Long Night of Museums

A research on the concept Museumnight, the image presented on social media and the image perceived by the audience

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Abstract

This study examines the concept and the brand Museumnight. This global phenomenon has a key role in the cultural creative industry and functions as a cultural ambassador for museums. Two case studies are carried out, one concerning the *Museumnacht* Amsterdam (The Netherlands) and the other concerning *Lange Nacht der Museen* Vienna (Austria). For both cases the image that is presented on the social media platforms Facebook and Twitter is examined. Moreover, the second part deepens into the audience perception of the (online) image and brand Museumnight.

This research applies a qualitative mixed-method approach with a sequential research design. The two methods that are used are a social media content analysis for the first part of the online image projected, and in-depth interviews for the image perceived by the audience. A theoretical framework concerning Museumnight as part of the experience economy and the Museumnight brand experience is formed that supports the two analyses.

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1. Introduction

Imagine a city's multifaceted cultural landscape being accessible for an entire evening with a single ticket. Culture Night, Museum Night Fever, La Nuit des Musées, La Nit dels Museus – to name a few – are examples for such event nights that give access to a selection of museums in one city for one night. Cultural institutions like museums are transformed into event sites that aim to strengthen the consumption of art and culture in the contemporary society. Museums that offer special programming outside regular openings hours turn into important contributors to an urban economy concerning the culture sector. This study is executed to explore the evolving role of the relatively new concept and phenomenon that fosters the cultural interest in museums and art institutions: the Museumnight.

In the past few years, there has been a worldwide growth in the museum industry. Museums have become a key element in the city. This shift can be traced back to the change of the culture industry into the creative industry. The re-branding to a creative industry emphasizes the role of creativeness in the cultural sector. Museums count to some of the most important cultural-creative industries (O'Connor, 2007). Existing literature emphasizes the importance of museums contributing to the urban economic development and serving as a diversified tourism product (Jansen-Verbeke & van Rekom, 1996; Tufts & Milne, 1999). In the last century the production of cultural commodities has accelerated (O'Connor, 2007). The rise of cultural consumption was positively embraced by cultural institutions such as museums. Parallel to this rise was the growing importance of creative culture for the city itself, leading to the development of creative cities (Hall, 2000).

Subsequently, cities put greater attention to their museum facilities. They try to boost their appeal by building, refurbishing and promoting cultural facilities (O'Connor, 2007). Museums are increasingly becoming urban amenities and cultural mass-entertainment machines (Van Aalst & Boogaarts, 2002; Vivant, 2011). This becomes evident when looking at the trend of clustering museums in a city. New York and Washington have a Museum Mile, Vienna and Utrecht have a Museum Quarter, Amsterdam has a Museum Square and Berlin has a Museum

Island – to name a few. This concentration of museums in one place is considered to be an effective way to attract a bigger audience (Van Aalst & Boogaarts, 2002). Many cities try to engage visitors and tourists through organizing additional events, often outside regular opening hours.

The trend of a physical museum cluster expanded into a non-place bound concept in one city: the Museumnight. This new format of clustering museums brings together participating museums in one city for one night. The museums open their doors collectively for one night and offer a comprehensive, extended cultural program, including music performances, theater acts, readings, workshops and more. All museums can be accessed with one ticket. The concept of Museumnight took place for the first time in 1997 in Berlin and quickly spread over whole Europe. Today, it is integrated into the cultural program of more than 30 European cities (Raat, 2011). The Museumnight adds, with its intensive cultural program, to the consumption of art and culture as a general urban activity of the city. The concept of Museumnight presents itself as a collaborative brand consisting out of many parts (the participating museums). The branding of the Museumnight is connected to a museum's individual branding. It deals with the authenticity of the individual museums (Pentrice, 2001). Subsequently, the socially relevant event of Museumnight leads to an enrichment of cultural capital the museums are creating in a city.

Besides the offline event, there is plenty going on online to connect and communicate beforehand with the audience. In the last century production of cultural commodities has accelerated with and has been emphasized through the development of new technologies (O'Connor, 2007). Digitalization has influenced the field of the creative industries. The online as well as the multimedia aspect grew on importance for museums (Kidd, 2011; Lukasik, 2012; Padilla-Meléndez & Águila-Obra, 2013). With the help of Facebook, Twitter and other social media it is possible to generate and sustain dialogue between people and institutions. For this study, the social network platform Facebook and the micro-blogging site Twitter will serve as data collection sites due to the great level of interactivity with the audience they allow.

Two European Museumnights will be chosen as cases to be studied. Museumnight is not an official concept that is performed in different European

countries. Rather, it can be seen as a strategy that is adapted in the different cities. In this research I focus on the cities of Amsterdam and Vienna. On November 2nd 2013 the *Museumnacht* Amsterdam took place. One month earlier, on October 5th 2013 this was the case for *Lange Nacht der Museen* Vienna. Both cities hosted the event in 2013 for the fourteenth time. Choosing these two case studies needs some further explanation. Both are large, dynamic cities and are a highly popular tourism pole with many museums. These museums attract local, national as well as international audiences. Whereas *Museumnacht* Amsterdam counts 50 participating museums, *Lange Nacht der Museen* Vienna has a count of 130. However, when considering the social media involvement, *Museumnacht* Amsterdam is a pioneer in the usage of diverse social media intensely. Their media channels are the website, Facebook, Twitter, Vimeo, YouTube, Spotify, Pinterest, Flickr, a blog and an app. *Lange Nacht der Museen* Vienna on the other hand only uses the first three mentioned channels. The combination of the density of the participating museums and the media usage will be of interest for this research on the phenomenon Museumnight.

By doing two case studies I am able to contribute to the discussion of the concept and the brand Museumnight at a broader macro level. Museumnight, though not being an official concept, is an European-wide brand idea that is locally adapted in different cities. On an academic level it is interesting to explore the concept Museumnight and its brand character. This study will contribute to the debate on brand experience (Vivant, 2011) and the experience economy (Pine & Gilmore, 1998).

For my thesis, the concept, phenomenon and brand Museumnight stands central. The communication of the image of the Museumnight to its audience through social media as well as the audience perception of the image the Museumnight is providing on the online platforms are the core topics this study elaborates on. As mentioned earlier, my focus will lie on the social media platforms Facebook and Twitter for both cases, the *Museumnacht* Amsterdam and the *Lange Nacht der Museen* Vienna. I am approaching the image projected and the image perceived by the audience with the help of following research questions:

How does the Museumnight present itself on Facebook and Twitter in Amsterdam and Vienna?

How do visitors of Museumnight Amsterdam and Vienna perceive the cultural event?

This study builds upon the theory of museums and the Museumnight as being part of the experience economy (Pine & Gilmore, 1998; Raat, 2011) as well as upon the development of the museum brand as being used for branding a city (Vivant, 2011). In the following chapter (chapter 2) a short review of theory and previous research discussing the focus on the experience offered by the Museumnight as well as the Museumnight brand experience and the role of social media for the Museumnight will be provided. Next, a detailed description of the research design is given in chapter 3. The chosen research design concerns qualitative content analysis and in-depth interviews. Chapter 4 presents the findings of the research. The image that is projected on the social media is discussed in chapter 4.1. Chapter 4.2. deals with the perceived image of the concept. Finally, the findings are concluded in Chapter 5.

2. Theoretical Framework

Starting off with a historical elaboration of Museumnight focusing on Europe, this chapter deals with the position of the concept in the cultural sector. The establishment of museums as important cultural institutions in the city and the development of Museumnight as a significant supplement to the local cultural programming will be discussed (2.1.). Two Museumnights were chosen to be the subject of matter for this research: *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna. After exemplifying the motivation for choosing these two case studies, the two cases will be examined in detail by covering their background, their mission and their aim (2.2.). In the third section, the phenomenon of Museumnight is analyzed as being part of the experience economy (2.3.). The theoretical discussion will continue with an outline of a conceptual framework on the museum brand experience (2.4.). In the last part,

the Museumnight will be contextualized in social media as a mean for branding (2.5.).

2.1. Museums and Museumnight

For much of the 20th century, museums generally were defined as institutions that serve to collect, conserve, research, interpret and exhibit objects mirroring society's culture (ICOM, 2007; Vivant, 2011; Weil, 1990). Collections include representative fabric or visual material of personal and national identity that is presented to the public. The role of the museum is to foster heritage awareness and enhance social as well as (inter)national identity. ICOM, the International Council of Museums, define a museum as followed:

> *"A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purpose of education, study and enjoyment."* (ICOM Europe, 2007: 2)

According to this definition museums employ the aim to cover main cultural goals of exhibition, education and communication, collection and acquisition, research, and conservation and protection. With their strong educational and cultural profile, museums are considered as a core element in an urban environment that contribute to the cultural character of a city (Jansen-Verbeke & van Rekom, 1996). They belong to the core of the creative-cultural sector, an industry defined as a economic innovation sector that is based on individual and collaborative creativity, regional culture characteristics and authentic art (Kimpeler & Georgieff, 2009; O'Connor, 2007). In the last decades however, museums experienced some struggles in keeping the audience interested in the cultural message of (inter)national heritage. The demand of the society for a more attractive museum experience resulted in the increased focus on promoting and reinventing of cultural facilities (O'Connor, 2007). Cultural institutions are expected to perform a broader range of economic functions that expand the role of cultural awareness (Tufts & Milne, 1999). The result is a change in the function and programming of a museum (Van Aalst & Boogaarts,

2002). Three major trends can be identified as a consequence of the adaption of the creative culture industry concerning museums:

Firstly, the physical density of museums at one place is one trend stimulating the attraction of cultural activities (Van Aalst & Boogaarts, 2002; Tufts & Milne, 1999). Museum clustering results in a positive effect in a museum's popularity and hence improves the consumption of culture and art. The success of such clusters can be explained by the physical proximity of a number of facilities offering the opportunity to engage in several cultural activities in a shorter period of time. Examples are the Museum Square in Amsterdam, the Museum Mile in Washington or the Museum Island in Berlin (Van Aalst & Boogaarts, 2002). Moreover, museums are pushed to foster informal alliances in order to economize everyday operations and stimulate cultural activities (Tufts & Milne, 1999).

Secondly, increased attention was put on leisure and urban tourism activities. Referring back to ICOM's definition of museums (ICOM Europe, 2007), the focus on enjoyment significantly gained on importance. Collections remain the core of knowledge and value in the museum, however a switch of attention towards entertainment is taking place. By creating a narrative discourse that endorses the museum content, a symbolic value is added to the existing functional value of the museum (Vivant, 2011).

Thirdly, communication and dialogue with the audience became increasingly important. New media serve as an important tool to stimulate and maintain cultural conversation also outside the museum doors and opening hours. The use of new information and communication technologies are creating possibilities to increase the accessibility to (intangible) heritage, history and art through facilitating contact with cultural objects and cultural knowledge (Kidd, 2011; Padilla-Meléndez & Águila-Obra, 2013).

With their economic and social strengths, these three trends affect the organizational character of museums. As social institutions, museums are never static, but they reflect what is happening around them in the society (ICOM Vienna, 2007). A challenge museums are facing is being able to contextualize cultural heritage and knowledge and at the same time adapt to social tendencies. In order to be able to attract ever-changing audiences museums are constantly

redefining themselves (Knell et al., 2007). Museumnight is one relatively new format that emerged as a possible answer to the changing museum environment. Surprisingly, there seems to be a gap in literature concerning Museumnight. Raat (2011) is one of the few that engaged extensively with the concept on the basis of a corpus analysis of digital sources of nightly culture festivals in the world as well as a comparative case study on three Dutch Museumnights. However, neither Raat nor other researchers examined the image presented on- or offline as well as the audience perception of the concept and the image. This research therefore aims to contextualize and conceptualize the phenomenon Museumnight in relation to the image projected to the public and the image received by an audience. The findings serve to contribute to the debate on museums as important cultural communicators of the creative culture industry.

Due to the lack of literature, there is no clear definition of the concept Museumnight. Following definition is compiled by using information from different Museumnight websites in Europe (see figure 1 for the list of websites): Museumnight is a yearly event where several museums, galleries, collections, archives, memorials, exhibition houses and other (temporary) cultural institutions in one city are connected for one night, outside regular opening hours, with one special ticket. The goal is to connect and unite museums in order to present the cultural landscape and the great art diversity of a city and nation with one single event. Special programming like music performances, movie screenings or workshops, guided tours and additional activities characterize the Museumnight.

The concept of Museumnight is still very young. Seventeen years ago (in 1997), the first Museumnight was organized in Berlin with twelve museums participating. Growing at a fast pace, *Lange Nacht der Museen* Berlin counts today more than 100 museums and similar cultural institutions (http://www.lange-nacht-der-museen.de/en/about_the_long_night/). Yet, the origin of the Museumnight can be traced back even further in the past. The Museumnight has its roots in Eastern Europe. In 1964, the White Nights Festival took place in St. Petersburg, attracting roughly 2000 visitors. This festival was the first of its kind, offering a program consisting of museum visits on the one hand, and ballet and opera performances on the other. The following decades, the festival spread

quickly in different forms in whole Europe but also abroad. A related format is the Culturenight, which consist of a broader cultural programming. Culturenights are related to Museumnights, the latter however are characterized by a strong concentration on museums. Museumnights and Culturenights are integrated into the cultural program of 28 European countries. Outside Europe the spread of Museumnights and Culturenights is significantly smaller. Cities that do host are for example Toronto – Canada, Montreal – Canada, Lima – Peru, Tel Aviv – Isreal, Chicago – USA, Santa Monica – USA, Sao Paulo – Brasil and Seoul – Korea. Traces of the very first festival in St. Petersburg still can be found in some of today's names. Paris, for example, calls its Museumnight *La Nuit Blanche* (Raat, 2011).

In the following section, the two chosen Museumnight cases, *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna, will be discussed more thoroughly.

2.2. Museumnights Europe: the cases Amsterdam and Vienna

Anno 2014, Museumnight is spread over whole Europe. The cultural event is covered in almost all country capitals, as well as a couple of other big cities in certain countries. Figure 1 provides an overview of the biggest Museumnights in Europe. The countries counting most cities that offer a Museumnight are Great Britain, France and Germany with more than twenty participating cities. This is indicated in figure 1, where the three biggest cities in the concerned countries that host the Museumnight are listed. France, Austria and Estonia are also special cases: one overarching Museumnight event is organized for the whole country, several cities in different provinces and regions participate and can be accessed with the same ticket on the same night.

Figure 1. Overview Museumnights Europe.

Country	City	Name Museumnight	Website	Event date 2014	Organizer
Austria	Vienna/ whole Austria	Lange Nacht der Museen	http://langenacht.orf.at/	October 4th	ORF (public broadcaster)
Belgium	Brussels	Museum Night Fever	http://www.museumnightfever.be/2014/en/home.php	February 22nd	Brussels Museums Council (umbrella organization for about 100 museums)
Denmark	Copenhagen	Kulturnatten	http://www.kulturnatten.dk/da/kulturnatten	October 10th	Foreningen Kulturnatten I København (association)
Estonia	Tallinn/ whole Estonia	Muuseumiöö	http://www.muuseumioo.ee/	May 14th	Estonian museums and Estonian Museum Association with ICON Estonia
Finland	Helsinki	Helsinki Festival	http://www.helsinginjuhlaviikot.fi/en/	August 15th – 31st	Helsinki Week Foundation (foundation established by the City of Helsinki)
France	Paris	Nuit Blanche	http://nuitblanche.paris.fr	October 4th	City project ('Projet populaire'), each year the Major choses 6 people as Creative Board
	Paris/ whole France	La Nuit des Musées (Europe-wide)	http://www.nuitdesmusees.culture.fr/	May 17th	International Council of Museums (ICOM)
Germany	Berlin	Lange Nacht der Museen	http://www.lange-nacht-der-museen.de/en/	May 17th	City project, joint event organized by Berlin Museums and Kulturprojekte Berlin
	Hamburg	Lange Nacht der Museen	http://www.langenachtdermuseen-hamburg.de/	April 12th	Museumdienst Hamburg (foundation)
	München	Lange Nacht der	http://www.muenchner.de/mu	October 18th	Münchner Kultur GmbH (corporation)

		Münchner Museen	seumsnacht/		
Hungary	Budapest	Múzeumok Éjszakája	http://muzej.hu/	June 21st	Ministry of Human Resources
Ireland	Dublin	Culture Night	http://www.culturenight.ie/	September 29th	Temple Bar Cultural Trust (organization working with a non-profit basis to support cultural development in Temple Bar and Dublin)
Italy	Rome	Notte dei Musei (Europe-wide)	http://www.museiincomuneroma.it/	May 17th	Amici dei Musei di Roma ('Friends of the Museums of Rome', non-profit association)
Luxembourg	Luxembourg	Nuit des Musées	http://www.nuit-des-musees.lu/	October 11th	Groupement des Musées de Luxembourg-Ville (Association of Museums of Luxembourg city)
The Netherlands	Amsterdam	Museum-N8	http://museumnachtamsterdam.nl/	November 1st	N8 (non-profit organization)
	Den Haag	Museumnacht Den Haag	http://www.museumnachtdenhaag.nl/	September 6th	Stichting Gemeentemuseum Den Haag (non-profit foundation)
	Rotterdam	Rotterdamse Museumnacht	http://www.rotterdamsemuseumnacht.nl/	March 8th	Stichting Rotterdamse Museumnacht (non-profit foundation)
Norway	Oslo	Oslo Kulturnatt	http://www.oslokulturnatt.no/	September 12th	Kulturetaten (Agency for Cultural Affairs)
Poland	Krakow	Noc Muzeów	http://krakowskiemuzea.pl/2014/04/16/noc-muzeow-2014-w-krakowie-program/	May 16th	Noc Muzeów w Polsce (organization)
	Warsaw	Noc Muzeów (Europe-wide)	http://www.kulturalna.warszawa.pl/noc_muzeow_2014.html	May 17th	Noc Muzeów w Polsce (organization)
	Wroclaw	Noc Muzeów (Europe-	http://www.wroclaw.pl/en/nig	May 17th	Noc Muzeów w Polsce (organization)

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Spain	Barcelona	La Nit dels Museus	http://lanitdelsmuseus.bcn.cat/	May 17th	City project, by the Ajuntament de Barcelona (municipality Barcelona)
Sweden	Stockholm	Kulturnatt Stockholm	http://kulturnattstockholm.se/	April 26th	City project, by Kulturnatt Stockholm (organization collaborating with the municipality Stockholm)
United Kingdom	London/ whole England	Museum at Night	http://www.culture24.org.uk/museumsatnight	May 15th – May 17th	Culture24, publicly funded by Arts Council England
Switzerland	Geneva	Super Museum Night	http://www.ville-ge.ch/culture/nuitdesmusees/	May 17th	City project, by Service for Cultural Promotion, Department of Culture and Sport of Ville de Genève (municipality Geneva)
	Bern	Museumsnacht Bern	http://www.museumsnacht-bern.ch/	March 21st	Verein Museen Bern (association)
	Zurich	Lange Nacht der Zürcher Museen	http://www.langenacht.ch/	September 6th	Verein Zürcher Museen (association)

Apart from the spread in different countries, the table also shows a distinction between the different types of how the event is organized. One main distinction between the European Museumnights is found in the level of publicity of the organizational character of the Museumnight. Three types can be identified: Museumnight as a city project that is coordinated by a city authority, Museumnight being organized by a private organization and Museumnight lying in the hands of an umbrella organization that consist of a selected board of participating museums, at times and/or partly being supported by the city's cultural department. The latter type positions itself between the first two with its half public, half private profile. Often, such kind of Museumnights are linked to the ICOM, the International Council of Museums, a widely spread organization in Europe and abroad, that aims to stimulate the promotion, development and attraction of museums (ICOM Europe, 2007). For this aim, ICOM announces every year a culture night where affiliated cities can participate. The international Museumnight 2014 took place on May 17th. Cities like Barcelona, Geneva and Warsaw participated by independently organizing the event.

For the scope of this research I will examine two Museumnights of the first two mentioned types in order to show how the image projected to and the image perceived by the public is established when publicly organized and when put in private hands. The first case study is done on *Museumnacht* Amsterdam, The Netherlands. The organization behind the scenes is N8, a young and independent organization that is responsible for bringing the museums together in one concept (www.n8.nl). The second case study concerns *Lange Nacht der Museen* Vienna, Austria. In this special case the ORF, the *Österreichische Rundfunk* – the Austrian public broadcaster, is in charge of putting down a cultural night with Vienna's museums (http://langenacht.orf.at/). These two cases are representative for this research because they are well established local events in their industry. The Netherlands as well as Austria count several other cities as being a Museumnight host. This projects the nationwide value of the cultural event in the two countries. Amsterdam and Vienna are the biggest cities that organize the yearly Museumnight. In addition, the two cases are relevant for this study due to their achieved position in the cultural sector. Both cities hosted the

event in 2013 for the fourteenth time, which provides evidence for their cultural strength compared to other, younger Museumnights in Europe.

Moreover, Amsterdam's and Vienna's Museumnight are worth being examined due to their distinct profiles concerning their aim. As discussed in the previous paragraph, both are successful events that are well settled in the cultural programing of the city, however they do operate with diverse ideas and ideals concerning the target group. Looking at other European Museumnights, Amsterdam and Vienna reflect the two main audience trends. In general, research shows that museums attract an audience with an upper educational, occupational and income background (Peterson, 1992; Tomlinson, 2000; Stylianou-Lambert, 2010). In the first case of *Museumnacht* Amsterdam, a special focus on a young audience is mentioned on the website, aiming to stimulate and promote the cultural interest of this target group (www.n8.nl/producties/museumnacht-2/). *Lange Nacht der Museen* Vienna on the other hand concentrates on a broader audience that is already interested in culture. On their website they refer to their target group as "kulturinteressierte Nachtschwärmer" which can be translated as "culture interested night flâneurs", thus actually everybody that has a passion for cultural heritage or is interested in developing one (http://langenacht.orf.at/allgemeine-infos/). The difference of these two aimed target groups is relevant for this research because it can affect the picture that is being projected online by the Museumnight and subsequently the idea the audience gets of the given picture. This is exactly what this study aims to find out: What is the picture given and the picture perceived of the concept Museumnight? The two case studies serve to illustrate the main research questions on the presented image and the audience perception concerning the cultural event by taking into account the public and private profile as well as the aimed target group of two well established Museumnights.

In this section I elaborate on the two chosen Museumnights in depth, approaching their mission and their aim as well as providing information on how they developed in recent years. Moreover, the organization in the background, the first being private and the second being a public broadcaster, receive some discussion. Additionally, the channels that are used for the communication are briefly referred to. The aim is to provide a general understanding of both

Museumnight concepts and their position as a brand in the city. On account of their background, the two chosen Museumnight cases Amsterdam and Vienna reflect the important cross-market similarities and differences related to the creative culture industry and therefore suit this research on the construct Museumnight.

2.2.1. *Museumnacht* Amsterdam

On the night of November 2nd 2013 from 7pm till 2am, the *Museumnacht* Amsterdam took place in the capital of the Netherlands. 50 museums participated, counting more than 270 activities ranging from workshops, readings, music acts, theater and dance performances to speed dating, special museum tours and debates. The event was sold out one day before the actual event and attracted a total of 30.000 visitors. Statistics from the year report of the organization show that roughly 50% visited the event for the first time (N8, 2013). Moreover, numbers indicate that *Museumnacht* Amsterdam was visited by a great group of young people: 77% of the audience was between the age of eighteen and 35 (ibid). This number corresponds with the goal of *Museumnacht* Amsterdam of stimulating young people to visit museums and other cultural venues such as galleries or temporary exhibition places. *Museumnacht* Amsterdam promotes the attractive, extensive program character of the event night to make the museum visit more appealing and to subsequently encourage an especially young audience to come back for a return visit (http://www.n8.nl/producties/museumnacht-2/).

The event is organized by N8, an independent non-profit organization that has the mission of bringing young people in contact with the museums in Amsterdam. The vision of N8 is to succeed in its mission by primarily organizing different cultural events throughout the whole year, with Museumnight being the biggest event. By offering an attractive format that is orientated on a young audience, N8 intents to communicate more cultural awareness in society and especially within a very diverse group of young people. N8's constitution states following as target of the organization (translated):

> *The initiating, organizing, supporting, accompanying and executing of*
> *collective marketing and promotion of Amsterdam's museums. The non-*

profit organization attempts to reach its aim primarily through organizing the Museumnacht Amsterdam in close collaboration with the museums of Amsterda (ibid).

The special programming of the Museumnight, that serves as marketing tool for reaching the wished audience, contains projects like the N8Award, special museum tours, pre- and after-parties, et cetera (N8, 2013). N8 itself is a very young organization (maximum age of the employees is limited to 27) that is very active online. Platforms that are used are Facebook, Twitter, blog, Vimeo, YouTube, Spotify, Pinterest and Flickr. Moreover, a special app for *Museumnacht* Amsterdam was developed that provides information about the program schedule, details about individual museum events and suggestions for museum routes in the city (http://nachtbrakers.nl/). The incorporation of the app in addition to the other extensive online coverage is attempted to serve as a mean to reach the desired target group. Previous studies suggest that the contemporary young public constitute a generation with a strong digital orientation. Social media manages to easily involve young people and it facilitates the communication between them and an organization (Bolton et al., 2013; Vesnic-Alujevic, 2013; Westlund & Bjur, 2014). The online involvement forms an important part of this research, also for the case Vienna. Therefore, the social media engagement in the case of the Museumnight will be discussed more in detail in chapter 2.5.

Museumnacht Amsterdam can be traced back to 2000, where it was organized for the first time, starting as a project of a group of four museum employees and four college students. Within the last fourteen years, the Museumnight grew to one of the biggest and most successful events of the city Amsterdam. The economic importance is reflected in the growing number of participating museums each year as well as increasing visitor count. The fact that the *Museumnacht* Amsterdam is completely sold out the last ten years proves the societal relevance of the cultural event in the city (http://www.n8.nl/producties/museumnacht-2/).

2.2.2. *Lange Nacht der Museen* Vienna

On October 5th 2013, the Museumsnight Vienna, with the official name *Lange Nacht der Museen*, took place. Extraordinary of the Austrian version of Museumnight is that it is not limited to one city but it is spread over the whole country. Plenty of cities in whole Austria participate, reaching a total count of 700 museums, galleries and other cultural institutions. However, the main focus lies on the state capital Vienna, counting 129 participating museums that open their doors from 6pm till 1am. The aim of *Lange Nacht der Museen* Vienna is to attract a broad audience and stimulate their consumption in culture and heritage. On the website the organization states to target "kulturinteressierte Nachtschwärmer", referring to culture interested night flâneurs, thus people that have or are keen on developing an interest in culture and art (http://langenacht.orf.at/). In the official brochure, director of the ORF, Dr. Alexander Wrabetz, explains to aim to "whet people's appetite for art and culture and to provide them with a wide-spread offer" (Long Night of Museums: Information, n.d.). With *Lange Nacht der Museen* Vienna, the organization strives to provide the audience with an overview over the cultural richness of the city (ibid).

The organization behind the scenes in the case of *Lange Nacht der Museen* Vienna is Austria's national public broadcaster, the ORF. The advantage of this form of collaboration between museums and the public broadcaster is found in the accessibility of a large, existing network and the availability of easy accessible marketing possibilities to promote the event on different channels via the ORF. The ORF complies its aim of *Lange Nacht der Museen* Vienna being a widely accessible, public culture event by referring to diverse channels. With ORF's third TV channel, ORF III, dedicated to culture and information, the radio channel Ö1, the big cultural radio channel in Austria, and the radio channel FM4, the channel dedicated to the younger, contemporary culture, the ORF functions as one as not the most important cultural agent in Austria (ibid). Online channels that are used are the website, Facebook and Twitter. Compared to Amsterdam's Museumnight, there are significantly fewer channels used in the case of Vienna. However, the ORF is targeting a broader audience and seems not to be interested

in working with specifically suited channels for the many diverse target audiences. According to literature, a perfect convergence between an audience and an organization is difficult to achieve (Napoli, 2003). A very broad audience therefore causes complexity in controlling and predicting its use of media. The decision on staying on the most popular channels seems to be a considerate, diplomatic move.

Like *Museumnacht* Amsterdam, *Lange Nacht der Museen* Vienna was organized for the fourteenth time in 2013. The success of the event is reflected in the number of attendees: *Lange Nacht der Museen* counted more than 416.000 visitors in 2013 (http://langenacht.orf.at/fileadmin/museen/img/Presse/PA_Bilanz_Website_06_1013.pdf). As figure 2 indicates, *Lange Nacht der Museen* Vienna had a steady growth untill 2011. The 12th Museumnight reported a decrease in the number of visitors simultaneously with the decreased number of participating museums. However, after this year the numbers went up again, placing *Lange Nacht der Museen* in the economically top cultural events in Austria.

Figure 2. Overview of the last 7 years *Lange Nacht der Museen* Vienna, including visitor numbers and the count of participating museums. (http://langenacht.orf.at/presse/)

Year	Museumnight	Visitors	Participating museums
2013	14th Lange Nacht der Museen	416.366	695
2012	13th Lange Nacht der Museen	434.873	677
2011	12th Lange Nacht der Museen	411.000	660
2010	11th Lange Nacht der Museen	443.800	680
2009	10th Lange Nacht der Museen	443.500	650
2008	9th Lange Nacht der Museen	427.400	600
2007	8th Lange Nacht der Museen	390.900	550

After having discussed the relevance and the background of *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna, the theoretical section will continue with the debate on the museum industry as a growing force in the

experience economy. In the next chapter I will position this research in the on-going debate of experiences as aggregators of the economy.

2.3. Museumnight as part of the experience economy

A visit to a museum is characterized by the museum's focus around its collection and the (temporary) exhibitions. A museum's core activity can be identified as acquisition, care and presentation of collections. In the last decades, the element of leisure and pleasure grew on importance. The position of the museum in the society adapted as a response to visitors increased urge of seeking for leisure activities to fulfill human desires of making experiences (Silverman, 1995). Museums started to turn into places that actively support and facilitate a range of human experiences in relation to their artifacts and collections. Social, spiritual and aesthetic elements were touched in order to be able to satisfy a visitor, causing a repositioning of the museum in the society. New formats such as nightly exhibitions or additional programming including music and theater performances or workshops were added to the standard museum offer, aiming to increase the audience reach, the audience size and the diversity (Rentschler, 2002).

The concept of Museumnight can be seen as another example of economic generator in the arts industry. This new form of a museum experience is multidimensional and deeply rooted in the experience of a human being. This research will elaborate on the phenomenon Museumnight as an experience-producing concept. Lois Silverman (1995) researched on visitor meaning-making of a museum visit and concluded that when museums move closer in line with the needs and behaviors of a human, the importance of the museum in the society grows as well. The Museumnight aims to attract a broad audience consisting of art enthusiasts but also people that usually do not go to a museum. With its casual format and the special programming, Museumnight tries to get the society interested in visiting museums and get them more involved in the creative industry sector (Raat, 2011). Museum visitors seem to seek a contemplative space for a sociable encounter and a distinctive experience (Kotler, 1999). The Museumnight plays onto this behavior by offering a museum-going experience that is enriched with recreational elements and entertainment.

By providing a comprehensive program on top of the usual exhibition the Museumnight responds to the needs of the audience.

The experience the event Museumnight offers plays a significant role in expanding audiences and converting unengaged visitors to active, culture interested ones. Experience goes beyond viewing objects and acquiring information. It involves active engagement, immediacy and memorable encounters (ibid). Value is added to the individual museum. The focus of the museum visit transformed from being collection-centered to education and knowledge centered to experience centered, each stage incorporating the previous one. This change can be linked to economical progression and the emergence of the experience economy that is impacting the cultural industry. *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna form part of the experience economy. The experience economy is considered the fourth phase in the history of economy, following the agrarian, industrial and, the most recent one, service economy. It can be described as a state of being of the society where the supplement economic value lies in the immersion of the audience through an experience (Pine & Gilmore, 1998). The craving for experiences is linked to the desire to make memories. The Museumnight orchestrates a memorable event.

In order to succeed in immersing in an experience, Pine and Gilmore (1999) introduce four categories of experience. These are amusement, education, escape and aesthetic. Organizations like the Museumnight operate in experiences in order to reach their audience. For this research I will contribute to the debate on the experience economy by applying the four categories in the coding of the social media and then determine the image *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna project to the audience. The first category, amusement, concerns the level of entertainment. This involves music, movie and theater performances or other entertaining acts. Education implies the broadening of the knowledge through providing information like historical background. Escape is the state of freeing the mind. This can be achieved through loosing oneself in mind through nature or scenery. Aesthetic concerns visual impressions like lightshows, pictures or art. These kind of experiences are crucial in a society that focuses on cultural, leisure and entertainment elements (Kavaratzis, 2005).

The experience economy is marked, among others, by the presence of brands. Brand experiences are part of the consumption of goods and services in today's economy. The Museumnight as a brand is growing on importance in the developing cultural-creative industry. The next section will deepen in Museumnight as a brand and elaborate the theoretical position of a Museumnight brand experience.

2.4. Museumnight brand experience

In this research, Museumnight is being considered as a concept but also as a brand. The Museumnight brand is interesting because it consists of many parts: the participating museums. Through an overlapping program it manages to enhance the collaboration between museums. The concept of Museumnight therefore enriches the individual museum brand. Museumnight adds an unique symbolic and functional value to a normal museum brand through the logo and the comprehensive program and therefore creates a diverse narrative discourse (Vivant, 2011). The Museumnight connects the individual museums through walking paths and targeting specific audiences by offering different specials during the whole night such as workshops or movie screenings. This study will look into the brand experience *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna are giving. Which symbolic and functional values do the Museumnights use in order to create a feeling of belonging to the community of the brand Museumnight?

The symbolic and functional values that make the brand experience will be determined with the help of a conceptual framework deriving from Candice R. Hollenbeck et al. (2008). Brands create a value through differentiating by promoting an experience rather than product attributes. This idea is in line with Museumnight being part in the experience economy as earlier discussed. A connection between the brand and the audience can be established through participatory activities surrounding the brand on- and offline. Seven dimensions are mentioned by the authors that enhance and strengthen the brand experience:

- humanization
- socialization
- localization
- globalization
- contextualization
- theatricization
- characterization

These concepts will be adapted and applied to this research. The first dimension is humanization. If a brand is able to facilitate relational connections between itself and the audience, it succeeds in the humanization category. Rather than addressing a public top-down, the aim is to interact on a friend-like level on regular basis. The brand presents itself more as a human instead of an organization or medium. This can be achieved through personalizing content and through directly addressing the audience. The desired effect of humanization lies in strengthening emotional bonds between the brand and the consumer and creating a feeling of closeness. For this research I will look if *Lange Nacht der Museen* Vienna and *Museumnacht* Amsterdam are able to offer a personality on its own by presenting itself as lively, personal and real through making cultural linkages, engaging interaction and embracing a dialogue.

The second dimension concerns socialization. Embedding the brand into a network or placing it in a larger community can be considered as socialization. The aim is to connect with an existing group. In case of the Museumnight this could be for example art enthusiasts or cultural experts. An existing community forms the ground to also attract a new target group, like young people that are not (yet) very engaged in this cultural sector. A brand is considered as social if it can be associated with a social network. According to Muniz and O'Guinn (2001) it is important to build a communal, intimate relationship that is linked to emotional branding in order to engage an audience effectively. Shared attitudes and values facilitate the affection with the brand. This can be achieved through targeted storytelling and playing with shared beliefs. An example would be offering communal activities for a targeted community such as children or digital-art lovers.

The next dimension is localization. Localization is achieved when a brand is able to form part of the local cultural landscape. By providing connections on a

local level a brand can strengthen the audience's association with the brand. In the case of Museumnight this can be achieved by implementing nostalgic elements or by referring to cultural traditions that highlight a local partnership. *Lange Nacht der Museen* Vienna and *Museumnacht* Amsterdam can be enhanced through localized affiliations.

At the same time, the concept of globalization plays a crucial role for providing a rich brand experience. Globalization is an attractive dimension for a brand because it can show a brand's power and its reach on a more global scale. Museumnight can impress with its expansiveness and wide appeal. By establishing both, global and local connections, a brand is able to incorporate into a society witch a broad variety of interpretative and identity-constructive purposes.

Furthermore, the dimension of contextualization is an important concept that focuses on diverse associations that embrace the brand. The brand is positioned in a context. In the case of the Museumnight this would concern a broader context of (other) cultural events or individual museum programming. This also includes images, symbols and feelings related to the Museumnight. Examples are historical references, news or background stories.

The dimension of theatricization emphasizes the entertainment element. Characteristics such as playfulness, participation and active social interaction contribute to an entertainment-related setting. A positive influence of the feeling of pleasure and involvement is supposed to make the audience feel positive about the brand. The Museumnight can offer a theatrical ambience through promoting interactive, entertaining experiences. With *Lange Nacht der Museen* Vienna and *Museumnacht* Amsterdam this can vary from theater acts to concerts to lectures or even interactive installations. The theatricization dimension is a strong one because it easily creates memories through participatory experiences.

The last dimension is characterization. This concept can be described as the association of the brand with real-life personalities such as historical figures, celebrities, founders, artists et cetera. The aim of characterization is to place the brand in a historical or cultural context. Therefore, it is related to the dimension of contextualization. Unlike the latter, it deals with people instead of situations. However often these two concepts are closely related. By building a connection

of a (famous) personality, the Museumnight manages to strengthen its brand meaning through expanding the own character.

These seven dimensions can affect the brand exposure of the concept of Museumnight. This study serves to investigate the brand Museumnight according to the just discussed dimension framework. The online presence of Museumnight is one concern of this study. The focus lies on the image that is portrayed on the social media and this study is interested in the presence of the Museumnight brand on the social media in particular. For this reason, the relevance of the social media in branding and its position in cultural-creative industry is being elaborated on in the following section.

2.5. Social media and branding

The advent of digital technologies has significantly changed the creative industry sector. Cultural organizations use electronic media to communicate with their audience and to create online brand value (Padilla-Meléndez & Águila-Obra, 2013). New media managed to establish a new communication environment, characterized by participation, interactivity and steady ubiquity. Especially social media allows a continuous dialogue between people and institutions. Online strategies are switched from information delivery to information exchange (Shen & Bissell, 2013). The audience gets the opportunity to actively involve with a brand. Social media seems to constitute of well established channels in terms of the customer-brand relationship: recent research shows that 55% of social media users in 2012 were connected to brands on various social media platforms (Van Belleghem, Thijs & De Ruyck, 2012). When social media is actively adopted for brand marketing, an organization is able to implement social media in its advantage and establish, maintain and shape the relationship with its audience. As a result, an increased investment in social media marketing is noticed in the last couple of years (Gensler & Vries, 2012). The relevance of the online presence for a cultural institution like the Museumnight is to exploit the cultural asset and preserve the cultural value of the event before as well as after the visit. Moreover, the online representation is able to expand the audience reach (Bakhshi & Throsby, 2010).

Social media is used as an extension of the branding activity by museums and other cultural institutions. With the new interactive character of the new media, the conceptualization of the audience undergoes a change. Cultural institutions are pushed to engage and collaborate with their audience. Social media offers the chance to communicate with the audience on a new level (Kidd, 2011). Kaplan and Haenlein (2010) focused on the media richness for businesses and companies and categorized social media based on the online social presence. Two of the six categories will be of interest for this study: social networking sites and micro blogs. For my research, Facebook and Twitter will serve as the units of analysis. The motivation for this choice lies in the active usage and the wide spread of these two platforms. They give the opportunity to build a relationship through an open dialogue (DiStaso & Bortree, 2012). Facebook as well as Twitter engage with the audience through transparent communication, meaning that they reach a certain level integrity, openness, participation and accountability on an almost unnoticed level (Rawlins, 2009). These two platforms are used by *Museumnacht* Amsterdam as well as *Lange Nacht der Museen* Vienna to great extent compared to other, less popular social media such as blogs, Vimeo or Pinterest. Moreover, they are the most popular platforms among the audience, as indicated in figure 3.

Figure 3. Popularity on social media of *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna. (- … not active on this channel)

	Museumnacht Amsterdam	*Lange Nacht der Museen* Vienna
Facebook (likes)	21.600	4.600
Twitter (followers)	5.300	411
Pinterest (followers)	97	-
Flickr (group: members)	96	-
Blog	www.nachtbrakers.nl	-
YouTube (most liked video: likes)	-	-
Vimeo (most liked video: likes)	3	-
Spotify (followers)	17	-

Figure 3 shows that the most engaged social media are Facebook and Twitter. These two platforms allow creating a community of like-minded individuals at one place (the online platform) where brand values easily can be communicated to followers. Social media can be used to stimulate the audience to engage and interact with the brand (Mangold & Faulds, 2009). Due to the fact that the Museumnight is organized once a year, it is important to embrace and involve the public already before the actual event night and to start a dialogue with potential visitors in order to strengthen the brand position. According to Mangold and Faulds (2009) consumers are more likely to talk about brands when having the feeling to know them. Social media offers the opportunity to get to know the brand and the concept Museumnight before the event date. The level of involvement with the brand is of importance for the Museumnight, as it aims for a strong position in creative culture sector (see chapter 2.1.).

This study is interested in Museumnight as a concept, a (European) phenomenon and artifact of the experience economy, and as a brand. The interest of this research lies in the (economic) position of Museumnight in the cultural-creative industry concerning the social media communication and the audience perception. The social and academic relevance of investigating Museumnight lies in the earlier described established position of the concept in the cultural sector and the experience economy. For the society such an event is of great value due to the cultural awareness it brings to an audience. Moreover, the museums are able to gain attention as important cultural institutions of a nation and a city. Academically, it is interesting to examine the positioning of the brand Museumnight in the cultural sector and among its audience, as this is a lack that is found in existing theory. As a result of the literature review of this chapter, following two research questions try to approach the concept:

How does the Museumnight present itself on Facebook and Twitter in Amsterdam and Vienna?

How do visitors of Museumnight Amsterdam and Vienna perceive the cultural event?

3. Method

A qualitative research approach with a sequential, mixed method design was chosen for this study. The first part consists of a content analysis of the social media platforms Facebook and Twitter. This is intended to provide an understanding of the image presented online. Two case studies guide the analysis: the first being *Museumnacht* Amsterdam and the second *Lange Nacht der Museen* Vienna. These two cases also serve as the focus subjects for the second part of the research, the in-depth interviews. A total of ten visitors were interviewed in order to be able to sketch a picture on how Museumnight is perceived by the audience.

This chapter provides a detailed explanation on how this research is conducted. Chapter 3.1. explains the purpose of the qualitative research for this study as well as the choice for a case study design. In chapter 3.2. the mixed method analysis is discussed with a focus on the sequential approach. Subsequently, chapter 3.3. focuses on the first method used, the content analysis of the social media. An elaboration on the qualitative content analysis approach as well as a description of the methodology is included in this section. Chapter 3.4. then deals with the in-depth interviews. This section covers a detailed description on the interview design including a discussion on the composed interview guide. Lastly, the attention is drawn to the triangulation of the used methods. Both methods are separately applied entities that are brought together in the mixed method approach. How the two methods complement each other rather than functioning in an introvert, enclosed manner is discussed in chapter 3.5.

3.1. Qualitative research

This study deploys a qualitative research design. Qualitative research offers the opportunity to discover emerging patterns by gathering an in-depth understanding of a phenomenon like Museumnight and the reasons that govern this phenomenon on- and offline (Dicks, 2005). This research applies a qualitative method instead of a quantitative approach due to the interpretive nature of the qualitative research approach (Carlson, 2008). The fundamental idea of qualitative research is that people give meaning to their social

environment and they act and react according to this meaning (Boeije, 2005). Moreover, qualitative research is appropriate when little research is done in a field (ibid), like in the case of the concept Museumnight. The chief value of qualitative research is found in the achieving of an in-depth understanding of the social reality in a specific context (Lindlof & Taylor, 2011a). This allows familiarizing with the history, the mission and values presented on a certain channel and subsequently interpret the phenomena in terms of the meaning people bring to it.

The interpretative variant used in this research is a case study design, which examines a contemporary phenomenon (Yin, 2013). The case study helps to fulfill at least three goals: First, it studies a phenomenon in its natural context (Boeije, 2005). Secondly, it aims to outline a bigger picture through analyzing one particular case and to generalize, in the end, across a larger set of units (Gerring, 2004). Thirdly, social context and relevant theory are considered in order to exclude isolation of the case (Boeije, 2005).

The two case studies carried out for this research are *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna. By choosing two cases, this study makes use of a multiple-case study design. The representativeness of the two cases lies in their strong establishment in their country compared to other Museumnights in Europe, as already explained in chapter 2. Both cases will be analyzed individually, however one section will contain a cross-case analysis of the findings of the analysis of *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna.

This qualitative research operates with two approaches. The first research question *How does the Museumnight present itself on Facebook and Twitter in Amsterdam and Vienna?* is explored by doing a social media content analysis. The second part concerns the question *How do visitors of Museumnight Amsterdam and Vienna perceive the cultural event?* This will be answered by doing in-depth interviews. The combined use of content analysis and in-depth interviews results in a mixed method approach for this study. The use of several methods covers the triangulation issue of the validation of the data (Yin, 2013). This will be further elaborated in the next chapter.

The first part, the content analysis, deals with media platforms that are used for projecting an image online. The platforms chosen are Facebook and Twitter; the units of analysis are posts and tweets. I will be working with a qualitative content analysis on these social media of the two Museumnights in order to be able to interpret the meaning of the content of text data (DiStaso & Bortree, 2012; Hsieh & Shannon, 2005; Shen & Bissell, 2013).

Secondly, interviews were hold to retrieve the image perceived by the audience. Visitors of the Museumnight served as sampling unit. Interviews suit for the purpose of determining the audience perception of the Museumnight due to their ability of being able to gather an understanding of a social actor's experience, knowledge and views (Lindlof & Taylor, 2011b).

The use of two methods results in a mixed method approach for this research on the concept of Museumnight. In the next section I will elaborate extensively on the choice and the implementation of a two-method study by means of two case studies.

3.2. Mixed method analysis

For this research a qualitative mixed method design concerning a within-paradigm research is used. Two qualitative methods were combined to retrieve the answer to the research questions. By leaving out a quantitative approach, which is the usual case when applying a mixed method analysis (Johnson, Onwuegbuzie & Turner, 2007), the technical difficulties of mixing textual and numerical data can be removed (Morse, 2010).

Creswell & Plano Clark (2011) deepened in the engagement with the mixed method design approach, however they limited their idea on mixing methods to the fusion of qualitative and quantitative designs. They discuss the option of one of the two, qualitative or quantitative, being the dominant method. However, there is no indication of the mixed method approach being executed by using two of the same methods, like for example only qualitative. Morse (2010) approaches this issue and shows the utility and applicability of a qualitative-qualitative design for mixed methods. "When the qualitative data types, levels of analysis, or participant perspectives are different enough that it is necessary for the two methods to be handled differently and to be kept apart, we have the

rationale for using mixed method design" (Morse, 2010: 491). The social media content analysis and the in-depth interviews are two qualitative research methods with a diverse background. Both are separately deployed but are linked together through a sequential design.

According to Creswell & Plano Clark (2011) the sequential design is an approach that uses two methods in two distinct phases through sequential timing. The analysis of one dataset (in this study the interviews) occurs after the retrieval of another, different dataset (in this study the data of the social media platforms). This study starts with the qualitative data collection of the social media platforms Facebook and Twitter through a content analysis (phase 1). The findings of the first phase will be (partly) used for the second phase of qualitative data collection, the in-depth interviews (phase 2). The interview guide that is constructed before taking the interview is assembled as a result of the findings of the content analysis in phase 1. Here, I am dealing with an inductive process of data construction. The findings of the content analysis are a set of specific observations that are used to construct the outline of the interview guide. This procedure is considered as bottom-up, where detected patterns are used to create the more open-ended and exploratory interview guide for phase 2.

The use of the two distinct qualitative methods in an explanatory sequential research design helps strengthening the validity of the findings and the research triangulation. Triangulation implies that different measurements from different standpoints are being conducted (Boeije, 2005; Yin, 2013). The two data sets retrieved from the two methods (content analysis and in-depth interviews) serve to support and complete one another. Moreover, each method is applied to each of the Museumnight datasets: Amsterdam and Vienna. This is a case of methodological and data triangulation. In the case of the methodological triangulation both, the social media content analysis and the in-depth interviews, are centered around on the theoretical. The theory therefore is tested with two different methods, supporting the methodological triangulation. Secondly, data triangulation is applied. The measurement is executed on two different datasets, one being *Museumnacht* Amsterdam and one being *Lange Nacht der Museen* Vienna, as well as on two different platforms (for the content analysis only), Facebook and Twitter. The use of evidence from different types of data sources

enables to get more insight into the concept of Museumnight. By supplying with several datasets it is possible to obtain more comprehensive findings (ibid).

First, the following two chapters concentrate on the process of the collecting of the data and the way of how the findings are gathered. The chosen qualitative methods will be explained shortly before deepening into the methodological approach. Additionally, attention will be paid to the datasets that will be worked with. How the used methods triangulate with each other and how they are subsequently able to provide rich results will be examined in detail in chapter 3.5.

3.3. Content analysis of social media

The first research question *How does the Museumnight present itself on Facebook and Twitter in Amsterdam and Vienna?* is answered with the help of the qualitative content analysis of the social media platforms Facebook and Twitter. Content analysis is a detailed, systematic examination and interpretation tool of certain material (Berg & Lune, 2012; Hsieh & Shanon, 2005; Elo & Kyngäs, 2008). It aims to identify patterns, themes, biases and meanings (Berg & Lune, 2012). The focus lies on the characteristics of language as a tool for communication through written text (Hsieh & Shannon, 2005). Content analysis for this study examines the social media discourse not only by looking at patterns of the language used in the communication exchange, but also at the social and cultural contexts in which these communications occur (Berg & Lune, 2012). The Museumnight is a phenomenon that is sophisticated in a context within the cultural-creative industry movement (O'Connor, 2007; Van Aalst & Boogaarts, 2002; Vivant, 2011). This context is considered in order to form categories that help conducting the content analysis. The categories derive from subject related literature and serve as a tool to analyze and simplify the data (Elo & Kyngäs, 2008). The operationalization for the content analysis of the social media involves the interaction between theoretical concerns and empirical observations. The developed framework from the literature review guides the qualitative content analysis and organizes the data (Berg & Lune, 2012).

For this study I apply a deductive scheme of data analysis. The deductive theory development of the category framework has a top-down approach, meaning that the categories are being conducted from general theory and

subsequently adapted to the specific case on the concept of Museumnight. The main categories that are used as framework derive from Hollenbeck et al. (2008): humanization, socialization, localization, globalization, contextualization, theatricization, characterization, see chapter 2.3. for a detailed explanation of these seven dimensions. In addition, a set themes are used to categorize the Facebook posts and the tweets. These themes derive from the literature review (chapter 2.4.): amusement, education, escape and aesthetic. Hereby, the kind of experience is being identified.

Considering the time window, a three-month period is operated: two months before and one month after the event. This time frame is chosen because of the most frequent postings being done shortly before and shortly after the event. Two months before the event the posts either did not concern the Museumnight yet (*Museumnacht* Amsterdam) or no postings were done at all (*Lange Nacht der Museen* Vienna). Posts that occurred later than one month after the event appeared not to be relevant for the Museumnight 2013. N8 quickly started posting about the next event; the ORF quit posting completely after a few days.

All Facebook posts and tweets of the determined time frame were chosen as units of analysis. *Museumnacht* Amsterdam is presented on the social media with 40 Facebook posts and 116 tweets. *Lange Nacht der Museen* Vienna reaches a count of 48 Facebook posts and 32 tweets. This results in a dataset with a total amount of 236 coding units.

The content on Facebook and Twitter was collected in an excel table, sorted chronologically starting with the most recent post or tweet. The structure of the social media content analysis looks as follows: First, the content of the posts on Facebook and on Twitter was shortly described by using general descriptions that concern culture and society (Berg & Lune, 2012). The descriptions were gathered through inductive reasoning: after reading all posts and tweets five topic descriptions, deriving from a social and cultural context, were determined. These are information, interaction, program, update and impression. Information posts deal with general facts concerning the Museumnight and the participating museums, like for example informing about the public transportation or the ticket sale. Interaction applies when the

audience is directly addressed, meaning that the Museumnight is talking in a direct, obvious way to the public. Often, the audience is asked to actively interact by for example encouraging to like a post, to tag friends or to share photos. The program topic, obviously, is appropriate for all posts that deal with the program of the Museumnight. This can vary from more general program information of the Museumnight to information on the (additional) programming of one museum. Update concerns news and useful facts, like the countdown till the event or a reminder of the Facebook event. It is similar to the information topic but distinguishes itself by providing updates on the known information. Lastly, the description of impression is used mainly for visual statements on Facebook or Twitter, but it also concerns flashback memories and stories about the Museumnight.

As a second part of the social media analysis, the Facebook posts and the tweets will be coded according to the earlier discussed seven dimensions deriving from Hollenbeck et al. (2008): humanization, socialization, localization, globalization, contextualization, theatricization, characterization. These dimensions serve as categorical labels that will be applied to the data set. Certain coding guidelines help assigning these categories: Posts and tweets on humanization contain a personal approach to the audience. Often, the code word 'you' is used. Socialization embeds the post or tweet in a broader social offline network or group, for example children, friends, states. The local awareness and implementation is covered under the dimension of localization. This often concerns one specific museum. On contrary, globalization compares and refers to Museumnight related happenings abroad. These posts can contain European-orientated references as well as world news. Contextualization deals with the context around the Museumnight. This dimension can refer to old Museumnights, to the ticket sale, to the app, to pictures taken that night and other contextual elements. Theatricization promotes performances like acts or shows. At last, characterization is applied when there is a connection to famous persons, historical figures, virtual characters et cetera.

Thirdly, the kind of experience is determined with the help of the themes as described in the literature review: amusement, education, escape and aesthetic. Amusement is linked to the level of entertainment a post or tweet

offers. It can concern a program act of theater, music or poetry. Educational posts or tweets deliver knowledge by enhancing the post with an educational touch, for example a history reference. The theme of escape delivers the idea of escaping the normal day through a visual or audio experience. These include videos, poems, flashbacks, food references, et cetera. The aesthetic theme is related to the latter, however its focus lies more on the aesthetical presentation of a post or tweet rather than the experience it delivers. Promoting a visual installation is one example for the aesthetic theme, but it can also concern the graphic design of the brochure or a poster.

Figure 1. Structure of the coding frame for the social media content analysis.

	Categorical frames applied to the Facebook/Twitter content	
Topic descriptions	Information Interaction Program	Update Impression
Dimensions	Humanization Socialization Localization Globalization	Contextualization Theatricization Characterization
Themes on experience	Amusement Education	Escape Aesthetic

This three-category model serves as a coding frame to identify the purpose of a post or a tweet. Figure 1 here above gives an overview of the structural outline of the coding frame of this study. As a supporting method for identifying the categories the frame analysis as suggested by Goffman (1987) was applied. Assumptions are being unpacked in the discourse of the described dataset, meaning that the content on the social media is examined according to the defined categories of this study that form the frame. The total frame is a set of concepts and theoretical perspectives that help organizing the content presented on the social media. The steps of conducting the frame analysis have been explained in the paragraphs above. The categories have been shortly described in two ways: what they mean and how they will be applied. The

structure of the coding frame is based on social, human experiences, resulting in an interpretative bias of my part as the researcher. However, the frame analysis in the light of the content analysis is useful in order to be able to identify the communicated image on social media.

Moreover, the amounts of likes and repostings will be noted in order to detect popular categories. On social media, popularity is indicated through liking or retweeting (Kietzmann, 2011). Measuring the popularity shows the level of how positive a category is perceived. It helps determining trends of the audience perception of the image *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna.

The most frequent occurring categories and the most popular tweets were examined. They serve as a basis for the second part of the research: the in-depth interview guide. The content analysis not only answers the first research question but it also provides the skeleton for the interview guide. Popular and frequent descriptions, dimensions and themes inform the development of the interview guide. Taken from the social media content analysis, they are transformed into open interview questions. Also, odd and unexpected findings were included in the interview guide. These concern categories that should be popular but are not. In this phase, the sequential mixed method design is at its strongest. The content analysis flows into the in-depth interviews. These will be discussed in detail in the next paragraph.

3.4. In-depth interviews

The second part of the research concerns the perception of the Museumnight concept and image on social media and was carried out by doing ten in-depth respondent interviews with people that visited the Museumnight 2013. The in-depth interviews were held individually and served as a mean to learn about individual motives, experiences and perspectives on the Museumnight. Paul Lazarsfeld et al. (1944) defined as the general goals of respondent interviews (1) the clarification of the meanings of common concepts and opinions, (2) the identification of different decisive elements of an expressed opinion, (3) identifying the motivation of how an opinion is formed and what the influences are that make a person act in a certain way, (4) determining attitude patterns

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and (5) being able to recognize how people interpret acts which makes them act in a certain way. The advantage of interviewing lies in the depth of information that is being gathered. In-depth interviews are conducted in this case to find out how the audience receives and construes the given image on the social media (Lindlof & Taylor, 2011b). The purpose of conducting an interview is found in the building of a conceptual- and theoretical-orientated body of knowledge that is rooted in the experiences, perceptions and ideas of the interviewees (DiCicco-Bloom & Crabtree, 2006).

The interview type applied consists of an informal, semi-structured format combining conversational interviewing with structured-question interviewing (Lindlof & Taylor, 2011b; Boeije, 2005). The previous outcome of the content analysis served as the basis for the interview guide, which functions as the outline that provides the structure of the interview. Bearing in mind the theoretical framework as discussed in chapter 2, the results of the content analysis were transformed into the medium being asked during the interview. Re-occurring categories, popular themes but also irregularities found on the Facebook and Twitter feed were used to build the interview questions. The full interview guide is added in Appendix B.

Respondents were probed to reflect on their experience with the Museumnight without being pushed too much in a certain direction. The aim is to get their impression of the concept without influencing the interviewee's opinion by posing a leading question. In order to avoid the steering of answers, open questions were constructed that give the respondent enough space to answer freely, like following:

> *Could you please describe your overall experience with Museumnight in the past 5 years?*

This example is the very first interview question asked to the interviewee. The respondent is expected to be able to recall and articulate about his/her experience of the Museumnight and raise topics that he/she considers as relevant without me (the interviewer) having influenced the decision of the interviewee of what is regarded as important. In order to have all topics covered that are of interest on part of this research (topics originating from the theoretical framework and the social media content analysis) probes were pre-

determined for each interview question. These probes have a supporting function and were only used in cases where the interviewee did not cover certain topics autonomously. For the previous mentioned example following probes were formulated:

> *How often do you go to museums in general?*
> *How many times have you visited a Museumnight? Which ones?*
> *How did your impressions change over time?*
> *What are the most impressive memories of Museumnight in the past 5 years?*

With the help of several sub-questions it is possible to cover all interested topics. The organization around a set of pre-determined, open-ended questions leaves enough room for impulsively occurring topics and questions that possibly can be of importance for the determination of the audience perception of Museumnight.

The units of analysis were persons that have visited the Museumnight in 2013. The attendance was required to give assurance that the participants were in direct contact with the concept Museumnight. If possible, the interviews were held face-to-face. Skype served as an alternative solution when an in-person meeting was not possible, which was applicable for all interviews concerning *Lange Nacht der Museen* Vienna.

Interviewees were recruited via social media platforms (Facebook, Twitter) by placing a call for volunteers that were willing to be interviewed (publicly published on for example the Facebook event page). Moreover, some were recruited through the personal network or a museum network: publishing a tweet that referred with a hashtag directly to the Museumnight worked great for *Museumnacht* Amsterdam, a post on my own Facebook wall that was shared by friends turned out as a great tool to get interviewees for *Lange Nacht der Museen* Vienna.

An amount of five interviews per Museumnight were carried out, resulting in a total of ten interviews for this study. The interviews were held – and later transcribed (see Appendix E for the transcript overview) – in the native language of the interviewee: all interviews of *Museumnacht* Amsterdam were done in Dutch, all of *Lange Nacht der Museen* Vienna in German. The conversations with the interviewees lasted between fifteen and 55 minutes

(seven of the ten interviews have a duration between 25 and 40 minutes) and were audio recorded.

After executing all interviews for one Museumnight (the two cases were inspected separately), the transcripts served as subject of analysis. The frame analysis (Goffman, 1974) was applied again as a tool to unpack the context as occurring in a subjective experience. This means that frames are identified in the interview data according to a general framework of interpretations. Goffman's frame analysis assumes that individuals are capable of interpreting the world so that experiences around them are made understandable. The validity of an interpretation framework is given because experiences are considered as socially shared and their interpretations are taken for granted in a society. Especially social frameworks will play a role for this study, as they identify occurrences engaged in social manipulations that are regarded to happen due to the will or the aim of an human being. In the case of Museumnight it is interesting to identify the frames that contribute to the creation of a visitor's image of the concept of Museumnight as embedded in a social context. My aim is to get an understanding of the visitor's perception of Museumnight by identifying frames that occur in the interviews. Frames in this context are phrases and propositions that centralize common interpretations on the concept.
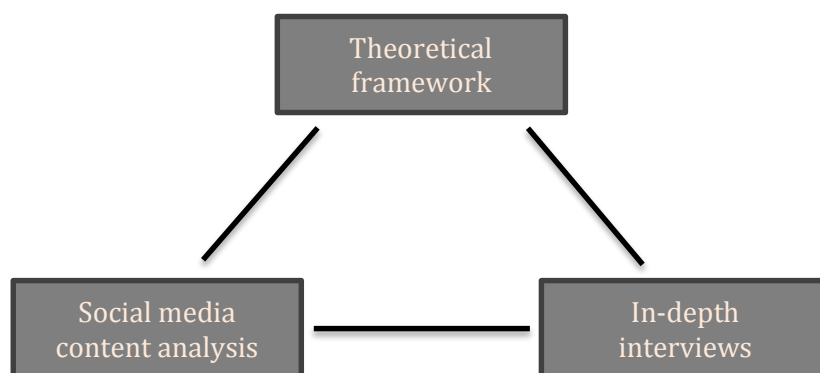
Unlike in the case of the social media content analysis, the interview data is not searched for frames that operate as an assembly of background premises directly relating to the theoretical framework. In contrary, the theoretical framework serves as skeleton, together with the results of the content analysis, that is presented to the interviewee in the form of interview questions. New frames are trying to be unrevealed. This implies that the interviews of each Museumnight case were scanned for patterns that can be considered as a interpretative frame. I elaborated on how the categorical frames as discovered in the social media content analysis (topics, dimensions, themes) were (unconsciously) adopted in the course of the communicative process of the interview and how interpretative frames then structured the reality of the interviewees concerning the Museumnight. Re-emerging patterns were traced and described. Subsequently, core frames were determined for each Museumnight and were linked back to the theoretical framework.

The last two chapters provided a detailed description of the two used research designs, including an explanation of the methodological approach of the data. The implementation of content analysis as well as interviews results in a mixed method approach. Even though not executed at the same time, the two methods cohere through a methodological triangulation. The next chapter focuses on the interwoven relationship between content analysis and interviews in this study.

3.5. Triangulation

As explained in the previous chapters, this study is dealing with a sequential mixed method approach: first, the content analysis of the social media platforms Facebook and Twitter was carried out. Secondly, ten in-depth interviews were being held. Although being two separate entities, the two methods coincide with each other through a methodological triangulation. This means that instead of working separately as two introvert, enclosed approaches, the content analysis and the interviews are interwoven to a certain extent. The theoretical framework stands in close relation with both methods and serves as contributor to the triangulation that validates the research data. Figure 2 portrays a simple overview of the methodological triangulation as used in this research.

Figure 2. Methodological triangulation in this research.

A core element of the methodological triangulation is the previously determined theoretical framework. Theoretically elaborated topics, dimensions and themes function as key bonding elements for the two methods. For the social media content analysis, the data is examined for patterns that stand in relation to the

theoretical framework. The patterns and frames that are being discovered mirror the elaborated theoretical findings. The social media content analysis examines the extent to which topics relating to the creative culture industry, dimensions concerning a brand experience and themes linking to the experience economy are integrated and are addressed on Facebook and Twitter. For the in-depth interviews, the same theoretical framework serves an important contributor. However, the frames are not used to analyze the raw interview data. Rather, the theoretical framework is being implemented in the content of the structural outline of the interview – the interview guide. Topics, dimensions and themes partly are translated into interview questions. The answers to these questions subsequently are not scanned for these theoretical frames again. They are subject to new (social) frames as unrevealed in the scope of the frame analysis as discussed in the previous chapter.

The implementation of the theory in both the content analysis and the interviews discloses the first evidence of the triangulation that this mixed method design brings along. Additionally, the two methodological approaches also relate to each other. The gathered data results of the social media analysis serve as supplementary input element for the interview guide in addition to the theoretical framework. By conducting a content analysis of the platforms Facebook and Twitter, the online image of Museumnight is identified. Elements of this image are brought into the context of the interview guide in order to determine the perception of the concept Museumnight in relation to its online character. The content analysis therefor informs the structural outline of the interview. The interview functions as a separate method that is fed with content originating in the social media content analysis. The implementation of this content allows reminding the interviewee of certain elements that were presented online. These can be related to the Museumnight as offline concept. The query of the online elements that present the concept on Facebook and Twitter enables to explore their existence and positioning in the offline world concerning the concept in general. The aim is to unveil the presence of online characteristics in the offline environment and how they are being handled there. The relevancy of this information is found in the contribution of offline experiences in the online environment. The degree of the projection of online

characteristics in the society is of interest for this research. This concerns the second research question *How do visitors of Museumnight Amsterdam and Vienna perceive the cultural event?* The incorporation of data from the findings of the social media content analysis therefor is a great amendment for the interview in order to cover the position of the online image offline.

As elaborated in the last paragraphs, the triangulation of the theoretical framework, the social media content analysis and the in-depth interviews foster the credibility and validity of this research. The close relation of these three bodies is established to reduce limitations of a single research method. The theoretical position in interpreting data is strengthened through the cross implementing of data (Boeije, 2005; Yin, 2013).

The next chapter handles the first research question by providing a detailed description on the results of the analysis. Chapter 4.1. shows how the Museumnights in Amsterdam and Vienna are portrayed online on the social media. Thereafter, in chapter 4.2. the perception of the (online) picture of the concept and brand Museumnight is examined.

4. Results

4.1. Museumnight on social media

This chapter presents the findings of the social media content analysis of *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna. The section begins with the analysis of the image projected on Facebook (4.1.1.) and on Twitter (4.1.2.) by *Museumnacht* Amsterdam. Subsequently, the case of *Lange Nacht der Museen* Vienna is examined identically to the Amsterdam case: the content of the Facebook posts (4.1.3.) and of the Twitter feed (4.1.4.) are studied in relation to the theoretical framework of this research.

The structure for the next chapters looks as follows: the content of the posts and tweets as well as the experience they create are the first subject of matter. Quotes are used to exemplify the findings. The author of the quotes in the chapters 4.1.1. and 4.1.2. concerning the *Museumnacht* Amsterdam is the organization N8. Later, in the chapters 4.1.3. and 4.1.4., when handling *Lange*

Nacht der Museen Vienna, the ORF is the author in charge. The original quotes are in Dutch and German but were translated into English. The author as well as the original text will not be mentioned for each quote in this chapter, as this information is redundant for the analysis of the data.

The second part of the result section of each case study and per platform concentrates on the presence of the theoretical dimension framework based on Hollenbeck et al. (2008). Here, relevant dimensions are discussed in relation to the content of the posts or tweets. Humanization, socialization, localization, globalization, contextualization, theatricization and characterization are the seven dimensions that frame the symbolic and functional value of the brand experience as delivered by the Museumnight brand. Again, quotes are used to illustrate the findings more coherently.

4.1.1. *Museumnacht* Amsterdam on Facebook

Content and experience

Museumnacht Amsterdam counts a total of 40 Facebook posts: seven after the event, two posts on the event day itself and 31 before. The postings after the event are dominantly information orientated (four posts) and aim to inform the visitor about what he or she can do after the event night. They promote the one chance of accessing to a museum for free with the Museumnight wristband:

> *Tips, tips, tips. Visit one of these tips, for free or with a discount, when handing in the Museumnight wristband.*

Moreover, informational tweets provide an overview on the event night, present visitor numbers of *Museumnacht* Amsterdam, point out museum highlights and underline the presence of museums that participated for the first time. At the same time, a couple of tweets try to stimulate the audience to collaborate and work on a digital collection on the view of the Museumnight:

> *With Point of You we asked you about your view on the museum and to join working on the digital collection on www.pointofyou.nu.*

The two postings on the event day itself offer an update and an impression on the night. The update shares some last important information for the event, gives useful suggestions and promotes the app. The communication of an impression includes the publishing of pictures that were made by the photographers of the

organization. Both posts are very positive received with almost 50 likes each. There is some interaction with the audience. This concerns the last minute ticket sale and a visitor's request to N8 of posting pictures of a certain event site.

Moreover, postings on the event day and also after tend to be aesthetic and escape bound. This especially includes very visual orientation of the content.

What a N8! Luckily we still have the pictures.

Like this post, almost all postings during the three-month period are wrapped in a visually attractive jacket. Visual support is offered with pictures and videos. One time even, the aesthetic of a post is presented with a Museumnight poem.

Overall, a varied distribution of different topics can be observed. Update is the topic used most often (nine posts), followed by information, interaction, impressions (all three eight posts), closely followed by program concerns (seven posts). Update and information are closely related to each other; together they form the strongest part of the Facebook strategy. Posts that concern updates offer clear, basic and useful details on the Museumnight like the website launch or the ticket sale. They are sort of informational posts but give an update to existing knowledge rather than offer new facts.

www.museumnachtamsterdam.nl is online. Have a look at the program and buy your ticket.

Overall, updates perform better than informational posts. The just mentioned example scores 99 likes and has 61 shares. What is presented online is a supplement to or a reminder of already communicated information. This basic information provides a very general picture of the Museumnight.

N8 has 17.500 fans on Facebook

In the mood for doing something after the Museumnight? With the Museumnight wristband you get a discount at 5 clubs.

Those two posts on information are examples of general information supply by the organization N8. The latter links to the city of Amsterdam by integrating the event Museumnight in the nightlife program of the city. Informational posts contextualize the *Museumnacht* Amsterdam in the city and function as an overarching information pole that concern all museums. They provide useful background information for the event as a whole.

Program posts on the other hand put the focus on single museums. A rough outline or one highlight of the program is given.

Night music: Cata.Pirata x Stedelijk. On November 2nd Cata.Pirata is presenting an audio-installation named: 'Future Supreme' at the Stedelijk Museum.

However, like in the example post, there are no detailed program points listed, but one act is chosen and nicely presented. It seems that N8 leaves the informing of the full program event information to the single museums.

The presentation of the posts in a visual attractive way is another important target on the Facebook platform. The category of impression counts the very visual-focused posts that include for example videos or pictures, like this post providing a flashback of an earlier year:

Museumnight flashback 2010: Hollandse Schouwburg

Other posts on impression not only concern previous years, but also give an insight into the backstage happening or on certain museums. These postings score good in the amount of likes.

Lastly, the communication of some posts aims for interaction. Those are mostly very short posts that are very direct and easy to understand.

Tag the friends you are going with in a comment!

This post is straightforward and clear. As other posts of its kind, it asks for active interaction through tagging or commenting. Moreover, the communication takes place in a very personal way. This will be further discussed in the next paragraph, as it concerns the dimension of humanization.

Dimensions

The dimension that is most frequently used is contextualization (twenty posts). Museum tips, related events, the app and pictures are examples that are brought into the context of the Museumnight. A special focus within contextualization is devoted to ticket information and visual impressions, as shown in these two tweets:

The ticket sale is going hard. We don't want to disappoint you, so be in time with buying your Museumnacht ticket.

Museumnight 2013 backstage campaign photoshoot (9 pictures)

Most of the postings happen before or after the event. With the focus on the context, *Museumnacht* Amsterdam manages to present the construct Museumnight as a whole. There is no strong concentration on the program but more on the miscellaneous concerning Museumnight.

Humanization and localization turn out to be second strongest dimensions on the Facebook platform. Posts with a human character occur seventeen times. They do not explicitly aim for active interaction, but are more likable to occur as posts that serve as a medium of personal treatment of the audience. Only twice an active interaction is explicitly requested:

Like this post if you join the Museumnight!

With 228 likes this is the second most liked post during the three month time period. The most liked post also concerns the dimension humanization: the post about thanking the audience for the great night is embraced with 358 likes and 17 comments. Those two posts reach a by far the most positive embraced compared to other posts: they are the only ones that exceed 100 likes. Remarkable is the high number of likes with which they exceed (by far) the 100-likes mark, proposing that the human interaction in combination with an appealing content is a very effective way of communicating with the audience. Moreover, all of the posts that count more than fifteen comments concern the dimension of humanization, indicating again the positive reception of the personal approach.

Several times (rethorical) questions are asked without an answer being expected:

Wouldn't it be something for you to perform at the FOAM during the Museumnight? Check out the blogpost on how you can participate at the Museumnight Open Call.

No planning made yet for the Museumnight? Have a look at the art lover route.

These posts stimulate people to stay concerned about the event. They encourage to put the attention to certain parts, like one museum or a suggested route. Summarizing, the humanization dimension as used by *Museumnacht* Amsterdam is a very personal, inviting, friendly way of suggesting and informing.

With the aid of postings on localization (thirteen posts) one specific museum or a whole group is addressed. Sometimes, a relation is made to the city of Amsterdam, for example by promoting a route. However these posts are most of the times not deepening in one single museum and its program but they are kept more general:

> *Four new locations celebrate their premiere at the Museumnight! Which locations would you like to see as guest-locations joining the Museumnight?*

Some posts name locations explicitly. The few cases that give more detailed background information on what is happening in the one specific museum appear to be considerably longer compared to the general oriented posts on localization.

It is remarkable that the MN Amsterdam is not interested in incorporating any global concerns in their Facebook strategy. Zero posts do include a global or European connection related to the Museumnight.

The dimension socialization and theatricization receive some attention, but not much. Socialization relates to specifically to Museumnight visitors as a group (five posts) but does not specifically address existing (social) groups. Theatricization is mentioned three times and concerns for example a music event at the concert hall. These posts are not providing program details but just mention the act.

4.1.2. *Museumnacht* Amsterdam on Twitter

Content and experience

Museumnacht Amsterdam counts a total of 116 tweets: 35 were done on November 2nd, 20 after the event and 61 before. The twenty posts that were published after the event turn out to be very information orientated. They provide general information related to a return visit to a museum and sometimes concerning one certain museum:

> *The night owl Roos is doing research on the visual identity of museums, starting at the @Rijksmuseum*

In this example, a general topic is addressed but one specific museum is highlighted. Other categories in tweets that occur after the event night as well concern the general impression on the Museumnight or highlight one museum:

updates are given that thank the audience and impressions are shared through pictures and an after movie, to name a few.

The posts after November 2nd are not very theme focused. The only theme that is significantly present is escape. Posts with an escape background take the visitor further than the normal museum visit.

Social afterglow story from N8. #storify #museumnacht #n8 #nachtbrakers

This post offers an escape from the normal museum features. Similar posts do not simply show the museums and their exhibitions, but they provide an additional impression on the Museumnight that falls outside a regular museum visit. Further examples are the reference to an opening weekend of a museum or an exhibition review.

In addition, on the event day itself there is as well a noticeable focus on the escape feature. The tweets on this day are likely to deal with the program and tend to foster direct interaction with the audience.

Go get a portrait of yourself in the @stadsarchief

Stress due to all the choices at the Museumnight? Follow the ready-made-route from night owl Selin

The former tweet concerns a program act that is an addition to standard offer in the city archive. The audience gets the chance to escape the normal museum visit by participating at this project. The second example also offers an extra activity, namely the ready-made-route that can be followed. This tweet is aiming for interaction with the audience by asking them a personal question and at the same time offering a suggestion of what to do and how to escape the standard museum.

The dominating categories before the actual event evening of the Museumnight were information, program, update and interaction. Those also turned out to be the strongest posts in terms of the communicated frequency on Twitter in the three-month period. In the overall count, informational tweets are represented 33 times, tweets that aim to interact with the audience 31 times, followed by program details (27 times) and updates (19 times). The two most popular tweets that were made favorite the most by the audience both concern an update:

The Museumnight program and the tickets are now online! For the early birds we have a combination ticket offer.

So excited! Only 4 more nights! #Museumnacht

The former concerns an update on the ticket sale and is with eleven favorite pins the most successful tweet. Eight times made favorite is the second tweet, consisting of a count down to the Museumnight. The latter kind of updating on how many days are left till the Museumnight starts is used several times on Twitter.

RT: Only a few more nights to go till the #museumnacht. Our program is in the sign of @prixderome

This countdown-based tweet is a retweet of the Appel Ars Center, one of the participating museums. The organization choses to retweet post from others several times, mostly tweets by museums or individuals concerning impressions of the Museumnight.

Besides escape being a popular theme during the analyzed three months, the entertaining approach is also very present. It underlines the amusement character of the event and concept.

N8 tip: Tomorrow 12pm the @MuseumGeelvinck organizes an unique piano concert on the bridge Herengracht-Reguliersgracht. Join!

Museumnacht Amsterdam invites to a concert at one of the canals. Other entertaining occasions that are addressed are movie screenings, parties, food and drinks et cetera.

Dimensions

The tweets of *Museumnacht* Amsterdam turn out to have a strong local-oriented character. This results in an emphasis on local happenings and a focus on some of the participating museums.

DJ @GezaWeisz is at the Juwish Historical Museum

Very positive noise harassment at the Eye thanks to the Gelder's orchestra!

Those are two of the 44 tweets with a localization background. The museum is explicitly named and one detail on the program, the atmosphere or the museum background is given. Most of the times the focus lies on one museum. A few times

a couple of museums are addressed together, however these tweets then provide less or no additional background preview on what the museums offer. Moreover, retweeting posts originating from participating museums is also commonly used on *Museumnacht* Amsterdam's Twitter platform.

> *RT: Now on our Facebook: pictures of the best Museumnight (@n8news) we ever had*

Originally posted by the Foam museum, this post is retweeted by the *Museumnacht* Amsterdam. Again the attention is put on a very local part of the Museumnight.

Another very dominant dimension is the one of humanization with 50 posts. Tweets with a human character usually respond to inquiries, answer questions coming from the audience, and communicate in a personal way with the followers.

> *@sidrhule You need a Museumnacht ticket to enter, but unfortunately it's all sold out. I'm sorry.*

> *We are ready to go! Have a look at the #Museumnacht teaser here.*

Museumnacht Amsterdam was very active on Twitter. Remarkable is the great interaction with the audience: *Museumnacht* Amsterdam seems enthusiastic in answering many questions posed to the organization about, for example, tickets. Moreover, the N8 choses to address the audience in an informal way in their tweets. The use of 'you' (singular) indicates attempt to directly involve a visitor.

Strong with 45 tweets is the dimension contextualization. Contexts that are discussed are for example tips for museums, ticket information, possible routes, art more general, et cetera.

> *We listed quite some museum suggestions. Check them out here: www.nachtbrakers.nl/tips*

> *Night owl Emma interviewed Martijn Nekoui, a cultural entrepreneur, about his favorite piece of art.*

> *Picture report: Rooms in-between in Amsterdam. By Selin.*

These contextualization tweets are three examples for how *Museumnacht* Amsterdam relates to a context. No direct relation to one museum made. Rather, the tweets embed the concept in a broader picture. The second example just here

above talks about an artist and his favorite piece of art. By doing that a connection to the more general art world is made. This differentiates from the localization dimension, where the focus is put on the theme of one museum. Moreover, the embedding in a context helps to make connections between the diverse museums, because they all relate to the context. The third tweet here above is an example that concerns spaces in Amsterdam where all museums can be connected to. The dimension of contextualization therefore helps to create a big picture of the *Museumnacht* Amsterdam by giving a reason for a connection of the individual parts (the museums) under the concept of Museumnight.

Humanization, localization and contextualization are by far the most common dimensions on the Twitter platform of *Museumnacht* Amsterdam. In addition, they are also the most popular ones according to retweets and the times made favorite. Characterization (six tweets), socialization (four tweets), theatricization (three tweets) and globalization (one tweet) are not very popular topics that are communicated to the audience. Most noteworthy of these is the dimension characterization. All of the concerned tweets highlight one person and tell his or her story in relation to the Museumnight. This varies from an interview to a report about a piece of art that is on display at the Museumnight. Interesting is that nor historical figures or fictional characters are addressed.

4.1.3. *Lange Nacht der Museen* Vienna on Facebook

Content and experience

In the three-month period of the analysis a total of 48 messages have been posted by *Lange Nacht der Museen* Vienna. However, only four posts appear after the event on October 5th. This results on an average of one to two posts per day before the event day. Not much attention is put on the event after the Museumnight was held. The four postings that occurred then concerned three areas. One post revealed the visitor numbers on the Museumnight and thanked the audience, one gave an impression on the night including a photo album and two searched for direct interaction with the audience, looking for stories, experiences, highlights and visual memories. The likes on these postings show that the four posts on overall were well received by the audience. The two most liked posts are the following:

> *Another great Lange Nacht der Museen has just passed. How did you like it? Which museums were your personal favorites?*

> *We counted 416.366 visitors at the 14. Lange Nacht der Museen. Thank you all for the great visit, we are looking forward to see you all next year.*

Both posts are formulated in a direct, very human and friend-like way. This is also visible in the comments, where people react with enthusiasm directly to the post. In the first example, people respond with which museums they liked during the Museumnight. However, they do not interact with each other, nor directly with the organization of *Lange Nacht der Museen*. The main focus though is centered on the interaction with the audience. People are asked about what they liked and they are encouraged to share pictures they made during the event on the wall of *Lange Nacht der Museen*.

On the event date itself, eight postings were done, containing a mix of program, information, updates and one direct interaction. Again, the direct interaction is embraced positively by the audience with 75 likes. In a personal, direct way the organization asked their followers:

> *Who of you is still on the way? How many museums did you visit?*

The *Lange Nacht der Museen* Vienna stimulates the audience to engage with them. In total, eight posts are published that ask for interaction. Although only the amount of visited museums is asked in the last example, people respond by providing specific museum names they have been to, showing the interest and enthusiasm of the audience concerning the posting. There are several posts on this day concerning a specific museum. The postings are local as well as global orientated, dealing with the program a museum offers. One example is the program of *Hütte am Fluss*.

> *A brand new, 30 meter big, interactive panorama is awaiting night flâneurs of the Museumnight at the "Hütte am Fluss". The breathtaking view of the cottage and its surroundings puts the attention to the meaning and the rootedness of the Voestalpine in Linz.*

It promotes a local event and provides short but in-depth information on its program. Moreover, it recommends the attractive character of the interactive panorama and the chill-out area the *Hütte am Fluss* is offering as a kind of escape experience. Another post has a more global focus: *Deep Space des Ars Electronica*

Center Linz is promoted with its exhibition of pictures of New York made by the Austrian photographer Lois Lammerhuber. Here, the educative character is playing a central role. On this day a third post is done on programming. However, the content is more general and superficial, concerning all museums that offer children's program. This post is embedded in a social network: kids. Therefore, on the day of the Museumnight, the subject of program is covered in various ways: locally, globally and as a network. The different angles that approach the program offer a diversified capture of this subject of matter.

When having a look at all posts together, program turns out to be the most frequent topic of posting during the used time frame, with a total count of twenty posts. Most of these posts have an educational character, meaning that they offer some historical background information or they provide additional facts concerning the content. A short description is given in the post, like this one:

> *"Austria is free!" Leopold Figl shouted in 1955 after signing the treaty on the balcony of the Belvederes. From 18.00 till 19.00 you are able to visit this legendary place.*

With a historical introduction, this post offers concrete background information on the program. The audience is able to get an idea of what is happening at a certain place. The experience that is given with the educational approach is profound, clear and tells the audience what they can expect at one specific location.

Besides education, another theme that is frequently being implemented in the posts is escape. Escape is related to program because it concerns the element of temporary distraction of normal life, the special programming of the Museumnight being one possible example for being able to escape. More is happening around the exhibitions than it is usually the case. Furthermore, *Lange Nacht der Museen* lures its audience by praising stunning views, light sculptures and food adventures. The escape value helps creating an attractive atmosphere around the original museum setting. It creates a cozy context in the educational-cultural Museumnight setting in addition to the program facts.

> *The Zotter Chocolade Factory is the ideal place for those that have a sweet tooth. An expedition through the empire of chocolate is expecting you there.*

> *At the different chocolate stations you will find plenty of chocolate related rewards during your adventure.*

The post on the *Zotter Chocolate Factory* is an example for the idea on escape. It refers to the history of chocolate as the expedition through the empire of chocolate. In addition, the tasting of chocolate is promoted, which strengthens the escape element. A whole story is created for the audience. This occurs more often, other examples of creating the feeling of escape concern references to Christmas or prepared surprises for children.

Surprisingly, the element of amusement only occurs three times in total, twice related to a program context. For a society that is part of an experience economy that aims for making memorable moments (Pine & Gilmore, 2000), the focus on amusement on Facebook is low. Especially when considering the extensive music, theater and workshop program offered, not much attention is put on these extra experiences. On the other hand however, all three posts on amusement do not score high in likes with the audience. They also do not address the public directly. The posts stand on distance to the audience instead of explicitly inviting people to participate. This explains the relative high amount of posts giving information (eleven posts) and concerning updates (nine posts).

> *Everything you should know about the Lange Nacht der Museen you can find, as every year, in our free booklet, available in all participating museums and also online.*
>
> *In order to not miss ORF Lange Nacht der Mussen, simply click now on attending on our Facebook event.*

The first example gives general information about the program book, the latter updates on the event by referring to the Facebook event. The two categories are related, because they both generally inform the visitors. The first however concentrates more on news on the event, the second has the emphasis on supplying additional information on already known information.

Dimensions

All 48 posts were measured on the seven dimensions as defined by Hollenbeck et al. (2008). The major dimensions occurring on Facebook are humanization, localization, contextualization and characterization. As already mentioned

earlier, the most attractive posts directly address the audience. The communication in the cases concerning the dimension of humanization happen in a human, informal and friend-like way. Moreover, the organization explicitly asks for interaction and participation of the audience:

In which state do you participate at the Long Night of Museums?

The audience embraces such interaction with active commenting and frequent liking. Through asking a direct question the attention is drawn on the content in a personal way. Museumnight asks about personal experiences of the audience and thoughts on the Museumnight. In most of the human-orientated posts, the message is opened with a personal question. In all of the cases, Museumnight addresses the audience individually: not as a group but as an individual person. Sometimes rhetorical questions are included in the posts:

You separate your garbage but you don't actually know what happens with the paper, the aluminum and the plastic bottles? The 48ies Museum reveals this and other mysteries. A long night for big secrets.

Posts with questions with a rhetorical character, where a question is asked but no active interaction is expected, gains decent likes but these posts do not result in a discussion on the audience's part.

Besides giving the post a personal touch, the Museumnight embeds the posts in a local environment. Different small events are chosen to be addressed as the content of a post. These vary from covering a whole province to mentioning a single city.

In the district Liezen two locations open their doors during the Museumnight. The geology exhibition Gstatterboden invites visitors to a journey through time with the virtual ranger 'Sepp'. Participate at the star observation! The national park Erlebniszentrum Weidendom will be examined in the research center. A close look is given at the ecological footprint of the humans.

Here, one district is chosen: Liezen. Both attractions, the exhibition at Gstatterboden and the one at Erlebniszentrum Weidendom, are shortly described. The great emphasis on two local happenings reflects what the *Lange Nacht der Museen* is aiming to do with the concept of Museumnight: offering many small gatherings that contribute to a bigger whole.

A few times a more global connection is established. This concerns exhibitions that are European or world-orientated. However, the dimension of globalization gets only little attention on the Facebook platform of *Lange Nacht der Museen*. The dominance of smaller, local events is evident.

A couple of times, the posts are put into a wider context, in the analysis referred to as contextualization. This concerns for example a group of museums, the general ticket sale, transportation, location information et cetera but does not go in depth in one museum. Hereby, individual museums are being connected in a loose, unconventional way. One example of showing the connection is by pointing to the physical location:

> *Always a suggestion is the Museum Quarter in Vienna. There you find the Az W Architecture Center Vienna, the Kunsthalle Vienna, the Leopold Museum, the MUMOK, the quartier21 and the ZOOM Children Museum.*

Contextualization and the connecting of museums to one concept are also evident when referring to public transport opportunities during the Museumnight. *Lange Nacht der Museen* is embedded in the city structure. In this particular case, busses connect the individual museums. This again gives the impression of the museums merging together as one whole, the Museumnight. Contextualization posts are not interested in in-depth information about one museum and its program. More likely, the aim is to embed museums in a broader city context.

Another possibility of embedding the Museumnight in an existing context is through the dimension of socialization. Here, an existing network is confronted. This is done one time by referring to children as the target group of one post. However, the dimension of socialization does not receive a lot of attention in the Facebook posts of *Lange Nacht der Museen* Vienna. No further distinction is made between male and female, between old and young or by other social groups in society. This is surprising considering that the dimension of humanization plays an important role in the Facebook strategy, according to the findings. One would expect the Museumnight not only interact on a personal, direct level with the audience, but also address a whole social group in order to strengthen the message. *Lange Nacht der Museen* does not establish a connection

to an existing network, like for exampe the audience of one of the participating museums, but focuses more on creating its own network circle.

Furthermore, *Lange Nacht der Museen* makes the choice to mention (famous) personalities in a couple of posts. An example is the post on Leopold Figl that was illustrated earlier. This historical figure and politician is being connected to the Museumnight in a program context. Other persons that are included in posts derive from series or from the sport world. However, these character references overall play a minor role and occur only a few times.

4.1.4. *Lange Nacht der Museen* Vienna on Twitter

Content and experience

Lange Nacht der Museen Vienna counts a total of 32 tweets: eleven tweets on the event day itself, 21 before and none afterwards. The most dominant category on Twitter is program with twenty tweets. This corresponds with the findings on the Facebook, where the posts as well have a strong program focus.

On the event day itself, the category program is very dominantly present in four of the eleven tweets. Furthermore, program details are mixed with updates and informational tweets. In general, not many tweets are retweeted and even less are made favorite. However, one tweet of the event day is with its three retweets one of the most significant postings in the three-month period. It concerns a retweet from the *Lange Nacht der Museen* Vienna of *SK Rapid Wien*:

> *RT: Today is the Lange Nacht der Museen – also the Rapideum is as in 2012 again part of it! @ORFLangeNacht*

With this tweet, one program detail of the Museumnight is addressed. Moreover, in other program tweets, especially on or close to the event night, *Lange Nacht der Museen* retweets posts from participating museums concerning the program. It therefore builds a relationship with the individual museums by consciously choosing their postings on the *Lange Nacht der Museen* Vienna own Twitter page.

It is remarkable that the program tweets very much resemble the Facebook postings on the program category. Because the amount of characters for a tweet is limited to 160, it often seems to be a short version of the Facebook post. The same program details are covered on Facebook in a similar style.

"Austria is free!" Leopold Figl was shouting in 1955 from the balcony of the Higher Belvederes – at the #LNdM you can visit this balcony.

You separate your garbage but do not actually know, what is happening with it? Then go to the 48er Museum.

Program tweets like these two do not cover the museum program more extensively than that have been done on Facebook. They give a shorter, more to-the-point description of the program by explicitly naming what is going on or what can be done. The program tweets have a dominant educative character, meaning that they give background information on the program rather than provide times or list things to do. Extra and extensive program information concerning workshops, music performances or film screenings that have not been mentioned on Facebook are also not being addressed on Twitter. This results in the same program matters being covered on Facebook and Twitter.

The entertainment element for the program feature, but also other categories, is almost not existing. The education aspect plays the most important role on the communication on Twitter. It sometimes is combined with the feeling of escape: the visitor can flee the standard museum visit through an extra activity. Here is an example for an educative-escape mix by providing background information on the museum at the same time as offering an unrelated leisure activity where visitors can escape the stiff museum idea:

The wild west, satire and sandwiches are expecting you at the Caricature Museum Krems at the Danube.

Tweets concerning updates receive the second most attention of the *Lange Nacht der Museen* on Twitter with six tweets. They usually address information updates on the event and remind the visitor of the event night. The very first that mentions the *Lange Nacht der Museen* Vienna 2013 is an update:

Save the date! On October 5th more than 700 museums open the doors for culture interested night birds. [Facebook event link]

This tweet is giving a short update of how this year's (2013) Museumnight will look like. With six retweets it turns out to be the most interacted tweet of the researched time period. Comments are not very common on the postings of *Lange Nacht der Museen* and even the most popular tweet did not manage to stimulate a dialogue with followers. When looking at the other five tweets

concerning an update it turns out that they are retweets of postings of the participating museums. Like in the case of the category information, most of the retweeted update tweets occur on or shortly before October 5th.

> *RT: See you later at the @ORFLangeNacht der Museen #LNdM*

Most of the update retweets warmly invite and welcome the potential visitors. However, there is no active interaction with the audience. *Lange Nacht der Museen* Vienna stays very passive in their communication on Twitter (two interaction tweets) and does not explicitly engage any form of interaction. Moreover, the categories information and impression are barely touched. Both count only two tweets each. The next section concerns the kind of content that is addressed with the different categories.

Dimensions

Two dimensions reach noticeable attention in the online communication of *Lange Nacht der Museen* Vienna: localization and humanization. Both, the former with nineteen mentions and the latter with thirteen, also happen to be subject of the most popular tweets during the three-month period according to the likes. This indicates that localization as well as humanization are not only the main subject the communication strategy of *Lange Nacht der Museen*, but are also the best received with the public. Tweets with a local character are mainly focused on individual local museums. This is partly related to the fact that *Lange Nacht der Museen* Vienna choses to retweet tweets from participating museums about the Museumnight. Moreover, the high amount of program posts, as discussed in the section above, refer to the single museums. They offer a short description on what is going on during the Museumnight one specific museum.

> *The Zotter Chocolate Factory is the perfect place for the ones with a sweet tooth among you.*

One museum is explicitly named, followed by a short introduction to its background. This style is applied to the majority of the localization posts. Often, these posts are communicated in a human-like way. The audience is often addressed with 'you' and involved in the post through a personal way of communicating.

> *In case you cannot wait till Christmas, we suggest you to go to the Austrian Christmas Museum in Steyr.*

Instead of giving a neutral description of what is possible to do in the museums, *Lange Nacht der Museen* includes the audience in a human, direct way. It brings the audience and the museums together in its communication on Twitter.

Another way of connecting to the audience is implementing other persons in a tweet. The fame of some figures can be of use to get the audience's attention.

> *At the #LNdM you can have a look at the Stratos-capsule and Felix Baumgartner's pressure suit in the Hangar-7.*

This tweet refers to Felix Baumgartner, the famous Austrian who jumped from outer space to earth in 2013. A total count of four tweets refer to the dimension of characterization.

Moreover, *Lange Nacht der Museen* is embedded in a broader context. The dimension contextualization counts seven tweets within the determined time period. The context concerns Museumnight related issues like ticket sale, an overview of the Museumnight, information on transportation et cetera, like this example:

> *For the last-minute deciders! You can get your ticket for the Lange Nacht der Museen at the 'meetingpoint museum', in Vienna this is at the Heldenplatz, or at one of the participating museums.*

The tweets on contextualization often refer to a several museums together in a very general way. The different museums are connected by a overarching Museumnight concern like the tickets or the transportation.

Minor attention is put to the globalization (two tweets), socialization (two tweets) and theatricization (one tweet). Those dimensions are used in hardly any tweets and are not significant for the communication on the Twitter platform.

Concluding, the last four sub-chapters concentrated on the image and the brand experience that is created on the social media platforms of the Museumnight cases Amsterdam and Vienna. The next section switches the focus to the audience perception of the presented image online but also offline. The findings of this chapter (4.1.) informed the audience perception part (4.2.) by providing input for its infrastructure. Chapter 4.3. at the end of the result section

will bring the findings on the image projected on the social media and the image perceived, as discussed in the next section, together.

4.2. Audience perception of Museumnight

In order to be able to measure the audience perception of the concept of Museumnight, a total of ten interviews were carried out with the Museumnight audience. Five concern the *Museumnacht* Amsterdam (4.2.1.), and five *Lange Nacht der Museen* Vienna (4.2.2.). In the next two chapters the findings of the interviews will be presented. First, a table with the definitions of the concept as given by the interviewees will be provided and discussed. Secondly, relevant themes that occurred across the interviews will be elaborated on. Quotes from the interviews (translated from Dutch or German into English) were used to support the findings.

4.2.1. Perception of *Museumnacht* Amsterdam

Five interviews were conducted with persons that attended the *Museumnacht* Amsterdam in 2013 in order to get an understanding of their view on the concept and the online image. The findings reveal four dominant themes that occurred during the talks: celebration, activities, level of hipness and movement in the city. These themes turned out to be important concerns across the interviewees, who addressed them thoroughly during the interview. However, before discussing these in detail I first will have a look at what the participants actually considered as *Museumnight*. The second question asked in the interview (see Appendix B for the interview guide) was how Museumnight would be described and defined when introduced to a friend. This question proved to be of great interest: it delivers an interpretation of the concept that has no official, common definition. In addition, asking people to share their perception of the Museumnight gives a first indication of the brand image the concept is producing. By inquiring a first, general perception of Museumnight, the most important characteristics of the concept can be retrieved. The definitions help identifying the as important considered elements concerning the concept. Figure 1 provides an overview of the definitions the five interviewees gave.

Figure 1. Audience definition of Museumnight by *Museumnacht* Amsterdam interviewees.

Name	Original definition (Dutch)	Translated definition
Annette	Museumnacht betekent dat heel veel musea tot heel laat open hebben, dat ze bijzondere programma's hebben, met eten, drinken, muziek, bijzondere workshops die je kan doen, bijzondere dingen die je kan zien. Maar ik zou er wel bijzeggen: Heb niet de illusie dat je een museum gaat bezoeken, als je echt een museum wilt zien dan moet je niet naar de Museumnacht gaan.	Museumnight means that many museums are open till late at night, that they offer special programs, with food, drinks, music, special workshops that you can do, special things that you can see. But I would also mention to not having the illusion to visit a museum, if you really want to visit a museum than you should not go to the Museumnight.
Carilijne	Ik zou het gewoon uitleggen dat je een hele nacht lang, dan toch in Amsterdam, overal naar binnen kan, dat alle musea open zijn, dat je gratis daarin kant, nou eigenlijk moet je een kaartje kopen dus eigenlijk is het niet gratis, toch voelt het wel een beetje zo alsof je overal gratis naar binnen kan. En dat er overal dingen te doen zijn, dat er overal muziek wordt gedraaid, dat er meer interactieve dingen zijn, dat er workshops zijn, het is dat je hele leuke dingen allemaal daar kan doen, en dat het soort van een belevenis is dat je samen kan doen.	I would explain it with being able to go to museums in Amsterdam a whole night long. All museums are open and you can go there for free, well actually you need a ticket but it feels as if it is for free. And everywhere you are able to join activities, everywhere there is music, there interactive things to do, there are workshops. Simply said: you are able to do really nice things everywhere, and you get kind of an experience together.
Chuan	Het is een avond waarbij je dus toegang hebt tot de grotere musea in de stad, en waarbij dan activiteiten georganiseerd worden die een relatie hebben met het museum of de werken die daar hangen, maar dat het niet per se is alsof je een college aan het volgen bent, of iets moet leren per se zeg maar, ik denk ook dat ik zou vertellen dat de ervaring van heel informeel omgaan met kunst en musea, dat dat ook voorop staat, zodat kunst wat leuker en wat losser wordt.	It is an evening where you have access to the big museums of the city. Moreover, activities are being organized that are related to the museum or the oeuvres hanging there. However it is not like you are following a lecture, or that you have to learn something. I think I would also explain that the experience is very a very informal way of dealing with art and museums, and this stands in the foreground in order to make art more attractive and looser.
Dimmen	Voor mij houdt het in dat musea de Museumnacht organiseren met ze allen, dat ze proberen om hun collectie, hun gebouw, de sfeer in een andere setting te laten zien, in een nachtelijke setting, vaak in een feestelijke setting, maar soms ook op een hele aparte en op een hele andere manier de musea presenteren, dus helemaal niet feestelijk. En om mensen uit Amsterdam	For me Museumnight means that museums together organize the Museumnight, meaning that they try to show their collection, their building and the atmosphere in a different setting, in a nightly setting, often also a celebratory setting. Sometimes, they present the museums in an unusual and very different way, also without the celebratory facet. Museumnight

	en daarbuiten te tonen op een laagdrempelige manier voor wat ze staan, en wat ze doen.	should be able to reflect in a responsive, easy way to the people from Amsterdam and the people from outside Amsterdam what they stand for and what they do.
Sara	Het is een avondje cultuur met veel activiteiten, een drankje erbij, Amsterdam wordt een beetje een dorp, het voelt soort van een dorpsfeest, heel veel gezelligheid, en alles is binnen handbereik. Het is ook heel handig dat je gratis met de OV kunt met je kaartje, zodat je heel Amsterdam door kunt.	It is an evening culture with a lot of activities, a glass of wine, Amsterdam becomes a bit a village, it feels like you are attending a village party, a lot of coziness, and everything within short reach. Moreover it is convenient that you can go for free with the public transportation with your ticket, so that you can go through whole Amsterdam.

First of all, Museumnight is interpreted as a cultural event that is organized at a nightly time. An emphasis is put on the nightly character as well as on the role of Museumnight of bringing art and culture closer to the audience. The nightly setting results in a different, special atmosphere. The Museumnight and the cultural experience it brings along are considered as very accessible among the interviewees. Extra activities and additional program support the attractiveness of joining the Museumnight. The cultural exchange between people and museums, but also between visitors themselves, is taking place in a culturally strong museum setting while having some drinks. This combination of cultural exposure and pleasure is an important part of the interpretation of the concept. Therefore, the extra activities and the additional program are included in all of the given definitions. Coziness and fun are of great importance for the Museumnight feeling according to the asked persons. Moreover, the focus on the city Amsterdam plays another important role.

These definitions show the essence of the perception of the concept Museumnight. In the course of the interview however a more precise picture of the concept was outlined. The main occurring themes were, as already mentioned, following four:

- celebration
- activities
- level of hipness
- movement in the city

Celebration addresses the event facet of the Museumnight. The asked visitors described *Museumnacht* Amsterdam as a beautiful celebration that manages to put the museums in a different light for one night. It is considered as a very sociable, enjoyable and cozy event that wraps the cultural experience in a different jacket. A couple of the interviewed persons are in possession of a museum year card, which allows them to visit museums for free during the whole year. However, the Museumnight is not included, meaning that museum year card holders have to obtain a Museumnight ticket that gives them access to the museums they could visit the rest of the year for free. Nevertheless, the interviewees indicated to still attend the event due to its different, attractive format. Interviewees specify having a feeling of attending an event instead of doing a typical museum visit. This relates to theme of escape, which describes the kind of experience the visitor is exposed to. The interviewees indicate that the standard museum visit is enriched through the event character. The Museumnight attendance turns into a trip that offers an escape from daily habitual activities as well as a breakout from the routine of a standard museum visit. Moreover, the theme amusement seems to be included in this experience as well as it links to the level of entertainment. Entertainment is considered as being very present in the case of *Museumnacht* Amsterdam due to the great amount of creative and interactive activities offered in the program. Subsequently, the idea of a museum often acknowledged as not-very-exciting changes into a more sensational place-to-be. One of the interviewees stated following:

> *If you simply go to a museum it is always quiet. I, personally, consider that as very weird because I see so many beautiful things, I want to talk about them and I want to share them. However, during a standard museum visit we always walk very quietly through the museum. It almost turns into a library, whereas art actually is a thing where you want to talk about together. And at the Museumnight exactly this is easier. (Carilijne, Appendix E2)*

The celebration and event facet leads to a greater engagement with art and culture among the audience. The visitors are more invited to talk aloud and with each other about art and the exhibitions. There is no intention of conducting a deep talk about art and culture, however the Museumnight functions as the aggregator of the cultural conversation.

All of the interviewees flagged the general perception of a museum visit as boring and unexciting, sometimes even as innocent. They complimented the Museumnight of managing to show museums from a different perspective by adding activities, social drinks, food, music, theater acts, et cetera. The event Museumnight subsequently makes the museum visit to an exciting and fun activity. Some reference to special topics that certain museums individually employ. These are also considered as contributing elements to the attractiveness of the museums.

Moreover, the here discussed celebration theme can be seen as being rooted in the dimension of theatricization. With its characteristics of playfulness, creating sensation and offering a performance service it manages to easily create memories through mental and/or physical involvement in this dimension. The visitor is invited to participate in a cultural knowledge conversation. Sometimes this conversation requires involving physically in an act through for example writing, singing, doing handy craft. The visitor is offered the chance of getting immersed into the cultural consumption feed that is offered by *Museumnacht* Amsterdam, actively or passively. When the question on theatricization of the interview guide is posed to the interviewees, emphasis is put onto the importance of specials acts like theater or music performances. This relates to two of the other findings of the audience perception of *Museumnacht* Amsterdam: activities and level of hipness. These themes and their relation to theatricization and/or other dimensions will be discussed in the paragraphs below.

Activities turns out to be another theme that is widely covered in all five interviews. Activities are related to the individual museum programming. In addition to the permanent and/or temporary exhibition museums offer a range of an extra program acts. Examples are music acts, theater performances, movie screenings, workshops, lectures, guided tours, et cetera. These are offered as complementary program to the standard offer of the museum. They are perceived as appealing addition that aim to allure visitors to the individual museums:

> *A lot of locations enjoy making their spot special. You take the energy you get there with you to the next location, which makes it more interesting, I*

think, instead of only getting a standard 'museums are open, you can have a look'. (Dimmen, Appendix E4)

This example shows how a museum succeeds in attracting visitors by choosing a particular facet which is elaborated on. The extra activities put the museum in a different light and help making a museum visit less boring:

Activities break the barrier of 'a museum is scary', they destroy the stiff and difficult image of art and museums, they make museums more accessible. There are a lot of great activities, very diverse activities, that help doing so. (Chuan, Appendix E3)

The audience very positively embraces all the extras that are offered by a museum. Often, they cause amazement among visitors due to their original or unexpected character. These activities allow to actively engage with cultural objects and places. The boring image of a museum is replaced by fun, involving activities that are part of a night-out with friends. However, one interviewee mentions a concern respective to the offered complementary activities:

Actually the activities don't have anything to do with the museum. Museumnight is a very nice event I think, but not if you really want to see one special exhibition, then you should not go. The workshops sometimes are far-fetched, and are sensation things. To me it seems that something exciting or unique is offered in order to attract as many visitors possible. I don't think that it really adds something to the museum, not concerning the content. But I do like it for the Museumnight. (Annette, Appendix E1)

Even though some activities are considered as not appropriate and not fitting to a museum, the interviewee still concludes that the extra program acts do suit the Museumnight. This leaves the conclusion that the additional offered activities are considered to be of importance for the concept of *Museumnacht* Amsterdam.

The link to the dimension theatricization is found in the entertainment background of the offered activities. They involve the audience to a great extent, sometimes interactively, sometimes physically. Because these activities do not belong to the standard program offered by museums, they easily attract the visitor's attention. The interviewees embrace their inviting character and their easy accessibility. Consuming art then becomes a more casual activity. Hence, amusement and escape are important contributors of the museum experience during the Museumnight.

Furthermore, quite some attention is put onto the level of hipness of the Museumnight. *Museumnacht* Amsterdam is described as a happening that transforms the museum visit form old and boring to young and hip:

> *I think that museums are made kind of hip, they get a different atmosphere, they loose their boringness, dustiness – even though they are actually not boring nor dusty, they become younger, they attract a broader audience; it becomes more of a day-out/night-out where you ought to go, I think. (Carilijne, Appendix E2)*

This description shows that the perceived image of Museumnight well identifies with the aimed target group of the organization. The target group according to the interviewees are young people like students and graduates, or people that just entered the job market. Moreover, an interesting observation is made by one interviewee: she considers the audience of *Museumnacht* Amsterdam as prominently blank. The diversity of different ethnical and cultural groups seems not to be represented among the Museumnight audience. Overall, the interviewees reflect the target group as being standard West-European. The brand Museumnight therefore is linked to two network groups, one age related and the other one related to an ethnical group. This relation can be classified as being part of the dimension socialization. However, the questioned persons did not feel approached by the organization of the Museumnight as member of a social group. All of them did though diagnose the network that was targeted: a young audience.

In addition, the implementation of very diverse (social) media was considered as appropriate for the addressed target group. The interviewees positively embrace the interactive elements online – on Twitter more than on Facebook. Especially the responsiveness of the organization to individual persons on Twitter is well evaluated. This concerns the dimension of humanization which covers the personal approach of the audience. The approach is personal in a way that target group appropriate media channels are used. The interviewed persons consider social media as communication tool for the Museumnight as a suitable medium. However, not many of them put much attention to the plagforms: almost no memorable posts or tweets could be retrieved.

Lastly, interviewees shared thoughts on the matter of movement in the city. Museumnight is a concept that combines the individual museums in order to deliver a whole museum experience. However, the interviewees do not necessarily get the feeling that the different museums are deeply connected. The individual museums seem to make their own plan and do not give the idea of working together. Nevertheless, the Museumnight is considered as one entity due to the movement that is taking place in the city. All interviewees explicitly mention that they consider the museums being connected especially through public transportation like busses, trams and metros. Moreover, the suggested routes on behalf of the organization are considered as an arrangement that combines individual museums.

Some interviewees mention a connection with the city; some just indicate a special atmosphere hanging all over the city. In terms of theoretical framework the dimension localization is concerned here. The interview data clearly shows that the *Museumnacht* Amsterdam brand is imported into the local cultural landscape of the city for the event evening in particular. Museumnight routes and the public transport are crystallized as the major connecting points. Especially the free public transportation is considered as an important transmitter of the big Museumnight picture that connects the individual museums with the city:

> *Amsterdam is becoming sort of a village, the Museumnight feels sort of a village event, very cozy, and everything is within reach. It feels convenient that you can travel for free with the public transportation with your ticket, so that you can easily move in Amsterdam from one museum to the next. (Sara, Appendix E5)*

The connection with the city Amsterdam is mainly identified through movement in the city between the museums through for example public transportation. One of the interviewees (Sara) already mentioned in her definition of the concept that Amsterdam becomes sort of a village where the separate event sites are conveniently within reach. Another interviewee describes this movement in the city as being a product of the visitors that are moving between the museums:

> *What the museums connects is that there are constant people walking around between the event sites and you hear someone talking on the street about one thing or one location they have been to, and you hear someone else talking about another thing. And this is how a conversation evolves*

about places where someone might never has been before. I consider this as
deeply beautiful happening. (Dimmen, Appendix E4)

The people that are on the move in the city contribute to the local character of the Museumnight in Amsterdam. Concluding, the local connection with the brand Museumnight is found in the visitor's association of the atmosphere of the movement in the city. Individual museums and their programming are considered as less connected to the city.

The perception of *Museumnacht* Amsterdam is considered to strongly link to the inductively identified themes celebration, activities, level of hipness and movement in the city. In the next chapter themes that evolve from the interviews with visitors of the Museumnight in Vienna are matter of discussion.

4.2.2. Perception of *Lange Nacht der Museen* Vienna

Also for *Lange Nacht der Museen* Vienna, five interviews were hold with visitors of the event last year. Other than in the case of Amsterdam, all interviews were hold via Skype (one was a telephone call) which resulted shorter interviews (duration of the Amsterdam interviews: 30-50 minutes, duration of the Vienna interview: 15-30 minutes). Again, a core segment of the interview was the question on the definition of the concept of Museumnight. In figure 2 the interviewees' interpretations of *Lange Nacht der Museen* as a concept or brand are listed.

Figure 2. Audience definition of Museumnight by *Lange Nacht der Museen* Vienna interviewees.

Name	Original definition (German)	Translated definition
Julia E.	Es ist eben die Nacht, wo ziemlich alle Museen in Wien bzw. außerhalb die ganze Nacht bis eins offen haben, und man kann sich eine Karte für alle Museen holen und dann dort eben gratis rein gehen und sich alles anschauen was man möchte. Und es gibt dann noch besondere Aktivitäten, wenn das einen besonders interessiert.	It is a night where almost all museums in Vienna and also outside are open till one and you can get a ticket for all museums and then go there for free and have a look at everything, if you want to. Moreover, there are special activities, if you are particularly interested in them.
Julia S.	Die Lange Nacht ist ein Tag, ist zeitlich begrenzt, wo du ein Ticket kaufst und da	The Museumnight is a day, timely limited, where you can buy a ticket and

	kannst du in, also die Museen die teilnehmen, da kannst du mit einem Ticket rein, also du kannst am Abend in ein Museum reingehen das dich interessiert aber du kannst theoretisch in alle Museen die mitmachen rein gehen, und kannst halt irgendwie ein Überblick über die Museumskultur in Wien machen, und es ist halt relativ günstig, also ich glaub für Studenten EUR 10 oder 12.	where you can go to all participating museums with this ticket, this one evening, well to all museums you are interested but theoretically you can go into all museums that belong to the Museumnight. The idea is to be able to make yourself an overview on the museum culture in Vienna, made possible for a very cheap price, I think about EUR 10 or 12.
Laura	Es gibt mal auf jeden Fall mal eine recht große Auswahl, da gibt es wirklich für jeden etwas dabei, das heißt man kann da nicht sagen, ja ich geh nicht so gern in Museen, weil es gibt ja wirklich alles. Es gibt da die Folterkammern – kann man sich anschauen, dann eben Bilder – Albertina, Kunsthistorisches Museum, dann für Tierliebhaber – Naturhistorisches Museum. Also es gibt wirklich für jeden etwas dabei und ich würde es auf jeden Fall Freunden, Freundinnen weiterempfehlen.	There is a big choice on museums where everybody can find something. This means that it does not count when people say that they don't like going to museums, because there is really everything there. For example there is the torture room which you can have a look at, there are paintings like in the Albertina, the Art Historical Museum, and for animal lovers there is the Museum of National History. There is literally something for everybody and I definitely would recommend it to friends.
Lisa-Maria	Es gibt halt die Möglichkeit zu einem Fixpreis viel Kultur in Wien zu erleben.	There is the possibility to experience culture in Vienna for a fixed price.
Marina	Ich würde halt sagen, das halt so studentenmäßig irgendwie erklären, da geht es halt oft ums Geld, und dass man halt oft für wenig Geld viele Museen anschauen kann oder so viel man halt in der Zeit unterbringt. Das wäre die Lange Nacht der Museen so kurz und knapp beschrieben.	I would explain it in a student-like way: often students have to take care of their financial situation, meaning there is little money to visit a lot of museums. During the Museumnight it is possible to visit as many museums as possible in the time frame. This would be the Museumnight explained shortly.

The two main elements that were brought up among the interviewees when describing Museumnight were the price and the time. The interviewees embraced the opportunity of having one ticket that gives them access to all museums. Also, the great choice on museums and the given possibility to experience the museum culture during one evening was considered as an important element of the Museumnight. The interviewees recognized the individual museums as an apparent part of the concept. Often, the emphasis was put on the very affordable character of the ticket: especially for students it was regarded as very cheap. Concerning the format, as an important component the nightly character was noticed. The extended openings hours at night make the event to a special occasion.

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In the case of *Lange Nacht der Museen* Vienna, the given definitions (figure 2) provide a very sober and clean view on the concept of Museumnight. In addition, three themes that played a key role across the five interviews could be classified:

- museum as essential substance
- culture consciousness
- website and offline media

As already mentioned in the section with the definitions of the Museumnight by the interviewees, the individual museum forms the core subject of the Museumnight. Spatial proximity and convenience build an essential part of the museum experience. The interviewees mention a preference to visit museums in the same area. However, the dimension of localization is not applicable as the questioned persons did not agree with *Lange Nacht der Museen* being connected to the city of Vienna. It though is considered as important for the city, but more as a national, autonomous cultural ambassador than a local orientated phenomenon.

Moreover, the questionable convenience of a museum visit during the Museumnight is highlighted. On the one hand, the ease of going from one event site to another is supported by the public transportation. The offer to take busses for free to travel from one museum to another (if not close by) is well embraced. It adds a positive vibe to the Museumnight experience and makes the event to a very dynamic happening. On the other hand, a negative atmosphere is created by the long queues at the individual museums. They cause a feeling of disturbance and frustration among the interviewees:

> *The experience basically shows that it is incredible how many people choose this one day to go to the museums, this is really bad. (Julia S., Appendix E7)*

> *By going to the popular museums, such as the Butterfly House, we had to wait 20-25 minutes in the queue. (Julia E, Appendix E6)*

These two examples show the negative attitude towards the crowed scene during the Museumnight. Contextualization is the dimension in charge that describes the positioning of the Museumnight in this positive and negative context. Matters that are happening around the museum essence, like the public transportation or the queues, are part of this context. The contextualization

dimension is always centered around the core subject of this study: the museum. Among all interviews the museum returns as the event site being addressed as the essential substance for the Museumnight.

Furthermore, the crowdedness during the Museumnight is not only considered as appearing within a context. Additionally, it also concerns the culture consciousness, which is the second theme that is identified from the interview data:

> *The Museumnight is hold in order to manage to bring people again into museums and to bring them closer to culture. Actually I do not consider it as negative that many people go on exactly this day into a museum, actually I consider it as great. (Julia S., Appendix E7)*

According to the interviewees, the great attendance of the *Lange Nacht der Museen* is a sign for the success of the Museumnight as a cultural event. A special cause like the Museumnight event is needed to motivate an audience to become more culturally involved. The cultural consciousness of citizens becomes evident when the interviewees start referring to other cultural night events, like the *Long Night of the Churches* or the *Dinner at Dark*. Such cultural offerings are considered as occasions that bring people closer in contact with the culture industry. The experience the Museumnight Vienna creates to strengthen the cultural consciousness is of educational nature. The interviewees share their intend to attend the Museumnight in order to gain a lot of cultural knowledge as offered by the museums:

> *I consider the Museumnight being organized in order to bring the culture closer to the public, so that also museums are visited that would not be otherwise. (Lisa-Maria, Appendix E9)*

Moreover, the interviewed persons noticed that the format of the Museumnight masters to attract a very broad audience:

> *Well, it is rare in Vienna, everywhere different age groups, not only students who are going out, really everything, and everybody seems lively. I consider that as quite cool. (Julia E., Appendix E6)*

The audience of the Museumnight is considered as diverse and spread over different age ranges and social groups. One description of the target group is following:

> *Concerning the target group… This can be elderly people, young people,*

> *families, retired people, everything. According to me, there are no*
> *boundaries, also tourists can join. (Marina, Appendix E10)*

The interviewed persons considered themselves as the target group. However, they did not regard the approach via social media as relevant. Most of the times the interviewees named the website as the place that was consulted for information. Moreover, posters and folders were mentioned as noteworthy offline media:

> *All the posters on the street, with the butterfly on it, very typical. This*
> *directly gets your attention, it is easy to recognize. (Laura, Appendix E8)*

The last paragraphs just described the third theme: the website and offline media. Even though the interview guide put the focus on the social media image, the findings reveal a surprising reference to the offline image of Museumnight. This image is characterized by the logo of the *Lange Nacht der Museen* Vienna. The focus on social media is low and is considered as not very important according to the interviewees. Most of the asked persons did not interact on Facebook nor on Twitter with the Museumnight. The offline involvement with the museums turned out to be the most valued element.

      The last two sub-chapters focused on the audience image of the two Museumnight cases. After having analyzed them separately, the next section will put the findings together and will connect them to the image as projected to the social media.

4.3. Social media image encounters audience perception of Museumnight

Two methodically different studies were carried out over the last view chapters. First, the social media content analysis was applied to determine the image that is projected onto the social media platforms Facebook and Twitter. Secondly, in-depth interviews were carried out in order to gather knowledge about how the online image as well as the general offline perception of the concept and brand Museumnight is looks like according to visitors of the Museumnight.

      What is mainly communicated as the presented image on social media differs for the two Museumnight cases Amsterdam and Vienna. *Museumnacht* Amsterdam is very audience focused. The implementation of the dimension

humanization is identifiable through the very personal communication strategy that is applied by the organization N8. On Facebook they manage to attract attention through open calls to tag and comment on a post, which results in two of the humanization posts receiving by far the most likes. On Twitter, the active retweeting of posts from others (individuals or museums) leads to an interactive conversation on the micro-blogging social media platform. When asking the visitors during the interviews they embrace the interactive character of the Museumnight. Especially the platform Twitter is mentioned to be used when intending to pose a question, share a thought or provide some criticism. Interestingly, three of the five interviewees indicated to have become fond of Twitter in the last years as a medium that enables to communicate on a more professional level, especially when compared to Facebook. They all interacted with *Museumnacht* Amsterdam and reflected with enthusiasm the responsiveness of the organization.

Lange Nacht der Museen Vienna on the other hand scored observably low on the audience reaction concerning the social media. Twitter in particular is the neglected medium among the interviewed persons. Only one respondent owned a Twitter account but considered her behavior as very inactive. The Facebook medium was used to a great extent among the interviewees, but none of them indicated a relevant interaction or observation of the Museumnight page. This can be explained with Facebook mainly serving as a communication platform for social exchange with the personal network, as the interviewees indicate themselves.

Moreover, the image presented of *Lange Nacht der Museen* Vienna turns out to be almost identical on Facebook and Twitter. The main focus lies on the educational character of the program offered. Certain museum sites are picked that present their offer for the Museumnight. All of the posts or tweets give a short description of one highlight of the exhibition in the museum. Extraordinary program acts are not included in any of the posts or tweets. *Lange Nacht der Museen* therefore chooses for a casual and very informative communication strategy of the Museumnight brand. Similarly, the interviewees indicated to perceive the Museumnight concept as a valuable cultural event that has the consumption of cultural knowledge as the first interest. The educative

experience stands in the foreground. The interviewed persons expressed less interest in entertaining or participating activities. They embraced the chance of being able to visit museums and gain cultural knowledge they otherwise would not so quickly engage with.

With *Museumnacht* Amsterdam the cultural knowledge exchange is as well of importance. However, the Dutch audience seems to be more sensation-orientated. Sensations in this case include for example special acts of musical or theatrical nature. The experience of these sensation elements is closely linked to amusement and celebration. The interviewees expressed to be less interested in diving deep into the cultural offer of a museum, but more in the additional and often creative side programming and offer of audience-involving workshops or acts. The image created on the social media however is more information oriented and provides general updates on the Museumnight. The focus though is less detailed concerning a museum program when compared to *Lange Nacht der Museen* Vienna. Sensational elements are also involved on the social media, but not to a great extent. Outstanding is the visual focus of the communicated messages. The audience is provided with impressions of earlier years as well as of the current event year. This seems to be lacking at the online image of the Museumnight in Vienna, which focuses very much on the standard program offer individual museums.

There are two dimensions that receive very little to no attention on the social media as well as with the audience of both researched Museumnights: globalization and characterization. It can be generalized for the two cases that the integration of certain figures, may it be fictional or real, a celebrity or an artist, is not relevant for the brand Museumnight. Moreover, the communicated image does not include linkages to other Museumnights, not on a national level and not on a European or global degree. Additionally, all of the interviewees were not very aware of the European spread of the concept. They considered the Museumnight as a very local happening.

Concluding, the two discussed Museumnights differ in their image projected but contain and embrace the same key characteristics. The image perceived of each Museumnight coincides pretty much with the communicated

brand. The next chapter will conclude these findings and relate them to the bigger picture of the creative culture industry.

5. Conclusion and discussion

The concept and brand Museumnight was the core subject in this research. Two strands can be identified that marked the structure of this study: the first being the picture portrayed online which was analyzed by doing a social media content study, the second concerning the opinion of the audience on Museumnight which was examined by doing in-depth interviews. In this section, first both parts will be addressed separately with concluding thoughts by relating them to the main research questions. Thereafter, the two parts will be merged together and will be included in the debate on the cultural-creative industry concerning a museum experience. Moreover, the theory and methods used will be evaluated. The chapter finally is concluded with a discussion of the limitations of this study and suggestions for further research.

Conclusion

The first research question *How does the Museumnight present itself on Facebook and Twitter in Amsterdam and Vienna?* has been approached by a social media content analysis on Facebook and Twitter of *Museumnacht* Amsterdam and *Lange Nacht der Museen* Vienna. The first case, *Museumnacht* Amsterdam, offers a very diverse image on the social media platforms Facebook and Twitter. Relating to the theoretical framework, actually all themes and dimensions are incorporated in the picture presented online. Especially on the Facebook channel the topics presented vary on a daily or weekly basis. Interestingly, Twitter turns out to be the stronger channel where more than the double amount of postings is being published. Here, a focus on interaction and information supply can be identified. The bigger image presented online in case of *Museumnacht* Amsterdam is considered as relevant for a broader museum context, has a strong local orientation and is communicated in a personal way. Its great level of interactivity, the stimulating communication exchange with the audience and the visual appealing presentation of the content are key findings.

In the case of *Lange Nacht der Museen* Vienna, both platforms appear to be strongly program oriented with an emphasis on the single museums. The communication on Facebook consists of the presentation of (one part of) the hosted exhibition and is sometimes related to a broader social or art context. Moreover, most of the content on Facebook as well as on Twitter has a strong educational background and focuses, for example, on historical facts. The difference of the two platforms lies in Facebook covering a broader and more detailed range of topics. Next to program, posts containing general information and updates are dominantly present. Similar to *Museumnacht* Amsterdam, Vienna put an emphasis on local happenings and chooses for a personal way of communicating with the audience.

The second research question concerns the perception of the (online) image: *How do visitors of Museumnight Amsterdam and Vienna perceive the cultural event?* Again, the two cases show different results. Whereas *Museumnacht* Amsterdam is perceived as a nightly occasion with a celebratory touch who's strength lies in offering plenty of supplementary, special activities, *Lange Nacht der Museen* Vienna is seen as a great opportunity of coming in touch with many cultural institutions during one night for a very affordable price. The audience of both cases put the Museumnight in a broader context: Amsterdam is more event orientated and links to pleasure and a night out, whereas the concept in Vienna is considered as a cultural aggregator that links to the culture and art consciousness of individuals. Both Museumnights are very positively embraced by the audience through two distinct ways: *Museumnacht* Amsterdam by making the concept and brand attractive through leisure elements, *Lange Nacht der Museen* Vienna by providing brief, informative content on the individual museums.

Coming to a conclusion, it is evident that the picture presented online is similar to but does not fully correspond with the picture perceived by the audience. Nevertheless, the active involvement of the Museumnights on the social media contributes to the overall experience of the concept, especially in the case of *Museumnacht* Amsterdam. The concern with the image presented on social media as well as the concern on the image perceived by the audience succeeds in embedding the brand and concept Museumnight in a broader

cultural context. The dimension of contextualization appeared to be relevant for both concerns and for both case studies. Museumnight therefore succeeds in contributing to the cultural consumption and in involving a broader audience. Moreover, the concept and brand is identified as being very local orientated. Museumnight therefore cannot yet be considered as an established, global brand: it still is bound to the local, cultural situation of the culture-creative sector as well as the position of art and culture in the local society.

Evaluation and discussion

This study made use of a sequential qualitative mixed method research design. The social media content analysis proved to be suitable for gathering data about the image projected online. The for the question on audience perception chosen method of in-depth interviews as well provided very rich results. However, sometimes the interviewees indicated an uncertainty of giving a correct answer. Especially in the beginning of the interview the asked persons tended to hesitate with giving rich information. Focus groups could serve as a method that could avoid the possible withholding of (valuable) information. Moreover, when being in a group, individuals can stimulate each other in remembering certain aspects that otherwise might already have been forgotten, as the event has taken place a couple of months ago. The co-constructed group talk therefore could assist in recalling memories from the Museumnight event (Kitchen, 2013).

The selected theoretical framework (topics, dimensions and themes) was of great value due to its very diverse character. I was able to apply the researched theory in different stages of the research. The framework served as frames to categorize the datasets (content analysis), served as the structure for the interview guide and certain framework elements could be again identified in the findings of the interview.

Limitations and future research

One limitation of this study lies in the diversity of the interview participants. Especially the recruiting of interviewees for *Lange Nacht der Museen* turned out to be a difficult task to fulfill. With the reason of not being on-site in Vienna, I had to rely on online networks and public social media. Neither the active search via

Twitter or the public event pages on Facebook, nor the contact with participating museums in Vienna helped to find enough participants. Finally, an open call in some of Vienna's university groups got me the last needed interviewees for the audience perception part on the case of Vienna. However, this results in a narrow respondent group existing of students only.

This research leaves space for follow up research. There are plenty of other European Museumnights that are still unexamined. With the scope of this research I was only able to analyze two cases; it would be interesting to see how the concept and brand is implemented in other cities, in other countries, and with different cultural surroundings. Moreover, the concept of Museumnight is one cultural event being organized in a city, a region and/or country. The creative culture sector is home to other cultural events. A comparison to for example a small regional art fair or a world-wide wandering exhibition would be interesting to examine.

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Websites & Social Media
Lange Nacht der Museen **Vienna**
Lange Nacht der Museen Vienna website
http://langenacht.orf.at/

Lange Nacht der Museen Vienna website: general information
http://langenacht.orf.at/allgemeine-infos/

Lange Nacht der Museen Vienna Facebook
https://www.facebook.com/ORFLangeNachtderMuseen

Lange Nacht der Museen Vienna Twitter
https://twitter.com/ORFLangeNacht

Lange Nacht der Museen Vienna: Report
http://langenacht.orf.at/fileadmin/museen/img/Presse/PA_Bilanz_Website_061 013.pdf

Museumnacht **Amsterdam**
Museumnacht Amsterdam website
http://museumnachtamsterdam.nl/

Museumnacht Amsterdam Facebook
https://www.facebook.com/museumnacht

Museumnacht Amsterdam Twitter
https://twitter.com/n8news

N8: organization
http://www.n8.nl/producties/museumnacht-2/

Nachtbrakers: blog
http://nachtbrakers.nl/

Others
Lange Nacht der Museen Berlin
http://www.lange-nacht-der-museen.de/en/about_the_long_night/

Appendix A: Overview social media content analysis

	Total posts/tweets	Posts/tweets before event	Posts/tweets at event day	Posts/tweets after event
Museumnacht Amsterdam Facebook	40	31	2	7
Museumnacht Amsterdam Twitter	116	61	35	20
Lange Nacht der Museen Vienna Facebook	48	36	8	4
Lange Nacht der Museen Vienna Twitter	32	21	11	0

Appendix B: Interview guide

General information participant
Name:
Age:
Nationality:
Educational level:
Occupation:
Amount of times of Museumnight visits:

Interview questions
General Museumnight Amsterdam/Vienna
1. Could you please describe your overall experience with Museumnight Amsterdam/Vienna in the past 5 years?
    Probes:
    - How often do you go to museums in general?
    - How many times have you visited a Museumnight? Which ones?
    - How did your impressions change over time?
    - What are the most impressive memories of Museumnight in the past 5 years?

2. If you are asked to introduce Museumnight to a friend, how would you define and describe it?
    Probes:
    - What is your understanding of why Museumnight is organized?
    - What do you think the event should include?
    - What do you know about the organizers?
    - What are other Museumnights you know about?

3. How do you like this year's Museumnight in particular? Why?

Specific experience with Museumnight 2013
1. **Dimension localization/globalization:**
   In your experience and opinion, how did the Museumnight 2013 balance the global or European orientation and the emphasis on promoting local history and culture through particular museums? Could you give me a few examples to demonstrate your opinion?
   Probe:
   - How do different museums collaborate to achieve this balance?

2. **Dimension humanization/socialization:**
   What kind of connections did you make with the Museumnight 2013? More personal connections or you identify with Museumnight more as a member of a social group that you belong to? Can you give me a few examples?

3. **Dimension theatricization**:
   Could you please share your experience of attending the entertaining and participating activities that the Museumnight 2013 offered? How do you think those programs are relevant to the Museumnight theme?
   Probes:
   - How do you like them and why?
   - Examples for entertaining/participating activities: performances related to the exhibitions, music performances, theater performances, dance performances, lectures, workshops, …

4. **Dimension characterization:**
   How do you think the Museumnight 2013 include and highlight certain icons (e.g. historical figures, celebrities, fictional characters)? Can you give me a few examples?

5. **Effect of Museumnight question:**
   In your opinion, how successful is Museumnight 2013 as a cultural event?
   Probe:
   - How do you feel your experience of this event will drive you to be more interested in museums or not?

Social media use
1. What kind of social media are you using?
   Probes:
   - How frequent do you use Facebook and Twitter?
   - How active are you on Facebook and Twitter?

2. How do you use Facebook and Twitter?
   Probes:
   - What are your major activities on Facebook and Twitter?
   - Who do you connect and interact with on Facebook and Twitter?

3. How and why do you interact with Museumnight Facebook page and Twitter account?
   Probes:
   - Can you give me an example of positive/negative experience you had in interacting with Museumnight Facebook or Twitter account? By interacting, I mean both mutual interaction as well as your perception of their posts.

4. How do you perceive and deal with information from Muserumnight Facebook page and Twitter account?
   Probes:
   - What kind of content are you interested in?
   - How do information from Museumnight Facebook page and Twitter account influence your decision of attending certain events or not?
   - How personal do you think the communication style of Museumnight Facebook page and Twitter account is? Can you give me a few examples?
   - What other information would you like to get from Museumnight Facebook page and Twitter account?

Final question
1. Is there anything about Museumnight that you think worthwhile talking but I did not ask in my previous questions? Could you please share?

Appendix C: Overview interview participants

Name	Age	Occupation	Education	Number Museum-night visits	Number of museums visited in 2013

Museumnacht Amsterdam

Name	Age	Occupation	Education	Number Museum-night visits	Number of museums visited in 2013
Annette (E1)	33	Mother, Tour Guide Museums, Freelancer Translator	BA Museology	3	3
Carilijne (E2)	23	BA student Photography	BA Photography	1	3
Chuan Liu (E3)	25	Sales Assistant Rituals Cosmetics (part time)			
Dimmen (E4)	30	Coordinator Legal Affairs/ Administrative Services	BA Law, MA Law	1	5
Sara (E5)	26	Unemployed, past: secretary lawyer's office	BA Education	2	9

Lange Nacht der Museen Vienna

Name	Age	Occupation	Education	Number Museum-night visits	Number of museums visited in 2013
Julia E. (E6)	20	BA student Romance studies	BA Romance Studies (Spanish & Portuguese)	2	4
Julia S. (E7)	23	MA student Architecture	BA Architecture, MA Architecture	3	4
Laura (E8)	21	BA student English & Journalism	BA English & Journalism	4	6
Lisa-Maria (E9)	24	MA student Romance studies & Make-up artist	BA Romance studies, MA Romance studies (French) & City Tourism/Event management	1	3
Marina (E10)	23	MA student Educational Sciences	BA Educational Sciences, MA Educational Sciences	1	3

Appendix D: Transcript overview

See external Appendix E for the full transcripts

<u>Museumnacht Amsterdam transcripts:</u>
      E1 Transcript Annette
      E2 Transcript Carilijne
      E3 Transcript Chuan Liu
      E4 Transcript Dimmen
      E5 Transcript Sara

<u>Lange Nacht der Museen Vienna transcripts:</u>
      E6 Julia E.
      E7 Julia S.
      E8 Laura
      E9 Lisa-Maria
      E10 Marina