion and how they interpret them.

Access to information and awareness

Social media was seen by participants as a way to provide access to information and the museum, and to promote awareness. Jack thought that Facebook would be a good way to generate awareness around exhibitions:

> The really obvious one would be like Facebook groups, even just to make people more aware of things like that...The exhibitions I go to is because my friends have told me about them.

However, as mentioned by Ward and Masters, he acknowledged that "the problem with something like Facebook is the actual click through rate or the interaction rate is very very low." Content needs to be interesting and engaging and "funny" (Sam) in order to prompt audiences to click on the links.

Though not necessarily social media, Sam and Robyn saw online technologies as a way to provide remote access to the museum to people overseas or who couldn't afford to visit. Sam mentioned Google inside:

> Google has just launched Google Inside with the Goggle maps...Whether there could be...maybe inside the front of Te Papa and up to the top and maybe inside to the first gallery or something, just to give perhaps overseas visitors when they search on TripAdvisor.

Discussion

Participants use social media "to inform ourselves of things and then occasionally someone will post a link somewhere and it's kind of funny and you watch it and if I'm inspired I'll post it on my wall on Facebook" (Sam). They also "expect this information to be free and available whenever" (Kane). The difficulty they saw for museums is that "they have to cater for everyone" (Bryony). However, social media was seen by participants as a way to make "it more interesting to interact" and to provide "other ways of interacting" (Sam). Sam believed that the emphasis "should be on people interacting and improving attendance and interaction." Likewise Jack thought that the museum needed to justify its presence "by getting people involved" and "sharing with the public."

However, he did say that "what would get me through the door would be the exhibition, not the campaign, social media, whatever around it" and that he would like to see "more diversification of exhibition types – a lot of its art." This is similar to what Woodall said about social media not being "the panacea for museums, but it does offer a way to enable museums to get into co-creation, to get into a wider engagement." For Woodall social media is "part of the tool box that museums should be looking at and not to get totally seduced by it...to ask the questions [such] as who is it for, who are the stories for?" She states that it is important to make sure you are using the right tool. When I raised Morris's comment about how she brings her kids to the museum for some hands on tactile play, the response from one participant was "That's a very valid point...I just think that [social media] is another channel in which to provide interaction. I don't think it should replace [more traditional modes of interaction]."

Like Woodall, participants believed that museums needed to market their online and social media presence more by "not having it just on their site. It has to be pushed out to these other channels" (Sam). Catherine who had "never even heard that Te Papa had a blog" thought "It needs to be put on something. It needs to be advertised somehow in an article or something." Ward's idea about creating "little competitions just for social media" would be good for people like Catherine who said "The only time I ever really sign up to things is when it's a competition or it's something that I can gain from first and you have to like the page." Although the goal in developing a Web 2.0 presence is generally to promote LAMs collections, events and services, promoting the actual Web 2.0 presence is also important. Woodall sees that "It's the same old story. Create and they will come. Well that's not true for even a digital environment, why should it be?"

Younger participants (those under the age of 25) felt that they weren't being targeted by museums, which is exactly the niche market that Ward had said museums didn't target enough. Catherine said "I've never ever really been targeted at all by museums. I'm usually just a stroll on by, oh that looks cool." Kane followed by saying "I think museums in that respect can come off as, if you're like an outsider, can be more standoffish. It's not actively encouraging you to come in necessarily, although Te Papa's pretty cas[ual]." This "threshold of fear" is touched on by Simon (2012) who encourages:

> If you're a museum person and you want to understand threshold fear, don't go to a museum. Go to a boxing gym. Go to an uberhip bar. Go to a place of worship that is not your own. Go to a tattoo parlour. Find a place where you feel an incredible urge to bolt out the door the minute you walk in.
> Go there alone. See what makes sense and doesn't to you. Consider what intimidates you and what you feel comfortable with. Note the people, areas, or experiences you gravitate to as safe starting points.
> And then go back to your own institution and try to see it through that lens. Hold on to your pounding heart, and imagine carrying that adrenaline through your own front door.

Showing the more personal, casual and informal side of the museum through social media, like Ward and the Navy videos, could be one way to overcome this.

Summary

Participants used social media to keep in touch with friends, access information and content, and organise events. They also used social media to self-publish their own photos and content and for entertainment. Social media also played an important role in the consumer decision making processes. It is interesting that their views on how the museum might make use of social media were largely related to exhibitions. However, they were also interested in gaining behind-the-scenes insights and in teracting with a more personal, less authoritative and intimidating side of the museum. This is in line with the way that staff are using social media to communicate with audiences and the general public in an informal and humourous way. The limitations of this small sample is that participants were representative of the general public as opposed to specific communities of interest who might be the audiences for other channels the museum is using. Something which the museum is not yet doing, but which was raised by both Ward and Woodall in the staff interviews, is encouraging or facilitating impartial or third party creation of museum related content. Having access to objective reviews of exhibitions and user-produced audio tours and podcasts was something that participants felt they would like to see in the realm of social media. This was related to the fact that they didn't want to feel as though they were being marketed to.

Conclusion

This research provides an in-depth case study of how social media is being used by one New Zealand museum across all areas of its day-to-day business and public programmes. It addresses a gap in the literature in terms of looking at the implementation of social media at an institutional rather than project orientated level. The use of social media by New Zealand museums is also an area which has remained underrepresented in the field of museum studies. As demonstrated by my research, this is not because museums are not using social media, but rather that up until now it has been more experimental and institutions are only just starting to formalise their thinking around this topic. The fact that social media is such a new and rapidly evolving field – and one which takes place in the transient and fluid virtual space of the Internet – again makes it difficult to research.

Through interviews with staff I have identified the various ways that social media is being incorporated at Te Papa. I have also discussed a number of issues related to the management of social media and examined how site usage is evaluated and success defined. The broader implications of social media for organisations and the challenges which it presents to the ways in which museums have historically operated have also been explored. The views of staff expressed in this dissertation around thinking more strategically about social media use represent the first step towards ensuring the sustainable use of social media. In addition, focus group interviews with members of the general public have provided their views on how they use social media and what they think might be its value for museums. By comparing these views with those of staff I have highlighted similarities and differences which can inform further research and development of social media programmes.

Through the course of this research it has become apparent that the term social media is becoming somewhat redundant. According to Kingston, "that's just what the Web is now...sharing information." In the 21st century, media *is* social and is likely to become more so as we move towards what one focus group participant touched on that "that process of using [the internet] has become part of the experience." The expanding definition of social media was also evident in that staff raised the topic of smartphones, QR codes and mobile devices when questioned about social media.

One of my key questions was how is Te Papa using social media? Social media is being used by staff in different ways depending on the aims and objectives of particular directives, for example to provide access and exposure to collections or to enhance engagement and experiences. This reflects a somewhat fragmented approach to social media use in that there are no overarching themes or strategies in place. In this sense, consistency of branding is an issue. However, an unstructured approach is seen as better being able to target particular sub-groups of Te Papa's audience and allows staff to work with the platforms and technologies they feel the most comfortable with. This is important in that unfamiliarity with the technology was identified as a possible barrier to staff adopting social media. Education and training could address this issue.

Some of the more unexpected uses of social media were as a tool to aid in the process of formalising ideas and to fulfil the museum's social responsibility function. This relates to Salazar (2010) who sees social media as a tool for museums to engage citizens in social issues and allow them to be agents of change. Social media is also used to dispel myths and popularly held perceptions that the museum's collections are all held in the basement. According to Hazan (2007, 135), the perception that museums "control knowledge, expertise, and learning" and float above the community is one which is hard to dispel. Staff at Te Papa are using social media to make the museum seem more open and accessible. This is evidenced in the informal and humourous approach of both Masters and Kingston on the museum's Facebook and Twitter accounts.

While social media is typically seen as a way for museums to engage with an audience of museum visitors and the general public, my research has demonstrated that collaborating with other institutions and sharing ideas and research with other museum professionals is equally as important. Social media is used just as much for talking to the industry as it is to talk to the public. Does this make it any less valid? This is a question that museums will need to grapple with as they come to have to justify resources. Kingston believes that more collaboration is needed. He stated that in such a competitive environment understanding that they don't have all the collections and all the knowledge is important, and that the museum needs to do more with other cultural institutions in order to share that burden.

In terms of the management of social media, a number of issues were identified by staff, such as whether or not to centralise all communication via social media. Feeling tended towards

having individual accounts due to the different functions of various directives and conflicting aims for the technology. The need for internal guidelines to aid staff in handling difficult situations such as negative feedback and sensitive personal comments from users was identified, as was the need to view New Zealand as a unique case of technology uptake. Thinking strategically, it has become clear that the museum needs to gain a clearer understanding of what they see as the purpose of social media and also the kinds of interactions they wish to have with their audiences.

The views of the public largely aligned with those of staff in that they would like to see museums using social media to provide behind the scenes insights, something which Te Papa currently does on their blog and through videos hosted on YouTube. Participants were less interested in individual collection items. One thing which participants would like to see that staff are not doing is having the opportunity to review exhibitions. The limitation of the sample was that it was made up of members of the general public. The audience for social media is often specific communities of interest. It would therefore be interesting to conduct a similar study focussing on one particular interest group.

One limitation of this research is that it focuses on a single case study. While results are indicative, they are not representative of social media use by all New Zealand museums. Further research could be undertaken to examine how a wide range of different sized institutions are using social media, why they are using it, or what are the barriers or institutional biases preventing its use. Seeing as there have been virtually no New Zealand case studies carried out, and taking into account what I found in the course of this research – that New Zealand presents a unique example – social media use in New Zealand could most certainly benefit from more detailed case studies.

It would also be beneficial to conduct more in-depth audience research into who is engaging with the museum via social media and what it is that they want, like, or think that the museum could do better. Gathering statistical and numerical data such as number of views and shares lets the museum see that people are interested and engaging in their content, but does not allow them to evaluate what exactly audiences are gaining from it. The field could certainly benefit from more in-depth qualitative data in this area.

One of the difficulties in carrying out research of this kind is that the social media sphere is intangible and selecting and recruiting a representative sample presents challenges in itself. This was identified by Kelly (2009) in using social media to develop the exhibition concept, on the topic of evil. More thought needs to be applied to minimising this potential bias.

Social media offer exciting opportunities to enhance audience engagement, but also to act as collaborative tools, between institutions and their active publics as well as between institutions themselves. Social media allow museums to make their collections more accessible, to share research, to educate and to disseminate information. There is no shortage of ideas or willingness amongst staff, but as stated by Morris quite often it is a time issue or that social media is only seen as a marketing tool. Social media is much more than that. According to Woodall, it is "part of the tool box that museums should be looking at," but they need to be careful "not to get totally seduced by it" and consider what the best means might be to connect with the intended audience.

Glossary

The following glossary has been compiled from a number of different sources, including socialmedia.wikispaces.com, Wikipedia, Oxford Dictionaries online, and Kaplan and Haenlein's "Users of the world, unite! The challenges and opportunities of Social Media".

Alerts are email updates (sometimes also available via RSS feed) of the latest relevant search results based on user-selected queries. Queries can be set for key words, phrases or tags. Alerts enable organisations to monitor when they or their blog are mentioned or linked to elsewhere on the Web.

An **App** is software made for mobile devices.

Avatars are graphical images representing people. They are what you are in virtual worlds. You can build a visual character with the body, clothes, behaviours, gender and name of your choice. This may or may not be an authentic representation of yourself.

bitly (formerly bit.ly) is a URL shortening service owned by bitly, Inc., popular on the microblogging website Twitter.

A **Blog** is a website with dated items of content in reverse chronological order, self-published by bloggers. Items – sometimes called posts - may have keyword tags associated with them, are usually available as feeds, and often allow commenting.

Boing Boing (originally bOING bOING) is a publishing entity, first established as a magazine, later becoming a group blog.

Bookmarking is saving the address of a website or item of content, either in your browser, or on a social bookmarking site like Delicious. If you add tags, others can easily use your research too, and the social bookmarking site becomes an emormous public library.

Collaboration is one of the higher goals of social networking - being able to discuss and work with people across boundaries of organisation, time and space. The tools to achieve this extend from email with attachments through web-based workspaces with messaging, file storage, calendars and other tools.

Collections Online is Te Papa's searchable online collections database.

Comments are where users can add written commentary under items or posts on websites. Comments are usually able to be read and replied to by other users, allowing an online conversation to take place.

Crowdsourcing is a process that involves outsourcing tasks to a distributed group of people. This process can occur both online and offline, and the difference between crowdsourcing and ordinary outsourcing is that a task or problem is outsourced to an undefined public rather than a specific body, such as paid employees.

Facebook is a social networking service and website, launched in February 2004. Users must register before using the site, after which they may create a personal profile, add other users as friends and exchange messages, including automatic notifications when they update their profile.

Flickr is an image hosting and video hosting website, web services suite, and online community that was created by Ludicorp in 2004 and acquired by Yahoo! in 2005. In addition to being a popular website for users to share and embed personal photographs, the service is widely used by bloggers to host images that they embed in blogs and social media.

Foursquare is a location-based social networking site specifically designed for mobile devices such as smartphones. Users "check-in" at certain locations based on the GPS tracking built into their device, and receive points for the number of times they check-in.

Friends are contacts on social networking sites whose profile you link to in your profile. On some sites people have to accept the link, in others, not.

Google Analytics is a free service offered by Google that generates detailed statistics about the visitors to a website.

Groups are collections of individuals with some sense of unity through their activities, interests or values. They are bounded: you are in a group, or not. They differ in this from networks, which are dispersed, and defined by nodes and connections.

Hashtags are words or phrases prefixed with the symbol #, a form of metadata tag. They are used within IRC networks to identify groups and topics, as well as short messages on microblogging social networking services such as Twitter, identi.ca or Google+.

KEEmu is Te Papa's collection management software.

The **Like** button on Facebook is related to Facebook pages. Companies, organisations and individuals such as artists and musicians can create pages which users 'like'. That organisations updates will then appear in the users news feed. Their friends will also be able to see that they have liked the page.

LinkedIn is a business-related social networking site. Founded in December 2002 and launched in May 2003, it is mainly used for professional networking.

A **Liveblog** is a blog post which is intended to provide a rolling textual coverage of an ongoing event, similar to live television or live radio.

A **Mash-up** is a web page or application created by combining data or functionality from different sources i.e. a mash-up which mixes BBC news with links to Wikipedia articles.

Metacritic is a website that aggregates reviews of music albums, games, movies, TV shows and DVDs.

Mobile devices are small, hand-held computing devices, typically having a display screen with touch input and/or a miniature keyboard and weighting less than 2 pounds (0.91 kg).

A **Mobile site** is a web page or site especially designed to be easily accessed via mobile devices. Traditional or standard web pages can be difficult to view and navigate on many mobile devices.

MySpace is a social networking service owned by Specific Media LLC and pop star Justin Timberlake.

A **Podcast** is a multimedia digital file made available on the Internet for downloading to a portable media player, computer, etc.

A **post** is an item on a blog or forum.

Reddit (stylised reddit) is a social news website where registered users submit content, in the form of either a link or a text "self" post. Other users then vote the submission "up" or "down," which is used to rank the post and determine its position on the site's pages and front page.

A **QR code** is a machine-readable code consisting of an array of black and white squares, typically used for storing URLs or other information for reading by the camera on a

smartphone**.** Users scan the barcode on their phone and are redirected to a webpage displaying more information.

Smartphones are mobile phones built on a mobile computing platform, with more advanced computing ability and connectivity than a feature phone.

Social networking sites are online places where users can create a profile for themselves, and then socialise with others using a range of social media tools including blogs, video, images, tagging, lists of friends, forums and messaging.

SoundCloud is an online audio distribution platform which allows collaboration, promotion and distribution of audio recordings. A key feature of SoundCloud is that it lets artists upload their music with a distinctive URL. This contrasts with MySpace, which hosts music only on the MySpace site. By allowing sound files to be embedded anywhere, SoundCloud can be combined with Twitter and Facebook to let members reach their audience better.

Springpad is a free online application and web service that allows its registered users to save, organize, and share collected ideas and information. A personal organizer and information capturing service, Springpad is designed to help its users remember content.

Tags are keywords attached to blog posts, bookmarks, photos or other items of content so that that content becomes easily searchable. Tags are either predetermined – taxonomies – or user-defined – folksonomies.

TripAdvisor is a travel website that assists customers in gathering travel information, posting reviews and opinions of travel-related content and engaging in interactive travel forums.

Tumblr is a microblogging platform and social networking website, owned and operated by Tumblr, Inc. The service allows users to post multimedia and other content to a short-form blog, named a "tumblelog". Users can follow other users' blogs, as well as make their blogs private.

Twitter is an online social networking service and microblogging service that enables its users to send and read text-based posts of up to 140 characters, known as "tweets".

User-generated content is text, photos and other material produced by people who previously just consumed. According to Kaplan and Haenlein, user-generated content needs

to fulfil three basic requirements in order to be considered as such: first, it needs to be published either on a publicly accessible website or on a social networking site accessible to a selected group of people; second, it needs to show a certain amount of creative effort; and finally, it needs to have been created outside of professional routines and practices.

A **viral game** is an online computer game which takes advantage of pre-existing social networks to spread the game like a virus. It is related to the concept of viral marketing, where messages are designed to appeal to individuals with high social networking potential and are then shared by these individuals in their communications with others.

Web 2.0 is a term that was first used in 2004 to describe a new way in which software developers and end-users started to utilize the World Wide Web; that is, as a platform whereby content and applications are no longer created and published by individuals, but instead are continuously modified by all users in a participatory and collaborative fashion.

Wi-Fi is a facility allowing computers, smartphones, or other devices to connect to the Internet or communicate with one another wirelessly within a particular area.

A **wiki** is a web page - or set of pages - that can be edited collaboratively. The best known example is wikipedia, an encyclopedia created by thousands of contributors across the world. Once people have appropriate permissions - set by the wiki owner - they can create pages and/or add to and alter existing pages.

YouTube is a video-sharing website, created by three former PayPal employees in February 2005, on which users can upload, view and share videos.

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Appendix I

Staff interview questions

1. *What is your role at Te Papa and your background?*

2. *What experience have you had using social media?*
   [Prompt: previous experience? Both personally and in other working roles?]

3. *How do you use social media in your current job?*
   [Ask for examples of specific projects, things that worked, things that didn't. In the case of user-generated content ask what the museum does with these contributions.]

4. *What do you think are some of the advantages of using this technology?*

5. *What have been some of the disadvantages?*
   [I.e. negative implications/feedback/interactions, barriers to access, internal conflicts.]

6. *How do you measure the success of social media projects at your organisation?*
   [I.e. formal reporting or more informal qualitative feedback?]

7. *What do you see as areas for potential development?*
   [Prompt: is there anything that you are not currently doing that you would like to be doing? Anything you would like to try in the realm of social media? What do you see as social media's potential?]

8. *Do you have any concluding comments about social media and museums?*

Appendix II

Focus group questions

I. Introduction

What is your name? How old are you? And what do you do for a living?

II. Opening questions to introduce the topic

Tell us about the last time you visited a museum or gallery, and what motivated you to go?

Tell us about the last time you visited a museum or gallery website, and what motivated you to do so?

III. Transition questions moving conversation to key questions that drive the study

Do you use social media? What social media channels do you use?

Do you have a smartphone? Do you use different applications on your smartphone?

IV. Key questions which drive the study

How do you engage with museums and art galleries?

How do you engage with social media?

How would you like to see museums and galleries using social media?

V. Ending questions

Is there anything else important that we didn't bring up?

All things considered, how do think that museums and galleries could most effectively engage with you through social media channels and do you think that this is appropriate?