Museums and strategic usage of Web 2.0 social features

The qualitative case studies on the role of the museums' websites and social media pages

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ABSTRACT

In the last decades the museums have faced the unprecedented museum boom. Today, having to exist in the conditions of highly competitive market of various leisure activities, the museums are facing the decline in the number of the visitors, combined with the lack financing. Moreover, the transition from Web 1.0 to Web 2.0 forced the museums to adapt to the new digital reality and a new generation of visitors. In order to differentiate themselves not only from the other museums, but also from leisure activities, which are offered to the modern user, the museums had to adapt and strategically reposition themselves to satisfy the desires of the visitors. This research focuses on before and after the visit experience, and the capabilities of Web 2.0 features. The rise and the influence of Web 2.0 created multiple opportunities for the museums to enhance visitors' and potential visitors' experience through personalization, interactivity orientation and co-creation. Implementing the functionalities of the Web 2.0 on the websites can result in a stronger visitor-museums long-term relationship. Social networking sites have also become an important channel of value proposition delivery and also customer relationship management.

This research made an attempt to investigate how the museums with the best social media and website practices strategically apply Web 2.0 features in order to enrich visitors' experience. For the purpose of the studies ten museums were selected for the analysis based on their popularity in the social media platforms, such as Facebook and Instagram. Through an in-depth observation of the museums' official websites and social media pages in Facebook and Instagram the data was collected. The data collection process and the analyses were guided by the conceptual model, which was created through theoretical research. The conceptual model, based on Business Model Canvas, was aimed to identify, whether the museums apply Web 2.0 features as the new value propositions.

Most of the theory is confirmed by the significant findings. The evidence from the multiple-source data corresponds with the theoretical propositions about Web 2.0 features implemented by the museums as value propositions. It was demonstrated that both museums' websites and social networking sites integrate Web 2.0 functionalities in order to offer different from the competitors' value propositions and establish stronger relationships with the visitors.

KEYWORDS: Web 2.0, museums, social media, value propositions, business model

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1. Introduction

The museum experience has massively changed in the last decade. With the appearance of Web 2.0, museums had to adapt to the new digital reality and a new generation of users. In the last few years the researches have been investigating how museums can build their strategic and communication model around the new generation of customers and engage them by using digital innovations and social media networks (Kelly, 2014; Meecham, 2014; Marselis & Shütze, 2014).

Today the museums are facing multiple challenges, including lack of financing, high level of competition on the market and decrease in the number of visitors (Burton & Scott, 2003). Museums have always had preservation of cultural heritage (Šola, 1992) and education as their core historic role (Meecham, 2014). Today it became more than that: Web 2.0 is changing museums' marketing strategies and transforms passive consumers into active contributors and participants (Pulh & Mencarelli, 2015). Apart from delivering education through physical presence, museums are actively establishing a two-way relationship through social networking sites (Kelly, 2014). Their appearance and growth have given the museums educational and informational tools to get the visitors involved in communication and participation. Together with Web 2.0 functionalities, social media networks enhanced the process of learning and created new forms of co-creation.

With the new tools offered by Web 2.0, the museums are able to reach different target groups and at the same time attract new users and keep in touch with actual visitors. It can result in having a long-term visitor-museum relationship, rather than just one-time experience (Kotler & Kotler, 2009). Potentially longer and deeper relationship has not only important educational role, but can also conduce to transforming visitors into volunteers, donors and long-term members (Kotler & Kotler, 2009).

The practice of using social media networks as a tool to provoke curiosity of the visitors and make them aware of the new exhibitions and events has been widely spread among museums. Various social media networks are used for these purposes: for example, the Tropenmuseum in Amsterdam used Flickr, Facebook and Twitter not only to promote its project 'One Way to Holland' (Marselis & Shütze, 2014), but also to reach postcolonial migrants and let them share their stories.

New projects are being established through collaboration with tech giants: Google's Art Project, launched in 2011, allowed the visitors to virtually access art museums and galleries, such as The Frick Collection (New York City), The State Hermitage Museum (St. Petersburg) and Uffizi (Florence). The museums are not just places with historical objects anymore, it is an experience, delivered to the visitors in a new, digital way: projects, such as 'Van Gogh Alive: The Exhibition' (Singapore), show how art and audio-visual technology produce something

unique.

Today museums are working to create a brand, which would be known and recognized. Similarly to different popular brands, museums are working on their strategic positioning (Marselis & Shütze, 2014) in order to add value and differentiate themselves on the market. Institutions, which are able to grasp the proactive presence and implementation of Web 2.0 functionalities, provide more channels for engagement with the actual and potential visitors (Pulh & Mencarelli, 2015). Web 2.0 became not only a way to outreach the audience, but to make "traditional-seeming institutions less intimidating" (Wong, 2012, p. 281) and build a closer visitor-museum relationship.

According to Carah (2015), brands use participation of users to 'authentically' embed themselves into their lives. The core component of contemporary branding includes "consumer participation in creation and circulation of content" (Carah, 2015, p. 9). Museum branding also involves managing how visitors create content by using media devices. It has been proved that user-generated content, for instance, can become a valuable contribution to the museum (Marselis & Shütze, 2014). The research demonstrated how the knowledge about the communities' heritage helped to enrich Tropenmuseum database: more specifically, content provided in social media by the users was used to add more information about people on the exhibited photographs.

Web 2.0 and it's social features, such as personalization, interactivity and user-added content have a great potential to add value to the museum experience and differentiate it from what competitors offer. Differentiation, which can be achieved by providing additional features in order to add surplus value to the customers, can help the museums outperform competitors (not only other museums, but leisure activities overall). It can be reached through reputation and brand image creation, as well as personalization, innovation, and service (Porter, 2001).

Museums can use a wide range of tools to build new relationship with different audiences by including them in participation. Many museums' websites have virtual studios, where users can interact with digital collection, create their pieces of art from the images, offered by the museums, and share them with others through the website or social media channels. Reviews and opinions of the visitors can be read on the digital guestbook. Social networking sites can serve as content delivery channels, communication channels and also as a tool to facilitate user-generated content.

This research aims to study how museums use social features of Web 2.0, including social networking sites, to enrich online visitors' experience. While some of the academic works have touched upon the subject of Web 2.0 features used by museums (Pulh & Mencarelli, 2015; Kotler & Kotler, 2009; Chung, 2014), there is still a gap in the literature on the impact of the Web 2.0 tools on visitors' experience and their effectiveness as a part of museums' strategy.

While the aforementioned studies focus more on the visitor and its experience with Web 2.0 tools and social media, the current study takes a business perspective.

This paper is relevant both to the museums and to the scientific world. Taking in consideration the struggle of building long-term relationship with visitors and potential visitors, this research would be beneficial for the museums as an example of how Web 2.0 tools, including social networking sites and functionalities of the museums' websites, can be used to build strong visitor-museum relationship by connecting museums and their visitors online. Secondly, this research is relevant to the scientific world, as it adds knowledge on museum experience from business perspective and strategic positioning of the museums, more specifically differentiation strategy usage by 'non-profit organizations". It observes museums as businesses and analyses their practices from the strategic point of view through Business Model Canvas. Finally, even though some research has been done on this topic already, the digital world grows every day and Web 2.0 offers more and more possibilities to enrich the users experience. Hence, the latest changes in social media strategies and possibilities of the museums' websites are reflected in the research.

This study was carried out in cooperation with Rijksmuseum, which has been paying close attention to the possibilities of social media and Web 2.0. One of the museum's successful projects, Rijksstudio, allows users to create their personal masterpiece out of the images of cultural objects, exhibited in the museum, and share them with other users. Based on this project Rijksstudio Awards was created to distinguish the most interesting ideas and creations of the visitors. Rrecently Rijksmuseum released another product, SnapGuide, which involves active user participation and user-generated content. Since the museum has been involving their visitors and potential visitors in active participation, this cooperation provided deeper understanding of the existing ways of Web 2.0 usage by the museums and served to enhance the knowledge on the topic. The museum provided access to different employees and key people, connected to the museum. Expert meetings and valuable information, which was gained through these meetings, was used to deepen the understanding on the subject.

The study is organized as following: the first part explains the concept of visitor experience and strategic positioning of the museum; then the value propositions offered by the museums are analyzed, as well as customer relationship, which museums establish with visitors and channels through which they connect; finally, the existing websites and social media pages of the museum are examined in order to understand how they can enrich the experience of the visitors online.

The purpose of this paper is to observe how museums are facing challenges, adapting to the digital tools and finding their opportunities to enrich the visitors experience through partici-

patory web and social media usage. The following research questions and sub-questions, therefore, are proposed:

1.　　How can museums strategically use social features of Web 2.0 to differentiate themselves by offering new museum experiences?

Sub-questions:

2.　　How can museums use Web 2.0 social features to develop and offer new value propositions?

3.　　How can museum use Web 2.0 social features to enrich museum-visitors relationships?

4.　　How do museums use social networking sites and museums' websites to deliver content and target different users' segments?

2. Theory and previous research

2.1. Purpose of museums and current challenges

The official Statutes, proposed by ICOM (International Council of Museums), define the museum as a "non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment" (ICOM, 2016). Museums are often classified as non-profit institutions and organizations "oriented to the fulfillment of the social function of collection, preservation, and public education" (Pietro, Mugion, Renzi, & Toni, 2014, p. 5746). An unprecedented museums 'boom' of 1970s (Burton & Scott, 2003) resulted into modern museums surviving in the highly competitive market. Considering the growing number of other venues and attractions for potential visitors, the overall trend is showing the struggle of the museum sector in maintaining its audiences (Burton & Scott, 2003; Kotler & Kotler, 2000). In the beginning of the 21st century, the researchers started to question the traditional role of a museum, which is to acquire and preserve objects (Burton & Scott, 2003), 'civilize' and 'discipline' the mass and overall be a cultural authority. The changes, which started to happen at the end of the 20th century and which most of the museums have been facing were defined as 'new museology' (McCall & Gray, 2014). A discussion emerged about new forms of communication and the social role of the museums, beyond being just collection-centered. More specifically, the concept of 'new museology' involves redefinition of relationship between museums and people and implies the change in that "visitors are bringing a living reality to the museum experience" (Burton & Scott, 2003, p. 65). Mancini & Carreras (2010) explain, that the new museology implies that the museums have to shift from being simply "a place where there are just 'things' on display" to a place of connection between people and society, which main role focuses on education of people.

It was suggested that information is becoming the primary function of the museums and the relationship with public has to be redefined, meaning that the public will be in power and make the decisions (Weil, 1997). There were several reasons behind this suggestion, including the emergence of more educated public and the development of consumer-orientated society. Hence, 'new museology' means the shift for public to have a more active role as visitors and as controllers of curatorial function (McCall & Gray, 2014). According to Mancini & Carreras (2010) this tendency indicates the rejection of vertical hierarchical structure of the museum. Due to the appearance of new technologies, the way that the visitors want to enjoy museums differs from the "traditional vision of visitors as passive actors who should be enlightened with the expert knowledge provided by a curator's exhibition" (Mancini & Carreras, 2010, p. 61).

By realizing this new trend, museums are focusing more and more on the audience research and new consumer patterns, which include more leisure options, but less time. Overall, whatever the reason to focus on audience is, the museums are trying to reach larger public through different means and compete effectively with other providers of leisure and educational activities. Capriotti (2013) suggests that the museums are shifting from "modern" (informational/functional) museum to "postmodern" (relational/purposive) museum.

According to Burton & Scott (2003), one of the strategic aspects, which museums should be taking into account, is the fact that museums "offer value for money" (p. 66), when the tendency is that people are searching for more than just one leisure activity at a time. Moreover, museums are usually perceived not just as leisure: in fact, museums imply intellectual and educational experience. For this reason, one of the main struggles for the museums is to keep their educational and informational function but also position themselves as an attracting and exciting way to spend leisure time, which would attract a wide range of visitors. While "physical" market of leisure is very competitive, the online market is even more, considering millions of entertainment, infotainment and information websites. Therefore, when museums are competing for the leisure time of the visitors and potential visitors, it implies not only the physical visit per se, but also an online pre-visit and post-visit experience, which altogether form a museum visitor experience.

2.2. Museum visitor experience

Establishing strong museum-visitor relationship is closely connected to the quality of the visitor experience. The level of visitor satisfaction and the service, that the museum is providing, have an impact on the long-term growth of the museums (Brida et al., 2016). Museum-visitor relationship, according to constructivist museology (Mancini & Carreras, 2010), has to focus on each visitor, which is perceived as an active interpreter of a museum's message with his own vision. Constructivist approach, applied to the museums, includes the audiences' prior knowledge, meaning that museum in the position on communicator lets the audience fill the not communicated gaps with their own experience and previous knowledge (Nielsen, 2015). Based on this, a research conducted by Silverman (1995) acknowledges that visitors build deeply personal meanings of the exhibition as a part of their museum experience.

The customer orientated research has been focusing on the stages used in marketing, through which people go to make a decision about visiting a museum (unawareness, awareness, knowledge, liking, preference, conviction, action to purchase) (Kawashima, 1998). The researcher notices, that most of the museums claim to enrich visitor museum experience without knowing exactly what stands behind the 'experience' and how it can be improved. In a broad sense, an experience provides an emotionally, physically, intellectually and spiritually mixed

feeling (Shaw & Ivens, 2002). Brida et al. (2016) define the process of visiting a museum as a combination of tangible and intangible experiences, which are related to external factors, such as provided museum services, as well as internal factors, such as visitors' feelings and motivations.

Museum visitor experience is a construct, which according to Falk (2009), should be understood as a complex system. It includes both content-focused and non-content-focused events, understanding of the visitors, and overall it has to answer the question of why people visit the museums. Visitors' experience model has to not only describe but also predict what they will get from the visit (Falk, 2009).

While in the last century the museum experience was limited by the museum's walls and the physical presence of the visitors, with the development and growth of media it expanded. It was proposed (Falk & Dierking, 1992), that visitor experience is a process before, during and after the event, which results in interaction with influences of different contexts. Both pre-expectations and post-memory also have an impact on the final visitor experience.

The recent research by López Sintas et al. (2014) also suggests, that museum experience in fact expands beyond the boundaries of the museum, beyond four walls of the museum building. Visitor experience consists of connected between each other phases before, during and after the visit. Considering this, the museum managers need to apply the best practices to interact the services in every phase between each other. For instance, a well designed website would allow visitors and future visitors to feel more connected to the exhibition (Pallud & Straub, 2014).

Kawashima (1998) claims that the museums' visitors participate in the services, offered by the museums and overall, the quality of the visit is defined not only by the exhibition, but also by a number of other significant factors, such as physical space of the museum and its facilities. For many people visiting experience is mainly motivated by social and educational reasons (López Sintas et al., 2014). Another research by Goulding (2000) states that there are social factors and cognitive factors, which influence the experience of museum visitors. Cognitive factors include the creation of mindful activity, involvement and engagement, inner reflection and imagination, variation of stimulus to create a meaningful "whole"' and perceived authenticity. Goulding (2000), therefore, concludes that the visitor needs to be engaged and stimulated with the material, which can be processed in a meaningful way.

The museums have been experimenting with enhancing visitor museum experience, trying to engage them during all of the stages: before, during and after the visit. Mobile technologies, for instance, provided a possibility of additional virtual reality during the museum visiting process (Tesoriero et al., 2014). Modern PDA's (Personal Digital Assistant) or mobile applications, provided by the museums, are able to enrich users' experience through audial, visual and textual content. Visitors are able to see additional information about physical pieces, choose a

guided tour or even share the experience with others. An active participation in the exhibition can also be captured through photos or tweets (Brida et al., 2016). It has been claimed, that young generations in particular expect to interact more with the museum (Brida et al., 2016). The visitor experience, therefore, can be a journey, which would start with gathering information about the museum before the visit and finish with sharing the experience from the visit on social media. Therefore, new forms of participation help to build the identity of the museum as a "cultural asset that enriches the wider digital community" (Brida et al., 2016, p. 65).

Building relationship between the museum and its visitors and finding new opportunities to enrich museum experience for visitors online and offline are one of the core strategic goals of the museums. In order to reach these goals the museums choose their strategic positioning. It is essential for modern museums to define their business model and strategic positioning to build long-term relationship with visitors, especially in the heavy competitive conditions with more choices of leisure activities for the visitors (and users). The "leisure society" (Taheri & Jafari, 2014) is characterized by people valuing their limited time, which can be spent on their satisfaction. Even though historically the museums have been known for creating quality leisure experience, which included learning and entertaining, today the success depends on the level of engagement. Since multiple online and offline venues compete with each other to win and keep the audience, the museums have to remain attractive to their "evasive and modern audiences who demand more different and memorable experience" (Taheri & Jafari, 2014, p. 203). Through differentiation strategy, which involves new experiences, the museums can be more attractive to the audience than other leisure-orientated competitors.

2.3. Strategic positioning of museums

Several studies (Tesoriero et al., 2014; López Sintas et al., 2014; Brida et al., 2016) focused on the museums' strategies and stressed the importance of managerial and strategic planning, which focuses on more proactive campaigns and encourages attendance of museum visitors.

The strategic decisions of each company, whether it's a for-profit or non-profit organization, define its prosperity position on the market. The museums, which today exist and function under the conditions of a very competitive market (Burton & Scott, 2003; Taheri & Jafari, 2014) have to choose a strong strategic positioning in order to not only attract new visitors, but also to fulfill their cultural and social roles.

According to Porter (1996), strategic positioning is aimed to reach "sustainable competitive advantage" by "performing different activities from rivals, or performing similar activities in different ways (p. 1). Successful strategic positioning of museums depends, first of all, on defin-

ing and measuring value, which is delivered to the customers. Porter (2006) presents strategic goals of the museums through which the value can be defined: collection, visitation, visitor experience, education, research/scholarship. Visitor experience, in particular, includes level of interactivity and extent of ancillary services.

2.3.1. Differentiation strategy

The importance of visitor experience for the strategic positioning of the company is well described by Pallud & Straub (2014). Most of the organizations, including the museums, no longer offer just goods or services, but emotional, physical, intellectual engagement, namely experience. The authors conclude, that those businesses that offer unique experience as a part of their differentiation strategy are predicted to perform better on the market (Pallud & Straub, 2014, p. 360). For the museums, therefore, differentiating the visitor experience is a successful way of reaching their major strategic goals, such as broadening the audience base and encouraging repeat visits (Reussner, 2003).

Differentiation strategy is applied by firms to set their product or service apart from what the competitors offer. A different value proposition or set of benefits is the key factor, which distinguishes the company from its rivals (Porter, 2001). Differentiation can be achieved by providing additional features in order to add surplus value to the customers. These services or products must be different from what other companies offer and, hence, more valuable. Differentiation can be established by reputation and brand image, as well as through reliability, performance, design, customization, innovation, and service.

Differentiation is defined by Sharp and Dawes, 2001 (p. 755) as following: "Differentiation is when a firm/brand outperforms rival brands in the provision of a feature(s) such that it faces reduced sensitivity for other features (or one feature). Through not having to provide these other features the firm has an avenue to save costs. The firm benefits from the reduced sensitivity in terms of reduced directness of competition allowing it to capture a greater proportion of the value created by exchange". Distinctive differentiation strategy aims to make the customers less sensitive to the price by focusing on other competitive aspects, such as product selection, product design, service, image and other areas (Porter, 2001). Museums, for instance, can differentiate themselves by offering new experience before and after the visit, services and museum-related products during the visit.

Successful strategic models are able to deliver the quality of the museum experience, which heavily depends on the one main component: visitor satisfaction (Kawashima, 1998). Other authors (Goulding, 2000) mention, that museums' effectiveness is closely connected to its ability to involve the visitors through the social exchange, a "two-sided, mutually contingent,

and mutually rewarding process involving 'transactions' or simply 'exchange'" (Emerson, 1976, p. 336).

Pietro et al. (2014) research shows how integrated qualitative and quantitative tools help to better understand visitors' cultural needs and their level of satisfaction. This approach can be used to "develop customized information for specific targets of visitors" (p. 5757). According to the analysis of Kawashima (1998), the description of the current attendance can predict the future pattern and, in long term, help the marketing process.

As described by Clemons, Gu & Spitler (2003), the data can determine the desires of the customers so that the companies can tailor their products to their needs, make them more personalized and, therefore, increase the differentiation and make the services or products less interchangeable. Hyper-differentiation (Clemons et al., 2003) implies that companies are able to offer products or services, which are better suited to the individual preference of a particular customer.

Therefore, personalized museum experience, which can be achieved online and offline is a very important differentiation strategy for the museums. Offering personalized elements through Web 2.0 tools is one of the ways to create additional value for the visitors.

2.3.3. Brand awareness creation

The appearance of Web 2.0 platforms, such as online social networks, which imply "many-to-many" type of communication, offers organizations avenues for creating electronic word of mouth (eWOM) and increasing brand awareness. Brand awareness is an important concept (Barreda, Bilgihan, Nusair & Okumus, 2016) in marketing and consumer behavior studies, which is also important for non-profit cultural organizations, such as museums. Brand awareness is an ability of users or customers "to recognize and recall the brand when provided a cue" (Barreda et al., 2016, p. 600). It is suggested that being effectively presented on social media can directly contribute to the brand awareness. High level of brand awareness also has an impact on formation of the brand image, brand equity and brand loyalty, which are very important for an organization, operating in the competitive conditions. The main purpose of the brand awareness creation is the spread of word of mouth, which is considered to be vital for organization's success. Online social networks, which include Facebook, Instagram, Twitter, Snapchat etc., serve as a platform for two-way conversation with consumers, who today participate in development of brand image. Since interaction and communication (in a from of comments, reviews, videos, and pictures) is the major function of online social networks, it can be used by museum visitors for information and experience sharing. The research by Chung (2014) showed that social media is effectively used for building visitor awareness of the museum in general and various activities

in particular, "providing behind-the-scenes tours, and serving as a memory-keeping device for past events" (p. 196).

Finding a personalized and unique way of communication with visitors and is a crucial aspect of strategic positioning. In order to define how the museums can do it, the following chapters focuses on business model canvas. It defines, how the museums can differentiate themselves through value propositions, customer relationship and channels.

2.4. Business Model Canvas

Strategic positioning of museums is developed as a part of a business model. Business model is a conceptual tool, which "describes the rationale of how an organization creates, delivers, and captures value" (Osterwalder & Pigneur, 2010). Business models can be applied to the non-profit organizations, and even though their motivations and goals are different, the structure, strategies and employees can be similar to the for-profit businesses (Hull, 2006). Business model is a logical way to successfully innovate the business. Osterwalder & Pigneur (2010) propose nine building blocks, which cover four main components of the business: customers, offer, infrastructure, and financial viability. More specifically, they consist of customer segments, value propositions, channels, customer relationships, revenue streams, key resources, key activities, key partnerships and cost structures.

This research focuses on four segments from the Business Model Canvas and through conceptual model explores, how museums strategically use social features of Web 2.0 to differentiate themselves through value proposition, channels, customer relationship and customer segments. Value proposition segment describes the services and products, which the company offers to their customer segment. The value propositions have to satisfy customers' needs, solve their problems or provide value, which other businesses do not offer. For instance, value can be delivered through the newness of the product or service, its improvement, customization and tailoring it to the customers' desires. Customer segments define the groups of people, which the business wants to reach, and all these groups require different types of relationship. Establishment of company-customers relationship is described in the Customer relationship building block. Channels block focuses on the means of communication, distribution and sales between the business and the customers.

2.4.1. Value propositions

Value creation and its delivery to the customer is one of the main focuses of any business model. According to Osterwalder & Pigneur (2010), value propositions can differentiate the

business by being innovative and represent a new or disruptive offer. Other types of value propositions that are similar to those already existing on the market may have additional features and attributes.

Adapting business model to the opportunities, which are offered by the Internet, is crucial for the contemporary market. The 21st century provided museums with multiple digital and technical opportunities, which can be offered as value propositions in order to achieve better visitors engagement. The evolution of technologies has massively influenced almost every sphere of people's lives and introduced one of the biggest trends of the past decade: Web 2.0. The concept was introduced by Tim O'Reilly in 2005, when he defined Web 2.0 as a network as platform. The key elements of the concept include the active presence of individual users, who contribute to the network by providing their own data – what O'Reilly calls the "architecture of participation" (O'Reilly, 2005).

While Web 1.0 already offered multiple opportunities for the museums to connect with their audience, the rise of Web 2.0 provided them with even more possibilities for interaction, personalization of the experience, but also abilities to differentiate themselves on the market. The modern museums' visitors tend to want not only to consume, but also to be involved in creating social and cultural value, to model their environment (Mancini & Carreras, 2010). In order to establish strong relationship with their audience, museums have to treat online and in-house visitors as a single entity and understand how their needs change over time (Padilla-Meléndez & Águila-Obra, 2013).

Internet and Web 2.0 have become one of the tools, which are able to stimulate visitors' imagination, start conversations and raise questions before and after the visit. Web 2.0 and its social features offer museums cultural and commercial strategic opportunities as they create a dialog with the audience through information exchange and also help museums to increase promotion, advertising and revenues, which are gained from visits, merchandise and e-commerce (Mancini & Carreras, 2010). This study focuses on the ways that Web 2.0 and its technical and social opportunities create value propositions, which can be offered by museums to their customers. Based on the framework of Web 2.0 phenomena, described by Wirtz, Schilke & Ullrich (2010) this research focused on four fundamental factors, which should be offered by organizations as a surplus value. Their research focused on the effect of Web 2.0 phenomenon on business model types. As a result, a Web 2.0 framework was developed, based on the theoretical knowledge combined with two case studies and in-depth interviews.

The Web 2.0 factors, which affect business models, are defined by Wirtz et al. (2010) as following: social networking, interaction orientation, personalization/customization and user-added value.
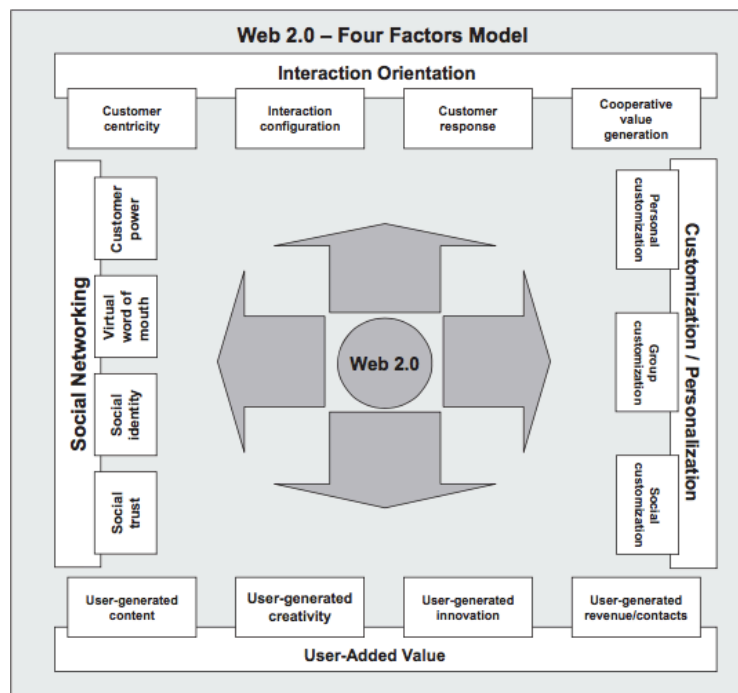
Web 2.0 – Four Factors Model

Interaction Orientation

| Customer centricity | Interaction configuration | Customer response | Cooperative value generation |

Social Networking

- Customer power
- Virtual word of mouth
- Social identity
- Social trust

Web 2.0

Customization / Personalization

- Personal customization
- Group customization
- Social customization

User-Added Value

| User-generated content | User-generated creativity | User-generated innovation | User-generated revenue/contacts |

Figure 1: Web 2.0 – Four Factors Model by Wirtz et al. (2010) explains the fundamental factors of Web 2.0, which are essential for business model.

2.4.1.1. Personalization/customization

According to the factor framework by Wirtz et al. (2010), personalization or customization is a concept, which offers users to reconfigure (e.g., change the look of) websites "according to their specific needs and preferences, which is becoming increasingly vital for Web 2.0 applications and platforms" (p. 278). Another type of personalization, social customization, refers to specifically customized to specific social layers products or services. Research by Wirtz et al. (2010) shows that users often expect organizations to offer automatic personalization that does not require effort: it has to be easy and natural to use.

Shaping visitor experience outside and inside of the museums is an important element of value proposition. According to Osterwalder & Pigeur (2010), tailoring products and services according to specific needs and desires of the customer creates value for the customers. Customization, applied to the context of museum, reshapes the museum experience and makes it personalized not only during the visit itself, but also before and after the visit.

While the concept of personalization is closely connected to interactivity and sometimes includes interactivity between users, this research follows the study done by Thurman and Schifferes (2012) and defines personalization as:

"A form of user-to-system interactivity that uses a set of technological features to adapt the content, delivery, and arrangement of a communication to individual users' explicitly registered and/or implicitly determined preferences" (p. 776)

A conceptual model, suggested by Falk (2009) explains that the actual visitor experience is shaped by personal context (prior knowledge and experience), physical context (the specifics of exhibition) and social-cultural context (interactions). Hence, the museum experience is evaluated as satisfying if the affordances of the museum match with visitor's identity-related needs, which motivate each person to visit the museum. In a perfect scenario, suggested by Falk (2009) museums need to know these needs and motivations prior visit, and if they do, the experience can be personalized and customized both online and offline. In order to improve visitors' experience, their personal, social and museum physical context have to be taken into account (Kuflik, Kay & Kummerfeld, 2010). The quality and the customization of the services and products provided by the museum impact the consumer value, which is a prominent factor on a competitive market (Kotler & Kotler, 2009, p. 289).

One of the best ways to personalize visitors' experience is through pervasive technologies. (Kuflik, Kay & Kummerfeld, 2010). Computational power, memory and the connection to the network play an important role for the museum experience of the visitor. Mainly, they can be used to provide the foundation for client-side personalization. Wecker, Kuflik & Oliviero (2013) also propose that personalization is a key factor in reaching such objectives as expanding the visitors' prior, on-site and post experiences through desktop computer as well as expanding one-time experience to a repetitive, lifelong one. Overall, the goal of the museum is to integrate museum experience into visitors' daily life through personalized content.

The tools that Web 2.0 offers for personalization can be integrated by the museums on their websites. Web-based activities have a big potential to include visitors in active participation and add the surplus value in a form of personalized elements, such as designing a personalized gallery tour in advance, creating personal account or gallery within a websites, subscribing to a newsletter. Based on the previous research (Thurman & Schifferes, 2012) this analysis observes the data to detect explicit personalization functionality, which uses direct user inputs, namely: registration for a personalized page, ability to save content (articles, images, pages) to a personalized page for repeated viewing, ability to create and edit a personal gallery within a personalized page, ability to adapt the language of the content presented on the website, ability to adapt the parameters of the page (brightness, color of the text, size of the text) for individuals with sight problems.

2.4.1.2. Interaction orientation

One of the earlier definitions of interactivity cover a range of different topics (Heeter, 2000): in the context of Web 2.0 it implies "the ability to make the interface for a visitor an easy rather than a difficult process". Interactivity is also believed (Heeter, 2000) to be an important

element of the new media, which facilitate and allow interactivity among or between users and information. A definition by Busy and Tao (2007) describes interactivity as a "technological attributes of mediated environments that enable reciprocal communication or information exchange, which afford interaction between communication technology and users or between users through technology" (p. 656). The most recent research by Ariel & Avidar (2015) perceives interactivity as a process-related concept, the center of which is the transmission of information (p. 24).

Wirtz et al. (2010) connect the necessity in interactive tools as a part of value proposition with the growing customer demand for authentic dialogue with the organizations. Important aspects of interaction orientation include customer centricity and customer response, which implies fast reaction or respond to individual customer feedback. Therefore, to increase interactivity, the museums have to include Web 2.0 tools, which are defined as collaborative, multidirectional and dialogical (Capriotti et al., 2016). They can provide museums with possibilities of exchange of information, discussion and debate.

According to the research (Wirtz et al., 2010) there are three essential activities, which increase interaction orientation. First, users expect immediate response 24/7 (dialogical function of Web 2.0); second, clear motivations are needed to get users engaged (collaborative feature of Web 2.0). Finally, both negative and positive feedback has to be encouraged (multidirectional feature of Web 2.0). Web 2.0 enables the museums to choose particular tools, which would allow them to keep the audience engaged, interested and, consequently, bring them to the museum itself.

One of the examples of interactive tools is given by Pulh & Mencarelli (2015). The "folksonomy" approach or a "folk classification" allows users to index digital documents, instead of experts doing it (Peters, 2009). This is one of the ways how content and museum channels can be interactive and include the users. This approach tends to be an alternative to a more traditional way to discover the museum with an expert guidance.

Museums that start to implement interactive and dialogic tools of Web 2.0 tend to manage their platforms more successfully because they "establish more participatory and collaborative communication system with their visitors and users" (Capriotti, Carretón & Castillo, 2016, p. 97). 2.0 features lead to the renewal of museums' audience, which gains more freedom and opportunities to interact with the museum.

Barreda et al., (2016) propose the importance of virtual interactivity, "the extent to which online users might participate in adjusting the content of website in real time" on brand awareness. Therefore, implementation of tools that enhance interactivity can induce visitors to participate in sharing and communicating more actively.

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Interaction can be one of the most effective ways to build strong, long-term relationship with the visitors, however still museums believe that choosing to allow the visitors to contribute to the museum experience puts the museums in a position of less control (Mancini & Carreras, 2010). This kind of freedom and democracy can question museums' authority, as the consumer is not longer passive but active, communicative and ready for debate. Therefore, it is suggested for museums to understand the limits of consumers' involvement (Pulh & Mencarelli, 2015). Due to the fact that for many years museums had held the authority of being the sole expert in particular sphere, in the beginning of the participation trend and the rise of Web 2.0, some researches were skeptical about the participatory opportunities of Web 2.0. For example, Keen (2008) wrote that inviting visitors to contribute might result into chaos and loss of museums' authority and legitimacy. Later, however, it was argued (Simon, 2010) that a balance maintained between visitor contribution and museum expertise can ensure the quality of museum content. The museums' goal is to establish social networking and Web 2.0 environments, at the same time "maintaining a certain degree of control over published content and reconciling quality of information with users' freedom of participation" (Mancini & Carreras, 2010, p. 62). It implies the two-sided communication and constant interaction between the museum and users, and not only the facilitation of Web 2.0 tools.

Capriotti, Carretón & Castillo (2016) in their research analyzed interactions between the museums' websites and the visitors. The research of 20 museum websites showed that not a lot of museums provide users with interactive resources. For the purpose of the analysis the authors used both tools for the information presentation and the resources for interaction with the users. The most successful practices were demonstrated by American museums, followed by Asia-Pacific and European museums, which less actively involve visitors and users in participation. Most of the museums are still at the low level of interactivity: most of the tools allow users only to connect and to share (almost 50% of the museums), however the analysis indicates a growing application of interaction tools to generate greater involvement and participation. An earlier research by Mancini and Carreras (2010) shows that innovative programs with Web 2.0 tools implemented by the museums in 2010s were mainly spread in the United States and Canada, while in Europe (with an exception of the Scandinavian countries) the user content creation was still seen as a threat. Therefore, the later research indicated that there is an evidence of museums gradual improvement of their websites' interactivity and Web 2.0 innovation in general.

The research by Shao (2009) suggests that there are three types of interaction between individual and content: consumption, participation and production. Consumption refers to people who only consume the content, but do not participate or interact with it: this process today is known under the definition of 'lurking' (Kushner, 2016). Participation includes some level of

interaction, both individual-to-individual and individual-to-content, for example ranking the content, sharing it with others, leaving comments. Production implies active creation and publication of the content.

This research by Shao (2009) is used in combination with theoretical framework for the analysis of the museums' websites Capriotti, Carretón & Castillo (2016). This conceptual framework, that was created for the analysis, described five types of users' interactions on the website: 'connecting' (low level of interaction); 'sharing' (distributing information with low involvement); 'reviewing' (commenting, which involves greater level of interaction) and 'participating' (participation in certain activities). For the purpose of our research we took this framework and these levels of interactivity as a value proposition, which can be offered by museums before and after the visit, and analyzed, how museums enrich users' online experience through interactive social features, implemented on their websites.

2.4.1.3. User-added value

The research by Wirtz et al. (2010) describes user-added value as the most discussed concept of Web 2.0, which includes such phenomena as user-generated content, user-generated creativity and user-generated innovation. User-generated content is one of the most evident examples of Web 2.0 nature: it implies "many-to-many" platform structure rather than "one-to-many" (Capriotti et al., 2016). According to Wunsch-Vincent & Vickery (2007) and more recent research by Christodoulides et al. (2012), UGC (or also called 'user created content') is defined as content, which is publicly available through the Internet and which is created "outside of professional routines and practices" (Wunsch-Vincent & Vickery, 2007, p. 9). It is important to note that user-generated content has a voluntary and gratuitous nature. In order for organizations to offer the possibility of content creation for the users, it is necessary to foster user-added value by integrating user reviews, user-generated information (wikis) and media uploads, such as photos and videos on the company's website. Additionally, the research (Wirtz et al., 2010) emphasizes the importance of rewards and triggers to encourage user-added value.

Web 2.0 and its developing relationship with the museums encourage an ongoing discussion about historical memory, opportunities for participation of the audience, and the creation of content by users (Mancini & Carreras, 2010). While the development of the Internet and technological development allowed the museums to introduce online exhibitions and virtual museums (Pulh & Mencarelli, 2015), there is not a lot of academic research on museums focusing on user-generated content as a value proposition.

The participatory nature of Web 2.0, nevertheless, allowed museums to give their audience a possibility of creating user-generated content, which became a common form of self-

expression in blogs, wikis and social networks (Yildirim, Gal-Or & Geylani, 2013). The development of UGC is traced back to the 1990s and the portal sites, such as Yahoo and AOL. Since then it has been claimed that UGC has changed the world fundamentally, affecting the spheres of entertainment, communication and information, due to the growing audience size and the self-sustaining nature (Shao, 2009). UGC gives diversity, increases users autonomy and provides an access to information, knowledge and entertainment (Wunsch-Vincent & Vickery, 2007). Educational UGC is a collaborative production of information, ideas, knowledge and opinions, which can improve and provide a better access to education. Unlike the traditional educational content, UGC encourages sharing and peer-production and can have positive impact overall. Therefore, a possibility offered by the museums and an invitation to make a contribution and engage can trigger understanding, commitment or learning.

It is notable, that even though many museums in some way try to encourage users to contribute to the museum experience, not all of them integrate user-generated content in the museum experience. User-generated content can become an enriching part of visitor experience and its facilitation by museums can create different value proposition from the competitors. In 2007 Wunsch-Vincent and Vickery described the emerging practice of facilitating UGC by commercial entities. They also defined UGC as an "important economic phenomenon with direct impact on various industries" (p. 28). In particular, they were one of the first to describe the shift from organization-generated content to user-generated.

Recently the museums have been paying more attention to the abilities of the audience to contribute and participate in the museum experience. Some of the museums are specifically focusing on the user-generated content. An interesting example explained by Knutson (2014) is a Timeweb project, launched in Warhol museum. The focus of the project was educational and allowed users to create their own "node maps" by adding new events, creating new connections. Thereafter, these maps could be saved and shared with other users (Knutson, 2014). This project was created mainly for college students and scholars, willing to find a lot of information on life and art of Andy Warhol. According to Knutson, one of the key goals of this project was to develop a space for user-generated content by allowing users to create their own time path with events from Warhol's life, which they found notable. Still, the biggest challenge was to understand, what can induce the users to participate in this kind of project. So far, this is one of the main questions being asked by museums when it comes to UGC and its usage.

Even earlier examples of user-generated content created for the museums by users are wiki's. For example, Minnesota Historical Society launched a Placeography project in 2007 as a follow up the exhibition in the History Center. Users were able to contribute with information

about the historical heritage, buildings, companies, and people of Minnesota. The quality of the posted content was considered to be generally good (Mancini & Carreras, 2010).

Mancini & Carreras (2010) described several forms of user-generated content, which can be used by the museums. As the previous example shows one of the first forms of UGC, which museums adapted, were wiki's and blogs, which contributed to the historical knowledge and were written and edited by common people under the surveillance of museum staff. With the appearance of social networking sites, it became clear that the most effective way for the museums to encourage UGC production is through SNS, which proved to be a great strategic tool. First experiments with social networks resulted in museums establishing communities within Flikr, Facebook and YouTube. Finally, the research by Capriotti et al. (2016) gave examples of the museum websites being actively used for high-level user-museum interaction and user-generated content possibilities. Museums' websites can include tools for creating a personal gallery, uploading tools for texts, images, videos or podcasts, tools for experiments, such as simulations, reconstructions, etc., and, finally, tools for co-creation of content or displays.

Some researchers (Mancini & Carreras, 2010) have focused on the user-generated content as value proposition and how it satisfies users' needs. First and foremost, it increases the sense of community among the visitors and users of the museum. For instance, Brooklyn Museum Graffiti exhibition was generated through collaboration between the museum and the visitors, which resulted in the development of genuine community around the museum's activities. Tate Britain through an exhibition How We Are: Photographing Britain invited the audience to participate by publishing pictures through the 'How We Are Now' Flickr group. The aim of the project was to show portraits, landscapes, customs and documentaries about Britain. All photos were available online for other visitors and some of them displayed in the gallery itself. Another example is the use of Flickr community: audience can be involved into tagging and geo-locating the photos, which contributes to the work of the museum and also unites people. Overall, active involvement of the visitors and users online into generation of the content has knowledge dissemination as an ultimate goal. Additionally, content, created by the audience, can provide the museums with a quality feedback, which would also indicate the success or failure of an exhibition.

Some recent concerns on user-generated content have been expressed by Kushner (2016) on most of the contemporary users being passive lurkers. The curve "90-9-1" indicates that 90% of the users lurk, 9% contribute from time to time and only 1% participates a lot. Taking this notion into consideration, most of the modern platforms are trying to involve users into "easy" participation. Nevertheless, taking this into account, the current study focuses on the existing opportunities of UGC, offered by the museums and explores, how this content is being used by the museums and for what purposes. Even 1% of active visitors and contributors (and 9% of irregu-

lar contribution), nevertheless generates enough content, which can be interesting for the museums to fulfill their strategic purposes.

2.4.1.4. Social networking

Wirtz et al. (2010) describe social networking sites as structures of human interactions, which are commonly used for connecting with other users, image building, entertainment, information access and assessment of products and services. The research shows that users recommend organizations to implement networking tools on the websites, which would serve as network plug-ins and encourage users to be a part of social network page of the company.

Social media sites today are the most popular platforms for communication between companies and customers, for user-generated content and for accessing information. They are defined as "a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, which allows the creation and exchange of user-generated content" (Kaplan & Haenlein, 2010). The research by Chung (2014) indicated that the museums have been using SNS for harnessing ideas, micro-fundraising, communication and engagement with the audience.

One of the purposes of the SNS usage, apart from the mentioned above, are the community creation. Chung et al. (2014) suggest, that the museums using SNS provide users with an opportunity to interact with the museum and other users and to belong to a special group. The research indicated, that social networks are also effective for building awareness and engaging with community and networking. Being a way for museums to market themselves in the conditions of limited financial resources, SNS deliver new value propositions to the users. They include personal, two-way communication between users and the museums, information about the collection and upcoming events and education. For example, one of the research participants (museum staff member) implemented educational element in the social networking strategy: under an "object of the week" post a short article about the artist or piece of art was written (Chung et al. 2014).

2.4.2. Customer relationships

The specific relationships, which the museums are willing to establish with their visitors, are described in the Customer Relationship Building Block, according to Osterwalder & Pigneur (2010) Business Model Canvas. The authors describe different categories of customer relationships, which the company tries to establish. One of them is co-creation, a less traditional customer-vendor relationship the purpose of which is to co-create value with customers.

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With appearance of the Internet Customer Relationship Management (CRM), according to Winer (2001), has become the new "mantra" of marketing. It implies tracking customer behavior, predicting future moves and communicating with the customer in order to establish relationship.

Customer relationship marketing strategy results into the cultivation of long-term relationships built on establishing partnerships and "trust in the quality of services offered" (Osterwalder & Pigneur, 2010, p. 189). Implementing social features of Web 2.0 and offering them as a value proposition can engage visitors in the museum-visitor relationships in a more innovative and less expensive way.

The Internet allowed companies and organizations build stronger relationships than it was possible in the offline world. The possibilities for customer relationship management has massively expanded with various tools and techniques, such as newsletters and direct emails, customization and personalization, customer service, frequency/loyalty programs, rewards programs, and community building (Winer, 2001). Museums who offer membership programs not only engage users in active contribution and repeated visiting, but also build a community of the visitors, both online and offline. The sense of belonging to a particular group of members gives visitors a personal experience of almost belonging to the "family".

One of the reasons for museums to motivate visitors and potential visitors to use 2.0 devices and to be more participating is to enhance their status by making them partners or members of the institution. This status might lead to greater attachment and commitments of these visitors (Pulh & Mencarelli, 2015), which would, in turn, create a word-of-mouth (also electronic word-of-mouth), result in a repeated physical visit of the museum, and create long-term relationship between the museums and the visitors.

Social CRM (Heller Baird & Parasnis, 2011), which uses social networking sites as a main tool for collaborative experiences and is valuable for the dialogue with users, helps the organization to create a feeling of loyalty and build a social community. Therefore, engaging with the museum via social media may result in a feeling of connection for visitors, even though users might originally visit the social media page of the museum only for general information, reviews or latest news.

2.4.3. Communication

As a part of their customer relationship management many museums start to pay more attention to strategic museum communication. It is considered to be one of the key tools for cultural institutions, which use it to attract visitors and stay visible. Since one of the main goals of modern museums focuses on attracting and serving visitors, building relationship between the

museum and its visitors is a crucial process. Capriotti (2013) points out that strategic manage-ment of communication can contribute to the museums not only by spreading the knowledge about cultural heritage but also by helping the museums to differentiate themselves from other cultural actors and leisure activities. Finally, strategic communication also aims to create visibil-ity, awareness and building a reputation. By using communication and public relations strategi-cally the museum can build and maintain long-term relationship with its visitors. Any organiza-tion, including museums, today is expected to have a dialogic communication through their communication strategy, particularly online. The museums use SNS as a tool to increase com-munication with the visitors (Chung et al., 2014).

Organizations can apply two ways of communication with their customer: reactive or proactive (Winer, 2001). Reactive communication or services are applied when the customer has a certain problem and wants the organization to solve it. Proactive communication seeks to con-nect with the customer and establish a dialog before the question or problem has appeared.

One of the ways to connect with the customers and offer customer support is through so-cial networking sites, such as Facebook (Hennig-Thurau et al., 2010). Communication with online Facebook communities can affect brand perception, brand affinity (Heller Baird & Paras-nis, 2011) and enable better "touch-points" with the customer. For the purpose of this research we focus on Facebook as a social media channel for communication.

2.4.4. Channels

Osterwalder & Pigneur (2010) indicate several functions of channels, which connect the company and their customers. They include raising awareness, evaluating, purchasing of prod-ucts and services, delivering value propositions and providing customer support. For this re-search, we focus on the channels that simultaneously function as value proposition delivery and also awareness raise.

According to research done by Pulh & Mencarelli (2015), when the museums realized the opportunities offered by Web 2.0, many of them adopted a 'proactive presence' strategy through channels, such as websites and social networks which provided space for communication and participation.

According to the research by Pallud & Straub (2014), the museums' websites are playing the crucial role in delivering visitors' experience online. Their findings show that "visitors who have a good experience with a museum website and who intend to return to this website also de-velop a stronger interest in the museum's collection" (p. 367). Additionally, these visitors online are more likely to experience the museum also in real life. One of the key elements of a good

website experience is the design. Their findings indicate that "the esthetics is as important as usability for potential museum users" (p. 368).

As well as the museum websites, social networking sites became an important tool for museum-visitor interaction. Padilla-Meléndez & Águila-Obra (2013) analyze the use of social media by museums. They categorize all social media into three frames, according to the goals of the museums: marketing, (which serves as a promotion and brand awareness tool), inclusivity (for real and online community development) and collaboration.

The MoMA in New York, which created a Facebook page in 2008, demonstrated one of the first examples of proactive presence and active usage of different channels. According to the research by Padilla-Meléndez & Águila-Obra in 2013 the nature of the relationship between MoMa and its visitors has been fundamentally reshaped due to the use of digital technologies. Already in 2013 the research showed that the museum has the best practices of social media usage (including Facebook and Twitter) and one of the strongest presence on the Internet. The MoMa proposed value online by giving the possibility to download mp3 guides and allowing the users to customize their own personal page within the museum website, so that it displays information that is of interest to them (Padilla-Meléndez & Águila-Obra, 2013).

Chung et al. (2014) focused on the marketing function of social networking sites. Through the in-depth interviews with museums' staff members it is clear, that the most used social networking sites are Facebook, Twitter and YouTube. However, considering the growing popularity of Instagram, in this research Facebook and Instagram were analyzed, additionally with the museums' websites.

2.4.5. Customer segment

The introduction of Web 2.0 and social features leads to the changing role of the visitor. The contemporary visitors, who tend to record and document their daily activities, need to be digitally connected and engaged in communication with others and the museum (Budge, 2017). The audience of the museum gets a more active role and is invited to take part in participation, co-creation and communication with the museum and with each other.
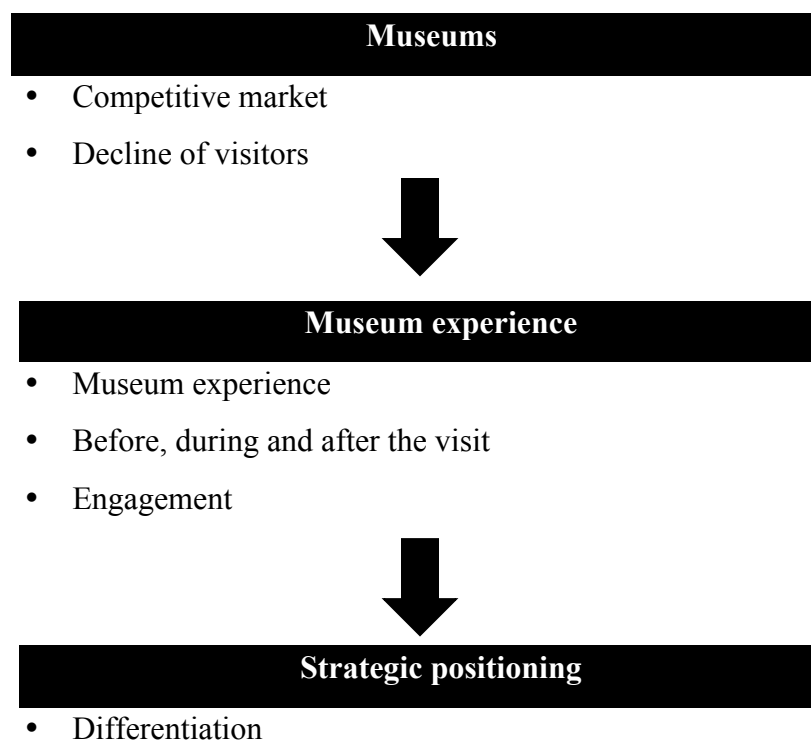
The Customer Segment building block defines the customers, which the company is aiming to reach. Particular groups of customers are united by the same needs or the same problems, which need to be solved. According to the research by Chung et al. (2014), the main visitors of the museums belong to a "demographic group with the time and ability to appreciate art; the sophistication, knowledge, and motivation to learn about art; and an elevated socio-economic status" (p. 189). Additionally to this, Web 2.0 tools gave the museums an opportunity to engage

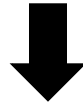also with younger audience (teenagers, kids) online through social networking and websites (Budge, 2017).

Even though more older customer segments all over the world are actively using social media with every year, the audience of social networks and Web 2.0 is still considered to be young (25 to 44 years old) and is usually not as philanthropically minded as an older generation of museum visitors (Chung et al, 2014). Therefore, the museums are usually trying to reach a younger audience through social media, which is necessary for the future growth of the museums, and older audience through more familiar format of websites.

The opportunities of Web 2.0 and the evolution of technology have blurred the division between the web visitors and real, onsite visitors (Johnson, Becker, Estrada & Freeman, 2015). Not only the real visitors are considered to be a part of museums' customer segment: also "virtual" visitors on the websites and social media are able to experience collection, learn and engage with museums, as well as "contribute meaningfully to the conversations about exhibitions and programming occurring in the physical space" (Johnsom et al., 2015), since social media platforms along with websites, today can even substitute physical museum experience. That's why the museums are striving to connect not only with specific audience, which could be interested in the museum experience and be a potential visitor, but to reach global audience all over the world, which would include different target groups.

2.5. Conceptual model

Museums

- Competitive market
- Decline of visitors

Museum experience

- Museum experience
- Before, during and after the visit
- Engagement

Strategic positioning

- Differentiation

- Brand awareness

Business model canvas			
Value proposition	**Customer relationship**	**Channels**	**Customer segment**
Personalization Interactivity: • Connecting • Sharing • Reviewing • Participating User-added value Social networking	CRM Communication	Museums' websites Social media sites (Facebook, Insta- gram)	Wide range of media users

Figure 2: Conceptual Model. The data collection and analysis were guided by this conceptual model.

3. Methodology

3.1. Case study approach

In order to answer the proposed research question the study takes a qualitative approach, which implies that qualitative evidence from multiple sources was used. Qualitative methods analyze the phenomena of social realities and focus not only on the facts and activities, but also on experiences, perspectives, emotions, impressions and views (Boeije, 2010; Strauss & Corbin, 1998). For this study an in-depth observation of the museums websites is combined with the analysis of social media posts and additional documents, containing views and opinions of Social Media and Communication managers of the analyzed museums. Therefore, qualitative evidence collected from the multiple sources has to expand and generalize the theories, as well as to describe interventions in the real-world context (Yin, 2014). For this thesis the comparative case analysis of ten museums' websites and social media channels (Facebook and Instagram) was conducted.

As one of the possible methods of case studies, multiple case studies have been selected. The study focused on analyzing several cases on museums using Web 2.0 functionalities through their services. This analysis aimed to reveal how Web 2.0 features are used by the museums to reach various goals, including differentiation, and how it enriches overall museum experience of the museums' audience online.

One of the strong sides of this research method is its ability to examine the case in-depth and investigate the social phenomena within its 'real-life' context (Yin, 2011). According to Yin (2009), "a case study is an empirical inquiry about a contemporary phenomenon, set within a real-world context - especially when the boundaries between phenomenon and context are not clearly evident" (p. 18). Case studies closely examine the present cases and contemporary events and their dynamics. The exploratory nature of this research method allows to observe real-life situations with relation to previous literature and to see some patterns, which can contribute to the scientific discussion of this topic. Case studies approach allows shedding an empirical light (Yin, 2014) on particular theoretical concepts. Through analytical generalization it is possible to see patterns, which can further be investigated in other concrete cases or situations.

While one of definitions by Schramm (1971) focuses on case studies as an observation of set of decisions: "why they were taken, how they were implemented and with what result", case studies can include 'individuals', 'organizations', 'processes'. This thesis focuses on case studies of museums as businesses, and observes the museums' value propositions, customer relationships, customer segments and channels, namely websites and social networking sites.

This research method is a suitable approach for the chosen research question for several other reasons. First, the study aims to understand and analyze a rather new concept of Web 2.0 features within the museum experience. Moreover, according to Yin (2014), case study method is often used to address the explanatory research questions, such as questions, which begin with 'How' and 'Why'. Finally, Yin (2012) believes that a case study is an appropriate research method when the investigator has little or no control over the events or situations, which are being examined.

3.2. Case selection

For the current study a multiple-case design was chosen with total amount of ten cases. In contrast to other research methods, the number of the cases in case studies is smaller due to the more depth and extent of details for each case. The chosen number of cases increases the confidence in the study's findings. At the same time, the higher amount of cases might not allow deep and rich investigation due to the time limitations (Rowley, 2002).

The cases were selected from the most famous worldwide museums due to the fact that they implement Web 2.0 tools on their websites, actively use social networking sites and, therefore, provide more evidence of the museums using Web 2.0 functionalities. The selection criteria, according to which the cases were chosen among other museums, is the level of popularity among users of the museums' social media pages. The museums were selected from those, who have the biggest following base on Instagram and Facebook (at least 100,000 followers). This selection provided us with the data on museums, which have the best practices of engaging users

on the museums' official social media pages, involving them in participation and co-creation. The popular platforms Facebook and Instagram are taken as a measure to define some of the most successful museums in terms of social media management. Therefore, 10 museums from USA (4), United Kingdom (3), France (2) and the Netherlands (1) were selected.

The following table outlines the ten cases, which were analyzed:

Table 1: Case Selection

Museum	Number of likes on Face-book (approximate)	Number of followers on Instagram (approxi-mate)
Rijksmuseum	334,000	142,000
The Louvre	2,3 million	1,1 million
The British Museum	1,3 million	818,000
LACMA	323,000	597,000
The Met Museum	1,8 million	2 million
Tate	1,1 million	1,7 million
Guggenheim	790,000	1,4 million
The MoMa	1,9 million	2,8 million
V&A Museum	581,000	527,000
Centre Pompidou	635,000	428,000

3.3. Data collection

Principles of data collection during the case study are supposed to ensure the validity and reliability of the research. Multiple sources of evidence and chain of evidence ensure the triangulation, meaning that every conclusion and finding is based on several sources of information (Yin, 2014). When the data is triangulated, it develops convergent evidence and strengthens the validity.

As long as Web 2.0 functionalities exist in all kinds of forms and types in this study different channels and forms of its existence and distribution were analyzed. The data was collected through observation of different channels and additional documents, such as articles, reports and interviews. The three main channels of observation that were used are the museums' websites, their Facebook pages and Instagram accounts. Multiple sources, such as the museums' blogs, news articles, annual reports and interviews were examined in order to get information on how the museums differentiate visitor experience through Web 2.0 features. This research was carried

out with support of Rijksmuseum, which was able to provide access to additional information on the subject.

The following table (Table 2) consists of all the recourses that were used, which include various documents, articles, blogs and the observed websites and social media pages, in order for a triangulation of the data to be achieved:

Table 2: Data collection

Case	Theme	Document Type	Source
Rijksmuseum	Value proposition	Video file	Roope, N. [Rijksmuseum]. (2012, November 8). *Rijksstudio Digital Innovation Think Tank* [Video file]. Retrieved from: https://www.youtube.com/watch?v=5MzgijfLV-E
Rijksmuseum	Value proposition	Article	Pivec M., Kronberger A. (2016, September). Virtual Museum: Playful Visitor Experience in the Real and Virtual World. *VS-Games 2016: 8th International Conference on Virtual Worlds and Games for Serious Applications*, Barcelona. Retrieved from: http://toc.proceedings.com/32039webtoc.pdf
Rijksmuseum	Value proposition	Article	Pijbes, W. (2015). Netherlands: The Battle for Beauty in a Virtual World: How Museums Can Profit from the Digital Revolution. *Uncommon Culture*, *6*(2), 138-145.
Rijksmuseum	Channel	Website	https://www.rijksmuseum.nl
Rijksmuseum	Channel	Social networking site	https://www.instagram.com/rijksmuseum/ See Appendix A, page 87-88 for complete overview
Rijksmuseum	Channel	Social networking site	https://www.facebook.com/rijksmuseum See Appendix A, page 102-103 for complete overview
Louvre	Channel	Website	http://www.louvre.fr
Louvre	Value proposition	Online campaign	http://www.tousmecenes.fr/en/the-campaign
Louvre	Channel	Social networking site	https://www.instagram.com/museelouvre/ See Appendix A, page 84-86 for complete overview
Louvre	Channel	Social networking site	https://www.facebook.com/museedulouvre/ See Appendix A, page 98-100 for complete overview
British Museum	Value proposition	Article	Spiliopoulou, A. Y., Mahony, S., Routsis, V., & Kamposiori, C. (2014). Cultural institutions in the digital age: British Museum's use of Facebook Insights. *Participations*, *11*(1), 286-303.
British Muse-	Value propo-	Article	Blooloop. (2015, December 11). The Digital

um	sition/ Chan-nel		Transformation of The British Museum. [Online article] Retrieved from: https://blooloop.com/features/the-digital-transformation-of-the-british-museum-2/
British Muse-um	Channel	Website	http://www.britishmuseum.org
British Muse-um	Channel	Social network-ing site	https://www.facebook.com/britishmuseum/ See Appendix A, page 92-93 for complete over-view
British Muse-um	Channel	Social network-ing site	https://www.instagram.com/britishmuseum/ See Appendix A, page 80-81 for complete over-view
Museum of Modern Art	Channel	Website	https://www.moma.org
Museum of Modern Art	Channel	Social network-ing site	https://www.facebook.com/MuseumofModernArt/ See Appendix A, page 100-102 for complete overview
Museum of Modern Art	Channel	Social network-ing site	https://www.instagram.com/themuseumofmodernart/ See Appendix A, page 88-90 for complete over-view
Museum of Modern Art	Value propo-sition	Article	Museum Revolution. (n.d.). MoMA and the Art of Social Media. [Online article]. Retrieved from: http://museumrevolution.com/moma-art-social-media/
Museum of Modern Art	Value propo-sition	Blog arti-cle	Armstrong, J. (2016, August 1). Sorting through moma.org. [Blog article]. Retrieved from: https://medium.com/digital-moma/sorting-through-moma-org-52c2d5ecdfb0
Museum of Modern Art	Value propo-sition	Blog arti-cle	Armstrong, J. (2015, May 19). Agile Evaluation: User Testing and the Feedback Loop for the Re-design of MoMA.org. [Blog article]. Retrieved from: https://www.moma.org/learn/moma_learning/blog/agile-evaluation-user-testing-and-the-feedback-loop-for-the-redesign-of-moma-org
Los Angeles County Muse-um of Art	Channel	Social network-ing site	https://www.instagram.com/lacma/ See Appendix A, page 83-84 for complete over-view
Los Angeles County Muse-um of Art	Channel	Social network-ing site	https://www.facebook.com/LACMA See Appendix A, page 95-96 for complete over-view
Los Angeles County Muse-um of Art	Channel	Website	www.lacma.org
Los Angeles County Muse-um of Art	Value propo-sition	Article	The Webbys. (2016, December 1). Lucy Re-doglia Social-Media Manager LACMA. [Online article]. Retrieved from: http://webbyawards.com/news/lucy-redoglia-social-media-manager-lacma/
Los Angeles	Channel/	Article	Hannon, K. (2016, October 28). Museums, the

County Museum of Art	Value Proposition		New Social Media Darlings. *The New York Times*. Retrieved from: https://www.nytimes.com/2016/10/30/arts/design/museums-the-new-social-media-darlings.html?_r=0
Guggenheim	Channel	Social networking site	https://www.instagram.com/guggenheim/ See Appendix A, page 82-83 for complete overview
Guggenheim	Channel	Website	https://www.guggenheim.org
Guggenheim	Channel	Social networking site	https://www.facebook.com/guggenheimmuseum/ See Appendix A, page 103-105 for complete overview
Guggenheim	Value Proposition	Blog article	Kleger, L. (2016, April 20). Meet the New Guggenheim.org. [Blog article]. Retrieved from:https://www.guggenheim.org/blogs/checklist/meet-the-new-guggenheim-org
The Metropolitan Museum	Channel	Social networking site	https://www.instagram.com/metmuseum/ See Appendix A, page 86-87 for complete overview
The Metropolitan Museum	Channel	Social networking site	https://www.facebook.com/metmuseum/ See Appendix A, page 97-98 for complete overview
The Metropolitan Museum	Channel	Website	www.metmuseum.org
The Metropolitan Museum	Value proposition	Website/ Blogs	Kong, C. (2015, October 14). Experiencing the Met in Social Media. [Blog article]. Retrieved from: http://www.metmuseum.org/blogs/digital-underground/2015/experiencing-the-met-in-social-media
The Metropolitan Museum	Channel	Blog Post	Sreenivasan, S., Tallon, L. (2016, February 29). A Fresh Digital Face for The Met. [Blog article]. Retrieved from: http://www.metmuseum.org/blogs/digital-underground/2016/fresh-digital-face-for-the-met
The Metropolitan Museum	Channel	Blog Post	Sreenivasan, S., Tallon, L. (2015, October 22). Next Steps in the Met's Digital Evolution. [Blog article]. Retrieved from: http://www.metmuseum.org/blogs/digital-underground/2015/next-steps-digital-revolution
The Metropolitan Museum	Value proposition	Blog Post	Ambar, n.d. (2016, August 9). The Art of Social Media with Kimberly Drew. [Blog article]. Retrieved from: http://www.metmuseum.org/blogs/teen-blog/2016/the-art-of-social-media
The Metropolitan Museum	Value proposition	Blog Post	Tallon, L. (2017, February 7). Introducing OpenAccess at The Met. [Blog Post]. Retrieved from: http://www.metmuseum.org/blogs/digital-underground/2017/open-access-at-the-met
Tate	Channel	Social networking site	https://www.instagram.com/tate/ See Appendix A, page 90-91 for complete overview

Tate	Channel	Website	www.tate.org.uk/visit/tate-modern
Tate	Channel/	Social networking site	https://www.facebook.com/tategallery/ See Appendix A, page 105-107 for complete overview
Tate	Value proposition	Article	Stack, J. (2013). Tate Digital Strategy 2013–15: Digital as a Dimension of Everything', *Tate Papers*, 19. Retrieved from: http://www.tate.org.uk/research/publications/tate-papers/19/tate-digital-strategy-2013-15-digital-as-a-dimension-of-everything
Tate	Value proposition	Blog	Stack, J. (2013, November 5). Art Maps and the museum as platform. [Blog article]. Retrieved from: http://www.tate.org.uk/context-comment/blogs/art-maps-and-museum-platform
Tate	Channel	Website	Tate (2016, June). Welcome to the new Tate website. [Website update] Retrieved from: http://www.tate.org.uk/welcome-new-tate-website
Tate	Channel	Website	Tate. (n.d.) Tate Digital Strategy Update 2016 – 2017. [Blog Article] Retrieved from: http://www.tate.org.uk/about/our-work/digital
Victoria and Albert Museum	Channel	Social networking site	https://www.instagram.com/vamuseum/ See Appendix A, page 91-92 for complete overview
Victoria and Albert Museum	Channel	Social networking site	https://www.facebook.com/victoriaandalbertmuseum/ See Appendix A, page 107-108 for complete overview
Victoria and Albert Museum	Channel	Website	http://www.vam.ac.uk/
Victoria and Albert Museum	Value proposition	Article	Grincheva, N. (2015). 'The World Beach Project' Going Viral: Measuring Online Influence—Case Study of the Victoria and Albert Online Museum Project. *Journal of Creative Communications, 10*(1), 39-55.
Victoria and Albert Museum	Value proposition	Article	Price, K. (2016, April 21). The new V&A website – the inside story. [Blog article]. Retrieved from: http://www.vam.ac.uk/blog/digital-media/the-new-va-website-the-inside-story
Centre Pompidou	Channel	Social networking site	https://www.instagram.com/centrepompidou/ See Appendix A, page 81-82 for complete overview
Centre Pompidou	Channel	Social networking site	https://www.facebook.com/centrepompidou.fr/ See Appendix A, page 93-95 for complete overview
Centre Pompidou	Channel	Website	https://www.centrepompidou.fr

3.4. Operationalization

The theory-driven thematic approach was taken for this study. The goal of the theoretical sampling is to choose the cases, which can extend the existing theory (Eisenhardt, 1989). Therefore, the cases for the case study method are not selected randomly, but are chosen purposefully. Based on the theory, the research design analyzes various resources, including documents, interviews, which are combined with observation (Rowley, 2002). The same evidence from different sources of data enables to see a pattern and ensure the confidence in the finding.

The data is observed though conceptual model based on four Business Model Canvas blocks: value proposition, customer relationship, customer segment and channels. The conceptual model is applied to the selected cases in order to compare the existing theory with real-life practices and see if the patterns are created or if the theoretical knowledge can be expanded. The official websites of the museums, as well as official pages on Facebook and Instagram are observed: all the observations are supported with screenshots. In conjunction with these channels, documents, such as articles, reports, museums' blogs and interviews are used in order to develop empirical knowledge. Value proposition elements are analyzed thought in-depth observation of websites, analysis of Facebook and Instagram pages and external documents. Customer relationship is analyzed through websites observation, customer segment is researched through websites and social media posts observation and channels are analyzed through observation.

3.5. Case study template

Table 3: Operationalization

Value proposition	Operationalization
Personalization	**Websites observations** Personalization of the website experience allows users to change it according to their specific needs and preference. The main websites of the museums were observed in order to identify what elements can be customized or adjusted by the users to make their experience of the website more personal. Elements, such as creating personal account and personal gallery, tagging images as favorites, creating personalized tours were observed.
Interactivity orientation	**Websites observations** Interactivity orientation was estimated according to the ability to adjust or interact with the content on the website through interactive elements, which are divided into four categories, based on the research done by Capriotti et al., (2016).

	Connecting: Connecting implies the presence of registration and subscription to newsletter forms. **Sharing:** Sharing is analyzed through the presence of such tools as tools/buttons for tagging, linking and sharing information to external sites, including social networking sites. **Reviewing:** Reviewing is indicated through ability to leave comments and suggestions, presence of the guestbook, polls. **Participating.** Participating is analyzed through an ability to make donations, participate in games and conversations with others users.
User-added value	**Websites observations; external websites and documents** To indicate the ability for users to create content the museums' websites, Facebook and Instagram pages were observed. The websites were observed to indicate the ability to create a personal gallery, upload files and share them with other users within the website. Specific projects of the museums and articles about them were also examined.
User-added value	**Facebook and Instagram pages observations** For each case 20 Instagram and 20 Facebook posts which reached a certain amount of likes (the benchmark was chosen for each case separately due to big variation for each platform and museum) and which were posted from 1st of January 2017 until the moment of data collection were coded to see if the content created by the users is used by the museums or if the museums motivate the users to add value to their pages by creating photos.
Social networking	**Relevant documents** The presence of the museums on social networking sites was estimated: the relevant articles, which included interviews with social media managers, were observed in order to detect the importance of social media presence.

Customer relationship	Operationalization
Customer relationship management	**Website observations** Based on the customer relationship management framework by Winer (2001), the museums are observed for loyalty programs and online members groups, which potentially build a community of the visitors. The museums' websites were observed to distinguish if the users have a possibility to get a membership or partnership with the museum, if these membership groups have their sepa-

	rate websites or communities on social media pages, created by the museum.
Communication	**Facebook posts and reviews observations** The museum communication is believed to be an important element of strategic positioning. Facebook, as a commonly used channel for communication between organizations and their customers was observed to detect, whether the museums use it to engage users in conversations, motivate them to create content and interact with each other. The same 20 posts from Facebook were observed for comments of the museums in order to see how frequently users' questions are answered and what is the content of the questions and answers. 10 latest (on the moment of data collection) reviews from the Facebook review section of each case were also analyzed to understand the feedback from the customer side and the content of their questions, suggestions and complaints. The reaction of the museums to these posts was also observed.

Channels	Operationalization
Websites	**Website observations and relevant documents** Research has shown that the museums have started to implement various Web 2.0 tools on their website in order to engage the audience in a long-term relationship with the museum. Different social functionalities of the websites can help the museums to differentiate themselves. Therefore, the websites of ten museums are observed and compared between each other to identify whether the museums have started implementing the most modern Web 2.0 functionalities. More specifically, the websites, together with the evidence from relevant documents and articles, were observed to detect, if the websites have been renovated in the past several years.
Facebook	**Facebook page observations** The content of Facebook posts was analyzed in order to detect, what kind of information the museums deliver. The 20 Facebook posts which reached certain amount of likes (the benchmark was chosen for each case separately due to big variation for each platform and museum) and which were posted from 1st of January 2017 were analyzed to indicate whether the content is categorized, whether the hashtags are being used and whether different triggers, such as questions for the users or motivations are used or not. The analysis, therefore, is aimed to detect whether the content is educational, is related to internal and external museums affairs and if it delivers relevant and useful information to the

	users.
Instagram	**Instagram page observations** Instagram, which has been gaining more and more popularity in the recent years (Budge, 2017), is frequently used by organizations to create and spread awareness. Therefore, Instagram pages were analyzed to detect how the museums create awareness through hashtags and content. The 20 Instagram posts, which reached certain amount of likes (the benchmark was chosen for each case separately due to big variation for each platform and museum) and which were posted from 1st of January 2017 were analyzed to indicate whether the content is categorized, whether the hashtags were used and whether different triggers, such as questions for the users or motivations were used or not. The analysis, therefore, is aimed to detect whether the content is educational, is related to internal and external museums affairs and if it delivers relevant and useful information to the users.

Customer segment	Operationalization
Wide range of media users	**Website, Facebook and Instagram observations** The extent to which the content on the social media pages and the museums' website provided is customized to the needs and interests of diverse groups of users is analyzed. More specifically, the websites are observed to see whether information for different groups of visitors (e.g. families, children, schools) is available and whether the museum offers virtual activities for these groups (for instance, sections, designed specifically for kids). Facebook and Instagram were observed to detect posts, which were specifically orientated for particular target groups.

3.6. Data analysis

The analysis of the data in the comparative studies focuses on pattern matching process: an analytical technique, through which the evidence from cases is compared between each other and the theories (Yin, 2014). The selected sources are analyzed and the conceptual template serves to answer particular questions through these multiple sources of evidence.

The units of the analysis for each section of the case template were compared between each other. More specifically, either the museums' websites, Instagram and Facebook pages and

posts or the museums documents were analyzed and compared with each other for every separate section of value propositions, customer relationships, customer segments and channels. Through this the triangulation was achieved since multiple data collection methods and analysis techniques are combined to strengthen the results of the studies and conclusion.

The study aims to validate the evidence found, based on the conceptual framework and the propositions, which were developed through the theoretical research.

The replication logic was used for the cross-case search for the patterns. Similarities and differences for each case were observed through the comparison of the ten cases between each other. These similarities and differences were identified through thematic analysis in order to examine themes across cases. Through the thematic analysis applied through the case template, the insights from different data evidence were collected.

Consequently, through thematic analysis a pattern-matching logic was implied to compare empirically based pattern and predicted, theoretically based, pattern. Cross-case synthesis was applied in order to see whether the cases replicate or contrast with each other, whether they produce similar results or contrasting results. The results indicate how the theoretical propositions were demonstrated across the cases and whether the evidence corresponds to the theory used.

4. Results

The overall research is aimed to provide a better understanding of how museums can strategically use social features of Web 2.0 to differentiate themselves by offering new museum experiences. In order to investigate this question in its depth, the study also made an attempt to detect how museums empower the users to produce user-generated content, how it is used to create brand-awareness and social networking sites are used to contribute to the new experience of the visitors. Ten cases of the museums with best social media practices were chosen to search for the patterns, which could validate theoretical propositions.

The research was based on the part of the Business Model Canvas, more specifically value propositions, customer relationship, channel and customer segment, created and described by Osterwalder & Pigneur (2010). Therefore, the analysis was built on these four sections, according to which the data was collected and systemized. The process of the research was divided into four stages: firstly, the websites of the museums were observed, secondly the social media channels, namely Facebook and Instagram were observed in general; then 40 posts from these social networking sites and 10 users' reviews for each case were analyzed; finally, the additional documents, such as news articles, museums' blogs articles, strategy documents and annual reports,

interviews and external channels were analyzed.

Furthermore, after all the data for each case were collected, all of the cases were compared between each other in order to detect the differences and similarities in patterns and themes. This comparison makes an attempt to give the reader a further understanding of the ways the museums use Web 2.0 social functionalities on their websites and social media channels to enrich the users experience.

4.1. Value Propositions

4.1.1. Personalization

Personalization of the visitor's experience outside and inside of the museum creates additional value for the users. Since the current study analyzed the websites of the museums, the possibility of website customization before and after the visit was indicated. Personalization can become a key factor for creating a one-time experience Wecker, Kuflik & Oliviero (2013) and expanding it to a lifelong one. Once the user has established a personalized account or created a gallery with his favorite works on the website, he might be more eager to return again and again, eventually integrating the museum into every day life.

Personalization and customization are one of the vital elements of Web 2.0: in order to enrich visitor's experience they have to be easy to use and understandable. The museum's websites were analyzed to detect elements of customization, which could be used to extend the experience after the visit and inspire the users before the visit.

The outcome of the analysis showed that all of the museums have at least one element of personalization. All of the museums can be divided into three groups according to the amount of opportunities for personalization.

First group consists of six museums (Rijksmuseum, The Louvre, Los Angeles County Museum of Art, The Metropolitan Museum of Art, Tate and Centre Pompidou), which allow users to personalize the page and customize the content to the greatest extent. All of these museums give users an opportunity to create a personal page either through email or social media account (Facebook and Google+). The personal account is used to allow users to mark their favorite pages, save and edit content (including the events, which can be saved through iCalendar and email services), communicate with the museum and other users and sign-up for the newsletter. More specifically, Louvre only allows users to bookmark pages for a faster access from the personal profile. LACMA's website visitors can have a personal page and save images from the digital collection to the gallery, however, some functions of the website are not working properly: as a matter of fact it was not possible to save any of the images to the gallery. The personal page

of the Metropolitan Museum ("My Met") is mainly used for communication with other users through comments, which can only be posted once a user is registered and signed in. The personal account of Centre Pompidou mainly exists to allow visitors to buy tickets, follow the status of the orders and stay informed.

The most advanced personalization was achieved by the Rijksmuseum and Tate. Both museums not only allow users to create a personal account, but once singed in, users also can create and change their personal gallery (in Rijksstudio), an album or showcase, which can be either private or public (in Tate Albums).
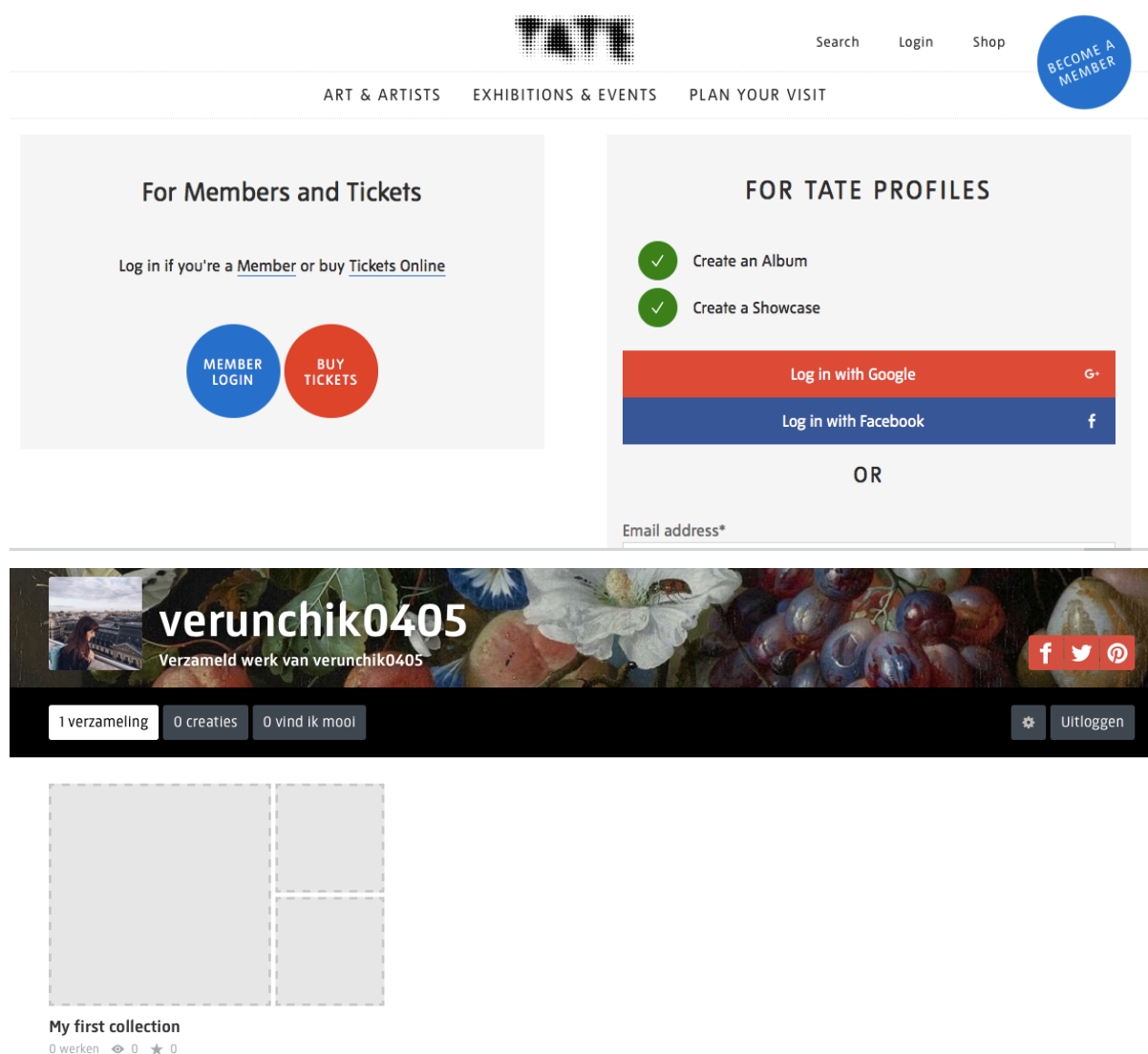
Figure 3: Personalization features, which allow users to edit and upload content (Screenshot 1: Rijksmuseum website; Screenshot 2: Tate website).

Rijksmuseum has a personalized element implemented as a part of the game. For instance, tool named "Master Matcher" in the Rijksstudio allows users to create a personalized set of images, based on the users' answers in the quiz. Based on the questions, such as "Holidays!

What will it be?" and answers "On-beach", "Bees and trees", "Gimme culture", "Big splash", "Off road" and "Let it snow" the website creates a set of images of the art objects, that the user matches with. The "Master Matcher" set can be shared with other users through Facebook and Twitter.

The second group of the museums includes The Museum of Modern Art, Centre Pompidou and Guggenheim. Even though none of them allow users to have a personal account, their websites can be customized for the people with disabilities and special needs. More specifically, the website of MoMa can be adapted to people, who experience eyes problems: website has a feature of using high-contrast text, which can be accessed from every page. The website of Centre Pompidou provides personalization for people with special needs. This personalization is available through a special website, which can be accessed through the main site. This website exists only in French (automatic Google page translation was used for the analysis). It provides information about the museums, events, visit and accessibility, allows users to leave comments, and all of the elements can be personalized. For example, users can adjust the display of characters, colors and media (photos, videos, sounds). The website allows users with visual and hearing disabilities, as well as mentally handicapped visitors to prepare for the visit and also extend the experience by getting additional information about the museum, artists and art objects. It provides information about all the activities, which could be relevant for people with disabilities (sign-language tours, lip-reading tours, audio and "touch to see" tours, adapted tours for mentally handicapped), including the time of the event and access to the place. Additionally, this website does provide a possibility of registration, during which the user can subscribe for the newsletter with relevant customized information for a particular group of disabled visitors. The website of Guggenheim museum, unlike the website of the Centre Pompidou, cannot be adapted for the handicapped users, however, it does provide audio descriptions of most of the texts on the website, which are available through Soundcloud for those who are blind or have low vision.
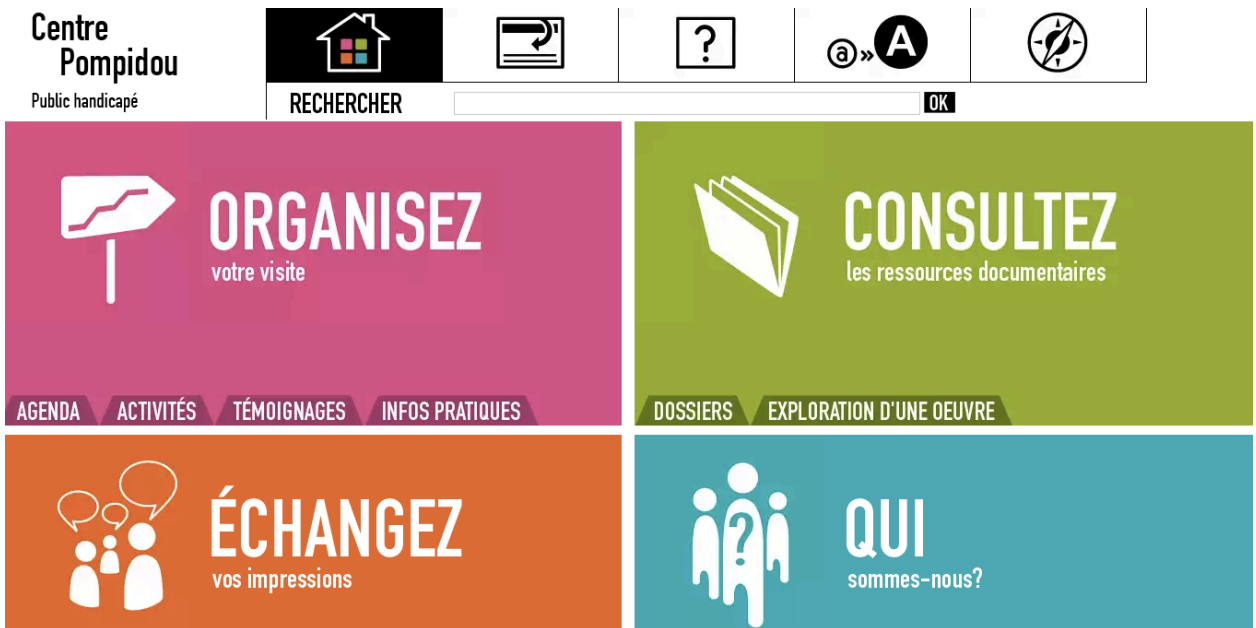
Figure 4: Customization features for handicapped users (Screenshot 1: Centre Pompidou website).

The third group consists of the last two museums, namely British Museum and Victoria and Albert Museum, which have the least number or personalized elements, such as language of the page.

Finally, 6 out of 10 museums exist also in different languages, other than English. 2 of these 6, however, only provide the most significant information in the PDF format in several languages. The MoMa, which has English as its main and only language, however provides audio-tours, available on the website, in 10 languages.

Overall, the personalization elements do not only extend the experience by allowing users to create a gallery and, as a result, learn more about the museum's art object; they also allow the wider audience to access information on the website by changing the language or adapting it for specific needs or impairments.

4.1.2. Interaction orientation

Interactive side of Web 2.0 is the key to establishing a dialog between the users and organizations (Wirtz et al., 2010). The interactive tools of Web 2.0, which are collaborative, multi-directional and dialogical, allow museums and their visitors to connect, discuss and debate. Four levels of interactivity, proposed by Capriotti, Carretón & Castillo (2016), namely 'connecting', 'sharing', 'reviewing' and 'participating', were detected in the process of observation of the museums' websites. The outcome of the analysis indicated that all of the museums were interaction orientated, but not all of them provided the same level of interactivity.

Connecting functionalities, the most basic level of website-visitor interaction, are presented on the websites of 9 out of 10 museums. The main connecting tool is an email sign up, which exists either separately (usually, at the bottom of the page) or as a part of registration of personal account. The newsletter is provided in order to keep the visitors updated on the latest events, news, exhibitions and activities. Additionally, two museums (Guggenheim and LACMA) offer customized subscription: visitors can choose, which group they belong to or what kind of news they can get, for instance "What's Happening at the Guggenheim", newsletter for "Visitors with disabilities" or specific topic: "Families", "Talk and Courses", "Educators" or "General". All of the museums provide links to the official pages or accounts in social networking sites. Since social media today is an essential channel for every organization or company, the museums make sure to be connected to the most popular social networking platforms among users: Facebook, Twitter, Instagram, YouTube and Pinterest. Some of the museums also connect visitors to their pages in Google+, Tumblr and less popular Dailymotion, Deezer, Soundcloud and Flickr. An outstanding example is MoMa, which offers users to connect through an external platform Medium. Through this website visitors of MoMa are able to sign up for the museums' blog, get updates and notifications about new articles and communicate with each other.

Sharing, one of the key functions of Web 2.0, is available to a certain degree through the websites of all of the analyzed museums. 8 out of 10 museums allowed sharing of particular pages, such as events, exhibitions, collections, specific works of art mainly through three channels: Facebook, Twitter and Google+. Several museums also provided sharing buttons to other social platforms, such as Pinterest, Tumblr, Instagram and links to share content through email with individual users.
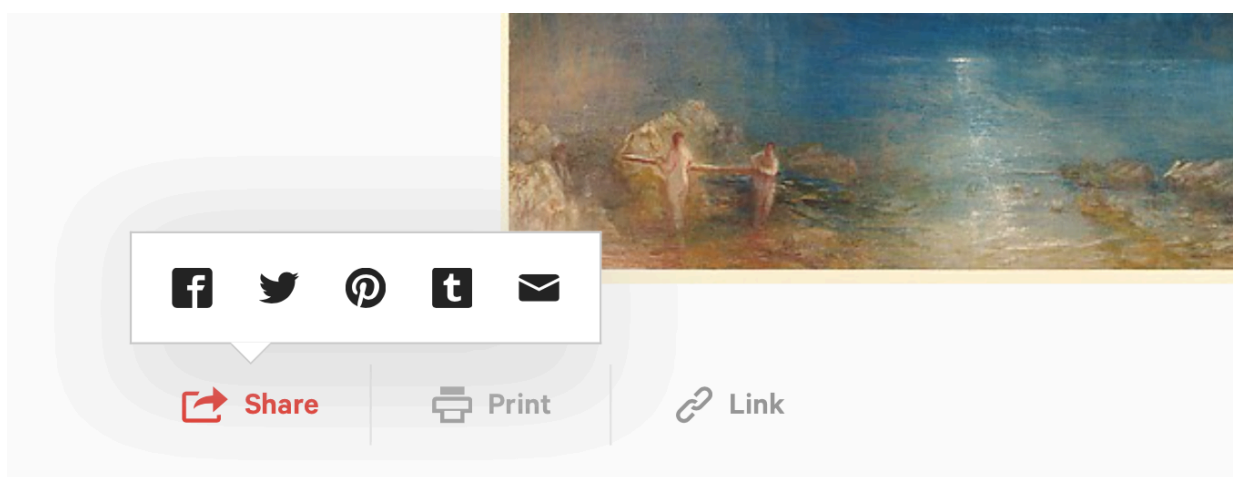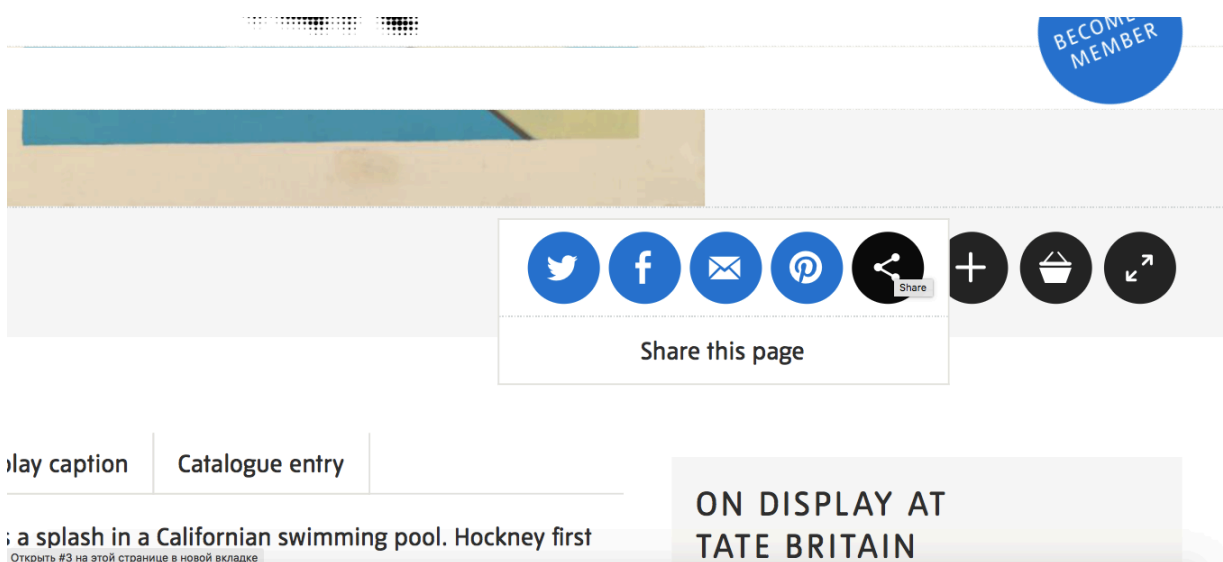
Figure 5: Interaction orientation: users are able to share images from the digital collection as well as pages about events and exhibitions (Screenshot 1: The Met Museum website; Screenshot 2: Tate website).

Two museums stand out: Guggenheim and MoMa. Their sharing options are limited to just a few sections of the website or particular content. Guggenheim allows users to share only audio tours, verbal descriptions and other audio content provided through Soundcloud. MoMa encourages users to share blog posts and articles, which are incorporated on the website through the platform Medium. Every article from the museums' Medium channel can be "liked", bookmarked and shared through Facebook and Instagram. Unlike other museums, The MoMa website does not provide users with tools or buttons for sharing the images of the museum's collection, exhibition or event information. One of the possible explanations for this is the necessity of legal written permission, which is required whenever the users want to "reproduce an image of a work of art in MoMA's collection, or an image of a MoMA publication or archival material" (https://www.moma.org).

Reviewing functionality implies the possibility of users to leave feedbacks, comments and communicate both with other visitors and the museum itself. 6 out of 10 museums allow users to leave comments or feedback through websites' message and comment boxes. The most common space for communication is museums' blogs. V&A Museum, MoMa, LACMA, The Met and Tate give users a possibility of communicating with each other, commenting and leaving reviews under blog's articles and posts. Centre Pompidou only provides users with a message box for a feedback in the "Contact Us" section. LACMA provides visitors with comment box under images from digital collection, however, in order to comment users need to be registered and signed in. It is important to note, that in the process of data collection this function did not seem to be working properly, and no comments of any other visitors were indicated. One explanation of this is the obsolescence of the website and irrelevance of this function, especially

considering an existence of a separate website of the LACMA's blog where users can comment, once registered and signed in.

The appearance of the social networking sites made website communication less usable and, hence, less required by the users. Only two museums, The Met Museum and Tate, provided a modern, properly working reviewing and commenting functionalities. Both websites have been recently renovated and redesigned, which signalizes that the museums still see the necessity in this communication, mainly with the purpose of community building.
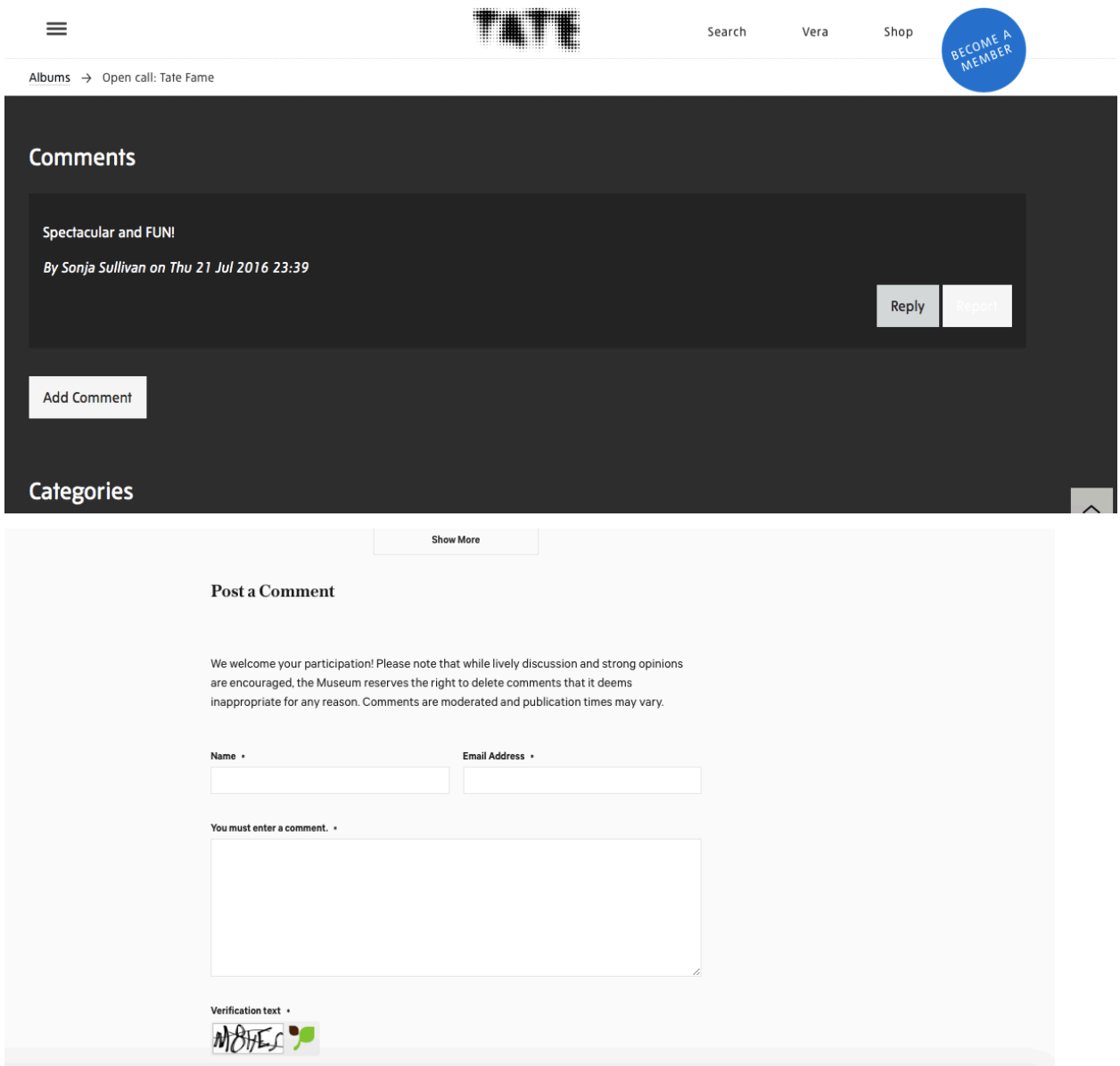

Figure 6: Reviewing function. The users are able to leave comments and communicate with each other on the website (Screenshot 1: Tate website, Screenshot 2: The Met website).

Participating functionality is closely connected with co-creation and collaboration, however it doesn't imply users to be able to change or add content. Participation forms on the muse-

ums' websites include online donations, group or individual games, quizzes, tests, interactive studying spaces.

9 out of 10 museums provide users with a possibility to participate online by making a donation. While some museums make the donation button more explicit and visible on the website, others keep it in the "support us" sections. Only Centre Pompidou does not provide users with an opportunity of online donation, instead offering visitors to become a member online. Louvre, British Museum, The Met and Tate offer participating experience through educational games. For example, both The Met and Tate have separate sections of the website, dedicated for kids (#MetKids and Tate Kids), which contain games, quizzes, interactive buttons, filters and other activities.
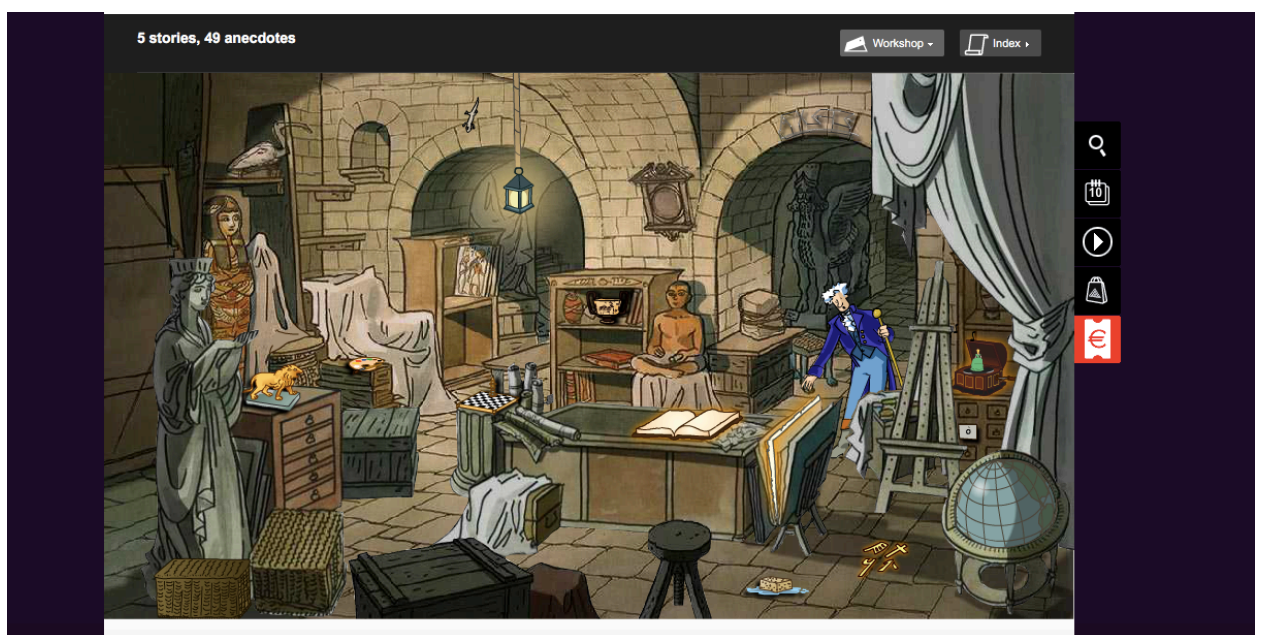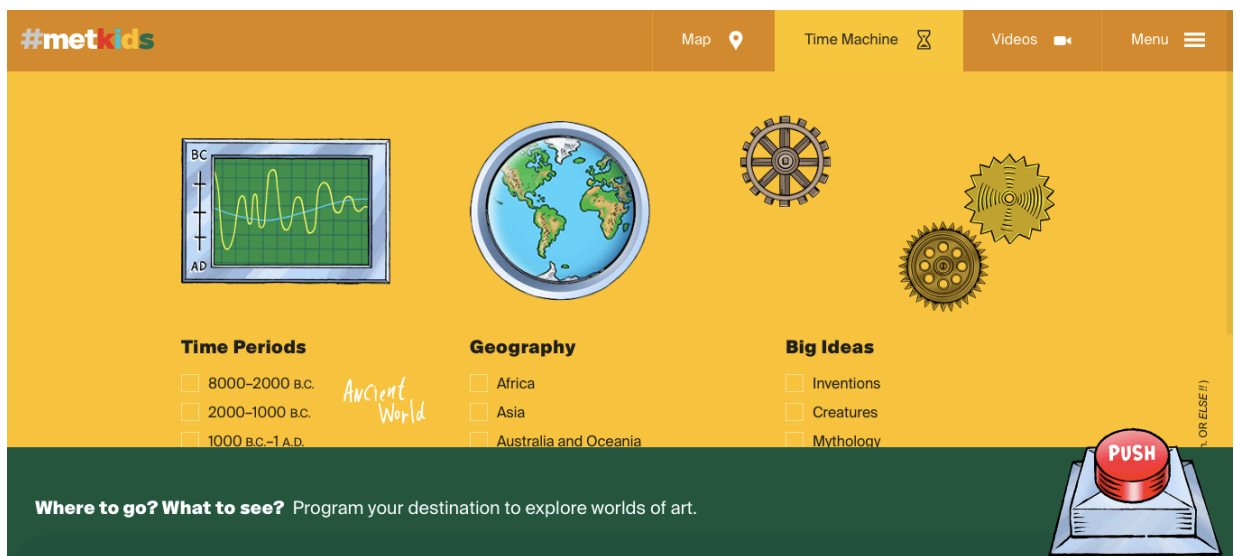

Figure 7: Participating features, which allow users to play interactive games (Screenshot 1: The Met website; Screenshot 2: The Louvre website).

4.1.3. User-added value

User-generated content is believed to enrich visitor experience mainly by increasing the sense of community among the visitors (Mancini & Carreras, 2010). Additionally, active involvement of the users in content creation has knowledge dissemination as an ultimate goal. The museums, in their turn, can manage the user-generated content in different ways. It can be used to create awareness, reach new visitors, attract attention to campaigns, events and exhibitions.

The analysis of museums' websites, Facebook and Instagram was conducted in order to detect, how the museums encourage users to create content, what possibilities for co-creation and collaboration museums offer to the users and how the user-generated content is used and for which strategic purposes.

Overall, 7 out of 10 museums encourage the creation of user-generated content. Other 3 museums, MoMa, V&A and The Met have an experience of utilizing user-created content, however, no trace of current user-generated content usage has been detected in the process of the analysis.

The website user-generated content is usually created through special Web 2.0 tools, such as a personal gallery. Rijksemuseum and Tate showed the best examples of how the personal gallery can be used and which option for creation it offers to the users. The Rijksstudio, a digital collection, which is available on the website of the Dutch museum, invites users to discover the collection in Rijksstudio and to make their own masterpiece. It gives an ability to create a personal gallery, where users can manage their own sets with images of the famous artworks. The idea behind Rijksstudio was to bring great paintings into people's living rooms and make them interact with them. Nicolas Roope, the founder and creative director of Poke London, believes that "the more the museum encourages people to form relationship with those pictures by playing and interacting with them, the more it strengthens visitor-museum relationship and increases the value, the quality and the richness of the experience" (Roope, 2012).
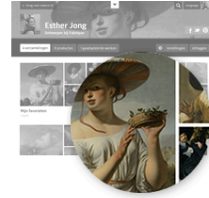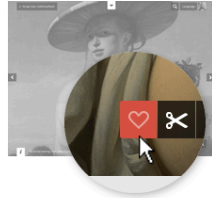
Through Rijksstudio, users are also encouraged to download the images and get inspired to develop new products, digital and physical, with the artworks (Pivec & Kronberger, 2016). In order to encourage users to do so, the museum invented Rijksawards, an annual award, which inspires users to make and share artworks, which are based on the art objects and paintings, exhibited in the museum, by using images from digital collection of Rijksstudio.

Figure 8: User-added value in a form of personal gallery on the website (Screenshot 1: Rijksmuseum website).

Similarly to Rijksmuseum, Tate Gallery allows users to create personal and public albums, where visitors can save artworks from the museum's digital collection, combine them and share these albums through social media. Apart from Tate's content, which can be added through the website, users can also upload their own content, thus making a unique set of images. Tate is also the only museum, which invites to co-create and collaborate not only adult visitors, but also younger groups: teenagers, young people and kids. Young users between 13 and 25 are encouraged to add their own content through Tate Collectives: Showcase, an "online portfolio platform for users to share art and ideas with Tate and other young creatives" (http://www.tate.org.uk/art/collectives). With this tool young people can share their art works with other young users and at the same time create a unique portfolio, inspired by the museum's art collection. Additionally, users are invited to share and tell friends, in order to establish a "creative community", which will be a "busy, active and inspiring space" (http://www.tate.org.uk/art/collectives).
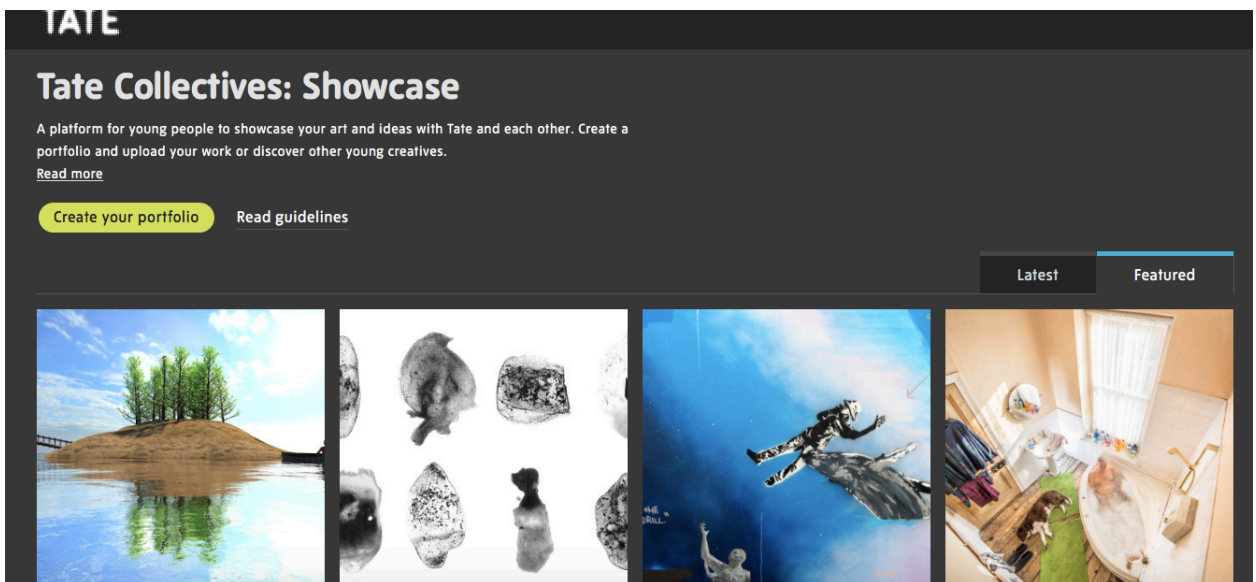
Figure 9: User-added content in a form of a platform, where users can share their artworks (Screenshot 1: Tate website).

Another type of website content creation can be implemented through interactive games on the website. The opportunity to create and share an artwork through games is given to the kids: they can upload their artworks through the Tate Kids Gallery, as well as create them digitally by using drawing tools on the website. Another example of user-generated content through website games is the campaign, launched by the Louvre on their website. The purpose of the campaign was to gain money for the Mastaba reconstruction. The website of the campaign was available in two languages and encouraged the visitors to help the Louvre to reconstruct the Mastaba chapel. The page included various interactive elements, such as a guestbook for the reviews, educational information about the Mastaba in a video and text format, virtual tour and online donation tool. Website was also available in the mobile format. The museum made use of the user-generated content to attract attention to the campaign in an easy and entertaining manner. A game #MyMastaba allowed users to create their "own" Mastaba by adding stickers and creating their unique image of the Mastaba. This image could be shared with others on the website of the campaign and also through social media (Facebook and Twitter). The trigger was used for the users to participate in content creation: the creator of the best Mastaba was promised to have a chance "to follow in Akhethotep's footsteps in Egypt" (http://www.tousmecenes.fr/en) in a trip for two people. The campaign was successful: it gained more than 500,000 euros from 3773 donors and exceeded the goal by 35%. Therefore, user-generated content was one of the promotional tools to create awareness and make visitors donate money.
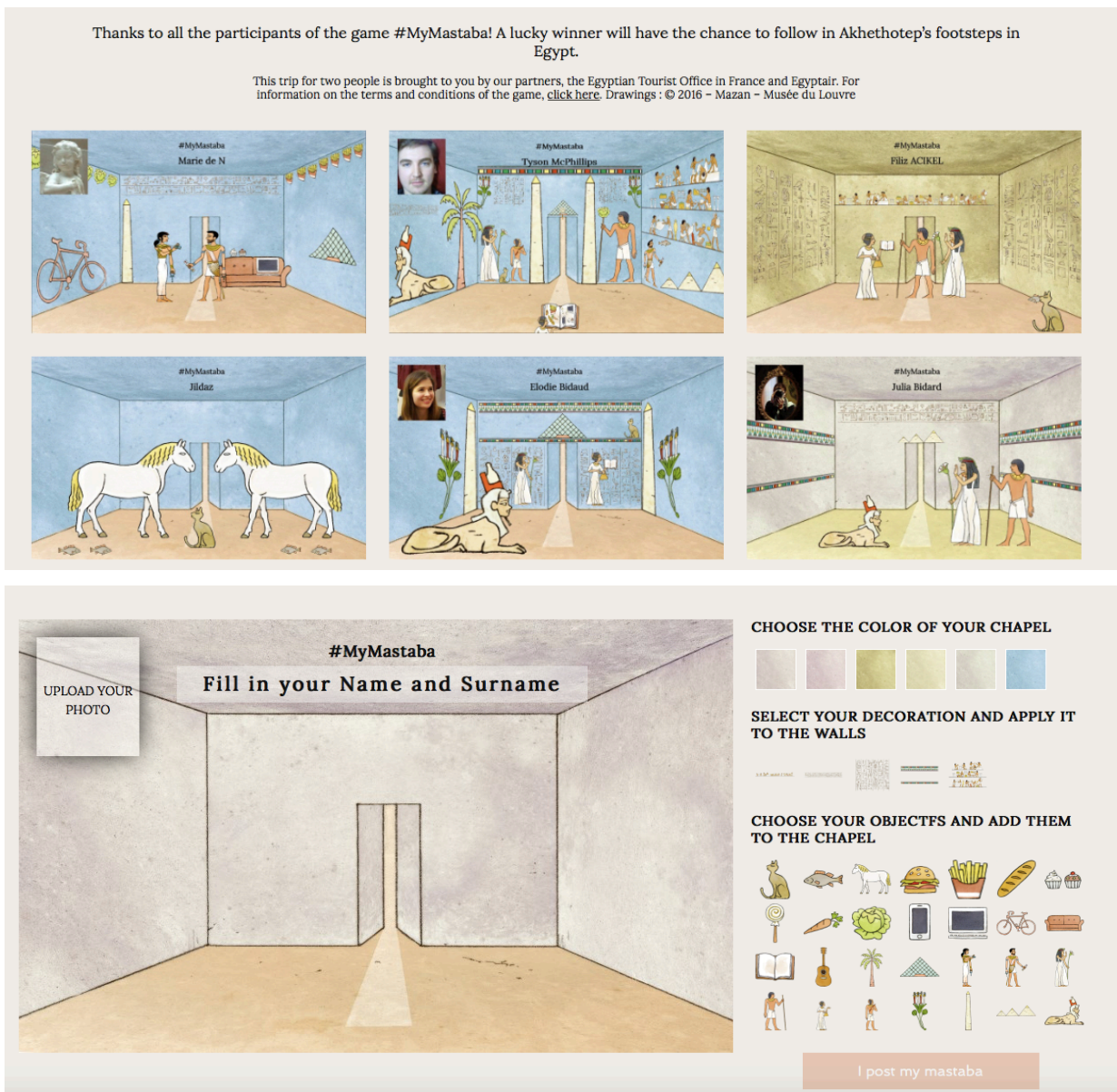
Figure 10: User-generated content in the form of online game, used by the museum to promote an online campaign (Screenshot 1: The Louvre website; Screenshot 2: The Louvre website).

Both social networking sites, which were analyzed, have used user-generated content, however Facebook was used only by two museums: Rijksmuseum and Guggenheim. Rijksmuseum posted users' sets from Rijksstudio with their names to encourage other users to create. Guggenheim used photos, which were posted in Instagram by the users as a part of #FrankLloydWrightFridays competition. Visitors were encouraged to enter #FrankLloydWrightFridays giveaway for a chance to win a Lego Guggenheim model. To participate users had to leave a comment under the post telling how the museum inspires them and why. These comments, accompanied by the photos, which were made by the visitors, were then posted on official Facebook and Instagram accounts of the museum. This competition took place between 31st of March and 3rd of April 2017.

Instagram is the main social media platform for 6 out of 10 museums analyzed for getting and using user-generated content. The Louvre, British Museum, LACMA, Tate, Guggenheim and Centre Pompidou frequently repost photos, which were uploaded by the users to their main page for various purposes. For instance, as a part of promotion of a Hockney exhibition, Tate invited the users to share images or any content, inspired by the artist, through Instagram. One of the Instagram posts announced: "Share your original artwork with #HockneyInspired for the chance to have your image showcased in a Tate email newsletter!" Therefore, users' images are not only shown through Instagram, but they also have a chance to appear in the museums' news-letter. On the moment of the data collection there were 1181 images posted with the hashtag #HockneyInspired.

The Louvre appeared to be the museum, which used Instagram photos of the users more frequently than others. Centre Pompidou used users' photos to create a beautiful layout, while British Museum encouraged users by saying "we really enjoy seeing all of your great snaps!" to tag the location for a chance to have their image reposted. Finally, LACMA used visitors' photos to show the main attractions of the museum and tell about their history, give information about particular types of membership, wish users a good day or to inspire. Most of these photos were posted with a special hashtag #LACMAPlusYou, which allowed users to see more photos of each other (7381 photos could be found with this hashtags on Instagram on the moment of the data collection).
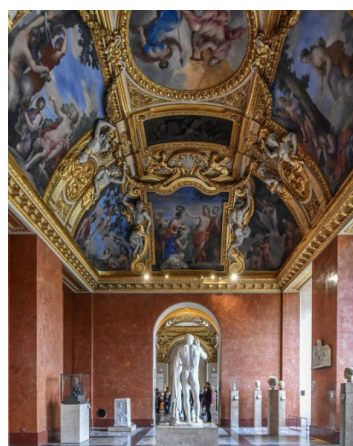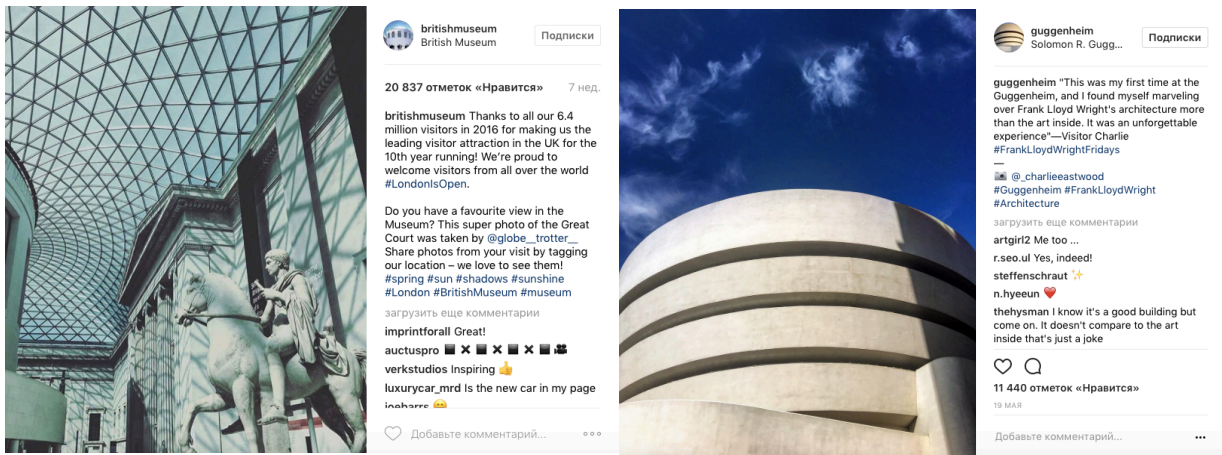
Figure 11: User-generated content is used by the museums in Instagram (Screenshot 1: LACMA Instagram post; Screenshot 2: Louvre Instagram post; Screenshot 3: British Museum Instagram post; Screenshot 4: Guggenheim Instagram post).

4.1.4. Social networking

In order to analyze the social media presence, the museums' pages on social networking sites were observed as well as relevant articles with insights from the social media managers. All of the analyzed museums had a strong social media presence. Based on the overall analysis, both Instagram and Facebook are successful in reaching wide range of audience. Half of the museums have a stronger presence in Instagram, rather than Facebook: LACMA, The Met Museum, Tate, Guggenheim, The MoMa. This might be explained by the fact, that these museums are more orientated for the young audience.

LACMA, for example, has a strong presence on the platforms, which are more popular among young people: Snapchat and Instagram. In 2015 the museum gained 500,000 followers (it now has nearly two million across all of its platforms), reaching more than 89 million viewers (The Webbys, 2016). Some posts are able to reach more than three million people, which is much more than the annual number of actual museum visitors (1,4 million). According to the social media manager of LACMA, Lucy Redoglia, social media and Snapchat in particular became the game changer for the museum, as it was able to not only reach the diverse audience around the worlds, but also to engage younger audience. For the museum it is also a way to gain brand recognition. Snapchat helped the museum to bring the collection to the phones of millennials and teenagers. "Our strategy is to appeal to the younger audience to get the word out there about LACMA," Lucy Redoglia said: "These are people who may not be interested in art right away, but might find a connection through something that we post" (The Webbys, 2016). LACMA's social media strategy bases on the idea, that artworks and the collection are meant to be interpreted and these interpretation broadcasted through storytelling tools, such as Snapchat, to reach different types of audiences.

According to the 2016-2017 digital strategy of Tate, the museum's mission bases on 'audience first' content strategy, which aims "to produce quality content that builds scale, particularly for non-specialist audiences. This includes understanding the impact of the content, changing the types of content, providing multi-lingual content and increasing community engagement" (Tate, n.d.). The museum is doing it by reaching different audiences with different social media.

A fresh approach to social media is demonstrated by The Met, which social media management is curated by young and innovative Kimberly Drew. The social media strategic "vision rethinks the ways in which users can interact and identify with the Museum's collection online" (Kong, 2015). Social media transforms museum experiences and connects the Met to its global audience. According to Drew the goal is to communicate "the beauty" of the collection. For the social media pages she chooses those images, which present spaces in the museum, and those artworks, which are interesting for the audience (Ambar, 2016). Similar approach is described by Kim Mitchell, the Chief Communications Officer at the Museum of Modern Art: "From the beginning, our strategy has been to speak in conversational tone about our program, but not exclusively, so we share interesting topics in the world of culture at large, and take the time to listen and respond" (Museum Revolution, n.d.).

Apart from reaching bigger audience and communicating with it, one of the main functions of the social media is brand awareness creation. Guggenheim gives a great example of how to promote the museum through social media. At the end of April Guggenheim partnered with The MoMa to launch the campaign #MuseumInstaSwap. All the museums, which participated in the campaign, were paired with each other. The purpose of the campaign was to visit partner's museum and take photographs which resonate with their own collections, exhibitions, and themes and to post them with the hashtag #MuseumInstaSwap (https://www.guggenheim.org/news/museuminstaswap). Visitors were also invited to follow and interact by using the hashtag.

Overall, engagement of the audience with social media is unavoidable for the modern museums. According to Chris Michaels, Institution's Head of Digital & Publishing in the British Museum, mobile and social networking sites is what "brings and connects the audience outside to the audience inside the museum" (Blooloop, 2015). Engaging more people is possible by adapting the website to mobile phones, by using social media and by making interesting content for the audience, which wants to consume it.

4.2. Customer Relationships

4.2.1. Customer relationship management

Web 2.0 features allowed companies and organizations to build stronger relationships with their customers through various tools and techniques, such as newsletters and direct emails, customization and personalization, customer service, frequency/loyalty programs, rewards programs, and community building. More specifically, membership programs engage users in active contribution and repeated visiting, and also build a community of the visitors, both online and offline. The sense of belonging to a particular group of members gives visitors a personal experience of belonging to the "family" (Winer, 2001).

From the observation of the websites, it was found that all the websites include membership cards, which can be bought or ordered online, either through online form on the website itself or through email. Most of the memberships offered similar things, such as access to private events and rooms, free admission, special guide tours and workshops, magazines, discounts in the shop and cafes. 7 out of 10 museums use Web 2.0 features to create an online bond with the members. 3 out of 10 museums (The MoMa, V&A, The Met and Guggenheim), for example, provide a special newsletter, customized for the members of the museum. It contains information about special events and their date, and information about other benefits of the membership cards.

Other museums offer different customized features. The Louvre provides its members with an access to the website designed specifically for them, which updates the members about the new acquisitions, publications and information about the benefits and renovation of the membership. LACMA has a special mobile app, The Mobile Member Card, a free app for LACMA members, aimed to replace the traditional plastic membership card. Tate, which offers general users to have a personal account, incites the museum member to log in with a special, membership account. Once signed in, visitors can upgrade and renew their membership and sign up for Members e-bulletin. The Met Museum invites its members to follow a special Instagram account, specifically made for the Met Members. Even though the account is open for everyone to follow, the content aims to show an inside of membership at The Met. It updates the followers about special events, dates of the member previews and posts photos from various member events. Part of the Guggenheim's website is designed for the members: it provides information about upcoming events and even uploads photos of the members from different events, which can be seen in the gallery.

These Web 2.0 functionalities prove theoretical propositions of Winer (2001): such features, as separate log in, separate sections of the website, dedicated to the members, and even

separate social media channels, include visitors in a closer relationship with the museum, not only offline but also online.
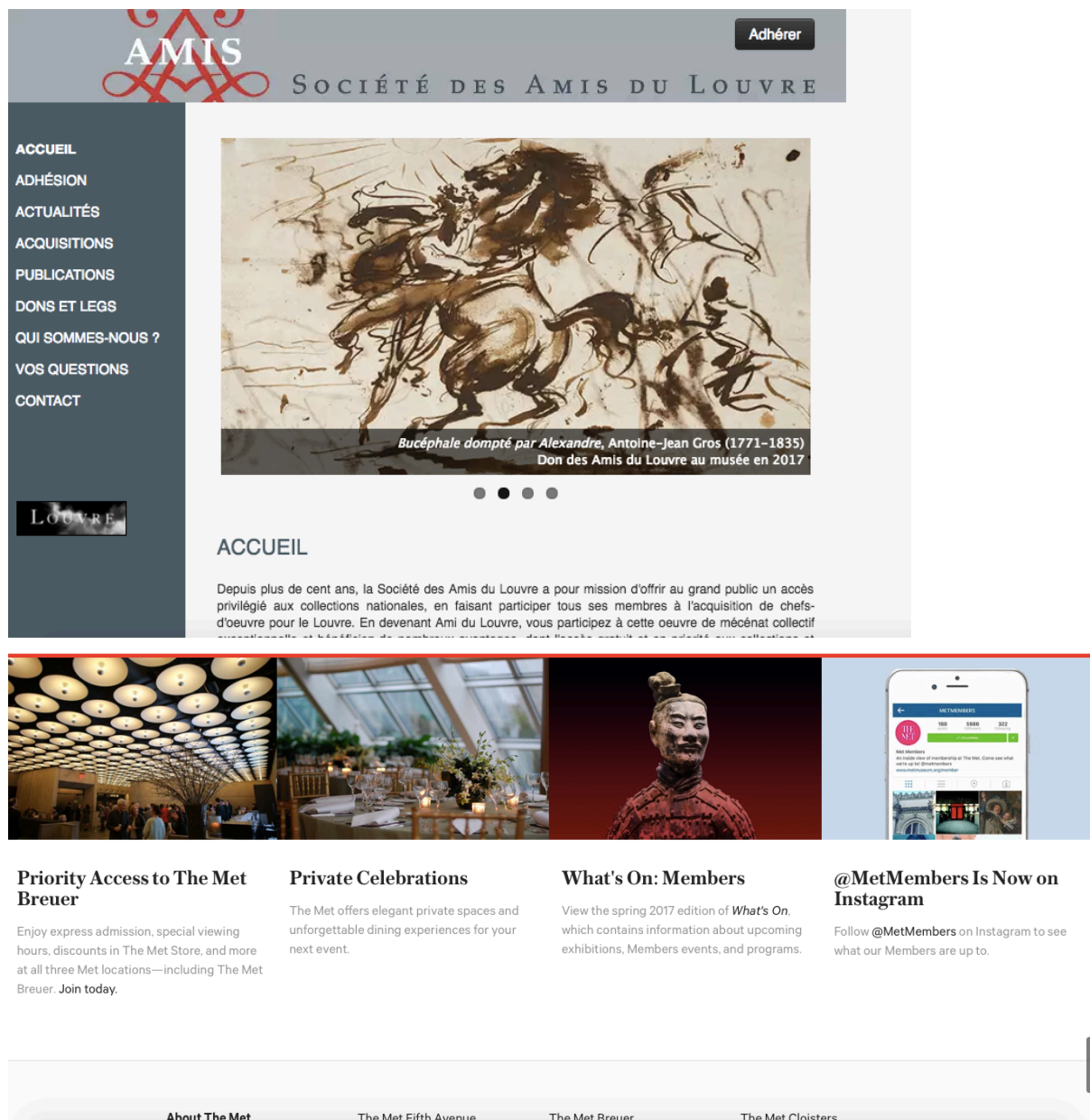
Figure 12: Membership opportunities offered by the museums online (Screenshot 1: The Louvre website; Screenshot 2: The Met website).

4.2.2. Communication

Social media communication, as a part of social CRM, is one of the main tools for dialog between an organization and the users (Heller Baird & Parasnis, 2011). Its main goal is creating a feeling of loyalty and building a social community. While most of the users originally might visit the social media page only for general information, reviews or latest news, engagement through communication may result in a feeling of connection and build a strong museum-visitor relationship.

The overall analysis showed, that most of the museums (8 out of 10) are using Facebook as a tool for communication with members. The Louvre turned out to be the most active museum in terms of communication: 5 out of 20 observed posts had an answer from the museum in the comment section. The answers provided users with information about paintings and artworks, tickets for the museum, opening of the rooms and contained links to additional information on the website. However, all the questions were answered in French, which certainly can limit the audience, which can be reached with these answers. Additionally, a few of the analyzed Facebook posts invited users to share their opinion and personal experience. The reviews section of the page was also used by the museum to connect with the audience and answer their requests and suggestions. For instance, one of the negative reviews, which expressed dissatisfaction with the help of the museum's stuff, received an answer from the museum with several links to visitor trails, museums' app and website and a suggestion to the visitor to be their own guide. Another negative review received an apology (however it was done in French, even though the review was in English). Similar outcome was found in the analysis of Centre Pompidou social media communication. Two out of 20 posts showed communication between user and the museum, one of the answers being in French. Interestingly, one user, whose comment was left without an answer, asked the museum to post content in English. The fact that most of the content is posted in French doesn't allow the museum to attract more users.
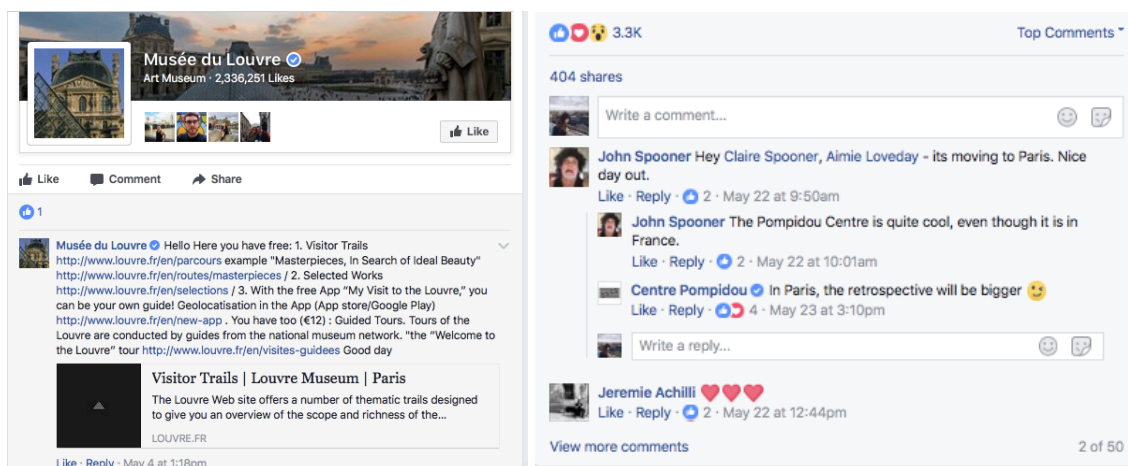
Figure 13: The museums communicate with their visitors through Facebook (Screenshot 1: The Louvre Facebook page; Screenshot 2: Centre Pompidou Facebook Page).

Rijksmuseum is also quite active in answering users' questions: 4 out of 20 posts contained museum-visitor communication in the comment section. Similarly to the Louvre and Centre Pompidou, Rijksmuseum provided most of these answers (3 out of 4) in Dutch. The answers focused on visiting information, events, exhibitions and tours. Another way to engage visitors in the conversation is by asking questions about users' opinion or plans ("Which [festival] are you going to attend?"; "What's your favorite book?"; "What book are you reading at the moment?").

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The users react to the questions through sharing personal information about them. Tate Gallery engaged users even more: 8 out of 20 analyzed posts contained questions about users' interest in particular exhibitions ("Which exhibition are you most excited to see?"), their personal preferences and ideas ("How would you describe Giacometti's work?") and level of interaction with the museum ("Have you signed up to Tate emails yet?"). With these questions the museum invites users to share their thoughts on particular matters ("Tell us one place you'd love to travel to") and to provide valuable feedback.

Similarly, the British Museum keeps the communication going with the visitors by placing questions in the post, which could spark the conversations ("Are you celebrating today? What are your Easter traditions?") This museum also provided replies in the comments sections. One reply focused on the objects, which can be bought in the shop; the other one was to thank the user, who pointed on the museum's mistake.

Communication with the users of The Met and Guggenheim was relatively weak, since the analysis showed that only one question out of 20 posts received a reply, which were analyzed. Three museums, namely LACMA, the MoMa and V&A museum did not demonstrate an ongoing communication with the visitors. However, V&A, in fact, provided one answer, but to the complaint, which was written in the reviews section. The visitor was dissatisfied with the work of the Members support, and the museum apologized and provided more information on the matter.

The analyses showed that the review section of the Facebook could be a valuable source for a users' feedback. Among positive and negative comments about general matters, such as exhibitions, collection, stuff work and facilities, some of the visitors provided museums with useful suggestions about improvement of the museums' work (for example, bigger font in the legends of the artworks in the museum or more audios for more pieces of art). Additionally, as the example with V&A shows, some visitors tend to post their questions and complaints in the reviews section. Reacting to these negative reviews can be a great opportunity for the museum to provide better proactive webcare.

4.3. Channels

4.3.1. Websites

Channels play the crucial role in delivering value propositions to the customers (Osterwalder & Pigneur, 2010). For the museums, websites and social networking sites play the main role in delivering their value propositions to the visitor. The purpose of this section was to see, whether the websites are modern enough to deliver all of the most contemporary Web 2.0 features and functionalities.

The outcome of the analysis showed, that most of the museums (7 out of 10) pay close attention to delivering all the functionalities in the most modern and updated format. These museums, except for the Louvre, LACMA and Centre Pompidou have re-launched their websites in the past one to four years. Frequent website renovation is a necessity in the competitive market of the Web, and the museums can use their websites as a distinctive feature to differentiate themselves from the propositions of the competitors.

The analysis of the websites and additional sources showed, that the majority of the museums focused on renovation and re-launching of their websites in 2015 and 2016. Rijksmuseum, out of all the museums analyzed, was the first one to update the website to the current digital demand of the users. Rijksmuseum was one of the first museums, which made their collection available digitally. In 2013 150,000 high-resolution images of the art works were introduced to the visitors on the website. This digital collection was made available to allow the users to create their own sets of images and even print them on canvas, on a laptop cover, as wallpaper or everywhere they want to (http://www.branddialogue.eu/cases/rijksmuseum/). Additionally, the website was adapted for different digital devices, such as tablets and mobile phones. After the re-launch, the number of visitors doubled compared to the previous website. Today the website is highly interactive and connected with external social networking sites, such as Facebook, Instagram, Twitter, Pinterest.

The Met "refreshed" the website in 2016, which was a part of their digital strategic goals (Sreenivasan & Tallon, 2015). These goals are focused on placing The Met's venues "on equal digital footing", making the platform responsive and mobile, and achieving "consistency in all of the materials and communications" (Sreenivasan & Tallon, 2016). Tate announced the new website in June 2016. Similarly to the Rijksmuseum and The Met, Tate's priority was to make the website work across all the devices, since 36% of the traffic came from mobiles and tablets (Tate, n.d.). Identifying visitors' three main desires (learning and understanding art, finding out what's on and planning a visit) led to the simplification of the website's navigation. The main reason for updating the website was "to create rewarding experiences before, during and after a visit" (Tate, n.d.).

V&A, which re-launched its websites in 2016, had reputational and commercial reasons. According to the information from V&A blog "each visitor to the museum makes a contribution – a.k.a. profit, if we were in the commercial world – which is made up of exhibition tickets, café and shop sales. Based on this figure, the museum modeled what different increases in conversion might look like, and this helped make the case for further investment in our digital infrastructure" (Price, 2016).

The overall goal for all of the museums, which recently updated their websites, is well expressed by Chris Michaels, Institution's Head of Digital & Publishing in the British Museum: "the time has come where a museum and digital feel right together" (Blooloop, 2015). The British Museum, which is undergoing a transformation, from being a physical place to becoming digitally connected, uses a lot of interactive elements, such as virtual tours, which are available through Google Maps and are integrated in the museum website. Website gives users an opportunity to build the British Museum in the computer game Minecraft, shows interactive, clickable 3D models of archaeological artifacts, which can be rotated and zoomed.

There was no evidence of a recent website renovation found regarding three museums: The Louvre, LACMA and Centre Pompidou. Even though all of them contained necessary for the visitor information about the visit and the collection, the infrastructure and the functionality was outdated. For example, The Louvre offers users to share content to MySpace, which is no longer used by most of the modern web users. LACMA allows users to create a personal gallery, but none of the functionalities work (adding to the gallery, commenting or tagging). As for the Centre Pompidou, the navigation on the website is difficult and even though the content is available in three languages, every time the page is reloaded, the language settings return to French.

4.3.2. Facebook

Facebook is used by the companies and organizations not only for communication with their customers, but also for content delivery. The following section focuses on Facebook as a way for the museums to deliver content.

Based on the analysis of the posts, all of the museums have more or less the same tactic. Most of the posts deliver educational content and the latest news about upcoming exhibitions and events. Some of the museums also include information about tickets, opening hours and discounts for the special groups of the visitors.

All of the museums showed presence of educational content to some degree. For example, most of the educational posts on the Louvre's page contained information about the painters, art objects and the links to more information about the artwork on the website. The British Museum had a special category for some of the posts, which contained information about historical figures and important events in the history: these posts we tagged with a hashtag #onthisday. Similar format is used by Guggenheim museum: posts that deliver educational information frequently start with "Born on this day". These posts talk about famous people in the history (without focusing specifically on art). Another format, which is chosen to deliver educational information is video: LACMA posts video guide tours around the museum, The MoMa introduces

video content through hashtag #ArtSpeaks, which is used with the videos of the museum staff's talks and Centre Pompidou posts video content from the museum's YouTube channel, which is accompanied by short description or an artist's quote. The Met often presents content in the format of storytelling: most of the posts lead to the blog articles and the text of the posts gives readers a hint. It is often a short story behind an art object, a quote from the artists or an insight about the process of the work. The focus of Facebook strategy is grasped in one of the posts: "Sound artist, master storyteller, <...> whose popular podcast animates the Met's American Wing and the *Museum at large, interrogating the collection to draw out the revealing secrets and stories of the art*". Similar strategy can be seen in Tate's posts. They deliver interesting and less known information about art works and artists in a form of a story or a quote from the artists themselves.

Figure 14: Educational content delivered through Facebook page (Screenshot 1: British Museum Facebook post; Screenshot 2: Guggenheim Facebook post).

While all of the museums also include information about events, exhibitions, tickets and opening hours, internships and live tours, V&A mainly focuses on promotion posts, rather than educational content. 11 out of 20 analyzed posts were dedicated to the two ongoing exhibitions: they revealed secrets and the most interesting objects of the exhibitions, invited users to book and buy tickets ahead and provided a link. One post promoted activities for the family, another one invited users to check out the Twitter tour, which shows the gallery's highlights.

Based on the analysis, all of the museums included links to their websites or other pages in the social networking sites. Three museums, namely the Louvre, Centre Pompidou and Rijksmuseum, also post information in the languages other than English. While the Louvre includes French text and its translation to English, two other museums mix posts. Centre Pompidou's Facebook page has a prevailing number of posts in French, which can seriously limit the amount of

the users and visitors, who would like to get some information from the page. For the Rijksmu-seum it is the other way around: most of the posts (19 out of 20) were written in English.

4.3.3. Instagram

Instagram, which in the last years has become one of the most popular social networking platforms, is used by the museums to deliver content. Unlike Facebook, Instagram is not fre-quently used for communication; it is more often used by brands and organizations to create awareness and reputation. Apart from that, following the social mission, the museums try to im-plement also educational element in their social media. According to the interview with Kim Mitchell, Chief Communications Officer at the Museum of Modern Art, "for young people who get their art preferences delivered instantly via an Instagram feed, the prospect of planning a trip to a museum can be daunting" (Museum Revolution, n.d.). Therefore, delivering an experience that "starts with the artistic object, performance, film or installation, but also encourages learning beyond looking" can help people "to understand the social, political and historical context as well as the aesthetic" (Museum Revolution, n.d.).

While most of the analyzed museums post similar (or even the same) content to their pages both on Facebook and Instagram, the last one has its certain distinctions. For instance, hashtags serve not only as a way for the museums to make posts searchable to the bigger audi-ence; they also can serve as a method of differentiation. While the name of the museum itself is an obvious hashtag, some of the museums also create their own hashtags for different categories of posts.

LACMA used its main art object, "Urban Light", to create a name for a hashtag, which was taken over by the users. The visitors can share pictures of themselves on their accounts, us-ing the hashtag #202lights. As it is explained by Lucy Redoglia, Social-Media Manager of LACMA, usage of the artworks in Instagram is a "great way to connect with at least one large segment of our audience—particularly those who skew younger. It lowers the "intimidation fac-tor traditional art history might have, and provides an easy entry point for people whose interests may not fall squarely in the visual art realm" (The Webbys, 2016).

The Met, which also creates hashtags for special events (#MetGala, #MetWinterParty) and even special visitor groups (#MetKids, #MetTeens), uses them to attract attention to their mission. One of the posts, for example announces the #MetWinterParty, which "supports com-munity engagement initiatives, cultural festivals, and the mentoring program at The Met, which reflects the Museum's mission of serving the widest possible audience in a spirit of inclusive-ness".

A special hashtag is created by Centre Pompidou #LeCentrePompidouVuParVous: it is used to mark all of the user-generated photos (translation: Centre Pompidou seen by you). Hashtags can also be used to attract attention to a campaign or competition. Victoria and Albert Museum posted the hashtag #prixpictetcompetition with a post, encouraging users to participate: "Tell us in a comment what is your favourite shot of those we posted for #prixpictetcompetition on Instagram for a #chancetowin a free exhibition catalogue, tote bag and an exclusive tour of the exhibition with V&A Senior Curator of Photographs and Prix Pictet jury member Martin Barnes".

Figure 15: Instagram hashtags are used by the museum for user engagement (Screenshot 1: V&A Instagram post).

Two of the museums (The British Museum and Centre Pompidou) show that Instagram can be used to create visually attractive layout. Both of the museums post photos is a certain way, to create a layout of 3 photos in a row, which are united by the same style or theme.

The content analysis of the posts in whole showed that the content is often very similar or identical to Facebook. Rijksmuseum uses Instagram for educational content, as well as the British Museum and The Met. However, The Louvre, unlike on Facebook, focuses on user-generated photos, information about opening hours. Most of the analyzed photos have short caption, which regularly wishes users a good weekend, nice day and invites them to spend it in the museum.

Similarly to Facebook, Instagram posts of the museums deliver information about exhibitions, events, and working hours and promote products from the museums' shops.

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4.2. Customer segment

4.2.1. Wide range of media users

With the appearance of Web 2.0 the potential audience of the museum has grown. Today the museums strive to target not only those, who would make a physical visit to the museum, but also those, who might not be a frequent museum visitor. Learning about art outside of the museum has become a new tendency for the modern museums, which provide users with rich before and after museum experience.

Although all of the museums provide information about facilities and programs available for different segments of customers (families, educators, kids, teens, people with disabilities), only some of them actually provide online features for specific groups of customers.

All the websites to a certain degree contain information for disabled people about the facilities accessible in the museum and the tours specifically orientated for blind and partially sighted, learning disabilities and autism, dementia, deaf and hearing loss. While Rijksmuseum, for instance, provides information only for the visitors with limited mobility, Tate includes information about bringing a guide dog (which can be provided with drinking bowls), touch tours for blind and visually impaired visitors, tours and facilities for deaf and hearing impaired. Free talks and workshops are also available for mental health service users, homeless people, adults with learning difficulties and ESOL refugee groups. Guggenheim and Centre Pompidou went even further and included content adapted and orientated for the visitors with limitations. Guggenheim offers an interesting feature, a set of the videos for deaf people, which serve as guides for the Thannhauser collection and are displayed in American Sign Language.

Websites of all the museums contain information about special tours and events for kids and teens, however only 3 out of 10 museums include interactive and educational content orientated specifically for kids. The Louvre offers younger visitors amusing videos mostly about adventurous tales, in the form of cartoons. By pressing on the cartoon images young users can access information about historical facts, pieces of art and famous people. This section, which is entitled "Tales of the museum", consist of around 50 educational videos. The learning section of the Met website has information for kids and families, such as #MetKids, which is made for and by kids. This digital feature lets children learn through special videos and articles and get inspired. Tate Kids section of the Tate's website is designed for young audience of the museum and includes interactive and entreating content in a form of games, quizzes, and videos.
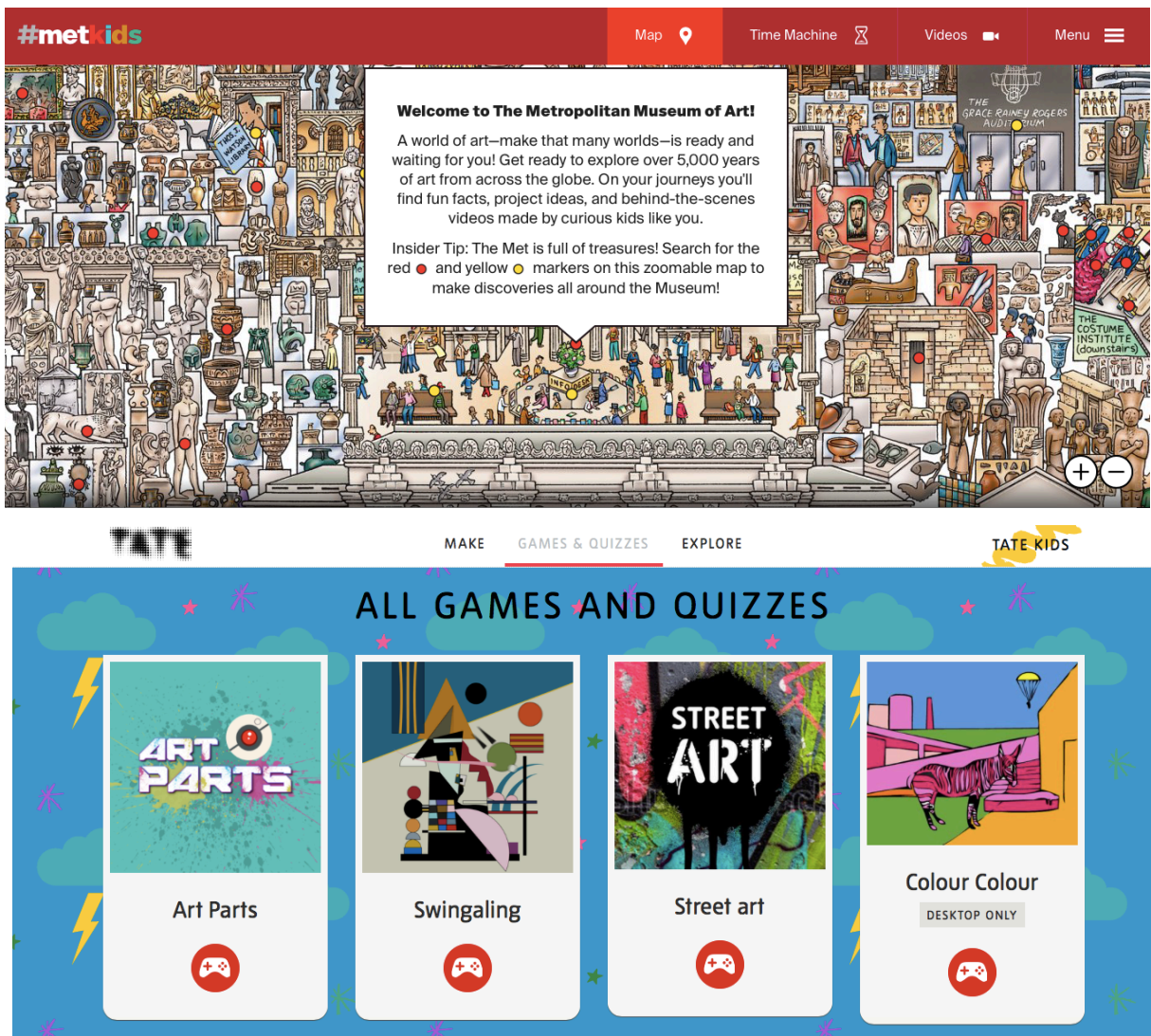
Figure 16: Customer segmentation based on the age of the visitors (Screenshot 1: The Met website; Screenshot 2: Tate website).

2 out of 10 museums also offer specialized information for young adults and teenagers. The Met offers them special classes, internships and events and also an official group on Facebook, where users can communicate and learn the latest news. The teen blog on the website of the Met provides teenagers with a place for exchanging ideas and talking about art. Tate museum offers young visitors their own space in the form of *Tate Collective: Showcase* and groups on social networking sites, such as Facebook, Tumblr, Twitter, and Instagram. On Tumblr, a popular social networking site among teenagers, the museum creates a space for young people to express themselves, share their ideas about art and create a community. Apart from the main Instagram channel, members of Tate Collective have an Instagram account @tatecollectives. The account frequently uses user-generated content created by Tate collective members, as well as works of art from showcases of young people. This way the museum creates a space for teenagers to communicate, exchange ideas and create. The British Museum offers articles and infor-

mation about the activities that will be displayed in the museum, as well as workshops designed with support of Samsung specifically orientated for teenagers.

Other notable segments of the visitors, which the museums include, are students and educators. The Met addresses the college students and former graduates, who have a separate Facebook group, with internship opportunities and special events (The Observant Eye). The British Museum website has the section *Teaching History with 100 Objects*, which provides several pictures of multiple interesting objects with little pieces of information attached to them from museums across UK with support from the British Department for Education.

The analysis showed, that sometimes, the main Instagram channel of the museum can also be used to target particular segments of the visitors. One post on Instagram was specifically dedicated to military personnel and their families and invited them to visit the museum for free: "We are proud to offer free admission to all active-duty military personnel and their families as part of #BlueStarMuseums, a collaboration among the @NEAArts, @BlueStarFamilies, the Department of Defense and more than 2,000 museums across the United States". Another post informed Mind's Eye program, for visitors with visual disabilities: "This gallery tour for visitors who are blind or who have low vision explores the work of #AnickaYi, the 2016 recipient of the Hugo Boss Prize, and an artist who engages multiple senses in her work". Therefore, the analysis shows that Instagram, apart from the general visitors, also targets the minor, specific groups of the visitors.

5. Conclusion

The starting point of this study was the evidence from the scholars that the Web 2.0 appearance and growth has tremendously changed the relationship between the museums and the visitors. An increasing role of the visitor in the online dimension as an active participant and contributor in the meaning-making process forced the museums to align their strategic positioning with their demands. Additionally, the museums of the 21st century faced the conditions of highly competitive market of the growing number of other leisure activities, which resulted in the museums dealing with the decrease in the number of visitors (Burton & Scott, 2003; Kotler & Kotler, 2000).

The desire to maintain the museums' audience and establish long-term relationships with the visitors, who no longer consider themselves passive actors (Mancini & Carreras, 2010) and expect more than just expert knowledge of the museum, requires the museums to reposition themselves in a way that the visitor would feel involved in communication and participation (Pulh & Mencarelli, 2015). The theoretical proposition of Falk & Dierking (1992) about the expansion of the visitor experience before and after the actual visit became feasible for the museums with the variety of Web 2.0 features, which the museums can offer. Through personalization, interactivity and co-creation the museums can reach the audience and make themselves, traditional-seeming institutions, seem less intimidating (Wong, 2012). One of another important aspects of building long-term relationships became strategic media communication through social networking sites. Apart from serving as a tool to engage the visitors in content creation process and participation, SNS became one of the main channels for customer relationship management.

The theoretical framework of this thesis suggests that Web 2.0 features of the museums' websites and social media pages can differentiate the experience, which the museums can offer to the actual and virtual visitors. Therefore, this thesis posed the following research questions: *How can museums strategically use social features of Web 2.0 to differentiate themselves by offering new museum experiences?* Additionally, three research sub questions have been posed: (i) *How can museums use Web 2.0 social features to develop and offer new value propositions?;* (ii) *How can museum use Web 2.0 social features to enrich museum-visitors relationships?* and (iii) *How do museums use social networking sites and museums' websites to deliver content and target different users' segments?*

The case analysis provided several interesting findings, which revealed the strategic opportunities for the museums in terms of differentiation through Web 2.0 features. The evidence collected from the different sources allowed to answer the research questions.

Based on the theoretical framework created by Wirtz et al. (2010) the research analyzed the value propositions, which affect business models and can improve the museums' strategic positioning. These Web 2.0 factors include personalization, interaction orientation, user-added value and social networking. The analysis and comparison of the cases has confirmed that the museums apply these functionalities following the same pattern. It was revealed that all of the museums provide at least one of the afore-mentioned value propositions through Web 2.0 functionalities.

It was found that the personalization feature, which was available in at least one form on all the websites, allows users to connect with the museums on a more personal level and creates a lifelong instead of a one-time experience (Wecker, Kuflik & Oliviero, 2013). The most basic personalization allowed users to create an account for saving their favorite pages or signing up for newsletter; the most advanced personalization was shown by the two museums, which enhance the users' website experience through personal gallery and content creation options. Customization of the technical parameters for people with limited abilities was available on the websites three of the museums. This feature allows the museums to reach and engage wider audience by satisfying special needs of people with impairments.

Interaction orientation was observed through all of the museums' websites. However, not all of the levels of interactivity proposed by Capriotti et al. (2016) were present on every website. While the theoretical propositions indicate the importance of interactivity orientation for successful establishment of communication with the visitors (Capriotti et al. 2016; Barreda et al., 2016), even the most successful museums do not implement all of the available levels of interaction online. The current study identified the same tendency, which was indicated in the research of Mancini and Carreras (2010) and Capriotti, Carretón & Castillo (2016): the museums in United States and Europe are gradually improving interactivity on the website. While almost all of the museums provide functionalities such as newsletter subscription, links to social networking sites and ability to share content, only few of them allow website communication and reviewing. This might be connected with social networking sites becoming the major platforms for museum-visitor and visitor-visitor communication.

User-generated content (or user-added value), one of the most determinant features of Web 2.0, is implemented and used by more than half of the analyzed museums. While theoretical propositions of Mancini & Carreras (2010) and Capriotti et al. (2016) prove the significance of personal galleries and website content creating as a user-added value tool, no theoretical evidence was found for Instagram being the main channel for the museums to stimulate user-generated content. The cases comparison and analyses have identified the main reasons for the museums to use user-generated content: awareness creation, reaching new visitors, attracting at-

tention to campaigns, events and exhibitions. The presence of personal galleries increases inter-action of the visitors with art (and results in knowledge dissemination); it strengthens visitor-museum relationship and increases the value, the quality and the richness of the experience. The case of Tate Collectives: Showcase also indicates that user-generated content through website allows users to express themselves through creativity and inspiration. While only two museums used Facebook as user-generated content source, Instagram, a social networking platform for us-er-created photos, is used by more than half of the museums to activate visitors, promote special events and exhibitions, show the main attractions of the museums and tell about their history, and give information about particular types of memberships.

The evidence from the case analyses has shown that social networking sites, which have been proven to be a valuable communication, knowledge and information delivery channel (Chung et al., 2014), is what «brings and connects the audience outside to the audience inside the museum» (Blooloop, 2015). Half of the analyzed museums have a stronger presence in Insta-gram, rather than Facebook: this might be explained by the fact, that these museums are more orientated for the young audience. This is confirmed by the social media manager of LACMA, Lucy Redoglia, who mentioned that social media pages, which are orientated for the younger audience (such as Instagram and Snapchat) could connect with even those, who might not be in-terested in art.

Regarding the customer relationship approach, all the websites provided CRM features, more specifically membership, which could be ordered or bought online. However, only a few museums' websites demonstrated CRM settings, which build the online community and give the users a personal feeling of belonging to an elite or closed group (Pulh & Mencarelli, 2015). Three museums, The Louvre, Tate and Guggenheim, have a special segment on their websites, dedicated to the members, which includes separate log in, customized information about events and membership benefits. Additionally, one museum (The Met) even has a separate Instagram account for MetMembers with latest news and programs for the members.

Strong customer relationships depend not only on the loyalty programs, but also on communication, which can be established through social media (Capriotti, 2013). While many users might visit social media pages of the museums only for the reviews or latest news, en-gagement through communication may result in a feeling of connection, build strong museum-visitor relationships and also help the museums provide proactive webcare (Winer, 2001). The analysis of the museums' Facebook posts showed that the majority of the museums communi-cate with the visitors both by engaging them in the conversation through the post messages and answering the questions in the comment section. Two museums also showed the presence of re-active service in the reviews section of the Facebook page. Review section is mainly used by the

visitors for suggestions and opinion sharing, but also for expressing dissatisfaction and complaints. Two museums, namely Victoria and Albert Museums and The Louvre, respond to the visitors' requests, by providing links to the website or apologizing for dissatisfactory experience.

Both social networking sites and the museums' websites analyzed from the perspective of experience delivery channels provided interesting findings. The analysis of the websites and relevant documents confirmed theoretical propositions by Pallud & Straub (2014): usability and visual aesthetics of the website can trigger stronger interest in the museum and its collection. This theory is supported by the fact that most of the analyzed museums have re-launched or modernized their websites in the past few years. By updating the functionality and usability, as well as the design, the museums such as The Met, MoMa, Tate, V&A and Guggenheim can differentiate themselves from those competitors, whose Web 2.0 features do not function in a proper way. As for the social media channels, most of the museums deliver similar or even identical content through their official pages on Facebook and Instagram, with the exception of aforementioned user-generated content. Most of the posts, both in Facebook and Instagram deliver educational content and latest news about upcoming exhibitions and events. Some of the museums also include information about tickets, opening hours, discounts for special groups of the visitors, products from the museums' shops and even internships. The main difference of Instagram posts, compared to Facebook ones, is their pithiness. Most of the museums include Instagram native features, namely hashtags, in the captions of the images in the posts to mark particular events and exhibitions. The usage of hashtags can be considered to be a way to deliver content to bigger audiences by making it searchable, but also a tool to create brand awareness. The evidence from the interview with Kim Mitchell, Chief Communications Officer at the Museum of Modern Art, shows that the content delivered in Instagram, can encourage younger audience learning beyond looking, especially when for them "the prospect of planning a trip to a museum can be daunting" (Museum Revolution, n.d.).

The evidence from the analyses has indicated that the museums' segmentation has changed with an expanding role of the visitor. While the research (Chung et al., 2014) assigned the average museum visitor with an elevated socio-economic status, the demographic boundaries of the virtual visitors have been blurred (Johnsom et al., 2015). This proposition was proven by the presence of online activities and information for various groups of media users on the museums' websites, including parents, kids, teenagers, young adults, educators and visitors with disabilities.

To sum up, the findings of this study show that well-designed and usable websites as well as social media pages can provide new before and after experience to the contemporary users. These channels are crucial for the museums' goal of developing long-term relationships with the

visitors. The museums are able to achieve their strategic goals by providing personalized, interactive and collaborative experience for the visitors across several platforms.

The findings highly correspond to the theoretical framework of this research as they demonstrate that Web 2.0 features can be integrated by the museums as new value propositions. Modern, accessible and up-to-date Web 2.0 functionalities allow museums to establish stronger museum-visitor relationships and differentiate themselves on the market of leisure activities by providing education and entertainment in a digital format.

5.1. Limitations and Further Research

This research aimed to see the strategic opportunities of using Web 2.0 functionalities on the museums' websites and social networking sites in order to deliver new experiences to the contemporary visitors. Several limitations of the research need to be mentioned.

First of all, since the study aimed to focus on the best practices, based on the popularity of the museums in the social media, only North American and European museums were represented in the research. Therefore, this is one of the limitations, which can be perceived as a ground for the future research and include also Asian, Australian, South American and African museums.

Secondly, during the analysis, some of the minor limitations were met, such as content of the posts, which existed in other languages than English. For this purpose, online translation was applied, which might have distorted the meaning, but should have not influenced the results of the research in general.

The third limitation is connected with the channels, which were chosen for the analysis of the social media content. For the purpose of the study two of the most popular current platforms among users were chosen: Facebook and Instagram. However, other platforms, where the museums are presented and through which they deliver their value propositions were left out. Further research might focus on in-depth observation and content analysis of the platforms, such as Twitter, Pinterest, Tumblr and Snapchat, to compare the presence of the museums throughout different platforms.

While the current research has taken the perspective of the museum from the business angle, the further research might focus on the users' perspective. In this case, the in-depth interviews or survey might shed a light on the opinion of the visitors on Web 2.0 functionalities and their necessity for the visitors' satisfaction.

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Yin, R. K. (2009). *Case Study Research: Design and Methods*. London: Sage Publications.

Yin, R. K. (2011). *Applications of Case Study Research*. London: Sage Publications.

Yin, R. K. (2014). *Case Study Research: Design and Methods.* London: Sage Publications.

Appendix A

Social Media Posts references to all of the analyzed posts are presented in this appendix.

Instagram

Britishmuseum (2017, May 14). Mary Delany produced nearly a thousand of these exquisite works made from tiny pieces of coloured paper. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUE-4zkD-qo/?taken-by=britishmuseum

Britishmuseum (2017, May 11). In 1831 Hokusai created his famous series 'Thirty-six view of Mount Fuji' [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT9fpdxjsAN/?taken-by=britishmuseum

Britishmuseum (2017, May 6). The Staffordshire Hoard is the largest Anglo-Saxon hoard ever found in the UK [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTv5aDtjsOn/?taken-by=britishmuseum

Britishmuseum (2017, April 27). This brilliant photo taken by @v_square gives a great sense of how high the roof of the Great Court is [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTYnYVrDrFv/?taken-by=britishmuseum

Britishmuseum (2017, April 28). This Roman mosaic was made around AD 100, and would probably have decorated the floor of a dining room, along with other panels. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTbktwYhBLw/?taken-by=britishmuseum

Britishmuseum (2017, April 20). Did you know the @natural_history_museum was once part of the British Museum? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTHdEoJjkU2/?taken-by=britishmuseum

Britishmuseum (2017, April 19). Natural history objects were part of the British Museum for a very long time, having formed a significant part of our founding collection from 1753. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTEvfa8DH5K/?taken-by=britishmuseum

Britishmuseum (2017, April 18). Happy birthday to @natural_history_museum, which opened in South Kensington #onthisday in 1881 [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTCLTMeD17a/?taken-by=britishmuseum

Britishmuseum (2017, April 16). A symbol of birth and renewal of life, these traditional hand-decorated Easter eggs are from Romania. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BS77FPZDhu0/?taken-by=britishmuseum

Britishmuseum (2017, April 15). Is the Easter bunny bringing you anything nice? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BS5TxF3DCLm/?taken-by=britishmuseum

Britishmuseum (2017, April 14). The Easter weekend is one of the most important Christian holidays. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BS2yoMhj8np/?taken-by=britishmuseum

Britishmuseum (2017, April 11). This large hanging lamp for a mosque was made in İznik [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSwOlPsDReX/?taken-by=britishmuseum

Britishmuseum (2017, April 6). Renaissance artist Raphael died #onthisday in 1520. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSjUb2CDQvE/?taken-by=britishmuseum

Britishmuseum (2017, April 2). Trailblazing artist and scientist Maria Sibylla Merian was born #onthisday in 1647. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSYOOatjphc/?taken-by=britishmuseum

Britishmuseum (2017, March 27). Thanks to all our 6.4 million visitors in 2016 for making us the leading visitor attraction in the UK for the 10th year running! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSJlbL8jfzO/?taken-by=britishmuseum

Britishmuseum (2017, March 20). This delicate image by Hokusai was made around 1828 and the blue sky and blossoming flowers evoke the coming of spring. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BR3guINjb1c/?taken-by=britishmuseum

Britishmuseum (2017, March 8). Our #InternationalWomensDay blog (link in bio) [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRYdiQkDvbP/?taken-by=britishmuseum

Britishmuseum (2017, March 1). his is a superbly detailed close-up of an 18th-century astronomical clock, photographed by @gervasio.perez. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRGAywzjzXE/?taken-by=britishmuseum

Britishmuseum (2017, February 28). You've been taking some brilliant black-and-white photos around the Museum recently – we're going to #regramsome of our favourites! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRDx-zyDUfY/?taken-by=britishmuseum

Britishmuseum (2017, February 22). Today marks 30 years since the death of Andy Warhol [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BQ0b7yLD4QH/?taken-by=britishmuseum

Centrepompidou (2017, June 3). Vous avez des souvenirs embrumés de votre soirée ? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BU36cCbD3lX/?taken-by=centrepompidou

Centrepompidou (2017, June 2). #LeCentrePompidouVuParVous @ich.style [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BU1J_OHjEIA/?taken-by=centrepompidou

Centrepompidou (2017, June 2). #LeCentrePompidouVuParVous @ich.style [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BU1J813DGjk/?taken-by=centrepompidou

Centrepompidou (2017, May 29). Exposition à ciel ouvert [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUrWcePjPR-/?taken-by=centrepompidou

Centrepompidou (2017, May 26). #LeCentrePompidouVuParVous @pedro_o_pinto [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUjKWT2D8Cq/?taken-by=centrepompidou

Centrepompidou (2017, May 26). #LeCentrePompidouVuParVous @olivia_gatt [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUjJ4DnjQfZ/?taken-by=centrepompidou

Centrepompidou (2017, May 19). #LeCentrePompidouVuParVous @lilclu #instarchi [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BURKRUJD7_V/?taken-by=centrepompidou

Centrepompidou (2017, May 17). @ARTEfr et @Molecule_music monte le son au @CentrePompidou ! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUL9NrqDrsk/?taken-by=centrepompidou

Centrepompidou (2017, May 15). Over hill and dale [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUG09pFDq6f/?taken-by=centrepompidou

Centrepompidou (2017, May 15). Over hill and dale [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUG0u4Xjf6b/?taken-by=centrepompidou

Centrepompidou (2017, May 12). #LeCentrePompidouVuParVous @distria #ExpoRoss-Lovegrove [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT_SKwdjH82/?taken-by=centrepompidou

Centrepompidou (2017, May 9). Dans un futur proche et selon les recherches que j'ai engagées, l'outil que j'aimerais inventer serait un logiciel de modélisation 3D [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT3XP7sD0Ji/?taken-by=centrepompidou

Centrepompidou (2017, May 5). #LeCentrePompidouVuParVous @ccaptivo #instarchi [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTtMFJCDAho/?taken-by=centrepompidou

Centrepompidou (2017, May 4). In the front line of photography [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTrSylHDUF2/?taken-by=centrepompidou

Centrepompidou (2017, May 2). Éteignez les pleins phares : cette voiture brille dans le noir [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTlg_5nDwyP/?taken-by=centrepompidou

Centrepompidou (2017, May 15). Over hill and dale [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUG1Dpaj7oT/?taken-by=centrepompidou

Centrepompidou (2017, April 28). #LeCentrePompidouVuParVous @chvnnc #instarchi [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTbIFnxj7nz/?taken-by=centrepompidou

Centrepompidou (2017, April 28). #LeCentrePompidouVuParVous @michaelofferman #instarchi [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTbFEVaDx8e/?taken-by=centrepompidou

Centrepompidou (2017, April 28). #LeCentrePompidouVuParVous @isaparis15 #instarchi [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTbCD82D2Bn/?taken-by=centrepompidou

Guggenheim (2017, May 31). "My forms are geometric, but they don't interact in a geometric sense. They're just forms that exist everywhere, even if you don't see them"—artist Ellsworth Kelly born today in 1923. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUxIvSHBuGj/?taken-by=guggenheim

Guggenheim (2017, May 29). Last week to apply for our Fall 2017 Internship Program! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUrqlD1B1FR/?taken-by=guggenheim

Guggenheim (2017, May 26). Starting Memorial Day, May 29 through Labor Day, September 4, we are proud to offer free admission to all active-duty military personnel and their families as part of #BlueStarMuseums. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUkKZjfhC5w/?taken-by=guggenheim

Guggenheim (2017, May 25). Marcel Duchamp arranged for Katherine S. Dreier to leave 28 works to the Guggenheim's founding collection on her death in 1952. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUhfae5BfUb/?taken-by=guggenheim

Guggenheim (2017, May 22). 2017 is a big year for us—we're celebrating the 20th anniversary of Guggenheim Museum Bilbao and the 80th anniversary of the Solomon R. Guggenheim Foundation, and June 8 marks the 150th birthday of Guggenheim architect Frank Lloyd Wright. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUZsdOLhkct/?taken-by=guggenheim

Guggenheim (2017, May 21). Post-Impressionist painter Henri Rousseau was born on this day in 1844. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUXNFyWhRCu/?taken-by=guggenheim

Guggenheim (2017, May 19). "This was my first time at the Guggenheim, and I found myself marveling over Frank Lloyd Wright's architecture more than the art inside. It was an unforgettable experience" [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUSZ8clBdmn/?taken-by=guggenheim

Guggenheim (2017, May 19). Last night, @saintrecordsperformed "An Ode To," an interdisciplinary performance piece and meditation, that examined themes from "A Seat at the Table." [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUSOXVMh5QD/?taken-by=guggenheim

Guggenheim (2017, May 17). Guggenheim Abu Dhabi collection artist Jacques Villeglé emerged as a major figure in the postwar French art scene in the late 1950s, when he first

exhibited works composed from sections of layered, torn posters he had found on the streets of Paris. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUMkjLOBrHO/?taken-by=guggenheim

Guggenheim (2017, May 15). ATTENTION: Missing dinosaur found at the #Guggenheim. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUHZqRyhR8m/?taken-by=guggenheim

Guggenheim (2017, May 13). Painter, sculptor, collagist, and co-founder of Cubism Georges Braque was born on this day in 1882. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUCQYqDhHJH/?taken-by=guggenheim

Guggenheim (2017, May 12). "My Guggenheim visit was one of the best museum experiences I ever had because the art and staff made it unique!"—Visitor Nahir from Buenos Aires [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUAUdQXBB2T/?taken-by=guggenheim

Guggenheim (2017, May 12). Happy birthday to #FrankStella, known for his printmaking and drawing techniques on irregular shaped canvases. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT_qjZnhtau/?taken-by=guggenheim

Guggenheim (2017, May 11). "A true artist is not one who is inspired, but one who inspires others."— #SalvadorDalí, born on this day in 1904. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT9C8BUB-gU/?taken-by=guggenheim

Guggenheim (2017, May 10). How do you see a museum with more than just your eyes? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT687bIB9MH/?taken-by=guggenheim

Guggenheim (2017, May 9). By letting gravity replace the paintbrush, Guggenheim Abu Dhabi collection artist Motonaga Sadamasa sought to set paint free. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT4E6wxh91s/?taken-by=guggenheim

Guggenheim (2017, May 6). "Light is not so much something that reveals, as it is itself the revelation."— #JamesTurrell [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTwY7tehVzh/?taken-by=guggenheim

Guggenheim (2017, May 5). "As an Upper East Sider, I frequently visit the museum. The iconic spiral and facade is as much a work of art as the legendary paintings the Guggenheim houses. Truly an illustrious Upper East Side staple!"—Visitor Blair [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTtyTwLBR4o/?taken-by=guggenheim

Guggenheim (2017, May 1). Our Internship Program is now accepting applications for Fall 2017! Join a vibrant community of students this fall and have the opportunity to explore museum careers and gain museum training experience at the Guggenheim. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTjyJsVAYc6/?taken-by=guggenheim

Guggenheim (2017, April 28). "One of my favorite things to do at the Guggenheim is go to the 4th ramp and watch people from across the rotunda"—visitor Sebastian [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTcA1PtAR2J/?taken-by=guggenheim

Lacma (2017, May 24). April showers bring May flowers! This image of a lush bouquet of flowers by the Dutch artist Jan van Huysum (1682-1749) can be downloaded free of charge via LACMA's collections website. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUdBWB5hYJP/?taken-by=lacma

Lacma (2017, May 19). Loved #HotlineBling? Don't miss out on the James Turrell "ganzfeld" work that influenced the staging of Drake's hit video. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUSQTAwB-6A/?taken-by=lacma

Lacma (2017, May 13). Looking forward to a weekend of good art, good vibes, and LACMA! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUAniaeBIqw/?taken-by=lacma

Lacma (2017, May 9). It's the second Tuesday of the month which means all guests receive free general admission! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT4kIZZBo38/?taken-by=lacma

Lacma (2017, May 6). Don't miss "Picasso and Rivera: Conversations Across Time" [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTuw8sGhUit/?taken-by=lacma

Lacma (2017, May 10). [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTPMnkmBRhD/?taken-by=lacma

Lacma (2017, April 23). #regram via @barbarasmithwilke"Voting on the best Josef Albers color combo at @lacma [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTPMnkmBRhD/?taken-by=lacma

Lacma (2017, April 22). Now in its final days, "Apostles of Nature: Jugendstil and Art Nouveau" [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTM7o57BhbE/?taken-by=lacma

Lacma (2017, April 21). "When I stand in front of a canvas, I never know what I'm going to do–and nobody is more surprised than I at what comes out."—Joan Miró [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTIPP06hQcc/?taken-by=lacma

Lacma (2017, April 18). When the squad goes to #LACMA. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTCin9zB6Ik/?taken-by=lacma

Lacma (2017, April 16). Opening today, "Abdulnasser Gharem: Pause" [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BS9hv94hwQI/?taken-by=lacma

Lacma (2017, April 13). Revolutionary sculptor Alexander Calder holds a significant place in LACMA's history, from his "Three Quintains (Hello Girls)," [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BS1lV75hFYa/?taken-by=lacma

Lacma (2017, April 13). LACMA's American art galleries are in full bloom in case you didn't make it out to the poppy fields. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSzg6vKBnJw/?taken-by=lacma

Lacma (2017, April 12). Today we celebrate legendary artist Chris Burden (1946–2015). [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSxdC5ihNER/?taken-by=lacma

Lacma (2017, April 9). Some things just make you smile. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSpdXIIhXfC/?taken-by=lacma

Lacma (2017, April 1). #Regram via @mary_wayne1—"When a student meets his t-shirt inspiration...fun field trip day." [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSUoTMGhVqa/?taken-by=lacma

Lacma (2017, March 22). LACMA wishes a happy 88th birthday to Yayoi Kusama. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BR85QS7BNJ1/?taken-by=lacma

Lacma (2017, March 19). Opening today, "Los Angeles to New York: Dwan Gallery, 1959–1971" [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BR01pVVhP1a/?taken-by=lacma

Lacma (2017, March 17). One hundred and five miles; twenty-two cities [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRwZNJdBB18/?taken-by=lacma

Lacma (2017, March 15). For families with creative youngsters, LACMA offers Arts for NexGen, a free youth membership for anyone 17 years and younger. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRrGO3ChXSR/?taken-by=lacma

Lacma (2017, March 2). There is a long tradition of highly personal, idiosyncratic, even wild, architecture in Los Angeles [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRHbGspBkup/?taken-by=lacma

Museelouvre (2017, May 8). The museum is open today, make sure to visit us to start your week on a high note! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT04aiOA3ku/?taken-by=museelouvre

Museelouvre (2017, May 6). Despite the rain and the grey sky we wish you all a lovely three-day #weekend ! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTvqfpOgkRR/?taken-by=museelouvre

Museelouvre (2017, April 28). Come and visit us until 9:45pm tonight! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTblYSCAbxP/?taken-by=museelouvre

Museelouvre (2017, April 13). Spring is a perfect occasion to rediscover all the flowers in the Louvre collections! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BS0-ddNA00a/?taken-by=museelouvre

Museelouvre (2017, March 26). The ultimate thing to do to end this day in beauty is going to the Louvre! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSG0zZ2AgrV/?taken-by=museelouvre

Museelouvre (2017, March 18). This weekend, what would you say about (re)discovering Anne of Austria's summer apartments, which house today part of the Greek, Etruscan and Roman Antiquities collection? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRyC15cA4FU/?taken-by=museelouvre

Museelouvre (2017, April 8). Have a wonderful weekend everyone, and make the most of the beautiful weather to visit the Tuileries Garden! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSoPChwAvkp/?taken-by=museelouvre

Museelouvre (2017, May 17). Wednesday is kids day on our account! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUL-fMXAwJi/?taken-by=museelouvre

Museelouvre (2017, May 13). We wish you a nice and colourful #weekend! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUBsZ6BAb5o/?taken-by=museelouvre

Museelouvre (2017, May 12). Late-night openings offer you the opportunity to discover the museum in a unique, almost magical atmosphere. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT_fFiPAcZ5/?taken-by=museelouvre

Museelouvre (2017, May 7). Have a nice Sunday everyone, and congrats to @sebastienms for this amazing photo of the Louvre #pyramid! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTyK84Ug9Cb/?taken-by=museelouvre

Museelouvre (2017, May 2). The pastel portrait by Maurice Quentin Delatour (1704-1788) [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTmP6PIAp3L/?taken-by=museelouvre

Museelouvre (2017, April 30). Le Louvre vu par / seen by @journeyintolavillelumiere [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTgb65rAo1X/?taken-by=museelouvre

Museelouvre (2017, April 29). Let's start the weekend beautifully with a new episode of @muses_et_musees series about the Louvre history! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTd1EQkAR7w/?taken-by=museelouvre

Museelouvre (2017, April 23). Le jardin des Tuileries vu par / The Tuileries Garden seen by @yacineaitkaci [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTOIFsOgtNp/?taken-by=museelouvre

Museelouvre (2017, April 18). Today, the sculptures that were exhibited at the "Bouchardon, Royal Artist of the Enlightenment" [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTCK1F5AfFG/?taken-by=museelouvre

Museelouvre (2017, April 20). There is such a beautiful weather here but it is still not warm enough to go to the sea. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTHdpW0AnFs/?taken-by=museelouvre

Museelouvre (2017, April 16). Easter is the most important holiday in Christianity, celebrating the resurrection of Jesus from the dead. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BS8HY3aA5ac/?taken-by=museelouvre

Museelouvre (2017, April 9). Our last post about the Tuileries Garden has been so successful that we would like to invite you again to come [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSq0kpfAvd7/?taken-by=museelouvre

Museelouvre (2017, April 4). ENG On this #ClosingDay the Louvre's staff continue to hang masterpieces by famous 17th century French painters in the so called "Salle des Sept Cheminées" Room [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSd4034gpCx/?taken-by=museelouvre

Metmuseum (2017, May 23). "An Artist of Her Time: Y. G. Srimati and the Indian Style" is the first retrospective exhibition devoted to the Indian artist Y. G. Srimati (1926–2007). [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUcLN5xgPpX/?taken-by=metmuseum

Metmuseum (2017, May 22). Mary Cassatt was born on this day in 1844. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUZ7JbXgD-U/?taken-by=metmuseum

Metmuseum (2017, May 15). Celebrate #StrawHatDay with Vincent van Gogh's "Self-Portrait with a Straw Hat," [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUGr9q5gT9p/?taken-by=metmuseum

Metmuseum (2017, May 9). Open today, the latest rotation of work from @metdrawingsandprints includes woodcuts from "The Apocalypse" by Albrecht Dürer (1471–1528) [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT4mXimAjXW/?taken-by=metmuseum

Metmuseum (2017, May 2). Actor #RyanReynolds(@vancityreynolds) and the stunning actress @BlakeLively [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTkj4D_ApKO/?taken-by=metmuseum

Metmuseum (2017, May 2). Singer @badgalriri lights up on the #MetGala red carpet. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTkhJHzAYhx/?taken-by=metmuseum

Metmuseum (2017, May 1). Opening to the public Thursday, May 4, "Rei Kawakubo/Comme des Garçons: Art of the In-Between" [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTjr0Ffg5Lb/?taken-by=metmuseum

Metmuseum (2017, May 1). "Rei Kawakubo/Comme des Garçons: Art of the In-Between" [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTjc5c8Aqpr/?taken-by=metmuseum

Metmuseum (2017, April 30). The Met Fifth Avenue will be closed on Monday for the #MetGala. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTgpi0BgxTH/?taken-by=metmuseum

Metmuseum (2017, April 28). "Carpets for Kings: Six Masterpieces of Iranian Weaving," [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTcMOwog7a8/?taken-by=metmuseum

Metmuseum (2017, April 27). For the final installment of our month-long celebration of the 50th Anniversary of the award of The Temple of Dendur, we are sharing a twilight view of the space created for it in The Sackler Wing by Architects Kevin Roche, John Dinkeloo and Associates [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTZuyT7Ak3N/?taken-by=metmuseum

Metmuseum (2017, April 19). Friday at 6:30pm, @TheMetStore will host the fashion illustrator Meagan Morrison of @TravelWriteDraw [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTEowqtgAOK/?taken-by=metmuseum

Metmuseum (2017, April 13). rchitects Kevin Roche, John Dinkeloo and Associates accounted for the monumentality of the Temple of Dendur in The Sackler Wing [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BS1wMX8gwOI/?taken-by=metmuseum

Metmuseum (2017, March 30). Born on this day in 1853, Vincent van Gogh produced more than twenty self-portraits during his Parisian sojourn (1886–88). [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSRe5OXAwnd/?taken-by=metmuseum

Metmuseum (2017, March 15). "The Met now has a tea house worthy of sharing its historic halls." [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRqqfbogEzx/?taken-by=metmuseum

Metmuseum (2017, February 16). Tomorrow at 11am, curators at The Met will give ten-minute talks on art created between the fourth millennium B.C. and the 13th century in the lands that are now Iraq, Syria, Iran, and Yemen [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BQljW2mAoh_/?taken-by=metmuseum

Metmuseum (2017, February 7). Celebrate Ballet Day with this painting by Edgar Degas of ballet dancers rehearsing onstage. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BQOe2_ADBEP/?taken-by=metmuseum

Metmuseum (2017, February 5). May art bring you good fortune! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BQItkXTDFC6/?taken-by=metmuseum

Metmuseum (2017, January 24). The #MetWinterPartysupports community engagement initiatives, cultural festivals, and the mentoring program at The Met [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BPoNWfFD6Rk/?taken-by=metmuseum

Metmuseum (2017, January 5). Martin Johnson Heade, an ardent devotee of natural history, contributed over one hundred letters and articles on hummingbirds and related topics to "Forest and Stream." [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BO5BtyFDEER/?taken-by=metmuseum

Rijksmuseum (2017, April 18). The Rijksmuseum's collection of Asian art encompasses close to 8000 objects. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTCHouJhzPk/?taken-by=rijksmuseum

Rijksmuseum (2017, March 7). Van Os spent his career mainly in Paris, where he painted porcelain for the famous Sèvres factory. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRWDkzUhzLi/?taken-by=rijksmuseum

Rijksmuseum (2017, March 2). Who wouldn't want to spend #worldbookday in the Cuypers Library? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRJF6olBJHC/?taken-by=rijksmuseum

Rijksmuseum (2017, February 27). This large, 70-gun British warship is in distress. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRBaRdMBknW/?taken-by=rijksmuseum

Rijksmuseum (2017, January 20). Dear Mr Barack Obama, we hope to welcome you back with Michelle, Malia and Sasha in the near future. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BPfTv9CAgqf/?taken-by=rijksmuseum

Rijksmuseum (2017, January 11). Rijksmuseum presents 'A Dutch girl at breakfast' next to 'The Milkmaid'. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BPHrkFtgFSz/?taken-by=rijksmuseum

Rijksmuseum (2017, April 25). Don't know what to do during the spring holidays? Explore the museum with a guide especially made for families. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTUFfb6BfXE/?taken-by=rijksmuseum

Rijksmuseum (2017, May 13). With this painting, Jacob Maris provides us a beautiful insight into the daily life in the nineteenth century. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUBrJ8ZhO9y/?taken-by=rijksmuseum

Rijksmuseum (2017, April 23). What better way to celebrate spring than with these beautiful tulips? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTOkykrh-AV/?taken-by=rijksmuseum

Rijksmuseum (2017, March 20). Happy first day of spring!A Girl with Flowers on the Grass, Jacob Maris, 1878 [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BR3NOSIhlP1/?taken-by=rijksmuseum

Rijksmuseum (2017, March 16). Beautiful starry night [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRtTwmIB4EZ/?taken-by=rijksmuseum

Rijksmuseum (2017, March 8). Maria Sibylla Merian was an artist and a naturalist, a unique combination for a 17th-century woman. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRYVnD5B6HD/?taken-by=rijksmuseum

Rijksmuseum (2017, February 17). As a world-famous graphic designer and artist, Dick Bruna reached the hearts of many generations all over the world with seemingly simple scenes of everyday life. His work will live on for years to come. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BOpTaq0g4XJ/?taken-by=rijksmuseum

Rijksmuseum (2017, February 5). This painter's studio was located in the Town Hall of Haarlem. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BQH-bOJleLK/?taken-by=rijksmuseum

Rijksmuseum (2017, February 4). View of Mount Fuji, in red, with a snow-covered peak rising from a dark pine forest; against a blue sky with white clouds. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BQFW-fTlW0h/?taken-by=rijksmuseum

Rijksmuseum (2017, January 12). Throwback to the severe winter weather in 1941. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BPKjJnTgORm/?taken-by=rijksmuseum

Rijksmuseum (2017, January 9). Take a seat and meet 'The Syndics'. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BPDGTVklmro/?taken-by=rijksmuseum

Rijksmuseum (2017, January 7). For this winter landscape, Koekkoek chose a hilly region in Gelderland or the German region of the Lower Rhine. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BO-DJ5qgkZ8/?taken-by=rijksmuseum

Rijksmuseum (2016, December 30). Whirling snow, Kamisaka Sekka, 1909 [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BOpTaq0g4XJ/?taken-by=rijksmuseum

Rijksmuseum (2016, December 20). Pieter de Hooch worked in Delft for a few years at the same time as Johannes Vermeer. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BOPW0K4A6oO/?taken-by=rijksmuseum

Rijksmuseum (2017, March 7). [Instagram post]. Retrieved from URL:

Themuseumofmodernart (2017, May 22). Works now on view in #UnfinishedConversations—including Anna Boghiguian's "Untitled," [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUaIjSkBbAV/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 19). "The key is what is within the artist. The artist can only paint what she or he is about." -Lee Krasner [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUSDXBXB5ak/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 18). Happening now: a book sale of historic proportions at the @momastore at 11 West 53rd St. Save 75% off all art books [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUPl4IXhDIX/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 17). Thursday is #ArtMuseumDay! MoMA general admission tickets purchased online for visits tomorrow are now available at half-price. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUMnX2Ch2ee/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 15). Ahead of opening of #RauschenbergAmong-Friendsthis Sunday, @nytimes traces the relationships that shaped Robert Rauschenberg's

spirited approach to life and art-making. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUHu3AnB8Lh/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 12). "All art is political; it is just a matter of whose politics the work is serving." - #AndreaBowers [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUAdejxBuoo/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 11). One of the founders of The Museum of Modern Art, Lillie Bliss played an extraordinarily large role in shaping the institution. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT9QymqBrO-/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 9). How did @momastore grow from a small selection of exhibition-related offerings in the 1950s (like the ones seen here) to the design-lovers candy store it is today? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT4XSFlh6Fp/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 8). We are thrilled to partner with @fondationlv in bringing the first comprehensive exhibition of MoMA's collection to France. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT17J-wBSo3/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 8). Ready for an altered cinematic experience? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT1kiEzB6WV/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 4). #SteveMcQueen's "Static" is now on view in our Marron Atrium, as part of the Museum's Inbox series showcasing new acquisitions [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTrZgvzBzal/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 4). Curated by three of Mexico's leading art historians along with the painter Miguel Covarrubias, "Twenty Centuries of Mexican Art" had originally been intended for a French museum, but was rerouted to New York due to the risk posed by shipping precious artworks by sea during World War II. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTrN8WKhsWF/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 3). Time travel back to the Jazz Age with a classic tale of flaming youth from the most celebrated female director of the silent era, Lois Weber. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTpJRBzhHQr/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 3). On May 23 & 24, Pulitzer prize–winning composer David Lang and the celebrated music collective Bang on a Can present a pair of live performances exploring the artistic exchanges of #RauschenbergAmongFriends and their legacy for contemporary music. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTokWL_BY9H/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 2). How do the minds at MoMA view fashion, architectural and exhibition design? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTmF2VTh5OF/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, May 1). Get inspiration for the day and week ahead with #QuietMornings. From 7:30-9:00 a.m. this Wednesday [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTjgz5Khk_G/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, April 28). A party with purpose [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTaX39SBTU2/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, April 27). There's never been a better time to become a member! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTZyx7jBn24/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, April 27). One cannot visit the #Guggenheim without marveling at the building itself. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTXrfY7BNQw/?taken-by=themuseumofmodernart

Themuseumofmodernart (2017, April 27). When it came time to pick his #MuseumInstaSwap choice at @guggenheim, MoMA's associate publisher Charles Kim (@chickenlegcrew), a man of outstanding taste and discernment, went straight for Maurizio Cattelan's "America." [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTXVgcvhhlA/?taken-by=themuseumofmodernart

Tate (2017, May 26). Is there a colour you always find yourself drawn to? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUkD8JwFMv8/?taken-by=tate

Tate (2017, May 23). Our thoughts are with those who have been affected by the terrible events in Manchester. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUbhcqbl-ns/?taken-by=tate

Tate (2017, May 22). #WorkoftheWeek: James Abbott McNeill Whistler, Nocturne: Blue and Silver – Chelsea 1871 [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUaALqaFmU8/?taken-by=tate

Tate (2017, May 21). #Artwords: The Khartoum School was a modernist art movement formed in Sudan in 1960 that sought to develop a new visual vocabulary to reflect the distinctive identity of the newly independent nation. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUXUGSGF404/?taken-by=tate

Tate (2017, May 20). 'Those strange, gangling striders that stalk the realms of our psyche, ranked in rows, stripped to their essence - to some fundamental humanity that has outlasted everything.' [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUTh0CFgX3/?taken-by=tate

Tate (2017, May 18). Has art, music or literature ever directly inspired your own creative work? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUPn9WhlynK/?taken-by=tate

Tate (2017, May 16). We love the way @carolinacataldipedrosa has captured #CerithWynEvans at Tate Britain! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUKLvbdFKwS/?taken-by=tate

Tate (2017, May 10). In the UK's first major retrospective for 20 years, Alberto #Giacometti opens today at #TateModern! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT6svLOFDkU/?taken-by=tate

Tate (2017, May 6). #WorkOfTheWeek: William Logsdail, St Martin-in-the-Fields 188 [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTwjK_bl8sV/?taken-by=tate

Tate (2017, April 29). 'Touching, tender, ribald, raunchy, innovative' - The Guardian [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTeT9gOFBKA/?taken-by=tate

Tate (2017, April 26). Check out @leesamantha's #HockneyInspired dish! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTWRhGXh4uf/?taken-by=tate

Tate (2017, April 26). Rather than focusing on the sitter's occupation and status, Irving Penn's corner portraits are innovative in their pose [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTV9dpght49/?taken-by=tate

Tate (2017, April 19). What's your favourite artwork on display at Tate Britain? [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTD9uC3hHjP/?taken-by=tate

Tate (2017, April 10). One thing I love about Hockney is how he documents his travels. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BStLQguhnaA/?taken-by=tate

Tate (2017, April 10). I loved seeing Hockney's painting up close, and seeing how he mixes solid bold shapes with softer brushstrokes. - @itsjoeyyu [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BStBbmbB_w5/?taken-by=tate

Tate (2017, April 9). Today is the centenary of Marcel Duchamp's 'Fountain', and we are joining museums worldwide to honour 'the most influential artwork of all time' [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSrJsNmh4xn/?taken-by=tate

Tate (2017, April 8). #TateWeather predicts more blue skies this weekend! How are you spending yours? Charles Conder Springtime 1892 [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSnYMxUBXb3/?taken-by=tate

Tate (2017, April 5). 'Strange, sexy, heartwrenching' - The Guardian [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSf5r80hhKf/?taken-by=tate

Tate (2017, April 20). [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSLSvZFB0CL/?taken-by=tate

Tate (2017, February 22). #WorkOfTheWeek: David Hockney's 'My Parents' 1977. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BQ0kfIhB439/?taken-by=tate

Vamuseum (2017, May 27). #Balenciaga: Shaping Fashion opens today! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUl2uwmD-hs/?taken-by=vamuseum

Vamuseum (2017, May 25). We hope you're all having a lovely day enjoying the sun [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUhUQxTjsYB/?taken-by=vamuseum

Vamuseum (2017, May 25). Here's a highlight from our Jewellery [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUg0yYFjO5C/?taken-by=vamuseum

Vamuseum (2017, May 24). On display are over 100 garments and 20 hats, many of which have never been on public display before. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUeKUMwjB7A/?taken-by=vamuseum

Vamuseum (2017, May 17). Last night A.Richard Allen took home the Moira Gemmill Illustrator of the Year prize and Best Editorial Illustration for 'Trump Wave' [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BULwkZ3D7Ao/?taken-by=vamuseum

Vamuseum (2017, April 27). 'A couturier must be an architect for design, a sculptor for shape, a painter for colour, a musician for harmony, and a philosopher for temperance' [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTYgabrj4hj/?taken-by=vamuseum

Vamuseum (2017, April 21). Happy birthday, Queen Elizabeth! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTJpjG0DaRZ/?taken-by=vamuseum

Vamuseum (2017, April 15). Happy Birthday to Leonardo da Vinci born on this day in 1452. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BS5qbIfDFai/?taken-by=vamuseum

Vamuseum (2017, April 8). Today is Vivienne Westwood's birthday! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSnxc2OjbKC/?taken-by=vamuseum

Vamuseum (2017, March 29). John Lockwood Kipling's influential career has been the focus of a temporary exhibition that ends this Sunday. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSOnvDtDErv/?taken-by=vamuseum

Vamuseum (2017, March 24). Today is the Birthday of the father of the Arts and Crafts Movement, William Morris. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BSB4D7ujEAh/?taken-by=vamuseum

Vamuseum (2017, March 15). As Spring approaches our visitors have started to venture into the garden! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BRqrScZDN1n/?taken-by=vamuseum

Vamuseum (2017, May 23). If you love #PinkFloyd and our exhibition was not enough join us for a full weekend of activities! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUcbbJ8DiHh/?taken-by=vamuseum

Vamuseum (2017, May 20). Happy 80th birthday Anthony Crickmay! [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUTwsIHjsRw/?taken-by=vamuseum

Vamuseum (2017, May 17). Here's a highlight from yesterday's [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BUMp2BejtZw/?taken-by=vamuseum

Vamuseum (2017, May 12). This is a map of London through the lens of Sohei Nishino's photography [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BT_QG81DNrM/?taken-by=vamuseum

Vamuseum (2017, May 1). Keep a close eye tomorrow as we make a very revealing announcement… #ExhibitionRoad [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTjxrPyjlsf/?taken-by=vamuseum

Vamuseum (2017, April 23). Happy #StGeorgesDay! This stained glass from The Whiteley Galleries c1520 shows St George embracing the King of Silena after slaying the dragon. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTOYPdFjLdT/?taken-by=vamuseum

Vamuseum (2017, April 18). Channel individual, bohemian flair with Mirabelle's dreamy 22 carat charms. [Instagram post]. Retrieved from URL: https://www.instagram.com/p/BTBlUIbjPaY/?taken-by=vamuseum

Facebook

British Museum (2017, May 21). German Renaissance artist Albrecht Dürer was born #onthisday in 1471. [Facebook post]. Retrieved from URL: https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155343243689723/?type=3&theater

British Museum (2017, May 19). Over 2,500 years old, these sculpted wall panels are some of the finest examples of Assyrian art. [Facebook post]. Retrieved from URL: https://www.facebook.com/britishmuseum/posts/10155342670129723

British Museum (2017, May 18). Influential modernist architect and founder of the Bauhaus school Walter Gropius was born #onthisday in 1883. [Facebook post]. Retrieved from URL: https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155338200389723/?type=3&theater

British Museum (2017, May 17). Renaissance artist Botticelli died #onthisday in 1510. [Facebook post]. Retrieved from URL: https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155333219384723/?type=3&theater

British Museum (2017, May 14). Artist Mary Delany was born #onthisday in 1700. Despite looking like watercolours, her wonderful floral compositions are made using tiny pieces of paper. [Facebook post]. Retrieved from URL: https://www.facebook.com/britishmuseum/posts/10155317545584723

British Museum (2017, May 13). During the Edo period in Japan (1615–1868), men often wore fashionable garments and carefully chosen accessories to demonstrate their status and personal style. [Facebook post]. Retrieved from URL: https://www.facebook.com/britishmuseum/posts/10155317541809723

British Museum (2017, May 10). #Hokusai believed the older he got, the greater his art would become. [Facebook post]. Retrieved from URL: https://www.facebook.com/britishmuseum/posts/10155310374094723

British Museum (2017, May 9). Egyptologist Howard Carter was born #onthisday in 1874. He famously discovered Tutankhamun's tomb, largely undisturbed after 3,000 years. [Facebook post]. Retrieved from URL: https://www.facebook.com/britishmuseum/posts/10155306343379723

British Museum (2017, May 5). Opening this month, our next special exhibition is dedicated to the iconic work of Japan's greatest artist – Katsushika Hokusai. [Facebook post]. Retrieved

from URL:
https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155294078264723/?type=3&theater

British Museum (2017, May 2). Known for her sumptuous floral compositions, Mary Moser died #onthisday in 1819. [Facebook post]. Retrieved from URL:
https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155283921219723/?type=3&theater

British Museum (2017, April 28). This Roman mosaic was made around AD 100, and would probably have decorated the floor of a dining room, along with other panels [Facebook post]. Retrieved from URL:
https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155268755269723/?type=3&theater

British Museum (2017, April 25). There's just one month to go until our #Hokusai exhibition opens! [Facebook post]. Retrieved from URL:
https://www.facebook.com/britishmuseum/posts/10155260906969723

British Museum (2017, April 23). J M W Turner was born #onthisday in 1775. [Facebook post]. Retrieved from URL:
https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155248778374723/?type=3&theater

British Museum (2017, April 23). For St George's Day, this incredible 16th-century jewel shows the patron saint of England (and Georgia and Ethiopia, among many other places) slaying the dragon. [Facebook post]. Retrieved from URL:
https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155248777274723/?type=3&theater

British Museum (2017, April 21). 'I sat a long time by the window, looking out over the silent grounds and silvered fields, and waiting for I know not what' – Jane Eyre [Facebook post]. Retrieved from URL:
https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155248841804723/?type=3&theater

British Museum (2017, April 21). Legend has it that Romulus founded Rome #onthisday in 753 BC. Romans celebrated the founding of their city on 21 April every year in a festival called Parilia. [Facebook post]. Retrieved from URL:
https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155248432894723/?type=3&theater

British Museum (2017, April 18). In collaboration with Oculus, we're excited to announce a new Virtual Reality tour of the British Museum! [Facebook post]. Retrieved from URL:
https://www.facebook.com/britishmuseum/videos/10155239710649723/

British Museum (2017, April 16). A symbol of birth and renewal [Facebook post]. Retrieved from URL: https://www.facebook.com/britishmuseum/posts/10155219382384723

British Museum (2017, April 16). Has the Easter bunny brought you anything nice? [Facebook post]. Retrieved from URL:
https://www.facebook.com/britishmuseum/posts/10155219536434723

British Museum (2017, April 16). Happy #Easter! One of the most important Christian holidays, Easter commemorates the Resurrection of Christ after his crucifixion on Good Friday. [Facebook post]. Retrieved from URL:
https://www.facebook.com/britishmuseum/photos/a.418481824722.188981.72228529722/10155219376109723/?type=3&theater

Centre Pompidou (2017, June 2). MON ŒIL | Un bal de pétales. [Facebook post]. Retrieved from URL: https://www.facebook.com/centrepompidou.fr/videos/10155394312474596/

Centre Pompidou (2017, May 31). MUSEUM | « Blue has no dimensions, it is beyond dimensions...» [Facebook post]. Retrieved from URL:

https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155400062349596/?type=3&theater

Centre Pompidou (2017, May 31). Centre Pompidou 40| Les bons amis font les bonnes expos ?
[Facebook post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155384431544596/?type=3&theater

Centre Pompidou (2017, May 28). FÊTE DES MÈRES | Pour la fête des mères, la Grande Oda-
lisque vous fait les yeux doux [Facebook post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155374745869596/?type=3&theater

Centre Pompidou (2017, May 27). MUSEUM | Spend the weekend by the pool. [Facebook post].
Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155384239729596/?type=3&theater

Centre Pompidou (2017, May 27). MON ŒIL | Et si Pablo Picasso avait été un objet ? [Face-
book post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/videos/10155372357234596/

Centre Pompidou (2017, May 25). MUSEUM |▸ Jean Dubuffet : « Musical Experiment » seen
and heard in "L'Œil Écoute" ◢ [Facebook post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155377491539596/?type=3&theater

Centre Pompidou (2017, May 25). ASCENSION | Prenez de la hauteur avec "L'ascension
joyeuse" de Vassily Kandinsky. [Facebook post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155359642549596/?type=3&theater

Centre Pompidou (2017, May 22). MUSEUM | "The colour is the keyboard, the eyes are the
harmonies, the soul is the piano with many strings. [Facebook post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155333130749596/?type=3&theater

Centre Pompidou (2017, May 21). EXHIBITION | The closer we get, the Bigger the Splash!
[Facebook post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155356245514596/?type=3&theater

Centre Pompidou (2017, May 20). MON ŒIL | Quand Hokusai rencontre Jeff Wall. [Face-
book post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/videos/10155352398844596/

Centre Pompidou (2017, May 19). EXHIBITION | Enjoy Paris from Bernard Lassus' garden.
[Facebook post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155362450309596/?type=3&theater

Centre Pompidou (2017, May 13). MUSEUM | « To become truly immortal, a work of art must
escape all human limits. [Facebook post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155336759234596/?type=3&theater

Centre Pompidou (2017, May 9). EXHIBITION | Technology taking us back to the Stone Age
[Facebook post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155317544569596/?type=3&theater

Centre Pompidou (2017, May 7). MUSÉE | « Le bonheur est un ange au visage grave [Face-
book post]. Retrieved from URL:
https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.2030
7174595/10155318383744596/?type=3&theater

Centre Pompidou (2017, May 7). 1ER DIMANCHE DU MOIS | Fêter le premier dimanche du mois à Paris ? C'est bien ! [Facebook post]. Retrieved from URL: https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.20307174595/10155317447289596/?type=3&theater

Centre Pompidou (2017, May 6). MUSEUM | "To gain freedom is to gain simplicity." [Facebook post]. Retrieved from URL: https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.20307174595/10155315002699596/?type=3&theater

Centre Pompidou (2017, May 5). Centre Pompidou 40 | À la Chapelle du Carmel de Libourne, la vérité sort du pinceau de Joan Miró. [Facebook post]. Retrieved from URL: https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.20307174595/10155317853394596/?type=3&theater

Centre Pompidou (2017, May 4). MUSEUM | « I believe in the relation between photography and music; And thats my inspiration. [Facebook post]. Retrieved from URL: https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.20307174595/10155314045939596/?type=3&theater

Centre Pompidou (2017, May 4). EXPOSITION | Quand le contenant devient le contenu. [Facebook post]. Retrieved from URL: https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.20307174595/10155308203599596/?type=3&theater

Centre Pompidou (2017, May 1). 1ER MAI | Un brin de muguet à cueillir dans les collections du musée ! [Facebook post]. Retrieved from URL: https://www.facebook.com/centrepompidou.fr/photos/a.10150128578094596.297556.20307174595/10155293417554596/?type=3&theater

LACMA Los Angeles County Museum of Art (2017, May 23). The Art of Looking—The Golden Age of Dutch Art. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/videos/10154319695581566/

LACMA Los Angeles County Museum of Art (2017, May 17). With the flurry of recent exhibitions devoted to Latin American art nationally and internationally, many works from LACMA's collection are now on loan. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154303594606566

LACMA Los Angeles County Museum of Art (2017, May 16). In the coming months, LACMA is releasing an exciting slate of catalogues on three diverse subjects: a collection of intricate Japanese ceramics; [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154298488006566

LACMA Los Angeles County Museum of Art (2017, May 13). Nature in Japanese art is respected, even revered, as an ideal retreat for those needing meditation or tranquility. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154292564376566

LACMA Los Angeles County Museum of Art (2017, May 11). The "pretty lady" is a term referring to a variety of the Type D figurines most frequently uncovered at Tlatilco. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154284945611566

LACMA Los Angeles County Museum of Art (2017, May 9). Hope Flores, one of LACMA's Andrew W. Mellon Undergraduate Curatorial Fellows, shares her experience assisting with preparation for the "Moholy-Nagy: Future Present" exhibition. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154281622991566

LACMA Los Angeles County Museum of Art (2017, May 5). It's tea time in the European galleries. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/videos/10154270359356566/

LACMA Los Angeles County Museum of Art (2017, May 3). Monumental heraldic screens of spruce panels painted with complex iconographic programs in natural pigments were created by Tlingit people of the northwest coast of Canada and Alaska [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154263195286566

LACMA Los Angeles County Museum of Art (2017, April 30). Don't miss your chance to view "Picasso and Rivera: Conversations Across Time," closing Sunday, May 7. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154257387526566

LACMA Los Angeles County Museum of Art (2017, April 27). The Art of Looking—Take a stroll through Robert Irwin's "Primal Palm Garden" with educator Alicia Vogl-Saenz. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/videos/10154250083976566/

LACMA Los Angeles County Museum of Art (2017, April 26). Sonia Delaunay was a key figure in the Parisian avant-garde, whose vivid and colorful work spanned painting, fashion, and design. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154247595476566

LACMA Los Angeles County Museum of Art (2017, April 22). "Apostles of Nature: Jugendstil and Art Nouveau" is on view in the Ahmanson Building through Sunday, April 23, 2017. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154236809461566

LACMA Los Angeles County Museum of Art (2017, April 18). Namikawa Yasuyuki (1868–1912) is considered perhaps the finest artist in the history of cloisonné enamels, both inside and outside Japan. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154226315916566

LACMA Los Angeles County Museum of Art (2017, April 18). Join LACMA's Art of the Ancient Americas Program and the Art History Society. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154226095371566

LACMA Los Angeles County Museum of Art (2017, April 18). We believe that what makes us different brings us together. Help Los Angeles share this welcome message with the world. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154225963941566

LACMA Los Angeles County Museum of Art (2017, April 18). Join us in the newly opened exhibition "Abdulnasser Gharem: Pause" with the artist.
[Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/videos/10154224059711566/

LACMA Los Angeles County Museum of Art (2017, April 15). A mural of Art Nouveau icon Alphonse Mucha, painted in 2010 by L.A.-based graffiti artist Mear One, recently caught the eye of one of LACMA's curatorial assistants, Andrea Gyorody, on her way to work. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154217566291566

LACMA Los Angeles County Museum of Art (2017, April 12). Recently, a 35-year retrospective of painter Kerry James Marshall opened at MOCA. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154208752501566

LACMA Los Angeles County Museum of Art (2017, April 11). LACMA's Art of the Ancient Americas department is thriving more than ever due to major charitable support provided by The Andrew W. Mellon Foundation. [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154205620726566

LACMA Los Angeles County Museum of Art (2017, April 10). Visit "John McLaughlin Paintings: Total Abstraction" one last time before it closes on Sunday, April 16! [Facebook post]. Retrieved from URL: https://www.facebook.com/LACMA/posts/10154203168241566

The Metropolitan Museum of Art, New York (2017, May 25). Tomorrow from 3 to 4:30pm, curators and scholars of Islamic and Ancient Near Eastern art will host gallery pop up chats to share their perspectives on Middle Eastern art. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/photos/a.10150413272772635.356881.6296252634/10154754564892635/?type=3&theater

The Metropolitan Museum of Art, New York (2017, May 25). A collections manager in the Department of European Paintings recounts her recent discovery regarding the provenance of an unsung work in The Met collection, Alphonse-Marie-Adolphe de Neuville's "The Dispatch-Bearer." [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/posts/10154745983097635

The Metropolitan Museum of Art, New York (2017, May 25). The transmission of courtly culture flowed in both directions between Benin and the Owo and Ijebu kingdoms. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/posts/10154749055872635

The Metropolitan Museum of Art, New York (2017, May 24). The survey "An Artist of Her Time: Y. G. Srimati and the Indian Style" was featured on The Art Newspaper's Three to see in New York. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/posts/10154746109042635

The Metropolitan Museum of Art, New York (2017, May 24). The paintings of Mark Rothko are made of subtle color harmonies, relatively static compositions, and simple forms. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/posts/10154751443767635

The Metropolitan Museum of Art, New York (2017, May 23). The NYPL The New York Public Library was established on this day in 1911. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/photos/a.10150413272772635.356881.6296252634/10154745975702635/?type=3&theater

The Metropolitan Museum of Art, New York (2017, May 23). This painting depicts a motionless and frontal woman with a cat. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/posts/10154745542962635

The Metropolitan Museum of Art, New York (2017, May 22). #MetKids are invited to discover how Louis Comfort Tiffany and his studios made stained-glass windows. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/posts/10154745810047635

The Metropolitan Museum of Art, New York (2017, May 22). Happy Birthday to Mary Cassatt! Cassatt painted this self-portrait, one of only two known, a year after Edgar Degas invited her to exhibit with the Impressionists. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/photos/a.10150413272772635.356881.6296252634/10154731812027635/?type=3&theater

The Metropolitan Museum of Art, New York (2017, May 21). The Metropolitan Museum Journal, which is issued annually features original research on works in the Museum's collection. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/posts/10154706576432635

The Metropolitan Museum of Art, New York (2017, May 21). "I found myself wondering whether this extraordinary etcher and painter—the creator of mesmerizing prints of spectral trees dripping with moss. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/posts/10154743343287635

The Metropolitan Museum of Art, New York (2017, May 21). Happy Birthday to Albrecht Dürer! [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/photos/a.10150413272772635.356881.6296252634/10154731793737635/?type=3&theater

The Metropolitan Museum of Art, New York (2017, May 21). Born on this day in 1856, Henri-Edmond Cross was a practitioner of the Neoimpressionist style of painting, a short-lived avantgarde movement in the late nineteenth century which emphasized the use of separate

touches of interwoven pigment to achieve greater vibrancy of color in the observer's eye. http://met.org/2qPi7y1 [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/photos/a.10150413272772635.356881.6296252634/10154706642522635/?type=3&theater

The Metropolitan Museum of Art, New York (2017, May 20). In this review, The Brooklyn Rail writes that the exhibition "Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.– A.D. 220)" is "an event not to be missed for anyone who admires, much less has a direct connection to, Chinese culture." [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/posts/10154704400947635

The Metropolitan Museum of Art, New York (2017, May 20). This manuscript is a copy of the tale of Khusrau and Shirin composed by the Persian poet Hatifi, and shows the importance of Persian literature in the Ottoman world. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/photos/a.10150413272772635.356881.6296252634/10154731785542635/?type=3&theater

The Metropolitan Museum of Art, New York (2017, May 20). "The right half of my brain likes tradition and history, the left wants to break the rules." —Rei Kawakubo, 2005 [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/photos/a.10150413272772635.356881.6296252634/10154706795642635/?type=3&theater

The Metropolitan Museum of Art, New York (2017, May 20). Join us for an evening of live storytelling by Nate DiMeo with music and special guest guitarist and composer, Brandon Ross. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/videos/10154737582122635/

The Metropolitan Museum of Art, New York (2017, May 19). In this blog post, a Senior Research Assistant in the Department of Islamic Art shares an update on the on-going Friday afternoon gallery talks hosted by Met curators, researchers, and fellows. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/photos/a.10150413272772635.356881.6296252634/10154734154732635/?type=3&theater

The Metropolitan Museum of Art, New York (2017, May 19). The date on the tall shepherd's hat, 1616, is also the earliest date we have of any known works by the Flemish painter Jacob Jordaens. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/photos/a.10150413272772635.356881.6296252634/10154731780457635/?type=3&theater

The Metropolitan Museum of Art, New York (2017, May 18). Tomorrow from 3 to 4:30pm, curators and scholars of Islamic and Ancient Near Eastern art will share their perspectives on Middle Eastern art. [Facebook post]. Retrieved from URL: https://www.facebook.com/metmuseum/posts/10154706902052635

Musée du Louvre (2017, May 12). ENG If you are not following the Louvre on Instagram yet, just click here! [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154743178439926

Musée du Louvre (2017, May 11). ENG Madame Récamier died on May 11, 1849 in Paris. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/photos/a.234367634925.138104.23680604925/10154739157299926/?type=3&theater

Musée du Louvre (2017, May 7). Moment historique !
#coulisses #présidentielle [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154729726154926

Musée du Louvre (2017, May 2). ENG The pastel portrait by Maurice Quentin Delatour (1704-1788) depicting Madame de Pompadour is being restored and will be soon visible again (Sully wing, 2nd floor, room 45). [Facebook post]. Retrieved from URL:

https://www.facebook.com/museedulouvre/photos/a.234367634925.138104.23680604925/10154712846849926/?type=3&theater

Musée du Louvre (2017, May 1). Aujourd'hui 1er mai le Louvre et le Musée Eugène Delacroix sont fermés. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/photos/a.234367634925.138104.23680604925/10154708957864926/?type=3&theater

Musée du Louvre (2017, April 26). ENG - We are proud to celebrate the 100th birthday of architect Ieoh Ming Pei today. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154681047229926

Musée du Louvre (2017, April 22). ENG The Museum wishes you all a very nice week-end! Come and take a walk in the Tuileries Garden [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/photos/a.234367634925.138104.23680604925/10154681680169926/?type=3&theater

Musée du Louvre (2017, April 16). ENG French painter Élisabeth-Louise Vigée Le Brun was born on this day in 1755. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154657162944926

Musée du Louvre (2017, April 16). The Louvre Museum wishes you a happy Easter week end! Come and discover numerous artworks of our collections which depict the story of Easter. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154660727299926

Musée du Louvre (2017, April 15). ENG The universal genius of the Renaissance Leonardo da Vinci was born on this day in 1452. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154627525854926

Musée du Louvre (2017, April 11). ENG After a few months at the Louvre-Lens museum in the exhibition "History begins in Mesopotamia" and some analysis in a research and restoration center [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154651577359926

Musée du Louvre (2017, April 7). ENG Gerrit Dou was a Dutch Golden Age painter, whose small, highly polished paintings are typical of the Leiden "fijnschilders", meaning "fine-painters". A student of Rembrandt, he was born on this day in 1613 and he died in 1675. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154639205254926

Musée du Louvre (2017, April 6). ENG Raffaello Sanzio da Urbino, known as Raphael was born on April 6, 1483 and died on the same day in 1520. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154625572094926

Musée du Louvre (2017, April 5). The French painter Jean-Honoré Fragonard was born on April 5 in 1732. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/photos/a.234367634925.138104.23680604925/10154612415534926/?type=3&theater

Musée du Louvre (2017, April 3). ENG The Spanish painter Bartolomé Esteban Murillo was born in Seville, where he died on April 3, 1682. As Velázquez, Zurbaran or Ribera, he is one of the principal representatives of the Golden Century in painting and the leader of the School of Seville, the second artistic center of Spain in the 17th century after Madrid. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154624962214926

Musée du Louvre (2017, March 30). ENG The Spanish painter Francisco de Goya was born on March 30, 1746. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154615113744926

Musée du Louvre (2017, March 29). Application pour les expositions Vermeer et Valentin de Boulogne / App for Vermeer and Valentin de Boulogne exhibitions [Facebook post]. Retrieved from URL:

https://www.facebook.com/museedulouvre/photos/a.234367634925.138104.23680604925/10154542776834926/?type=3&theater

Musée du Louvre (2017, March 29). ENG Yesterday some masterpieces by the famous 17th century French painters Nicolas Poussin and Simon Vouet have been installed in the Sully Wing, 1st floor. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154612344119926

Musée du Louvre (2017, March 20). ENG Tomorrow we celebrate "Nowruz", the Persian New Year! [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154572655244926

Musée du Louvre (2017, March 20). NG Abraham Mignon (1640-1679), was a Dutch golden age painter, specialized in flower bouquets with dark background. [Facebook post]. Retrieved from URL: https://www.facebook.com/museedulouvre/posts/10154586732764926

MoMA The Museum of Modern Art (2017, May 23). Giorgio de Chirico's enigmatic paintings bring an air of mystery to the #MoMACollection galleries. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156273644657281/?type=3&theater

MoMA The Museum of Modern Art (2017, May 21). Today is the day! #RauschenbergAmongFriends, the first 21st-century retrospective of Robert Rauschenberg's six-decade long career is now open. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/videos/10156260784912281/

MoMA The Museum of Modern Art (2017, May 17). Thursday is #ArtMuseumDay! MoMA general admission tickets purchased online for visits tomorrow are now available at half-price. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156252877007281/?type=3&theater

MoMA The Museum of Modern Art (2017, May 15). Ahead of opening of #RauschenbergAmongFriends this Sunday, The New York Times traces the relationships that shaped Robert Rauschenberg's spirited approach to life and art-making. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156245908302281/?type=3&theater

MoMA The Museum of Modern Art (2017, May 12). "All art is political; it is just a matter of whose politics the work is serving." -Andrea Bowers [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156235827862281/?type=3&theater

MoMA The Museum of Modern Art (2017, May 9). "If you look from one end to the other end, you will see something different, something that consoles your mind." [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/videos/10156226213082281/

MoMA The Museum of Modern Art (2017, May 5). We are thrilled to partner with Fondation Louis Vuitton in bringing the first comprehensive exhibition of MoMA's collection to France. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156211308272281/?type=3&theater

MoMA The Museum of Modern Art (2017, May 3). "It serves as a very powerful reminder that we need to find our freedoms wherever we can these days." [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/videos/10156201410287281/

MoMA The Museum of Modern Art (2017, May 1). Get inspiration for the day and week ahead with #QuietMornings. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/posts/10156197360487281

MoMA The Museum of Modern Art (2017, May 3). Time travel back to the Jazz Age with a classic tale of flaming youth from the most celebrated female director of the silent era, Lois Weber. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156204278207281/?type=3&theater

MoMA The Museum of Modern Art (2017, May 4). Curated by three of Mexico's leading art historians along with the painter Miguel Covarrubias, "Twenty Centuries of Mexican Art" had originally been intended for a French museum, but was rerouted to New York due to the risk posed by shipping precious artworks by sea during World War II. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156207248722281/?type=3&theater

MoMA The Museum of Modern Art (2017, May 4). Steve McQueen's "Static" is now on view in our Marron Atrium, as part of the Museum's Inbox series showcasing new acquisitions. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156207466117281/?type=3&theater

MoMA The Museum of Modern Art (2017, April 29). "Louise Lawler: WHY PICTURES NOW" opens tomorrow at MoMA! [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/videos/10156191751182281/

MoMA The Museum of Modern Art (2017, April 27). There's never been a better time to become a member! [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156185475857281/?type=3&theater

MoMA The Museum of Modern Art (2017, April 26). We're taking part in today's #MuseumInstaswap on Instagram today with our good friends at Solomon R. Guggenheim Museum! [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156181267072281/?type=3&theater

MoMA The Museum of Modern Art (2017, April 25). Join us for a conversation with MoMA director Glenn Lowry and curator Roxana Marcoci for a discussion on the opening of the exhibition, "Louise Lawler: Why Pictures Now." [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/videos/10156177968367281/

MoMA The Museum of Modern Art (2017, April 24). "I never was interested in how to make a good painting. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/videos/10156175069707281/

MoMA The Museum of Modern Art (2017, April 22). How does your vinyl collection stack up against MoMA's? [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156169078882281/?type=3&theater

MoMA The Museum of Modern Art (2017, April 22). "Big Mother is watching." [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156168290117281/?type=3

MoMA The Museum of Modern Art (2017, April 21). We are saddened to hear of the passing of Magdalena Abakanowicz. [Facebook post]. Retrieved from URL: https://www.facebook.com/MuseumofModernArt/photos/a.73715257280.66014.24547752280/10156165235232281/?type=3&theater

Rijksmuseum (2017, May 12). In 1626 this Utrecht-born painter moved to Antwerp, where he became acquainted with sumptuous and colourful Flemish still-life painting. He combined this influence with his gift for rendering nature in minute detail. [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.253769920176/10158574213905177/?type=3&theater

Rijksmuseum (2017, May 5). After the remembrance we celebrate the liberation of the Netherlands on 5 May 1945. Throughout the Netherlands festivals are organised. [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.253769920176/10158536835275177/?type=3&theater

Rijksmuseum (2017, May 1). Object of the day: Man in Oriental Dress, Rembrandt Harmensz. van Rijn, 1635 http://bit.ly/2qlwtpN [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.253769920176/10158522516635177/?type=3&theater

Rijksmuseum (2017, April 16). Happy egg hunting!

Image: Old Woman Selling Eggs, Hendrick Bloemaert, 1632 [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.253769920176/10158436109130177/?type=3&theater

Rijksmuseum (2017, April 14). A young pupil receives drawing instruction in the studio of his master. [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.253769920176/10158435812530177/?type=3&theater

Rijksmuseum (2017, April 7). 7 April marks the birthday of Gerard Dou (1613-1675). [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.253769920176/10158398441960177/?type=3&theater

Rijksmuseum (2017, April 1). New: Guided Tour Rembrandt! Rembrandt is the most celebrated Dutch painter of the 17th century. [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.253769920176/10158357163965177/?type=3&theater

Rijksmuseum (2017, March 24). It's spring time, the season of flowers! [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.253769920176/10158329272225177/?type=3&theater

Rijksmuseum (2017, March 23). We are proud to announce the finalists for the Rijksstudio Award 2017! [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/posts/10158319676665177

Rijksmuseum (2017, March 17). Saturday is Drawing Day at the Rijksmuseum! Pick up your free sketchbook and #startdrawing! [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/videos/10158294988380177/

Rijksmuseum (2017, March 10). Isaac Israels kende Parijs goed en woonde er lange tijd. [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.253769920176/10158260298135177/?type=3

Rijksmuseum (2017, March 7). #Rijksstudio set of the day: Female Artists by Annemieke. [Facebook post]. Retrieved from URL: https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.253769920176/10158250222250177/?type=3

Rijksmuseum (2017, March 2). It's #WorldBookDay! Let's celebrate with the 'Old Woman Reading' by Gerard Dou. [Facebook post]. Retrieved from URL:

https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.25376992
0176/10158219104445177/?type=3&theater

Rijksmuseum (2017, March 2). Overwhelm yourself with books: visit the Cuypers Library!
Happy #WorldBookDay! [Facebook post]. Retrieved from URL:
https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.25376992
0176/10158219495870177/?type=3&theater

Rijksmuseum (2017, February 28). Object of the day: Girl at the mirror, Paulus Moreelse, 1632
http://bit.ly/2mG6h3K [Facebook post]. Retrieved from URL:
https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.25376992
0176/10158210711130177/?type=3

Rijksmuseum (2017, February 22). Object of the day: Egret Standing in Rain, Ohara Koson,
1925-1936 bit.ly/RP-P-1999-548 [Facebook post]. Retrieved from URL:
https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.25376992
0176/10158185450550177/?type=3&theater

Rijksmuseum (2017, February 17). As a world-famous graphic designer and artist, Dick Bruna
reached the hearts of many generations all over the world with seemingly simple scenes of
everyday life. [Facebook post]. Retrieved from URL:
https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.25376992
0176/10158164615115177/?type=3&theater

Rijksmuseum (2017, February 16). Breitner often took photographs to prepare his paintings, and
several such studies are known for this work. [Facebook post]. Retrieved from URL:
https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.25376992
0176/10158155818465177/?type=3&theater

Rijksmuseum (2017, February 9). For the first time in her life, Vermeer's Milkmaid will be visit-
ing Musée du Louvre. [Facebook post]. Retrieved from URL:
https://www.facebook.com/rijksmuseum/posts/10158122793510177

Rijksmuseum (2017, January 20). Dear Mr Barack Obama, we hope to welcome you back with
Michelle, Malia and Sasha in the near future. [Facebook post]. Retrieved from URL:
https://www.facebook.com/rijksmuseum/photos/a.10150662255210177.697727.25376992
0176/10158015525630177/?type=3&theater

Solomon R. Guggenheim Museum (2017, June 1). Designed by one of the country's most re-
nowned architects, Frank Lloyd Wright, the Guggenheim Museum opened its doors in
1959 after a design and construction period that spanned 16 years, and ever since it's
curved surfaces have made it a New York icon. [Facebook post]. Retrieved from URL:
https://www.facebook.com/guggenheimmuseum/videos/10155388797403501/

Solomon R. Guggenheim Museum (2017, May 31). "My forms are geometric, but they don't in-
teract in a geometric sense. [Facebook post]. Retrieved from URL:
https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348
500/10155384822178501/?type=3&theater

Solomon R. Guggenheim Museum (2017, May 30). Check out activities planned around the
country to commemorate architect Frank Lloyd Wright's 150th birthday. [Facebook post].
Retrieved from URL:
https://www.facebook.com/guggenheimmuseum/posts/10155381679653501

Solomon R. Guggenheim Museum (2017, May 29). Last week to apply for our Fall 2017 Intern-
ship Program! Submit your application by June 1 for an opportunity to gain museum train-
ing experience and become a part of the Guggenheim family. [Facebook post]. Retrieved
from URL:
https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348
500/10155368629748501/?type=3&theater

Solomon R. Guggenheim Museum (2017, May 24). On June 8, celebrate with us the 150th birth-
day of architect Frank Lloyd Wright at the iconic Guggenheim Museum! In honor of

Wright, the museum will be open from 10 am–5:45 pm with reduced admission of $1.50. [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/videos/10155361126043501/

Solomon R. Guggenheim Museum (2017, May 22). 2017 is a big year for us—we're celebrating the 20th anniversary of Guggenheim Museum Bilbao and the 80th anniversary of the Solomon R. Guggenheim Foundation [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/posts/10155355106158501

Solomon R. Guggenheim Museum (2017, May 21). Post-Impressionist painter Henri Rousseau was born on this day in 1844. Known for his unusual depiction of modern times, Rousseau became something of a sensation within the relatively small Parisian art scene. [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348500/10155346058178501/?type=3&theater

Solomon R. Guggenheim Museum (2017, May 19). "This was my first time at the Guggenheim, and I found myself marveling over Frank Lloyd Wright's architecture more than the art inside. It was an unforgettable experience" [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348500/10155344398518501/?type=3&theater

Solomon R. Guggenheim Museum (2017, May 15). ATTENTION: Missing dinosaur found at the Guggenheim. #NationalDinosaurDay [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348500/10155321123738501/?type=3&theater

Solomon R. Guggenheim Museum (2017, May 13). Painter, sculptor, collagist, and co-founder of Cubism Georges Braque was born on this day in 1882. From our collection, enjoy "Landscapes near Antwerp" (1906), on view in "Visionaries." [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348500/10155320842038501/?type=3&theater

Solomon R. Guggenheim Museum (2017, May 12). "My Guggenheim visit was one of the best museum experiences I ever had because the art and staff made it unique!" [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348500/10155320809493501/?type=3&theater

Solomon R. Guggenheim Museum (2017, May 12). Happy birthday to Frank Stella, known for his printmaking and drawing techniques on irregular shaped canvases. [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/posts/10155320073988501

Solomon R. Guggenheim Museum (2017, May 11). "A true artist is not one who is inspired, but one who inspires others."—Salvador Dalí, born on this day in 1904. [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348500/10155317215028501/?type=3&theater

Solomon R. Guggenheim Museum (2017, May 6). "Light is not so much something that reveals, as it is itself the revelation." [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348500/10155300115428501/?type=3&theater

Solomon R. Guggenheim Museum (2017, May 5). "As an Upper East Sider, I frequently visit the museum. [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348500/10155300194088501/?type=3&theater

Solomon R. Guggenheim Museum (2017, May 1). Our Internship Program is now accepting applications for Fall 2017! [Facebook post]. Retrieved from URL:

https://www.facebook.com/guggenheimmuseum/photos/a.42773832850 0.201017.7640348 500/10155288686013501/?type=3&theater

Solomon R. Guggenheim Museum (2017, April 28). "One of my favorite things to do at the Guggenheim is go to the 4th ramp and watch people from across the rotunda" [Face-book post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.42773832850 0.201017.7640348 500/10155279909933501/?type=3&theater

Solomon R. Guggenheim Museum (2017, April 26). Today we are excited to join 31 other NYC institutions for #MuseumInstaSwap! [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.42773832850 0.201017.7640348 500/10155273312208501/?type=3&theater

Solomon R. Guggenheim Museum (2017, April 25). Happy birthday to Cy Twombly, Abstract Expressionist and Guggenheim collection artist, born today in 1928. [Facebook post]. Re-trieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.42773832850 0.201017.7640348 500/10155270459948501/?type=3&theater

Solomon R. Guggenheim Museum (2017, April 20). "I try to apply colors like words that shape poems, like notes that shape music" [Facebook post]. Retrieved from URL: https://www.facebook.com/guggenheimmuseum/photos/a.42773832850 0.201017.7640348 500/10155255204683501/?type=3&theater

Tate (2017, May 28). Excited about all of the exhibitions coming to Tate in 2018? [Face-book post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5405002568993/?type=3&theater

Tate (2017, May 25). Our 2018 programme has just been announced! [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/posts/10155404628983993

Tate (2017, May 23). Our thoughts are with those who have been affected by the terrible events in Manchester. [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5397537168993/?type=3&theater

Tate (2017, May 23). WORK OF THE WEEK: James Abbott McNeill Whistler, Nocturne: Blue and Silver – Chelsea 1871, Tate Collection [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5398017903993/?type=3&theater

Tate (2017, May 22). Did you know that Tate Britain is home to the largest collection of works by J.M.W. Turner? [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5394282583993/?type=3

Tate (2017, May 22). Is there a colour you always find yourself drawn to? [Facebook post]. Re-trieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5394274838993/?type=3&theater

Tate (2017, May 21). Feel the impact of Louise Bourgeois's intense psychological insight through the artworks in her ARTIST ROOMS exhibition at Tate Modern: https://goo.gl/oqlmi1 [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5384621498993/?type=3&theater

Tate (2017, May 21). ART WORDS: The Khartoum School was a modernist art movement formed in Sudan in 1960 that sought to develop a new visual vocabulary to reflect the dis-tinctive identity of the newly independent nation. [Facebook post]. Retrieved from URL:

https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5384486113993/?type=3&theater

Tate (2017, May 20). Tickets for Fahrelnissa Zeid's first major retrospective are now on sale! [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5384438153993/?type=3&theater

Tate (2017, May 19). This weekend Tate Weather predicts the unpredictable with clouds, rain & sunshine ahead – we have our fingers crossed for a rainbow! [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5384141063993/?type=3&theater

Tate (2017, May 18). Has art, music or literature ever directly inspired your own creative work? [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5380416728993/?type=3&theater

Tate (2017, May 17). 'Those strange, gangling striders that stalk the realms of our psyche, ranked in rows, stripped to their essence - to some fundamental humanity that has outlasted everything.' – The Times [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5377509143993/?type=3&theater

Tate (2017, May 17). Have you signed up to Tate emails yet? [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5377921148993/?type=3&theater

Tate (2017, May 16). Closing this Sunday! The Radical Eye: Modernist Photography From the Sir Elton John Collection. [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5374322458993/?type=3&theater

Tate (2017, May 15). 'Focusing isn't just an optical activity, it is also a mental one.' - Bridget Riley [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5283893758993/?type=3&theater

Tate (2017, May 14). Visit Tracey Emin and William Blake: In Focus at Tate Liverpool, in a free exhibition exploring the two artists' shared concern with birth, death and spirituality. [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5301595833993/?type=3&theater

Tate (2017, May 14). 'Colour hides a power still unknown but real, which acts on every part of the human body.' - Wassily Kandinsky [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5291644383993/?type=3&theater

Tate (2017, May 13). Tell us one place you'd love to travel to. [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 52263481928993/?type=3&theater

Tate (2017, May 13). ART WORDS: 'Brücke' was a German expressionist group founded in Dresden in 1905 which developed a radical anti-traditional style, characterised by vivid non-naturalistic colour and emotional tension. [Facebook post]. Retrieved from URL: https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015 5291168298993/?type=3&theater

Tate (2017, May 12). Dante Gabriel Rossetti was born in London on this day in 1828! [Facebook post]. Retrieved from URL:

https://www.facebook.com/tategallery/photos/a.117432718992.113215.20134383992/1015
5301546943993/?type=3&theater

Victoria and Albert Museum (2017, May 27). Join us on Saturday 17 June as we explore the music, design and staging of one of the world's most iconic and prolific bands, Pink Floyd. [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/posts/10155034070893880

Victoria and Albert Museum (2017, May 27). #Balenciaga: Shaping Fashion opens today! See the first ever UK exhibition exploring the work of Cristóbal Balenciaga and his continuing influence on modern fashion. [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/photos/a.408397623879.182871.139
87918879/10155045529573880/?type=3&theater

Victoria and Albert Museum (2017, May 26). The V&A's retrospective of Spanish couturier, Cristóbal Balenciaga, opens tomorrow. [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/photos/a.408397623879.182871.139
87918879/10155042765393880/?type=3&theater

Victoria and Albert Museum (2017, May 25). We're happy to announce that our record breaking exhibition #DavidBowieIs has reached its next touring venue and opens today at Museu del Disseny de Barcelona [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/photos/a.408397623879.182871.139
87918879/10155040338033880/?type=3&theater

Victoria and Albert Museum (2017, May 20). There is only one week to the opening of our #Balenciaga: Shaping Fashion exhibition. [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/videos/10155022073778880/

Victoria and Albert Museum (2017, May 19). Take a look inside The Pink Floyd Exhibition - #TheirMortalRemains now open! [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/videos/10155022016498880/

Victoria and Albert Museum (2017, May 19). Here's David Gilmour visiting The Pink Floyd Exhibition: #TheirMortalRemains, now open and running until the start of October. [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/photos/a.408397623879.182871.139
87918879/10155021632673880/?type=3&theater

Victoria and Albert Museum (2017, May 18). Enter the world of Beatrix Potter in our enchanting puppet show this weekend #FamilyArtFun. [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/photos/a.408397623879.182871.139
87918879/10155018173298880/?type=3&theater

Victoria and Albert Museum (2017, May 17). Yesterday we took a #TwitterTour of the Fashion Gallery with Curator Jenny Lister. [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/posts/10155015235428880

Victoria and Albert Museum (2017, May 17). Last night A.Richard Allen took home the Moira Gemmill Illustrator of the Year prize and Best Editorial Illustration for 'Trump Wave' at the V&A #IllustrationAwards 2017. [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/photos/a.408397623879.182871.139
87918879/10155015026908880/?type=3&theater

Victoria and Albert Museum (2017, May 12). #OnThisDay 1789 William Wilberforce makes his first major parliamentary speech on the abolition of the slave trade. [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/photos/a.408397623879.182871.139
87918879/10154999901588880/?type=3&theater

Victoria and Albert Museum (2017, May 10). Pink Floyd #TheirMortalRemains received '****' 5 star's in The Guardian! [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/posts/10154993282933880

Victoria and Albert Museum (2017, May 9). Pink Floyd #TheirMortalRemains opens this Saturday 13 May! [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/posts/10154989933003880

Victoria and Albert Museum (2017, May 4). Excited about our upcoming #Balenciaga: Shaping Fashion exhibition? [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/posts/10154973179438880

Victoria and Albert Museum (2017, May 2). Pink Floyd's Nick Mason arrived at the exhibition to set up his famed Hokusai wave design painted drum kit. [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/posts/10154966615013880

Victoria and Albert Museum (2017, April 27). A couturier must be an architect for design, a sculptor for shape, a painter for colour, a musician for harmony, and a philosopher for temperance' – Cristóbal Balenciaga [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/photos/a.408397623879.182871.13987918879/10154950416228880/?type=3&theater

Victoria and Albert Museum (2017, April 25). Happy #WorldPenguinDay! [Facebook post]. Retrieved from URL:
https://www.facebook.com/victoriaandalbertmuseum/photos/a.408397623879.182871.13987918879/10154944460968880/?type=3&theater

Victoria and Albert Museum (2017, April 21). #OnThisDay the 1934 Surgeon photo, allegedly showing the Loch Ness Monster, is first published giving birth to the modern legend. [Facebook post]. Retrieved from URL:
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Appendix B

Table: an overview of the analyzed websites of the museums, which were you for data collection

Case	Website page	Dates of data collection	References
Rijksmuseum	https://www.rijksmuseum.nl	Captured from 15 April to 18 April 2017	See Appendix 1 pages 1-13 for complete overview
The Louvre	http://www.louvre.fr	Captured from 18 April to 20 April 2017	See Appendix 1 pages 18-31 for complete overview
British Museum	http://www.britishmuseum.org	Captured from 25 April to 28 April 2017	See Appendix 1 pages 35-44 for complete overview
Los Angeles County Museum of Art	www.lacma.org	Captured from 5 May to 7 May 2017	See Appendix 1 pages 50-60 for complete overview
Museum of Modern Art	https://www.moma.org	Captured from 1 May to 4 May 2017	See Appendix 1 pages 65-76 for complete overview
Tate	www.tate.org.uk/visit/tate-modern	Captured from 16 May to 19 May 2017	See Appendix 1 pages 82-94 for complete overview
The Metropolitan Museum	www.metmuseum.org	Captured from 12 May to 15 May 2017	See Appendix 1 pages 100-110 for complete overview
Victoria and Albert Museum	http://www.vam.ac.uk/	Captured from 19 May to 20 May 2017	See Appendix 1 pages 115-123 for complete overview
Centre Pompidou	https://www.centrepompidou.fr	Captured from 21 May to 22 May 2017	See Appendix 1 pages 127-135 for complete overview
Guggenheim	https://www.guggenheim.org	Captured from 9 May to 11 May 2017	See Appendix 1 pages 139-147 for complete overview