Social Media Strategy and Audience Engagement

in Museum Boijmans Van Beuningen

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Abstract

Over the last few decades, museums' communication channels have dramatically changed and increased thanks to the rise of Social Networking Sites (SNS) and how much these have become a part of everyday life. Especially, Facebook and Instagram have become an integral part of daily communication between museums and their online audience. Understanding online communities is decisively important in planning and executing an online strategy. The young generation, namely Gen Z (currently aged 14-25) is becoming more active as consumers. Reaching Gen Z is a new challenge for companies and also for museums.

This study examines the online communication of Rotterdam based Museum Boijmans Van Beuningen with their audience and has a particular focus on how the museum interacts with Generation Z. The followers of the museum are diverse in age, education, gender and where they live, but Gen Z makes up the smallest percentage of followers. The results of thesis analysis indicate that Gen Z is not a main target audience for the museum and Gen Z is passively engaged with the museum's Facebook and Instagram pages. Furthermore, the museum has the potential to engage and attract this group by presenting content and using media Gen Z enjoys.

The thesis addresses the following research question: *How has Museum Boijmans Van Beuningen built its social media strategy and how does the audience, especially Gen Z, engage with the museum's social media pages.* The first part of the study focuses on the museum's social media strategy for Facebook and Instagram, and the second is dedicated to the findings of an online survey and the connection between findings and the museum's current strategy. Both quantitative and qualitative methods are used as an interview and an online survey were conducted. In addition, the data from the museum's social media channels was retrieved to have a more holistic understanding.

The study focused solely on Facebook and Instagram, as Facebook is the top SNS in the world and Instagram was chosen because its visual characteristics are widely applied by art organizations and museums worldwide. This study looks at how Museum Boijmans Van Beuningen's followers experience the type of content that is presented online, with which content they engage more, and what the motivations are to follow the museum on Facebook and Instagram, particularly while the museum is closed. The online tastes, habits, motivations as well as the connections between real and online visits are examined, with a particular focus

on Gen Z. As digital natives (born and raised with digital technology), Gen Z has specific online behaviors and attitudes that differ from other generations.

Based on the findings, the study could be an interesting guide for other museums and art organizations who wish to increase their online presence and engage more actively with Gen Z.

Keywords: Generation Z, social media, audience engagement, online communities, Museum Boijmans Van Beuningen.

Chapter 1 - Introduction

Generation Z (Gen Z) – the generation of people born in the late 1990s and early 2000s (Merriam-Webster, 2020), is gaining more and more attention as this generation, born and raised in the digital era, is entering adulthood, starting jobs and influencing and changing society (Fromm & Read, 2018; Seemiller & Grace, 2015). For them, social media and other SNS (Social Networking Sites) are the main tools to keep in touch with families, friends, favorite brands and companies. For Gen Z, the real world and the virtual world naturally overlap as many physical aspects (people and places) have digital equivalents. Their social media attitudes are of interest to social researchers, businesses, and marketing specialists, as understanding them is crucial for successful communication with them as they are the future employees and customers.

With the present study, we aim to study the interaction between Gen Z and the largest museum in the city of Rotterdam: Museum Boijmans Van Beuningen. The museum has an interesting history starting from 1935. Currently the museum is closed for the renovation and the museum is building an art storage facility called the Boijmans Van Beuningen Depot. This Depot will be a part of the museum giving the audience access to the museum's whole collection, 151,000 artworks and will show conservation and restoration processes. The Depot building is currently under construction and will be finished in 2021.[1]

During this transition period, social media became the main channel for the museum to communicate with the audience and keep them engaged and updated. How the museum addresses the youngest and tech native generation and how Gen Z respond to the museum strategy are the topics of this research. We aim to find out when and why the museum's interest meets the audience's expectations and when it does not. For the research, a combined approach has been chosen. This study is based on quantitative research and on the information gathered from the museum, social media channel analysis and an interview with the museum representative. This study will demonstrate how social media is used and implemented by the museum.

Museums are not only stocks that collect and conserve heritage; they become the communication platforms that educate and encourage the audience about art and culture (Falk & Dierking, 2000). To reach their main goals, museums may have to change their communication style, tone and channels. Social media is often applied to that end. It is the tool

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[1] https://www.boijmans.nl

that transforms communication from one-to-one to one-to-many (Russo, Watkins, Kelly & Chan, 2008). Often, the popularity and engagement with the audience is based on the strategy of the museum and how effective they are in executing this strategy. The audience of the museums are diverse and include different age, gender, and nationality groups. One of the main target groups are millennials. However, Gen Z, the generation that are 14-25 years old now, will replace the millennials in the near future.

In our research, we focused on two different social media platforms: Facebook and Instagram. Our motivation to choose these channels was based on different factors. Facebook still is the leading social networking site with the 2.5 billion monthly active users as of the first quarter of 2020 (www.statista.com). Instagram, because of its visual characteristic, seems the most suitable platform for art organizations, as it allows them to present art and reach more people interested in art with its visual content and hashtag system (Lee, Lee, Moon & Sung, 2015).

Museums are using social media to increase visitors' engagement with museum activities and life, while the relationship management is based on social media as well (Fletcher & Lee, 2012). Our research findings demonstrate that Museum Boijmans Van Beuningen is using Facebook for marketing purposes and Instagram for dialogue with the audience and creating the strong brand of the museum. The engagement level with the audience is different for both channels, however, it is not very high. Gen Z is not a priority since the museum focuses more on millennials as they can afford museum visits, according to the museum representative who was interviewed for this study. The research showed that general interest, education and to be in touch with the museum are the main motivations for followers to follow the museum.

In March 2020, while the online survey was about to be published and the research design was approved, the Corona Virus outbreak started and people all over the world were forced to stay home. Social media has since become the main channel for communication with everyone, people are using social media for online meetings, online schooling and online entertainment. The museums around the world are closed. However, they opened their online resources and started serving visitors online. Hundreds of online museums were opened to the public for free (Jackson, 2020). Official pages on Facebook, Instagram, LinkedIn and other social media channels are serving as the tool for engagement with current audiences and for attracting new target groups. This crisis challenged museums to adapt to the new reality and also showed that social media is not an additional tool for their communication strategy, but could be essential. Our study was not exceptional in this regard. The Museum Boijmans Van Beuningen was able to distribute the online survey only in April. The physical closure of the

museum was already in place. All these circumstances made a bit harder to conduct our research.

We hope that the presented research will help Museum Boijmans Van Beuningen to better understand the social media users and, based on insights, allows them to adopt their social media strategy where this might be appropriate. Understanding the youngest generation can help the museum effectively meet the needs of followers and create online value for the audience, including generation Z.

Each generation has its own identity and characteristics that shape behaviors toward consumption and production of art and culture. As Priporas, Stylos, & Fotiadis (2017) state Gen Z are the largest online customers group. As Sotheby predicts, Gen Z are going to be the largest population segment on the globe, with 61 million in the USA and their spending power is predicted to be about $143 billion (Wallner, 2019). This numbers might be relevant for Europe as well. Gen Z is becoming one of the most important group to focus for businesses and they should be taken into account by museums as well.

Chapter 2 - Theoretical Framework

2.1 The Role of Social Networking Sites in Modern Communication

Social Networking Sites (SNS) have become a part of daily communication, which has fundamentally transformed people's social lives and their interpersonal communications (Baruah, 2012). SNS cover social media platforms, such as Facebook, Instagram, Twitter, and others and open doors for networking. For Russo et al. (2008, p.22) when it comes to social media, "the first aim is networking, unlike telephone or email, which are only for one-to-one communication". Social media platforms give the audience tools for messaging, sharing and receiving information. They are the platforms for friendship, that allow the users to have their private online network and communicate anytime, from anywhere (Lee, Choi, Kim & Kim, 2014). While SNS are deeply connected to individuals' lives, they also affect the companies and organizations, transform their communication forms, and allow interacting with different stakeholders directly, customers first of all (Xu, Ryan, Prybutok & Wen, 2012). One of the largest groups of social media platform users are Generation Z representatives, who were born and raised in a digital environment.

Over the last few years, the number of SNS has increased, and the use of social media has become a dominant part of human lives. However, Facebook is the top SNS and the most widely used social network worldwide, with almost 2.5 billion monthly active users in 2020.[2] Active users are those who have logged into Facebook during the last 30 days. The motto of Facebook is "bring you closer to the people and things you love."[3] According to the Pew Research Centre, 69% of USA adults (18 years and older) and 51% of teenagers (age 13-17) use Facebook. These numbers have drastically changed since previous years. For adults this number was 54% in August 2012 and has not changed since 2016. For teenagers, the number has decreased from 71% (2014-2015) to 51% (2019).[4] In summary, Facebook is top SNS in the USA, even though new generation (Gen Z) is moving to other platforms actively.

Facebook is a customer-oriented platform actively used by companies that are offered a tool with a low budget to reach millions of customers worldwide. It allows the company to create and maintain dialogic communication with their key audience (Capriotti & Losada,

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[2] www.statista.com. (2020). Most popular social networks worldwide as of April 2020, ranked by the number of active users.
[3] www.Facebook.com. (2020). about Facebook.
[4] Pew Research Centre. (2019). 10 facts about Americans and Facebook.

2018). Facebook enables customers to have direct communication with companies, by liking their page or commenting, sharing posts, or directly messaging them in inbox. This type of communication encourages dialogue (Camarero, Garrido & Vicente, 2018).

Yet Facebook is not the only channel for reaching customers to inform them. While Facebook is a top SNS, Instagram becomes an essential platform for art organizations and artists (Abbott, Donaghey, Hare & Hopkins, 2013). Today, Instagram is the 6th social network worldwide with 1 billion users.[5] Instagram was launched in 2010. The application positions itself as the social media that allows the user to "transform an image into a memory to keep around forever."[6] In April 2020, 30% of global Instagram audiences were aged between 18 and 24 years, and 35% were between 25 and 34 years.[7] 72% of USA teens use Instagram, while 35% of them say Instagram is their preferred social media platform.[8] 73% of U.S. teens say Instagram is the best way for brands to reach them about new products or promotions (Anderson & Jiang, 2018).

Instagram has changed the language of communication and made visual content the mainstream (Lee et al., 2015). Instagram allows users to share photos and videos publicly or privately. The feature to take photos, edit, and share simultaneously makes it more attractive for young audiences (Manovich, 2016). According to its website, 90% of accounts follow a business on Instagram (retrieved October, 2019) and it seems that this interaction between followers and fans on Instagram is essential for brands and companies (Casalo, Flavian & Ibanez-Sanchez, 2017).

According to www.statista.com, WhatsApp and Facebook are the most used social networking sites in the Netherlands. They have a high number of users and are used daily by most of them. Facebook had around 10 million users, and Instagram had 5.6 million in February 2020. Instagram and Snapchat are more popular among youth aged 18-21 years, while WhatsApp and Facebook are the most popular apps for 22-to-36-year-olds.[9]

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[5] www.statista.com. (2020). Most popular social networks worldwide as of April 2020, ranked by the number of active users.

[6] www.instagram.com. (2020). about Instagram.

[7] www.statista.com. (2020). Distribution of Instagram users worldwide as of April 2020 by age group.

[8] www.statista.com. (2020). Most popular social networks of teenagers in the United States from fall 2012 to fall 2019.

[9] www.statista.com.(2020). The number of individuals using the leading social media platforms in the Netherlands in 2020 by a social network.

2.1.1 Motivation for Using Facebook and Instagram

Different studies have been done by scholars trying to identify why people use social networking sites. The research on consumers' motivations revealed that customers have three main motivations for using the internet: information, entertainment, and social aspects (Stafford, Royne & Schkade, 2004). Findings on user generated media in the study by Shao (2009) emphasized the importance of self-actualization, and self-expression as the motivations for using social media. An interesting frame of motivations is proposed by Krishnamurthy and Dou (2008: 1) who expended previous studies and stated that there are two main motivations for users to participate in social media: "rational motivations may include sharing knowledge with the world (knowledge sharing) and advocating a particular stand toward an issue (advocacy); emotional motivations may include building social connections with friends, relatives, or other Internet users (social connections) or entertainment (self-expression)."

The motivations for using Instagram and Facebook are not very different. For Instagram, a study revealed that there are five primary motivations: social interaction, archiving, self-expression, escapism, and peeking (Lee et al., 2015). These findings suggest that Instagram has become an empowering tool, a new self-presentation medium, especially among the younger generation. Nadkarni and Hofmann (2012) propose the dual-factor model of Facebook use. They state that the use of Facebook is primarily motivated by two basic social needs: the need to belong and the need for self-presentation. "The need to belong refers to the intrinsic drive to affiliate with others and gain social acceptance, and the need for self-presentation to the continuous process of impression management" (Nadkarni & Hofmann, 2012, p.245).

2.2 Generation Z - Characteristics, Attitudes and Behaviors

We have shown that younger generations are the most avid users of social media. We shall now look more closely at what is probably the most digital savvy generation, called Generation Z. The frame of Generation Z is still not very clear. Marc Prensky describes them as the youth who were born in the mid-90s and were natives with various gadgets, multimedia platforms, and the Internet. He named the new generation "digital natives" (Prensky, 2001). Palley suggests that Gen Z are born after 1995 (Palley, 2012). Pew Research Center defines them as the generation born between 1996 and 2012 (Pew Research Center, 2019). In our research, we will delineate Generation Z as those born after 1995. However, according to Facebook and

Instagram policy, registration on the platforms is only allowed for individuals after 13. So, we will refer to Gen Z as people born during 1995 – 2006 (14 - 25 years old). We collected different reviews from several countries about Gen Z to create a big picture and find as much information as we can about the attitudes, behaviors, and characteristics of the new generation. Gen Z is typically described as tech-savvy, pragmatic, open-minded, individualistic, but also socially responsible (Hodgson, 2018).

It is important to mention that Gen Z is the first global generation. They grew up with the Internet, and they knew the "verbal and visual world of the internet" (Torocsik, Szucs & Kehl, 2014, p.30) and are naturally integrating online and offline experiences (Francis & Hoefel, 2018). For Generation Z, swiping, tapping, and scrolling are about as second nature as breathing (Treseder, 2018). They often are called the "I" Generation, where I refer to the Internet, or "C" Generation where C means communication and connections (Williams, 2015). However, not all countries have the same internet access even today, so while speaking about Gen Z's digital attitudes, we consider the western countries.

There is skepticism toward Gen Z, saying that they are too young, and they cannot make significant changes, so companies' communication strategies should not address them or make them a priority. However, teenagers and young students are already making a difference in the job market and changing the society financially and culturally (Fromm & Read, 2018). In the next subchapters, we will address their behavior in social media and social behavior.

2.2.1 Gen Z and Social Media

Gen Z is a generation raised with technology and interaction with social media websites, using mobile systems that create their social behavior (Prakash Yadav & Rai, 2017). In a study done in Hungary among 2000 respondents, 15-24 age groups showed that sharing in social media is typical for Gen Z. They regularly contact others mostly on online platforms and nearly 57% of them find answers to their questions on the Internet (Torocsik et al., 2014). "They could swipe before they could walk, they grow up with screens and make online friends around the world on video games and social networks" (Fairview Capital, 2017, p.2).

Tom Richmond, the executive director of enrollment marketing at Bradley University, stated that "... they (Gen Z) won't pay attention to anything that isn't as good as something they can find online" (Loveland, 2017, p.37). Knowing that this generation streams TV and music, shares their lives on social media, and stays connected via smartphones, colleges can get their

attention by becoming familiar with digital and social media marketing (Loveland, 2017). This approach could be used by museums as well who can try to reach Gen Z via social media.

In the book "*Generation Z Goes to College"*, Seemiller and Grace (2016) made a profile of Gen Z students. They stated that Gen Z is the most diverse generation yet with a more "we-centric" approach, compared to the millennials - who are "me-centric." They describe Gen Z as digital natives, using social networks and living in multiple realities.

In another book called "*Marketing the Gen Z"*, Jeff Fromm and Angie Read (2018: 19) present results from research done with Barkly. The authors call Gen Z *Pivotals* and explain it as follows: "they are pivoting away from common millennial behaviors and attitudes and veering toward a socially conscious and diverse era reminiscent of the no-nonsense consumers of yesteryear."

For marketers and communication experts, engagement with Gen Z is the new challenge. As digital natives, attracting and keeping their attention needs a new approach. Fromm and Read (2018), based on their study of 2300 respondents, 505 of whom were Gen Z representatives, argue that the main differences from the millennials are their eagerness to perceive content visually. They are hyperconnected and communicate with icons, videos, and symbols, which for marketers means to create content focused on entertainment, still with high quality. The authors believe that for Gen Z the most exciting format of the content is video, which they call essential for their lives, "it's right up there with oxygen, water, and food as essential to daily survival" (Fromm & Read, 2018, p.33). And the primary motivation for them is not only entertainment but also a stress reliever, and it keeps them connected with their friends and peers. And lastly, the most important characteristics of Gen Z that should be considered by the marketers are their social characteristics. As Fromm and Read suggest, Gen Z is looking for and expecting brands and companies to have less advertisement and more authentic, consistent, human, and friendly content combined with humor and to be distributed rapidly. "Show your brand's personality by building an engaging narrative and creating an emotional bond with your consumers" (Fromm & Read, 2018, p.40).

2.2.2 Gen Z Attitudes and Social Behavior

Gen Z representatives describe themselves as "being influential, thoughtful, loyal, compassionate, open-minded and responsible" (Loveland, 2017, p.36). Gen Z are characterized as multi-taskers who study, work and enjoy life simultaneously. In the McKinsey & Company report, Francis and Hoefel (2018) describe Gen Z as pragmatic, realistic, and analytic about

their decisions. Gen Z's main intention is manifesting individual identity. This idea drives consumption. They buy and wear brands and products that highlight their individuality (Francis & Hoefel, 2018). These ideas are presented by Fromm and Read (2018) as well. Gen Z – Pivotals want to be seen as unique, they care about their appearance, and they value the validation and acceptance from their peers. The main recommendation from the authors toward the brands and companies is to engage a new generation, collaborate with them, have dialogical communication, and support them to achieve their goals. "No matter what brands sell or promote, the priority should be helping, empowering, and even collaborating with Pivotals" (Fromm & Read, 2018, p.98).

From the mentioned report and book, we see that the influence of Gen Z is expanding, and companies and organizations increasingly prioritize the new generation as an essential target audience and try to address their interests and meet their expectations.

Namitha, Ninan, Roy (2020) while studying the difference of social media marketing and traditional marketing influences on Gen Z's purchase intentions, find out that Gen Z prefers social media ads to the traditional ads and one of the component of this is that social media gives them opportunity for interaction. The scholars state that social media marketing improves Gen Z's awareness about a brand, "changing their perception about a product, is making them more loyal to the brand by ensuring them to feel connected to the business, which ultimately increases the purchase intention". This could apply to museums as well.

There are only few academic sources about Generation Z. Most of the above-mentioned sources are based on interviews and studies from actual members of the generation. Referring to these studies, one could expect that Generation Z cares more about visual content and expects the museum's Facebook and Instagram pages to have more dialogue with them. Of course, Gen Z is not a homogeneous group. Therefore, in our study we shall also consider other background features besides age.

In the next chapters, we will see how Museum Boijmans Van Beuningen is communicating with Gen Z via Facebook and Instagram platforms.

2.3 Museums and Social Media Use

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

Museums and other cultural organizations have used social media platforms since the 2000s as part of Museum 2.0 (Srinivasan, Boast, Furner & Becvar, 2009). The purposes differ, including increase public engagement, reaching out to individuals and communities, sharing information about exhibitions and other events (Lazaridou, Vrana & Paschaloudis, 2017, Mahony, Spiliopoulou, Routsis, & Kamposiori, 2017). Social media is transforming museums from the place where art is kept to the place where art is communicating with the audience and promotes "participatory cultural communication" (Russo et al., 2008, p.22). The online presence of museums (having a website on the Internet) for communication purposes and preservation of cultural heritage is recognized by the UNESCO Charter on the Preservation of Digital Heritage in 2003 (UNESCO, 2003).

One of the most critical changes that social media have brought to museums is transforming communication from one-to-one to one-to-many or even many-to-many conversations (Russo et al., 2008). As Fletcher and Lee (2012) emphasized, the museums' communication managers have the opportunity to be relationship managers. Pett (2012) calls social media the "dialogue mechanism" that creates the possibility for museums to have direct communication and "multi-vocal engagement" with the audience. On the other hand, social media gives a stage to every individual and increases audience participation and engagement in museum life (Marty, 2007). The audience is not only getting a message, they also decide what message they want to receive and promote participation and collaboration (Russo et al., 2008).

How museums are using social media channels is part of their communication strategy and also indicates their goals and aims. Kidd (2011, p.66) created three frames of social media usage of museums: "the Marketing Frame (promoting the "face" of an institution), the Inclusivity Frame (related to notions of real and online "community") and the Collaborative Frame (perhaps the most problematic)". The first frame - marketing - aims to inform people about upcoming events and exhibitions. "In this way, it is hoped, the reach of an institution's publicity grows amongst, between and around individuals and communities in social media spaces" (Kidd, 2011, p.67). The marketing frame is also responsible for giving the institution "the face" and help the audience to identify and recognize it (Kidd, 2011). The second - inclusivity frame aims to help museums create and maintain the communities of interest around an institution. However, this is not possible without effort. As Kidd states, having social media pages does not guarantee the active and engaged community that is motivated for the dialogues with the museum as typically as only a small group of interested people are willing to have this conversation (Kidd, 2011). The third frame of social media - the collaborative framework -

tries to encourage the audience to "co-produce the narratives of the museum in ways which are (potentially) more radical and profound" (Kidd, 2011, p.70). Kidd offers different examples of different museums worldwide to strengthen these frames. Based on these frames, we can identify the content of museums posted on social media and find out the goals they want to reach. In the discussion chapter, we will frame Museum Boijmans Van Beuningen's social media strategy based on Kidd's frames and will see which frame is dominant and why.

It is a fact that social media has changed the way the museums communicate with audiences both online and offline. Social media's benefits are cost-efficiency, high speed, the ability to reach the global audience, and promoting engagement. For the visitor and online user, social media enables them to bring their opinion to the museum via liking, publicly commenting, and sharing or sending inbox private messages.

2.3.1 Social Media and Audience Engagement

Social media eliminates physical borders and enables anyone to access museums from anywhere in the world. The Internet and social media make the audience diverse and multinational (Pett, 2012). Research done in 2012 by Pew Research Center with 1,244 arts organizations revealed that the Internet and social media have "increased engagement", made art a more participatory experience and made arts audiences more diverse in terms of age, location, and education level. As respondents pointed out, with specific content they can reach a younger audience and engage with them. Social media expended the visibility of art institutions. They reached out many "isolated individuals" who may never have heard about the art organizations because of financial barriers. Social media brought to art people who live outside of urban areas and were not able to attend performances and events before, while now they have the online experience opportunity. Social media also allowed art organizations to reach global audiences (Thomson, Purcell & Rainie, 2013). The research showed that social media engagement could lead to physical visits to art venues, including museums. 35% of adults who connected with the arts through social media had visited a museum in the last 12 months. Among those who followed a museum on a social networking site, the figure was 82%. The numbers were almost the same for festivals, galleries, and theatres (Thomson et al., 2013). The idea that social media leads the audience to physical visits has been discussed by other scholars as well (Griffiths & King, 2008).

Besides their mere presence on social media, museums have to engage the audience. The concept of engagement has different explanations in literature. Hollebeek, Glynn & Brodie

(2014) conceptualized consumer brand engagement (CBE) as "a consumer's positively valanced brand-related cognitive, emotional and behavioral activity during or related to focal consumer/ brand interactions" (p. 149). The engagement is a two-way process, and it depends on both parts of the conversation, in this case, museums and followers/likers. Researching the 50 most popular museums' Instagram pages showed that the more followers a museum has, the more active the page is, as museums try to meet the needs of their followers and offer them diverse content (Lazaridou et al., 2017).

Engagement toward social media pages is mostly dependent on content created and offered by the museum to the audience. Also, the museum can encourage the audience to be part of the content creation process through, e.g., photo/video competitions, sharing photos from the exhibitions, and other initiatives. Content is of key importance for effectiveness and engagement. Marty (2007) believes that content could be more important than the increased quantity of social media. The content should be created based on audience interest and it should provoke interest and emotions. The example presented by Fletcher and Lee (2012) shows that a creative approach could be interesting for the audience. One American museum has posted the first line of a rhyme and asked the public to add the lines, a museum's designer made photos and asked the public to write captions or slogans for the photo, both of these content types had active engagement (Fletcher & Lee, 2012). Asking for their opinion and giving opportunities for self-expression motivate the audience to engage with the content. Art organization representatives explained that social media gives them an opportunity to have a more casual interaction with followers. It makes the institutions more approachable, interesting, and engaging and not only with visitors, also with other target groups, such as donors and patrons (Thomson et al., 2013).

2.3.2 Social Media and Community Building

Museums worldwide use social media to create and maintain online communities (Drotner, Dziekan, Parry & Schrøder, 2018). A community is a group of individuals that share the same interests and come together for the ideas they share (Stuedahl, 2011). There are multiple definitions of an online community. Jang, Olfman, Ko, Koh, and Kim (2008, p.7) define online community as "a group of individuals engaging in predominantly online interaction on virtual spaces created through the integration of communication with contents developed by community members". There is also the definition of online brand community, which is a

"specialized, non-geographically bound community, based on a structured set of social relations among admirers of a brand" (Muniz & O'Guinn, 2001, p.412).

In practice, online communities are built on digital platforms, like email lists, forums, blogs, and networking sites (Stuedahl, 2011). Kraut and Resnick (2012) state that online communities have the same purpose as offline groups and give the community members an opportunity for information sharing, getting new knowledge, get social support, and even entertain together. Hence, for active collaboration, online communities need to have "a sense of engagement between members that encourages them to sustain value-adding interactions and even recruit new members" (Ray, Kim & Morris, 2014, p.528). Ray et al. (2014) propose engagement as a central idea and tool in online communities, which promotes "prosocial behavior".

According to Jang et al., (2008) brands/companies need online communities for three purposes – to spread information fast, monitor their customers' attitudes, and create brand loyalty networks that are willing to buy a new product/service from the company. The same is relevant for museums as well. To build online communities, the first step is to find appropriate online users. For online users being part of the community could be presented by liking the Facebook Fan Page or following the company's Instagram account, commenting on the posts, sharing it, or doing other actions. Facebook Fan Page (pages with like button) is one of the tools of creating online communities as it gives companies the means to understand customers, promoting dialogue with them, and build loyalty (Zheng, Cheung, Lee & Liang, 2014). Individuals have different motivations to join online communities. Members often expect from their community members tight collaboration, or they want to make new contacts or relax and entertain (Fournier & Lee, 2009).

The difference between online visitors and community members is vast. A visitor is an individual who is oriented on short interaction. A member of an online community or user group is willing to contribute to the brand and, also expecting the brand to respond to his/her personal needs and expectations (McWilliam, 2000). The online community members are active promoters of the products, so brands should have a big online community that will refer and recommend the brand to others (McWilliam, 2000).

Social media is a powerful platform to see the audience and monitor their behavior (Stieglitz, Dang-Xuan, Bruns, & Neuberger, 2014). It gives possibility to museums have detailed information about their followers and online communities. Effective communication with online communities is based on how museums interact with them, as communities have their own cultures and expectations (Spaulding, 2010). To meet these expectations, museums

have to understand their interests and reasons why they are members of the modern museums' online communities and actively interact with them. Grincheva (2012) proposed to answer the following questions to understand the online community members: who are the online community members, where are they from and what is their motivation or goal to be part of this community. Also, the engagement level should be identified to see the contribution the members can make to the community (Grincheva, 2012).

Engagement with the company is the first step to join the brand's online community. Scholars define the concept of online engagement for an online community. In our study, we will use four ideas from Peterson and Carrabis (2008) index:

- click depth (content clicked on)
- interactivity (actions are taken, such as content downloading, posting, attending a video/audio cast)
- feedback (propensity to solicit additional information or supply direct feedback)
- brand awareness.

In today's highly competitive business environment, keeping customers happy, and maintaining a long-term relationship with them has long been a valuable business strategy. Brand loyalty is one of the main goals of marketing departments. A study of 185 Facebook users revealed that brand loyalty is influenced by user engagement in an online community. Online users focus on the benefits of this interaction in the community (Zheng et al., 2015). Zheng, et al.'s (2015) research also revealed that Facebook Fan Pages have tremendous potential to create user engagement and brand loyalty. They can help companies build brand communities' commitment through encouraging engagement in these online social platforms. This could be relevant also for museums as social media platforms give the audience the space to interact around the ideas/artworks, artists, or other content forms. This interaction leads to deeper connections and engagement and helps the audience develop a greater appreciation of museums and arts (Grincheva, 2012).

However, to engage the audience and motivate them to be part of this community, the company should have a dialogue with them. Two-way communications are the most effective tactics. Research on social media use within the non-profit organizations in the United States showed that "26% of the tweets in the sample served the dialogic and community-building function" (Lovejoy & Saxton, 2012, p.344). The analysis of the audiences' engagement in the project Van Gogh Museum The Bedroom Secrets blog revealed that social media increased international audiences' interest in the project and encouraged international participants for further promotion of the project. However, the research also revealed that the interaction

between participants was not active (Grincheva, 2012). In this case, the museum aimed to create an online community around the project and not to facilitate the interaction between international audience members. Identifying the explicit purpose of the online community is essential.

In this theoretical part we tried to address the importance of SNS and how they are transforming modern communication styles. The users of SNS represent various age groups. However, there are differences in consumption of Facebook and Instagram per age group. Among the users there are Generation Z, who differs with respect to attitudes and behaviors from other age groups. They also use social media more actively, as the digital environment is natural for them. Also, users' motivation behind using social media platforms differ. However, strong factors are: information, entertainment, and social aspects. SNS are used actively by museums as it helps them to have direct and consistent communication with their audience, to inform and engage them. Internet and social media help art organizations to reach more diverse audiences worldwide and build online communities.

In next chapters we will develop this framework and will address Museum Boijmans Van Beuningen's social media strategy and their followers' interests, behaviors and engagement with the museum's Facebook and Instagram pages.

Chapter 3 - Research Design

3.1. Methodology

To answer the research question, namely, ***how is the museum's social media strategy built and how does the audience, especially Gen Z, engage with the museum's social media pages***? this study adopted both qualitative and quantitative methods. As the research goal was specific and needed detailed information from Museum Boijmans Van Beuningen, a combination of both methods was the most suitable approach to achieve the research goal.

The qualitative method was applicable to the first part of the research as this was focused on exploring the social media strategy of the museum, how Museum Boijmans Van Beuningen embed Facebook and Instagram as digital tools in their daily business practices. The qualitative method helps "...understanding of the social world through an examination of the interpretation of that world by its participants" (Bryman, 2008, p.366). Within the qualitative method, the interview method was used to collect information. Interviewing is a widely used method of gathering data from people by directly asking questions verbally (Bryman, 2008).

The second part of the research is dedicated to investigating how the audience, and especially Gen Z, respond to the museum's Facebook and Instagram pages. For audience research, we used an online survey. Surveys are the most appropriate method when the study aims to find out self-reported beliefs or behaviors of the audience (Neuman, 2000). With a survey, it is possible to test many variables and do exploratory, descriptive, or explanatory research (Neuman, 2000).

We tried to find the best way to approach the topic and decided that learning about the current social media strategy of the museum would give us a better view of what to test in the survey. Furthermore, identifying gaps between existing situations and best practices would give us insights how the museum's strategy could become more effective. This would be possible by gathering and comparing information from both the museum and the audience perspective.

3.2 Methodological Choice - Interview Method

To obtain detailed information about the strategy and effective use of Facebook and Instagram pages of Museum Boijmans Van Beuningen, one in-depth, semi-structured interview was

conducted by me. Museum Boijmans Van Beuningen's social media manager is responsible for the pages and thus is the most relevant person to provide information on the activities the museum has undertaken and the results they have achieved.

The decision to use a face to face, semi-structured interview was based on the aim of the research. Semi-structured interviews allow the researcher to ask and to follow up on questions to get more detailed information and clarify issues (Brennen, 2017). Open-ended questions gave the respondent the opportunity to elaborate on the topic while follow-up questions were asked to clarify the responses. The respondent of the semi-structured interview was Mila Stolk, the social media manager of the museum. She is a member of the museum's marketing team and the only person responsible for managing the social media platforms. She coordinates and runs social media platforms and has all information we were interested in (strategy goals, audience behaviors, tone of voice and language, content creates and distributes process and etc.).

As the study was commissioned by Museum Boijmans Van Beuningen, I was introduced to her through museum's contact persons. The communication with her started via email, the scope and the aim of the research were explained in detail and the interview topics and duration, as well as data collection/saving details were agreed. We did not send her the exact formulation of the questions; however, all themes of the interview were agreed before the actual meeting. The interview was conducted in English in the museum office, and it lasted 41 minutes. Before the actual recording, the respondent once again was informed about the research goals, data anonymity, privacy, and data saving. The interview was recorded via telephone and was also attended by the intern of the museum. He commented on some questions/answers during the process (these comments are indicated in the transcription of the interview) however, it does not fall under the official answers to the questions and does not affect the research results.

During this in-depth conversation I asked questions about the social media channels use, how the content is created, if other departments of the museum are involved in the content creation process, if the museum has a different strategy for Facebook and Instagram pages, and how social media helps the museum to bring the audience physically to the museum. Posting frequency was one of the important themes of the interview. The question about measuring the effectiveness or audience engagement was asked as well. The interview guide and questions for the interview are presented in Appendix 1.

3.3 Methodological Choice - Online Survey

As the study aimed to observe a large group of people, i.e. Museum Boijmans Van Beuningen's followers, we chose an online survey method. Survey research is the best method for researching a large number of people (Babbie, 2011). For creating the survey, Neuman's six steps approach was followed. At first, a questionnaire was created. In the first block of the questionnaire, the questions addressed basic socio-demographics of the audience: age, location, education level, and gender. In the second block, each respondent was asked to answer six general questions about their social media habits, how much they generally spend on social media and what their interests are, what type of content they prefer, what type of content related to the museum they like. They were also asked to determine the time they spend daily on social media. The third block of the survey addressed the museum's Facebook and Instagram followers. If someone had never followed one of the platforms, they did not get the questions related to that channel (ten questions). Besides the questions, screenshots of the museum's posts were presented and the respondents had to rate them on a five point Likert scale. In the last part of the questionnaire, a list of statements on content style, posting frequency, audience online experience, the motivation to follow social media channels was presented and respondents were asked to what extent they agree or disagree on a five point Likert scale, where 1 indicated they strongly disagreed and 5 indicated they strongly agreed.

The questionnaire was created with different questions: contingency questions, to find some directions in depth, matrix questions, to explore the level of engagement and agreement. As Babbie (2011:306) states, this method has different advantages, including "respondents will probably complete such a set of questions more quickly than other formats would allow". The majority of our questions were closed-ended questions with a list of answers. The questionnaire was created in both Dutch and English. The online survey was created on the qualtrics.com platform. After testing with a small group, the survey was published. The questionnaire is presented in Appendix 2.

The audience sampling was done by two main categories: 1) current followers of Museum Boijmans Van Beuningen on Facebook or Instagram or both platforms, 2) followers who used to follow the museum's Facebook and Instagram pages but are not following anymore. The gender, education level, and living location were not determining factors but were included in the survey itself. To enlarge the sample and be able to compare the respondents belonging to Gen Z to older groups, age was not strictly monitored beforehand. We aimed to get 150 respondents; however, the actual number of participants was 95. For

sampling the audience, we combined purposive (judgmental) sampling and random sampling. We aimed to find the followers of the museum in social media, so we tried to reach them by museum's social media channels. Our criteria and element for sampling was currently following/not following the museum on Facebook and Instagram. "Sometimes it's appropriate to select a sample on the basis of knowledge of a population, its elements, and the purpose of the study (Babbie, 2011, p.207). However, it was difficult to find the followers and we shared the survey through other channels as well, trying to reach random social media users who we though could be followers of the museum. Collected data was used to reflect and generalize it for a larger population (Babbie, 2011).

The survey was distributed from March 22 to April 28, for nearly 5 weeks. The number of responses obtained was 95. The survey was shared with different audiences in Rotterdam and Amsterdam, personal contacts, and personal social media channels, including Facebook and LinkedIn were used. The survey was shared with different Dutch young students' groups based in Rotterdam and Amsterdam. We saw that the motivation to participate in the survey was low. The motivation also could be affected with Corona Virus crisis, which had a huge impact on people's daily lives and people still needed to get used to it. To motivate the audience, a 15 Euro voucher was offered to every 10th participant. The budget for the vouchers came from the Erasmus University Rotterdam. Museum Boijmans Van Beuningen itself shared the survey on its LinkedIn and Facebook pages on April 8. This added another 40 respondents to the data. In total, 95 responses were collected. About 40% of respondents were the museum's followers/fans reached by the museum's communication channels, other respondents were found through other, above-mentioned channels. Because of the limited time and almost all tools to reach the relevant audience were already used, we made the decision to start with the data analysis on April 20, 2020 despite limited numbers.

This is one of two master theses dedicated to Museum Boijmans Van Beuningen's online platforms and supervised by the same professor. The topics of mentioned theses were: the museum's social media strategy and website. With the agreement of the supervisor, these two online surveys have been combined. This was an opportunity to effectively use resources and reach the museum's audience once instead of asking to fill out two separate surveys. Not to make the questionnaire too long, the first block of the survey was the general and other sections were based on a skip method, which meant if the respondents were not familiar with the website or the museum's Facebook and Instagram pages, they would skip the block with questions on that topic and continue to participate in the parts of the survey applicable to them.

3.4 Data Analysis

The recorded interview with Museum Boijmans Van Beuningen social media manager Mila Stolk was transcribed and coded through an initial open coding, which is breaking down all information, examining, and finding the major themes. Open coding yields small concepts that will afterwards be grouped into broader categories (Bryman, 2008). Open coding helped us to see issues addressed in the interview (e.g. the museum's general audience, their attitudes, the difference between Facebook and Instagram communication strategy). This stage is crucial to obtain as many elements and codes that will summarize the data (Charmaz, 2006). In the second round of coding, the codes were combined and the major content and themes were identified. In total, six main concepts are presented in chapter 4.

In our study, we follow the concepts of passive and active engagement (Grincheva, 2012). Passive engagement is involvement presented in the form of liking and active engagement is participation in the form of commenting/sharing/inboxing posts from the museum Facebook and Instagram pages.

The online survey results were analyzed in SPSS. To map the audience's social demographic characteristics and social media behavior and preferences, frequencies and descriptive statistics were reported. The comparison helped to see the audience's preferences toward the museum's posts. Factor analysis was the main tool to analyze data from the 34 statements that were presented on a five point Likert scale asking the respondents to agree or disagree with these statements. With this tool, factors, or combinations of correlating statement, were identified. The last phase of the data analysis was dedicated to regression analysis to assess the importance of the main factors for engaging with the online platforms.

3.5 Facebook and Instagram Algorithms

To understand the research findings, it is important to understand Facebook and Instagram algorithms. Every action from Museum Boijmans Van Beuningen's Facebook and Instagram pages could be affected by algorithms and lead to different results.

Facebook made the last important update in 2018 and prioritized the pages and groups that Facebook predicts are important for an individual. This means that Facebook feeds become more personalized. Some of the indicators of how meaningful a page or group is might include how long someone has followed a page or been part of a group; how often someone engages

with a page or group; and how often a page or group posts[10]. The new algorithm understands people's actions, what they like, comment on and share, analyze context about the posts people want to see and who they want to see them from. These changes made followers engagement crucial for Facebook Fan Pages, as less engaged posts and content are seen by less followers. The second important Facebook characteristic is visual content. Visual content gets 87% more engagement, so each and every post should be accompanied by some sort of visual and eye-popping image to get more engagement (Barnhart, 2020).

The Instagram algorithm also aims to create personalized feeds. It is based on what and who the person likes, which accounts are followed, it calculates all behaviors of a user (Warren, 2020). The Instagram algorithm cares about all engagement forms, comments, likes, reshares, views and posting consistently increases engagement. As Warren states, if an account posts consistently good content to Instagram, it is a signal to the algorithm that this is "a quality account" and more likely audience will see and engage with content (Warren, 2020).

In our research we will address the following metrics from Facebook and Instagram:

- Post organic reach - how many people could be reached free on Facebook by posting on a page.[11]
- Post reactions - comments, likes, and shares are user-generated actions that can be taken on posts.[12]

We are confident that the study is valid and consistent, trustworthy, and credible as all phases of the data gathering and analysis were conducted based on rules and best practices.

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[10] www.about.fb.com. (2019). Using Surveys to Make News Feed More Personal. Retrieved from https://about.fb.com/news/2019/05/more-personalized-experiences/
[11] https://www.facebook.com/business. (2014). Organic Reach on Facebook: Your Questions Answered. Retrieved from https://www.facebook.com/business/news/Organic-Reach-on-Facebook
[12] www.metrics-toolkit.org. (2020). Facebook: Comments, Likes, and Shares. Retrieved from https://www.metrics-toolkit.org/facebook-comments-likes-shares/

Chapter 4 - Museum Boijmans Van Beuningen's Social Media Communication Strategy

Facts and figures:

- Type of the museum – Contemporary art museum
- Visitor number – 300,000 yearly
- The museum is closed for renovation from 2019 to 2026
- The museum is using six social media platforms - Facebook, Instagram, LinkedIn, Twitter, YouTube, Pinterest
- Facebook followers number – 72,398 likes, 74,819 followers, 46,734 check-ins (referring to users physically visited the museum and posted their location), the page rating 4.5 out of 5, based on 1,305 people's reviews[13]
- Instagram followers number – 46,300 followers[14]

Museum Boijmans Van Beuningen aims to reach a diverse audience: young and old, from all backgrounds, locally, nationally, and internationally. The museum's mission and vision are stated in these two sentences: "Museum Boijmans Van Beuningen is a place where boundaries of time, space and origins disappear. The museum's exciting exhibitions, amazing acquisitions, and a rich education program are designed to move, enrich, and inspire our visitors".[15] Currently, the museum is closed for renovation, however, the artworks are presented in different locations within the country. Also, the museum is building a Depot to make the entire collection accessible to visitors. The Depot will be the art storage facility that will be entirely seen and experienced by the public (Moorhead, 2019).

The museum uses different communication channels, including social media platforms to meet this mission statement and have a dialogue with the audience while the museum is closed. It is a challenge for the museum to keep connections with the audience and not lose them. To find out more detailed information about the social media strategy an in-depth interview was conducted with the museum's social media manager Mila Stolk, who is responsible for running the different social media platforms. Six pillars shaping social media

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[13]The data is retrieved from the museum Facebook page, https://www.facebook.com/boijmans/?ref=bookmarks on May 22, 2020

[14] The data is retrieved from the museum Instagram page https://www.instagram.com/boijmans/ on May 22, 2020

[15]www.Facebook.com. About Museum Boijmans Van Beuningen. Retrieved from https://facebook.com/pages/category/Community-Museum/boijmans/about/?locale2=it_IT

are derived from the general communication strategy. They help the museum to have a two-way, direct, and meaningful communication with the audience. These pillars are: *use social media channels based on their characteristics, dialogue with audience, posting frequency, user experience, measurements, audience targeting.*

The content created and distributed for the social media platforms is created by the social media manager with the cooperation of different departments. As Mila Stolk shared, for the museum, the most popular social media platforms are Instagram and LinkedIn, no more Facebook, as Facebook's algorithm has changed and it has become more paid advertisement oriented. However, we still decided to focus on Facebook activity based on fact that Facebook is still top SNS. In addition, museum actively utilizes its recourses and has significant number of followers on Facebook, so Facebook is still one of the main social media channels for the museum.

4.1 Use of Social Media Channels Based on Their Characteristics

The museum has a clear vision on how to use social media platforms for different purposes. Facebook is used for informing and educating the audience, Instagram aims to create a strong brand and online presence of the museum.

> *"I use Facebook as a platform to communicate whatever we have to communicate, it's more based on knowledge, Facebook is for providing information on what's happening, while [Instagram] is more visual and feeling... Instagram is to show our identity as a museum and to engage with the younger audience with new content and also with the content that maybe isn't expected from a museum. It's still a museum but I'm looking for ways to translate that into a new visual image. I want to create a page that people recognize themselves in, or they want to be part of it or want to go to. That's the goal".*

For Facebook, the museum creates more informative, blended content. All generations should find something for them. The content often comes from different departments, so the posts shared on Facebook are diverse. There is information on upcoming events, institutional updates, achievements, new projects and, of course, art, with the rubric #SlowArtSunday. On the contrary, Instagram content comes under the definition "curating" and the content is not copied from other platforms but created specifically for the Instagram page. The Instagram

page contains video and photo series, the introduction of people, artists, and information about collaborative projects.

The content type is different. Photo and video content are used actively, on Facebook articles from media are shared as well, on Instagram only visual content. This report from the museum's Facebook
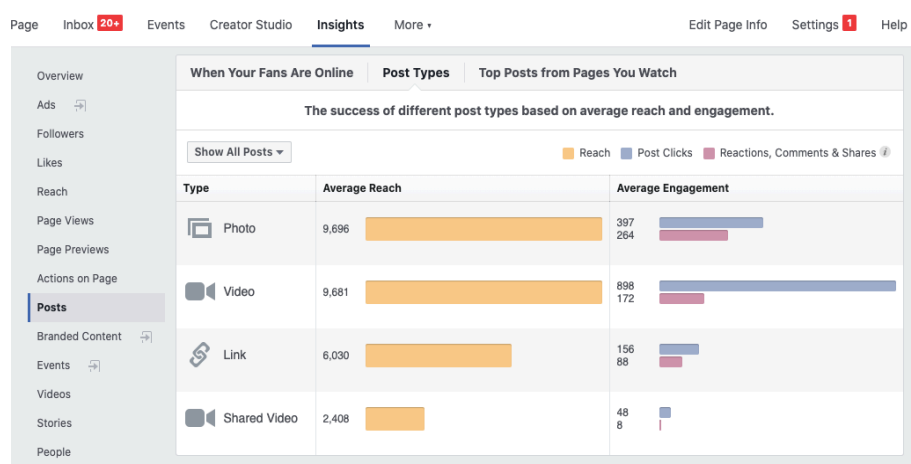
Screenshot 1

page shows that both types – photo and video have the same amount of post reach. However, post reaches and reactions in general depend on different factors, including topic, share time and context as well. The interviewee explained that, in general, photos gain more reactions and engagement on both platforms.

The museum is collaborating with different artists, photographers, and filmmakers to get their audience to social media. We can see different projects posted on social media. The museum tries to bring new perspectives of different artists to the museum and for presenting this they use social media.

#SlowArtSunday is the museum's weekly rubric. In this rubric, the museum presents its artworks with short texts and description. The interesting stories, facts and information are presented in texts followed by a photo of the artwork. The rubric shows artworks from different centuries, different art styles (classical art, modern), and different artists such as Rubens, Van Gogh, Michelangelo Cerquozzi, Pieter Bruegel I and others. The rubric is presented in the Dutch language, only on Facebook. The interviewee explained that recognized and popular artworks presented in this rubric get more likes and shares. Hence, the museum is not aiming to get likes, it goes further than likes and it challenges the audience and presents unknown and new art.

"Because of social media, everything we follow is making us comfortable. You are in this bubble of comfort, and a museum can be something that is opposing that. I think it is really important to engage with things you don't like because you grow from it. A

museum, in general, is a really important place to come and see the things you don't like, that makes you uncomfortable".

4.2 Dialogue with Audience

The museum understands that the audience is omnivorous. Mila Stolk shared:

"Our audience combines low culture and high culture, so it's not like I only go to the museum. They also go to hip-hop concerts and watch music videos, but get inspiration from a museum, so it's more mixed nowadays. I think the value is really important."

Understanding the audience is the basis for deciding on the language and tone of voice. The museum's pages are academic, serious, without jokes or humor. The content's text is serious. The museum never creates funny memes based on artworks or artists. Hashtags are used actively. The interviewee explains this:

"We never really look at the popularity or what's working. We always think of what the concept is… I think a museum is still a serious place, the institution of knowledge, so it's more the translation of seriousness and knowledge into images that can connect with the young audience."

The Facebook page is in Dutch, as the biggest segment of followers is from the Netherlands. However, there are some posts in English, but never in both languages, as it makes the post too long and that could be a barrier to engagement. The Instagram page is in English only. It is interesting to mention that besides the audience that is from the Netherlands, the museum communicate on this platform in English.

"Instagram audiences are the younger generation, they speak English and they're not annoyed by seeing English posts".

Besides, being multi-lingual and only English on Instagram is based on the museum's branding strategy that aims to try to position Museum Boijmans Van Beuningen as an international museum with an international collection that targets international audiences.

4.3 The Logic Behind the Posting Frequency

The museum's strategy for posting frequency is different for each platform. The logic is to regularly share updates, but not in an unnatural manner. Instagram logic is different from Facebook posting rules. As the museum use this platform as the space for online presenting art, they try to post often, almost every day, but posts are always based on idea and purpose. The respondent described the logic in this way:

> *"Before the renovations, I posted every day on Facebook and Twitter because we had to say something every day, but now there's not that much going on, so I don't want to post something for the sake of posting. I post when we have something to say, that's only 3 or 4 times a week now - every Sunday we post Slow Art Sunday with the works from the collection so that's the only thing that comes back on regular. On Instagram, I have the strategy that I curate the page and post almost every day. We understand that quality, something that's sincere, and identity are important… For Instagram I want to make sure that our feed looks really curated and differently than other museums"*

4.4 User Experience

The different studies (mentioned in the literature review) showed that there are connections between social media followers and real visitors in the museum. Museum Boijmans Van Beuningen has this experience as well. After changing the communication online, the young visitors' numbers increased. However, there are no exact numbers on what percentage of the audience were influenced by social media while making the decision to visit the museum. According to Mila Stolk, the museum is seen as more open and different than before and this motivates both online and offline visitors.

Sometimes, the online experience is different from real experience. Mila Stolk shared the result from the Bauhaus campaign, held in 2019 when both young and old generations of museum visitors gathered together at an event.

> *"That's the big lesson we learned with the Bauhaus campaign. It has the aesthetic and flow of the younger generation, but the experience in the museum itself was so boring,*

so much information, so many objects. The online experience was different from real experience. We never thought about it."

The museum cares and monitors online users experience and tries to create authentic content, different from other museums. The museum focuses on "What" to communicate instead of "How" to communicate.

"A lot of museums have the same content, the same message but they use this kind of mix of emoticons, funny language, and maybe memes to reach a younger audience, but that's not authentic. You're doing exactly the same, you're only changing the way you communicate. I think you should change what you communicate and not how, in terms of images. Then you can still say something serious about art".

While discussing the online experience, we asked what the museum's audience value. As the interviewee explained, the audience value: quality, something that is sincere and identity. It is interesting that these concepts are important for all generations of the museum's audience.

4.5 Measurement Instruments

Museum Boijmans Van Beuningen's goal on social media is to keep the connection with the audience while the museum is closed and strengthen the museum as a brand. In order to measure audience activity, weekly reports are generated (posts' likes, shares, impressions and reach). However, the museum's goals are not translated into numbers and there are no exact goals regarding reach or comments for Facebook or Instagram pages. We can see that most of Facebook posts do not have more than 15 comments and shares. However, the Depot posts get more engagement. The museum aims to reach 55,000 followers on Instagram in 2020.

"People don't really react on anything; we don't have that much engagement, but the Depot people are really excited. I don't set specific goals for reach or campaign, I just want to work with different creatives so that the content goes in their networks, then I'll see how it goes. For example, when we did the Rubens campaign, everyone was talking about it, but you couldn't see that in our numbers. So, sometimes it's hard to

measure… I think I'm in a luxury position because we're not posting for the likes, or engagement."

The museum does not separate budgets for social media platforms. The main sources for the text for the posts are the departments' input and website, the photos, and videos also come from different projects and departments. The museum does not have any additional budget for advertising the content on social media. So, the posts get only organic reach, but occasionally there are exceptions and the museum has paid posts.

4.6 Audience Targeting Strategy

The museum's followers cover all age groups, while, based on data, millennials (25-44) make up the vast majority of the online audience on both platforms. The museum's primary target are millennials, as they are willing to go to the museum and also have financial means.

As we see, the museum does not have a specific strategy to reach and target Gen Z. They have never created posts especially for them. The museum brings this audience to the museum with direct communication with schools and other educational institutions. Mila Stolk explained that "*Generation Z is a bit too far away from the museum, but it still could work*".

From this chapter we can see that the museum has well-established social media strategy for both Facebook and Instagram platforms. The museum knows its audience and has a vision on how to reach them. The interviewee shared the logic of content creation and posting frequency. As we discovered, Gen Z is not an important audience for the museum's social media strategy, as they rarely address young generations via Facebook and Instagram. The museum understands the importance of social media platforms while being closed to keep in touch with their audience and inform them properly. Nevertheless, the museum's strategy is more supply-driven than demand-driven. Posts are created based on their visions, in a manner that fits the museum's seriousness, rather than being influenced by audience expectations. The museum is more oriented on presenting instead of listening and collaborating with the audience. Currently, online audience engagement is not the main aim for the museum.

Chapter 5 – The Online Audience

5.1 Socio-Demographic Characteristics of the Audience

In the first block of the survey, we aimed to map the socio-demographic characteristics of the audience. Age, gender, education level and location were the four main categories we were looking for.

FIGURE 1 - AGE GROUPS
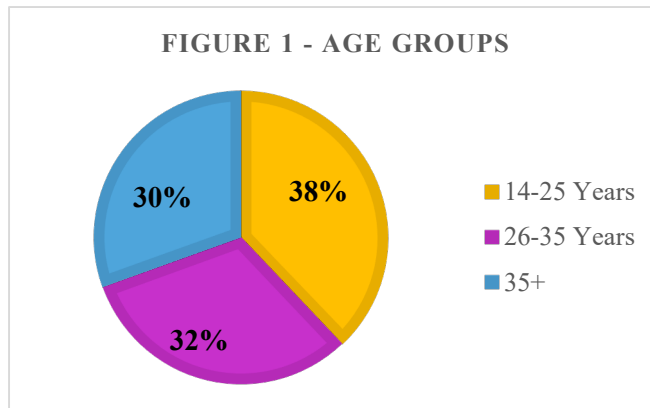
The participants were separated into three age groups to find differences between these age groups. We are studying Gen Z (age 14-25), but the audience near Gen Z are interesting for us as well, as the museum's main audience are young people from 25 to 35 and 35 to 44. The presented three age groups are almost the same in size, 38% are Gen Z.

In order to assess Gen Z's preferences, but also how and when Gen Z stands out, the comparative perspective was needed. Comparing the age groups gave us the required information about similarities and differences among age groups.

The majority of our respondents were female with 71%, men only make up 29%. We also wanted to see if education level is related to social media consumption. We recoded education levels into three groups. The vast majority had a university education and these were divided into bachelor level graduates (22%) versus those who obtained a master or PhD (45%). All those who did not (yet) obtain university level education are in the intermediate education group (33%).

FIGURE 2 - EDUCATION LEVEL

FIGURE 3 - LOCATION

Rotterdam: 51%
Other: 49%
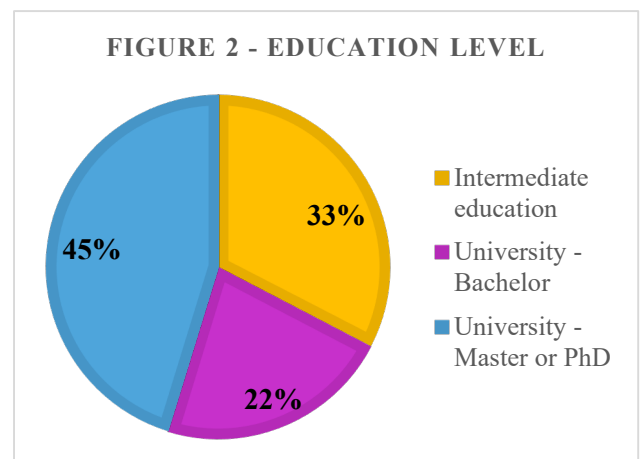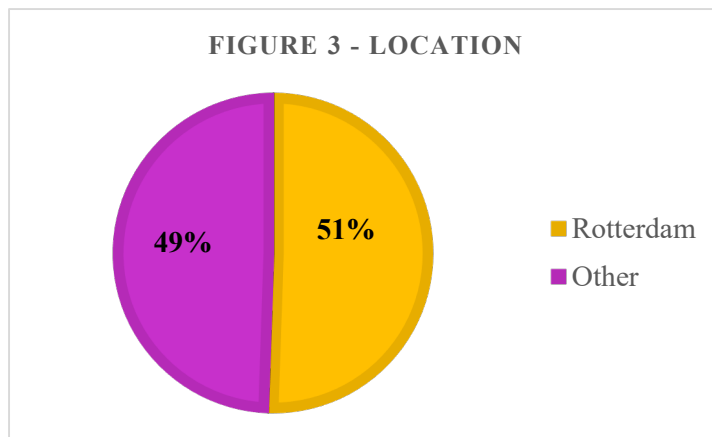
The last socio-demographic characteristic we assessed is the location where people live. As the museum is located in Rotterdam, we wanted to see if the participation or engagement in social media differed between Rotterdam residents and other participant who were grouped in the second group – other. We had only six international respondents, so we have only kept the distinction between two locations in our location variable – Rotterdam and other. It should be mentioned that respondents were from almost ten other cities in the Netherlands apart from Rotterdam. The majority of them were living in Amsterdam.

5.2 General Social Media Consumption of the Audience

The second part of the questionnaire was dedicated to finding out the audience's social media consumption in general and their attitudes towards social media. Six questions were included to get this information. We analyzed data using different methods in SPSS. However, in some cases when analyzed aspects did not give statistically significant results, we still addressed due to its meaningful nature from our perspective. We looked at all differences or effects with a p-value of 0.1 or lower instead of the customary 0.05 or lower. Our decision was based on limited number of responses. We understand that the small number of cases can lead to circumstances when meaningful differences are not significant.

FIGURE 4 - TIME SPENT ON SOCIAL MEDIA

Passive: 26%
Active: 31%
Super active: 43%
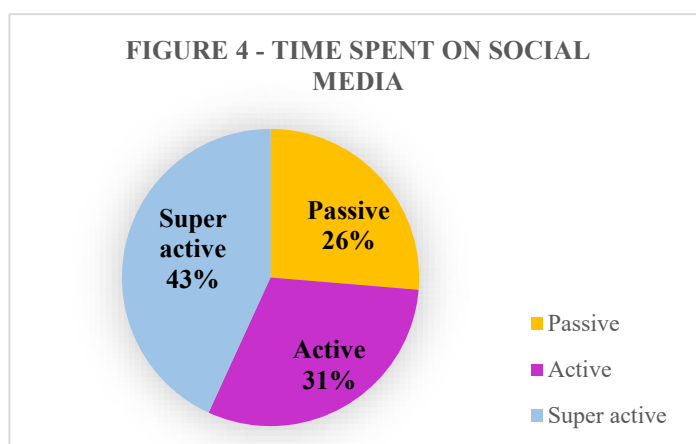
The **time spent on social media** was grouped into 3 categorize: group 1 – super active individuals who spent 2 or more hours per day over the last month, group 2 – active individuals who spent less than 1 hour a day on average and group 3 – passive users who spent at most a little while on social media every day. In our sample group 1 comprised 43% of our respondents, group 2 made up 29,5 % and group 3 only 26%.

However, the survey proved that when it comes to being active on social media (through, e.g., sharing and commenting on posts), the majority of respondents are not very active.

FIGURE 5 - SHARING/COMMENTING FREQUENCY

- 48% of respondents, those labelled 'less active', share information/posts or any activity less than once a week or rarely.

- 24% of the users - labelled 'active', they post between less than once a day or more than once a week, but not every day.

- 28% of the audience – "super active" audience members post/like/share/ comment posts 4 or more times a day - (almost) every day.
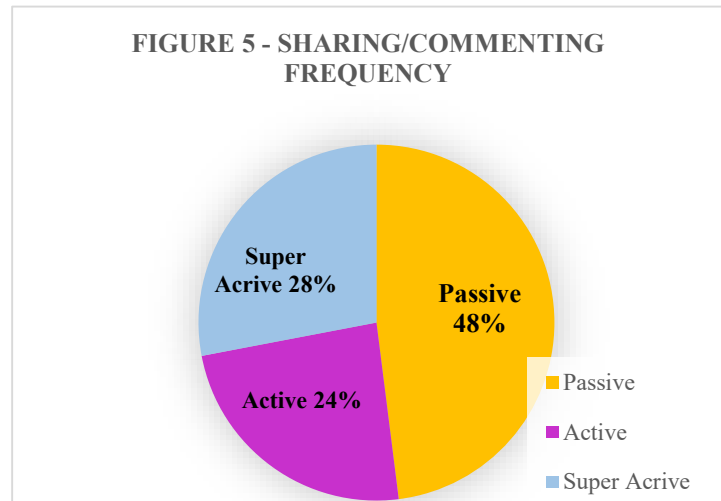
To have the big and exact picture, we combined these two variables to describe both time spent on social media and frequency of posting/liking/sharing/commenting. Table 1 shows that:

- 41.5% of those who are super active in their social media usage, are also super active in posting/sharing/commenting;

- 25% of active in their social media usage are also active in posting/sharing/commenting;

- Of those who are passive in their social media use, a vast majority of 83,3% are also passive in posting/sharing/commenting.

Table 1: Social media usage and post/share/comment intensity crosstabulation

% within Social media usage					
		Post/share/comment intensity			
		Passive	Active	Super active	Total
Social media usage	Passive	83,3%	16,7%		100,0%
	Active	60,7%	25,0%	14,3%	100,0%
	Super active	34,1%	24,4%	41,5%	100,0%
Total		48,0%	24,0%	28,0%	100,0%

It is obvious that people who spend more time in social media are more active online and not being in social media makes it hard to share or post anything. Nevertheless, some 60% of the super active users are less than super active in sharing, and a similar percentage of active users are passive in posting, sharing, etc. Of the passive users, only some 17% are not also passive in these latter activities.

With the two above mentioned variables we created one variable, that discribes both time spent on social media and frequency of liking/posting/sharing. We created two groups: active respondent who we call "enthusiasts" – respondents who spend at least one hour daily on social media and are posting once or at least every two days (Figure 6, categories highlighted in yellow). The second group, less active respondents we call "observers" (Figure 6, categories highlighted in blue), as these respondents spend less than one hour daily and are posting less than once a week.

Figure 6 – Combination of time spent on social media and post/share/comment intensity.
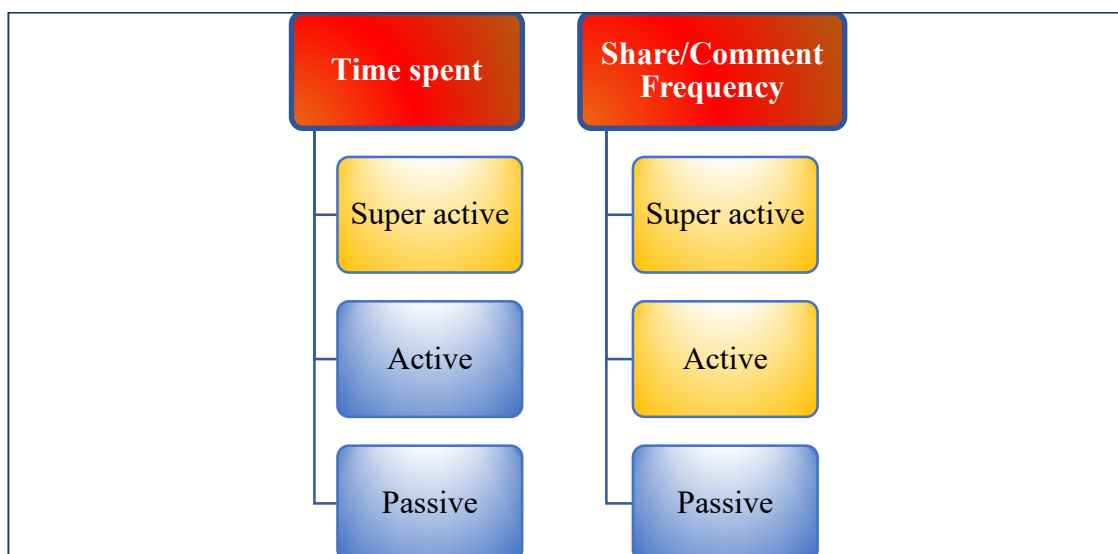
Defining these groups is important to see the differences while discussing the engagement towards the museum's social media pages. In our sample, 59% of respondents are "observers", that means that over half of the audience is quite passive.

FIGURE 7 - SOCIAL MEDIA USAGE
(combined variable)

41% 59%

- Observers
- Enthusiast
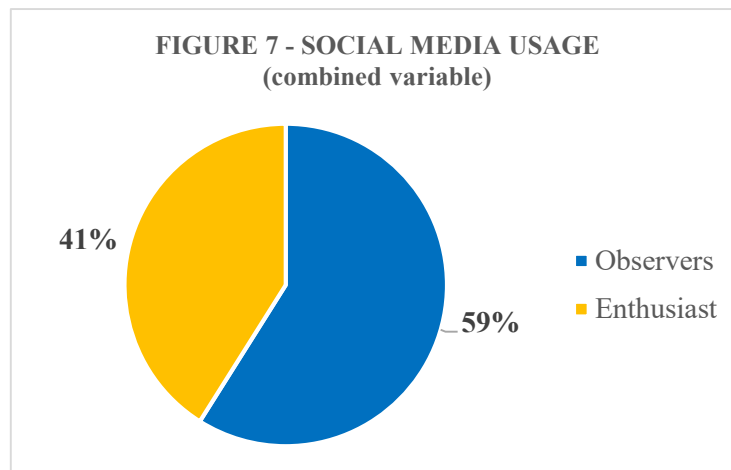
Our focus was to find out the audience preferences toward the content in general and what kind of posts they prefer in general. We presented four main types of content: photo, video, combination of text and photo and Gifs/Memes. Figure 8 shows that the combination of text and photo is the most liked by the respondents, as 56% like it. 49%, much like content delivered through photos.

FIGURE 8 - CONTENT TYPE PREFERENCES

Don't like   Neutral   Like

	VIDEO	PHOTO	COMBINATION TEXT/PHOTO	GIFS/MEMES
Like	35%	49%	56%	44%
Neutral	33%	13%	13%	27%
Don't like	32%	37%	31%	29%
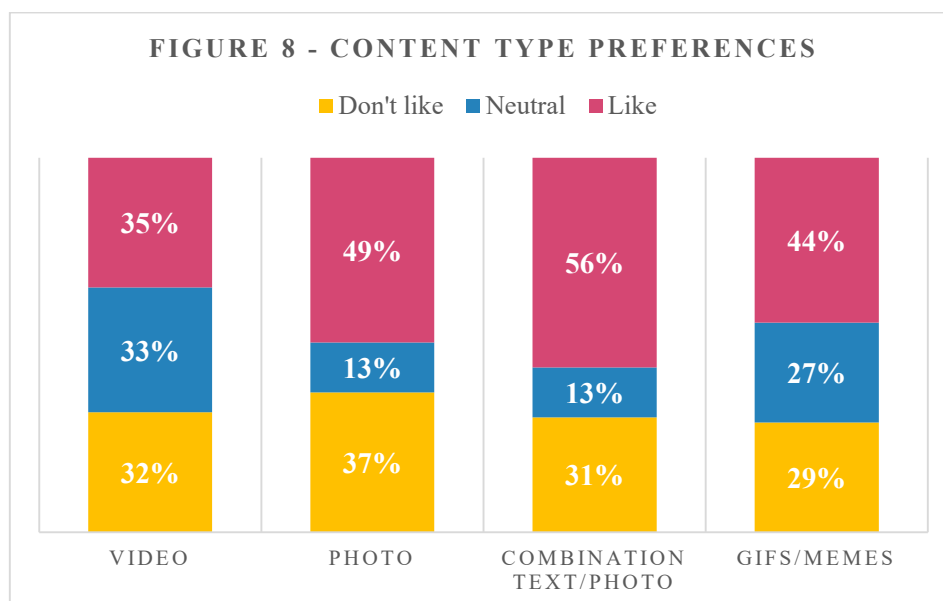
We also checked the content preferences towards museums' content in general, as we wanted to find out if the audience preferences fit with the content created by the museum. Based on the museum's social media platforms post analysis, the four main types of content were identified – 1) posts about artwork/artist; 2) posts about audience experiences; 3) humorous posts or memes; and 4) information about general activities

The survey showed that for the investigated audience the most liked content are the posts about artists and artworks, as 84% of respondents liked these. The second preferred content related to the museums were posts about the museum's activities, with 75%. It seems that the audience engage more with content about art and the information about the museum's activity is interesting for them.

In the literature review we emphasized important role of social media in creating a dialogue with the audience and building an online community (Zheng et al., 2015). Content presented in the categories "Humorous/Memes" and "Posts about audience experience" could be good for community building or forcing dialogue with online users from our point of view. However, our survey findings show something different. Respondents value information about artworks/artist or museums' updates/activities more. This finding suggests that when it comes to museums, the audience expects content to be about art and museums' updates/activities. 54.7% of respondents like humorous posts or memes, which refers to Stafford et al.'s (2004) theory that entertainment is part of social media use motivation. Only about a third of respondents like post about audience experiences (Figure 9).

FIGURE 9 - CONTENT TOPICS PREFERENCES TOWARDS MUSEUMS' CONTENT

Don't like ■ Neutral ■ Like

	POSTS ABOUT ARTWORKS/ARTISTS	POSTS ABOUT AUDIENCE EXPERIENCE	HUMOROUS POSTS/MEMES	INFORMATION ON GENERAL ACTIVITIES/UPDATES
Like	84.0%	30.7%	54.7%	74.7%
Neutral	11%	40%	28%	17%
Don't like	5%	29%	17%	8%
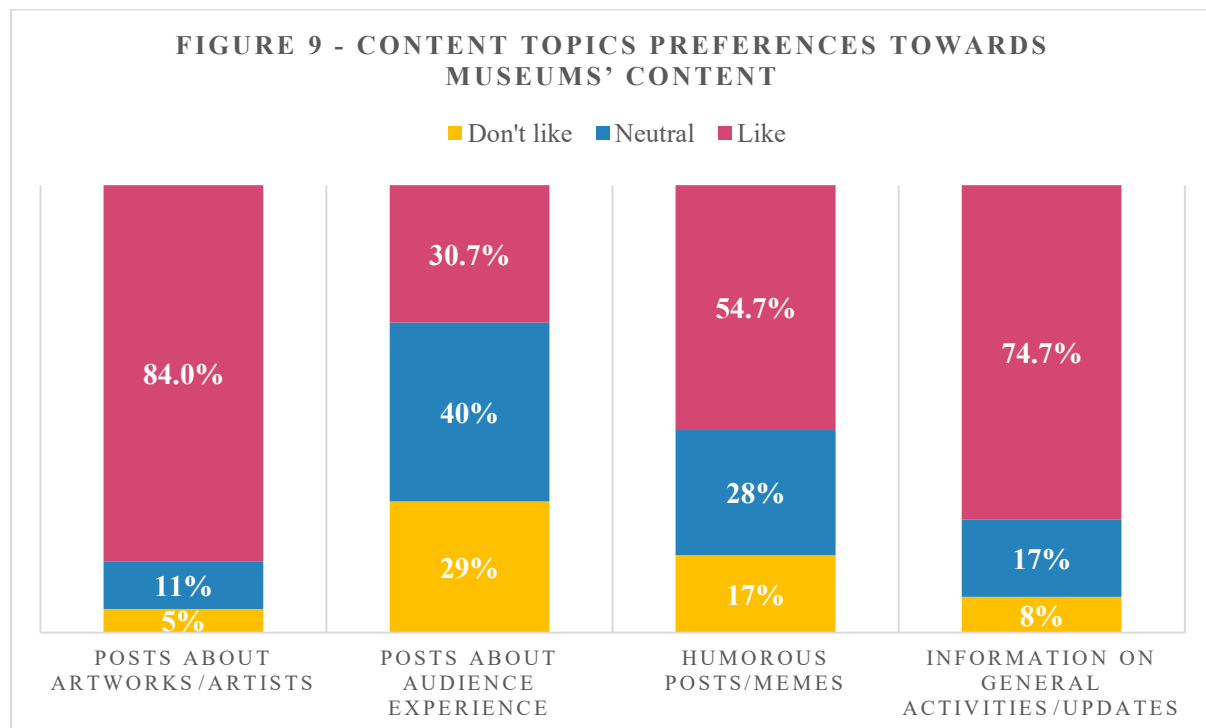
If we delve deeper into these preferences by splitting them up according to age groups, we can see that Gen Z's preferred media is the combination text/photo (Table 2) and their preferred content topic are posts about artworks/artists (Table 3). If we compare this within the

age groups, respondents in the 26-35 age group choose Gifs/Memes and the 35+ age group prefer the combination of photos and texts (Table 2). Regarding content type – posts about artworks/artists are most liked in all age groups (Table 3). Only videos, or only photos are less interesting to respondents (Table 2), although among those aged 35 and over the interest in the categories photo, photo/text and video are higher (albeit significantly so only for photos; see Table 2).

Table 3 also shows that Humorous/Meme posts are more appreciated by Gen Z and less by the 35+ age group with mean 2.95. This confirms Fromm and Read's (2018) findings that Gen Z's preferred communication language is different from that of older generations and is more visually oriented. According to different scholars (Toroscik et al., 2014; Fromm and Read, 2018; Treseder, 2018) Gen Z are the online generation. In our study, Gen Z scores highest in all content types (Table 3) that makes them more social media enthusiasts compared to older generations.

Table 2 – Mean appreciation scores for media used on online posts per age group

	Age groups			
	14-25 Years	26-35 Years	35+	Total
Video	2.94	2.91	3.33	3.04
Photo *	2.84	2.91	3.95	3.17
Combination text/photo	3.06	3.22	4.05	3.39
Gifs/Memes	2.97	3.48	3.14	3.17

*= significant differences between age groups

Table 3 – Mean appreciation scores for content topics used on online posts per age group

	Age groups			
	14-25 Years	26-35 Years	35+	Total
Posts about artworks/artists	4.26	4.04	4.00	4.12
Posts about audience experience	3.23	2.74	3.10	3.04
Humorous posts/Memes*	4.19	3.26	2.95	3.56
Information on general activities/updates	3.90	3.83	3.86	3.87

*= significant differences between age groups

5.3 Audience Preferences towards Museum Boijmans Van Beuningen Facebook and Instagram Pages

Audience characteristics – age, location, motivation

The third part of our questionnaire was dedicated to the preferences of the audience toward the online platforms used by Museum Boijmans Van Beuningen. Among our respondents, 11.5% follow Facebook, 8% follow Instagram and more than 25% follow both. The remaining 56% of the audience does not follow any of the named social media platforms. On the question which platform they prefer to follow the Museum Boijmans Van Beuningen, 53% of respondents following at least one SNS named Instagram as their preferred platform.

FIGURE 10 - FOLLOWERS' DISTRIBUTION
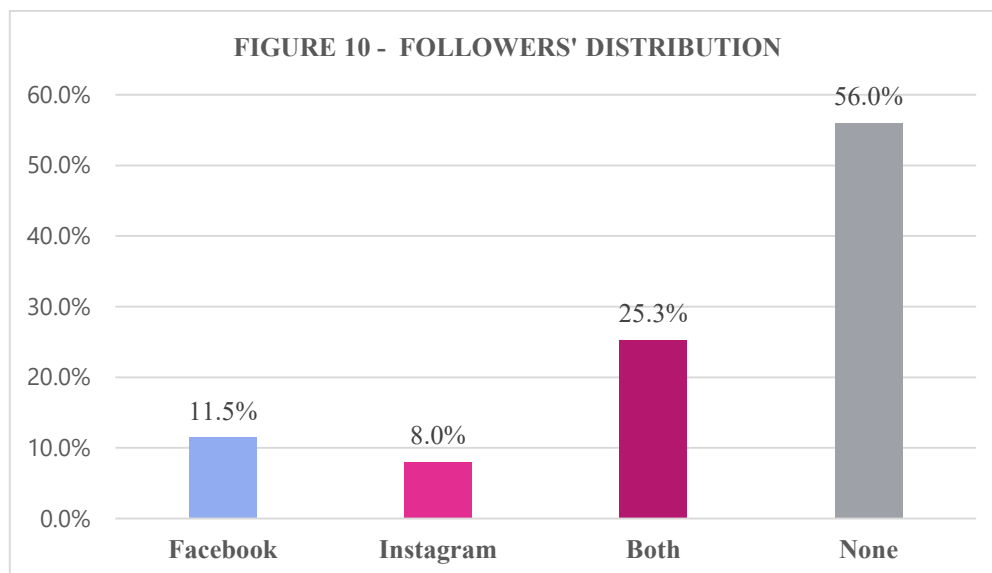
If we look at followers by age groups, we see that all age groups equally use both Facebook and Instagram (Figure 11). From Figure 12, it is clear that followers' distribution by location are in Rotterdam and in other locations as well. Facebook is used slightly more by people from outside of Rotterdam and Instagram is more used by respondents from Rotterdam (54%). Majority of followers have Master/PhD education. (Figure 13). Higher education makes respondents somewhat more likely to follow the museum on Instagram instead of Facebook.
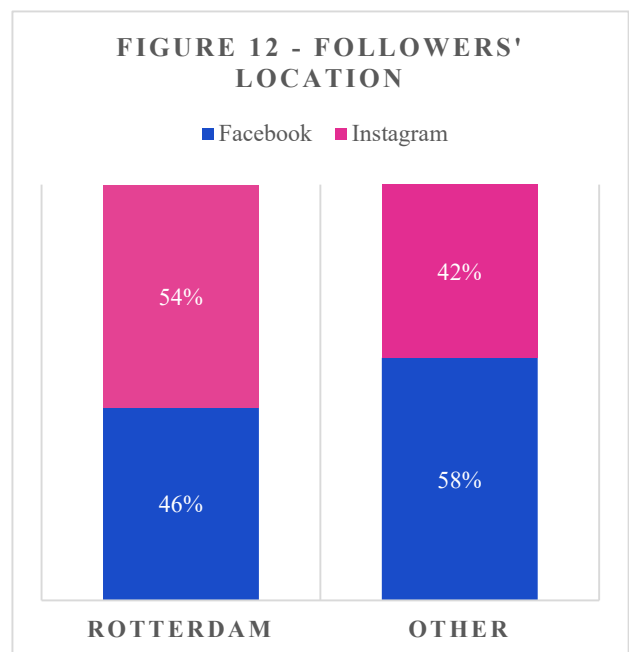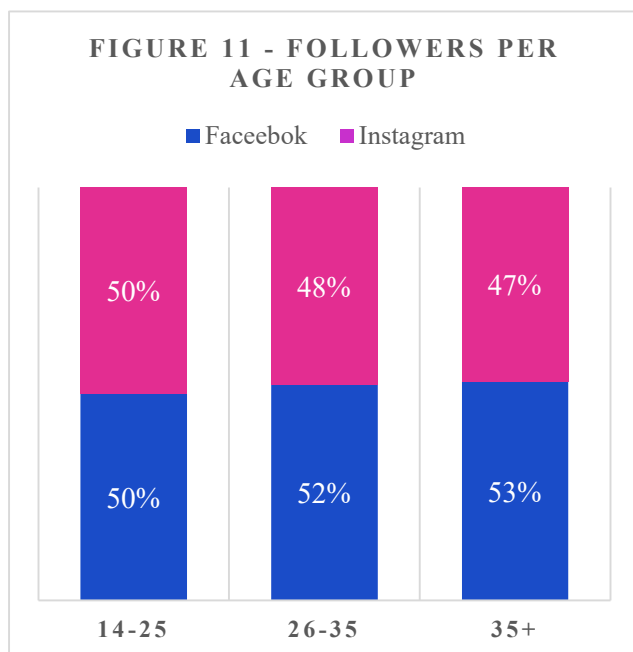
FIGURE 11 - FOLLOWERS PER AGE GROUP

Facebook Followers n=27, Instagram Followers n=25

FIGURE 12 - FOLLOWERS' LOCATION

FIGURE 13 - FOLLOWERS' LEVEL OF EDUCATION
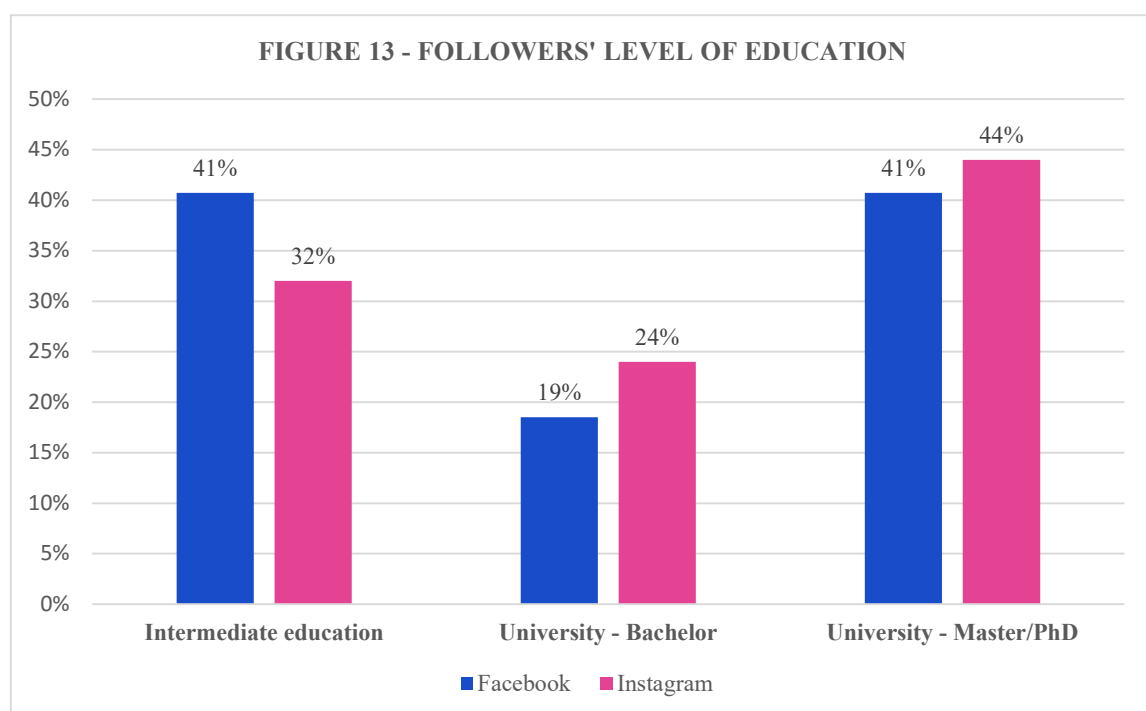
Facebook Followers n=27, Instagram Followers n=25

We also looked at non-followers' demographic, location and education level. We wanted to get more information about them as this could help the museum to attract them. Most non-followers are from age groups 26-35 and 35+ (Figure 14), 52% of them have Master and PhD education (Figure 15) and 50% live in Rotterdam and 50% in other locations (Figure 16). Part of the audience did not belong to the museum's community by then, but were recruited by us through other channels than those operated by the museum. As we see, non-followers are a bit older with higher education than followers. Non-followers belong to age groups the museum is interested in, half of them are from Rotterdam and the majority of them have high education. So, this group could be attractive for the museum and transformed into followers.

FIGURE 14 - NON-FOLLOWERS AGE GROUP

- 14-25 Years
- 26-35 Years
- above 35
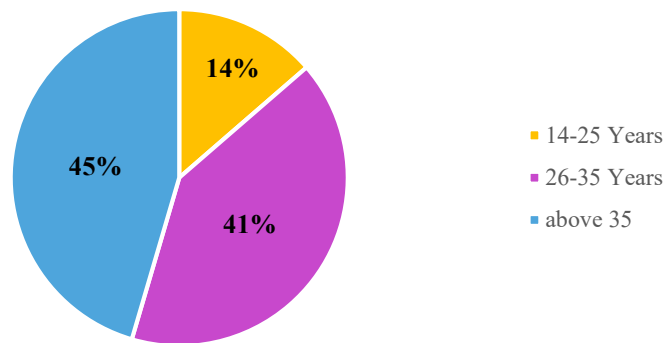
FIGURE 15 - NON-FOLLOWERS' EDUCATION LEVEL

- Intermediate education
- University - Bachelor
- University - Master/PhD

FIGURE 16 - NON-FOLLOWERS' LOCATION

Other 50%

Rotterdam 50%
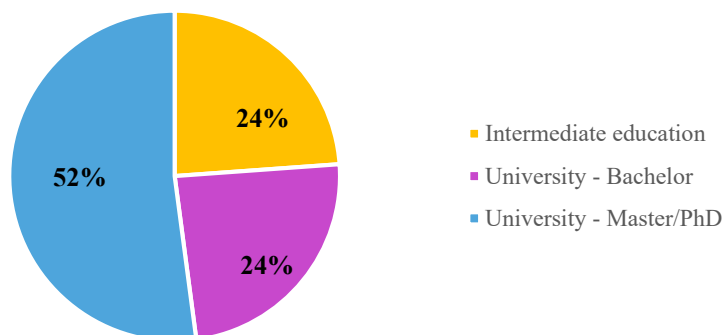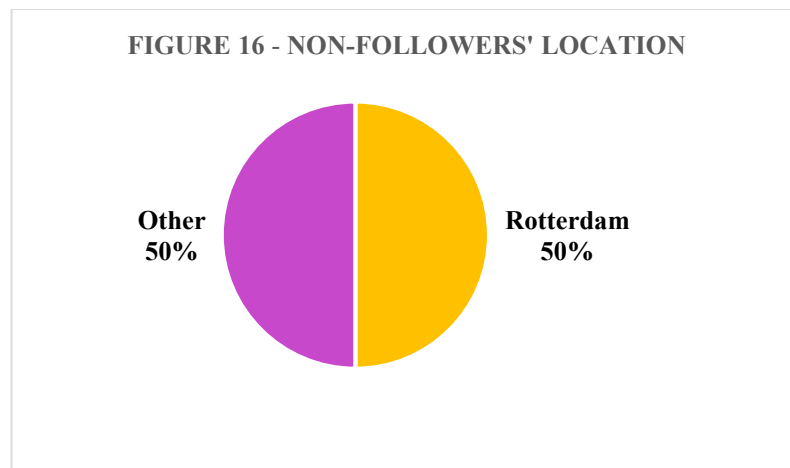
If we go back to the museum's followers, we see that the decision to follow the museum on social media could be affected by different factors. Antón et al. (2018) suggests that physical visits could be a motivation to start following the museum via social media. Our analysis shows that real visits and curiosity/interest are two main motivations. Our study

FIGURE 17 - SOCIAL MEDIA PLATFORMS FOLLOWING MOTIVATION

	Facebook	Instagram
I VISITED THE MUSEUM AND THEN I DECIDED TO FOLLOW	34%	25%
OUT OF CURIOSITY	45%	50%
OTHER	21%	25%
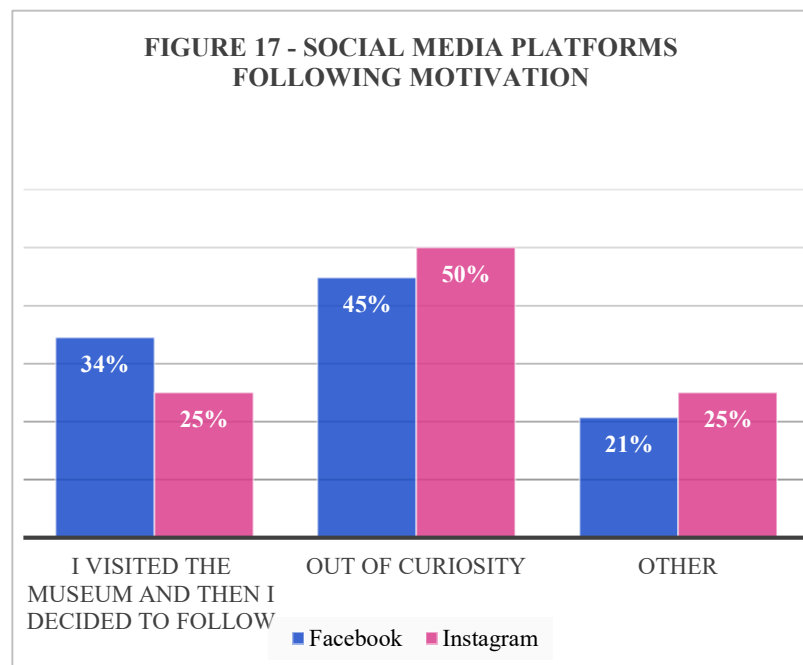
showed that "out of curiosity" is the strongest motivator, almost half of the museum followers mentioned this as the main reason. More than 30%, or one out of three, became a follower because they physically visited the museum. Reasons do not differ significantly between Facebook and Instagram, although a museum visit does seem to lead more easily to becoming a Facebook follower than an Instagram follower. Other reasons named by fewer respondents were: friends and family members suggested (n=4), because of an online advertisement (n=3), or because of a visit to the museum's website (n=5).

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5.4 Facebook and Instagram Page Visit Frequency, Like/Share/Comment Intensity

56% of Facebook followers and 72% of Instagram followers visited the page during the last month. We inspected how often they like, share, comment posts from the museum pages. We consider liking as a passive form of engagement and sharing and commenting as active engagement. We grouped responses in 3 groups:

1) Once a week – which combines number of people who liked post daily/ 2-3 times a week/once a week

2) Rarely – combines responses: less than once a week/at most once per month/rarely

3) Never

FIGURE 18 - HOW OFTEN DO YOU "LIKE" POSTS ON THE MUSEUM'S FACEBOOK/INSTAGRAM
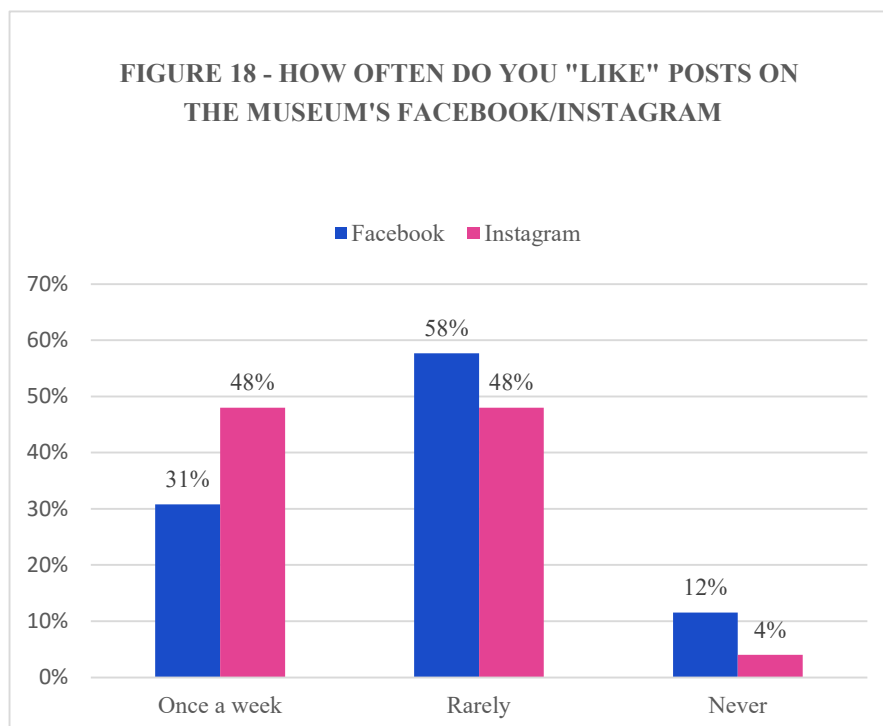
As the numbers of followers for Facebook and Instagram (27 and 25) are similar, we can conclude that followers like posts more often on Instagram (48%) than on Facebook (31%). 70% of Facebook followers like posts rarely or never while on Instagram this proportion is only 52% (Figure 18).

FIGURE 19 - HOW OFTEN DO YOU "SHARE" POSTS FROM THE MUSEUM'S FACEBOOK/INSTAGRAM

■ Facebook   ■ Instagram

	Once a week	Rarely	Never
Facebook	8%	60%	32%
Instagram	4%	57%	39%
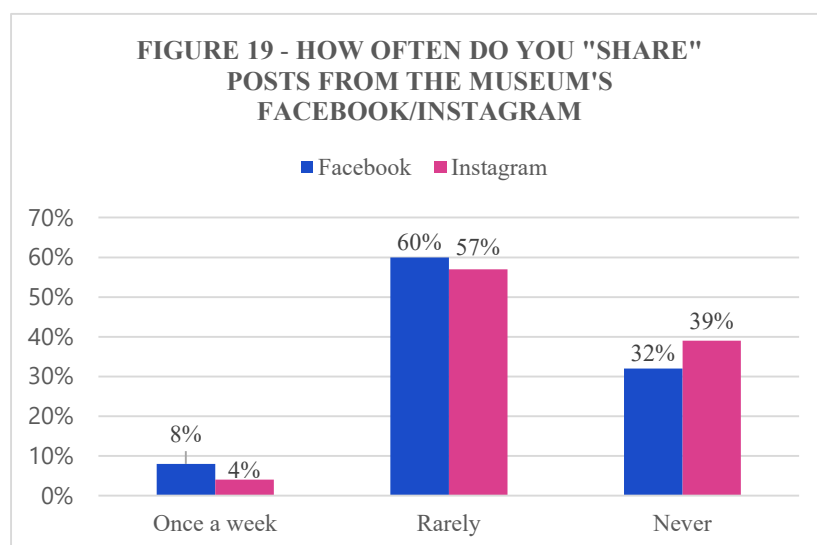
Over 30% in both platforms never shares any content, the vast majority do this rarely and only 8% of Facebook followers and 4% of followers on Instagram share content weekly (Figure 19).

FIGURE 20 - HOW OFTEN DO YOU "COMMENT" POSTS FROM THE MUSEUM'S FACEBOOK/INSTAGRAM

■ Facebook   ■ Instagram

	Once a week	Rarely	Never
Facebook	8%	28%	64%
Instagram	4%	57%	39%
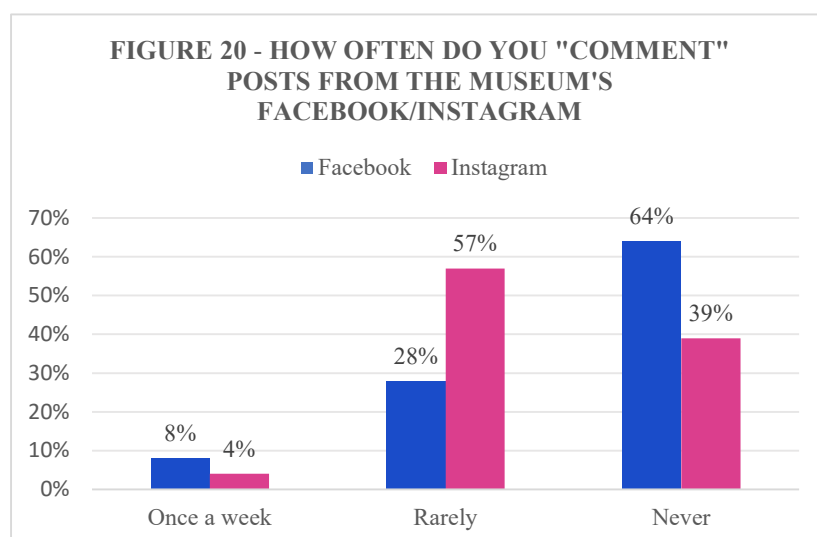
With regards to commenting, the audience seems very passive. Only 8% of Facebook followers comment weekly versus 4% for Instagram (Figure 20). The proportion of users who comment rarely is much higher for Instagram than for Facebook, making the Instagram users more active in this respect.

If we dive into these numbers, we can see that there are behavioral differences between age groups on Facebook:

- Looking at intensity of likes, one can see that Gen Z representatives are more active in liking compared to older generations; about half of the other two groups (50% for 26-35, 56% for 35+ age groups) rarely like posts (Figure 21).
- For intensity of shares, the 35+ group seems to be the most active (Figure 22).
- In commenting, all age groups seem passive, as almost half of them never comment on Facebook posts.
- Data shows that age group 35+ is active in all activities (Figures 21, 22, 23).
- Intensity of "once a week" is more used for "liking" compared to other two categories (Figures 21, 22, 23).

- Gen Z is more active in liking than in sharing and commenting. (Figures 21, 22, 23).
- 17% of Gen Z is equally active in all form of engagement (Figures 21, 22, 23).

FIGURE 21 - INTENSITY OF LIKES PER AGE GROUP FOR FACEBOOK

Once a week ▪ Rarely ▪ Never

Age group	Once a week	Rarely	Never
14-25	17%	83%	
26-35	33%	50%	17%
35+	33%	56%	11%

FIGURE 22 - INTENSITY OF SHARES PER AGE GROUP FOR FACEBOOK

Once a week ▪ Rarely ▪ Never

Age group	Once a week	Rarely	Never
14-25	17%	33%	50%
26-35		58%	42%
35+	11%	78%	11%

FIGURE 23 - INTENSITY OF COMMENTS PER AGE GROUP FOR FACEBOOK

Once a week ▪ Rarely ▪ Never

Age group	Once a week	Rarely	Never
14-25	17%	17%	67%
26-35		33%	67%
35+	11%	44%	44%

48

Regarding Instagram, we found:

- All three age groups are active in liking. Almost no-one responded "never" (Figure 24).

- While liking is popular, commenting and sharing is used less actively. All age groups share and comment rarely or never, except 13% of the 35+ age group (Figures 25, 26).

- The 35+ age group has the smallest number of people without engagement through liking, sharing, or commenting (Figures 24, 25, 26). This age group seems actively engaged as very few followers responded negatively (Figures 24, 25, 26).

- Gen Z rarely or never shares or comments on Instagram posts (50% on both never and rarely for each section, Figures 25 and 26). This group is also least active in frequency of liking Instagram posts.

FIGURE 24 - INTENSITY OF LIKES PER AGE GROUP FOR INSTAGRAM

FIGURE 25 - INTENSITY OF SHARES PER AGE GROUP FOR INSTAGRAM

FIGURE 26 - INTENSITY OF COMMENTS PER AGE GROUP FOR INSTAGRAM
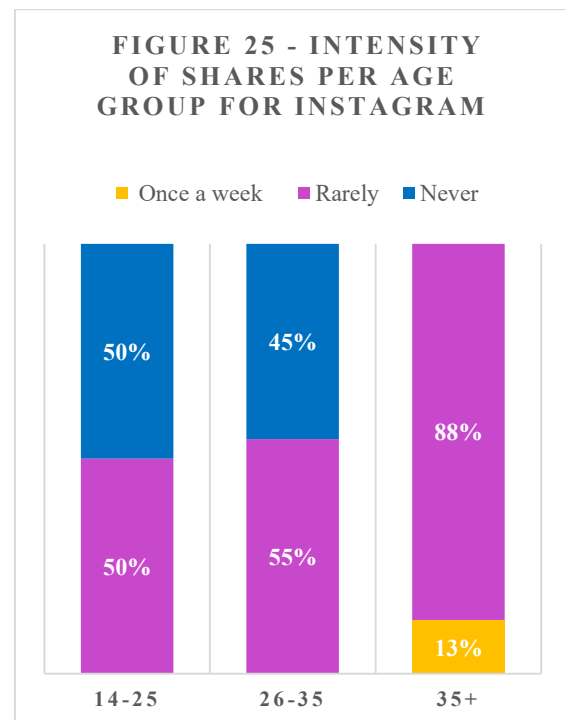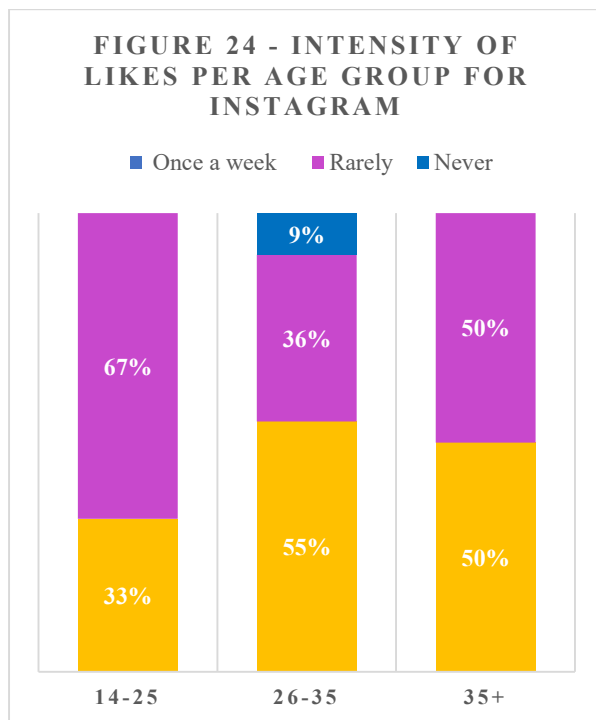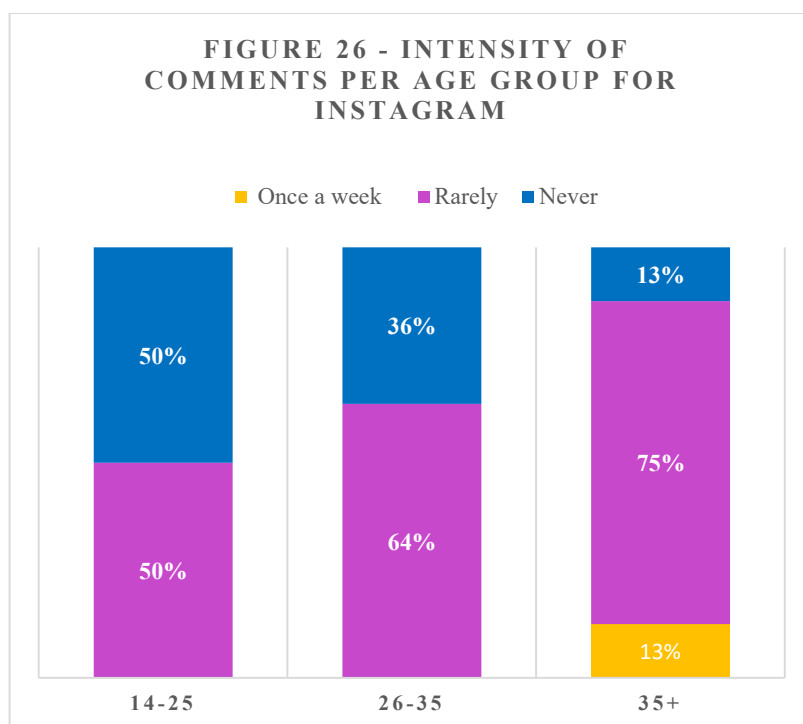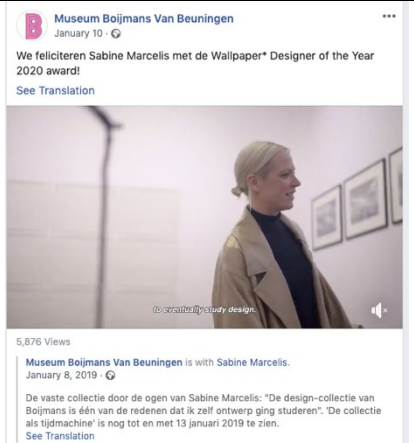
5.5 Content Preferences of the Followers

The content presented by the museum's social media is diverse. We collected posts from museum's Facebook and Instagram pages and described and named them by our perceptions. In total, we had eight different types of themes. In the survey, the screenshots of the posts were presented. Only the followers of the relevant platform completed the block of the survey. The question was formulated as follows: Please indicate what you think of each of the posts below. The audience members were asked to rate them on a five point Likert scale, where 1 was "I do not like this at all" and 5 was "I like this very much".

Gallery 1 – Facebook posts' description and screenshots

#	Facebook Post Description	Screen from Facebook
1	Art Works – classical art	
2	Art works – modern art	
3	Art works and colors	

4	Posts about the Depot	
5	Artwork and person	
6	Achievements, conferences	

7	Promoting events (link of the event)	
8	Persons, visitors	
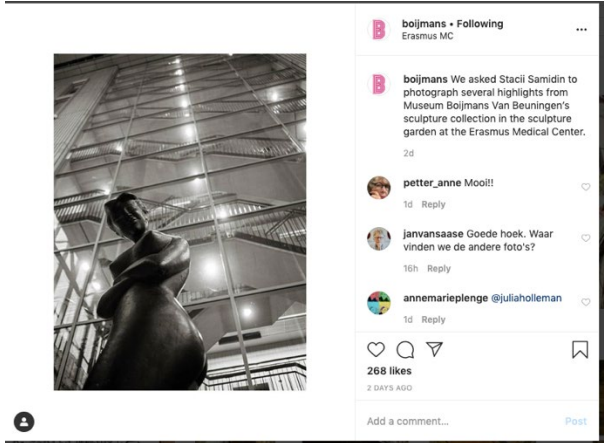
With the compare means method from SPSS we tried to find out which were the most liked posts. The analysis showed that artworks modern art (#2) and artworks and colors (#3) are most liked, both having a mean score of 4.38. The 3rd most liked post is "Promoting events (link of the event)" (#7). However, we should admit that the picture provided in #7 was also presenting the Depot and promoting a tour in the Depot with better a quality photo compared to #4 (post about the Depot), which might have affected audience perception and somehow confused them. The museum's social media manager also has mentioned that the Depot is truly popular topic among the museum's followers. The least liked post is Art Works – classical art (#1).

Table 4 – Mean appreciation scores for Facebook posts

Report								
	#1	#2	#3	#4	#5	#6	#7	#8
Mean	3.50	4.38	4.38	3.71	4.00	3.79	4.17	3.75
N	24	24	24	24	24	24	24	24
Std. Deviation	.978	1.279	.576	.859	.780	.977	.761	.944
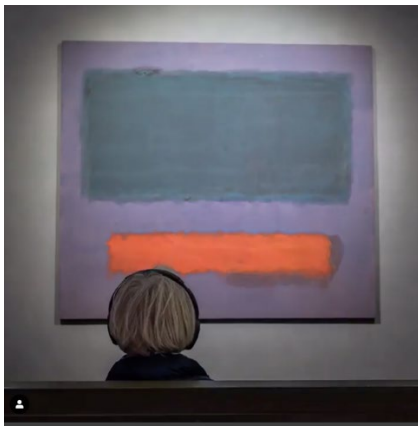
For Instagram, the content and posts are different. In our research, we used the following post screenshots. On Instagram, we had two different post categories compared to Facebook: Person/Artists and Promotion event (with artworks).

Gallery 2 – Instagram posts' description and screenshots

#	Instagram Posts Description	Screen from the page
1	Art Works – classical art	
2	Art works – modern art	

3	Persons/visitors	
4	Posts about the Depot	
5	Artwork classical	
6	Persons/artists	

7	Person and the artwork	
8	Promotion event (with artworks)	

The data analysis once again indicated that posts about the Depot (#4) are interesting for the audience and they like it a lot (mean appreciation score of 4.09). Instagram followers also liked the post about the artist (#6; 4.05, this type of post we did not have on Facebook) and the third most liked post were about the American artist Mark Rothko (#7). The museum is presenting Rothko's artwork at Stedelijk Museum Schiedam with the concept – One hour with Rothko. For Instagram, the least popular post is Art works – modern art (#2). As mentioned above, some differences are not statistically significant due to the limited number of respondents. However, as they are interesting, we still address them.

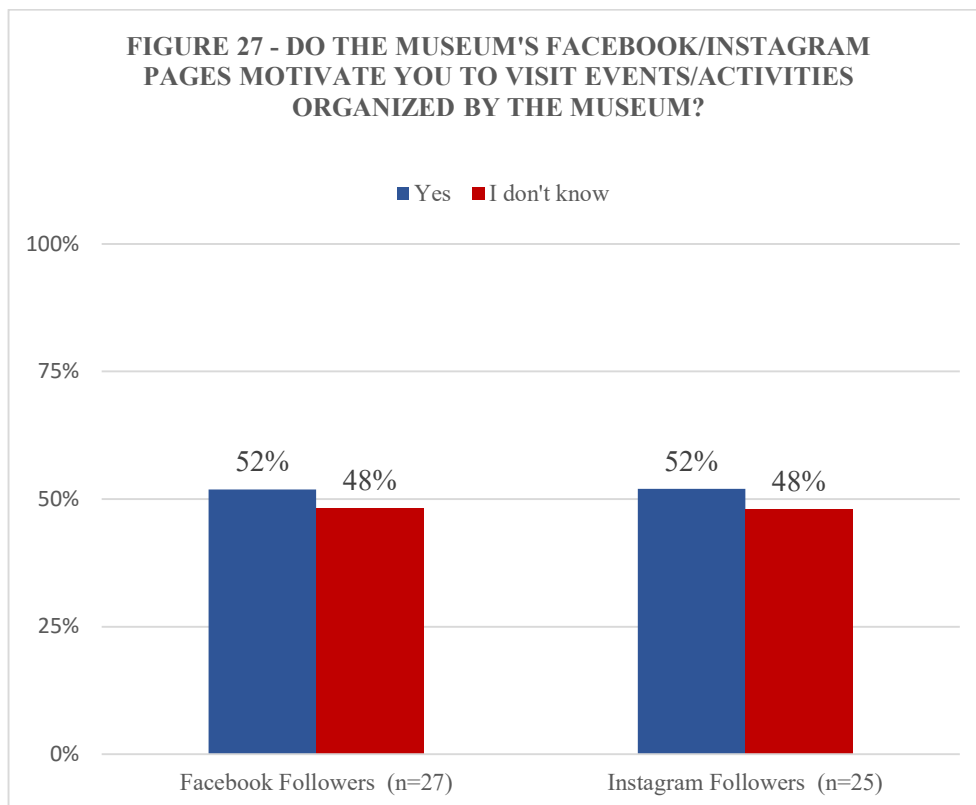Table 5 – Mean appreciation scores for Instagram posts

Report								
	#1	#2	#3	#4	#5	#6	#7	#8
Mean	3.50	3.23	3.50	4.09	3.68	4.05	4.00	3.59
N	22	22	22	22	22	22	22	22
Std. Deviation	.859	.973	1.144	.684	.894	.899	.926	1.008

With this analysis, we see that the audience appreciates almost all types of content. There are no significant differences between the mean scores.

## 5.6 Decision to Make Real Visit to the Museum

The survey results indicate the audience interests, engagement intensity, preferred content type are the factors that make the social media pages attractive for them. This all could affect their decision to make a real visit to the museum[16]. In our survey, just over half of the respondents, 52% of both Facebook and Instagram followers, answered that social media pages motivate them to visit the museum's exhibition or events (Figure 27). Thus, there is absolutely no difference between Facebook and Instagram followers with regard to this intention.

FIGURE 27 - DO THE MUSEUM'S FACEBOOK/INSTAGRAM PAGES MOTIVATE YOU TO VISIT EVENTS/ACTIVITIES ORGANIZED BY THE MUSEUM?

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[16] Currently, visiting the museum is impossible as it is closed for renovation. However, we are looking to find out how eager the respondents are to visit the museum.

5.7 The Relation between Website and Social Media Pages

As we mentioned in chapter 3, an important part of the survey was dedicated to the museum's website. From this data, we can see that the website also is an important source. In our research 64.2% of the respondents were familiar with the museum's website (Figure 28).
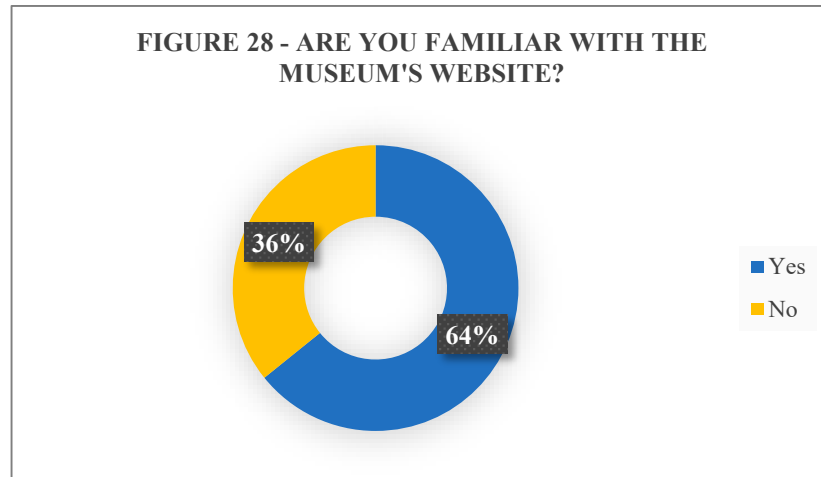
We looked how many website-knowers follow the museum's Facebook and Instagram pages. According to Figure 29, among all respondent (n=95), website familiar are 61, Facebook followers are 27, Instagram 25 and for both 17.

Figure 29 - Visualization of Facebook/Instagram followers among website familiar respondents
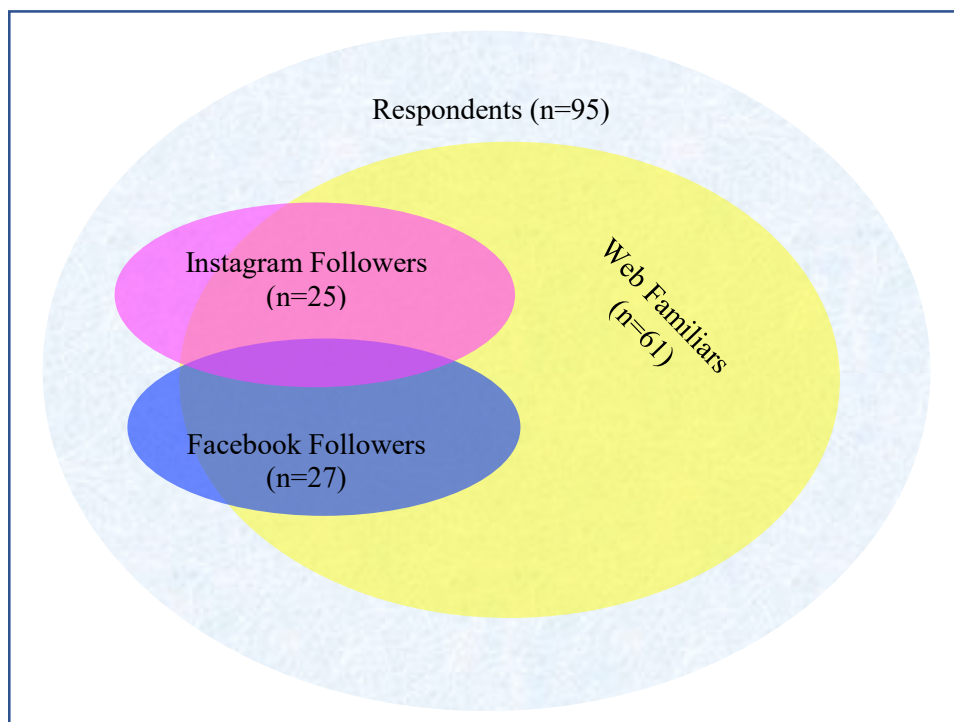
39,3% of those familiar with the website follow the Facebook page and 37,7% the Instagram account and 27,9% both. We also looked at ratios of website-knowers among followers. 89% of Facebook and 92% of Instagram followers are familiar with the website.

Only 5% of respondents got to the website for the first time from the social media channels.

Most of respondents are well-aware about the website and vast majority of them follow social media platforms.

5.8 Social Media Pages Online Experience

The last block of the survey was dedicated to assessing followers' online experiences. 34 statements were presented to the respondents, which covered different topics, including online engagement, presented content, content type, posting frequency and the museum's social media strategy. Respondents were asked to what extent they agreed or disagreed with each of the statements on a five point Likert scale, where 1 equaled "I totally disagree" and 5 meant "I fully agree". Statements can be seen in Appendix 2, as the last block of the questionnaire.

With these statements we tried to find out: 1) followers' relationship with the museum; 2) aspects creating attractiveness of the museum.

All statements were analyzed with a factor analysis from SPSS, using Varimax rotation. Nine factors were identified which explained 85% of the total variance in responses. The original 34 statements were grouped into nine factors. Statement which were strongly related to two or more factors were excluded. Factors with only one indicative statement were also excluded. At the end, six factors were created. As we aimed to use regression analysis afterwards, we needed robust independent variables with the best possible explanatory power. After reviewing remained statements, statements regarding followers' interest were clearly outstanding. Interest is one of the strongest motivations to follow social media (Stafford et al., 2004), when your interests are met you get attracted and engaged. Accordingly, attractiveness is the best tool to meet and keep audience interest. We named the dependent variable "attractiveness" that we will address additionally later in this part.

The concept of attractiveness has been the focus of academic research. This comes from interpersonal psychology and refers to "a positive attitude or orientation towards other people." (Wirtz, Piehler & Ullrich, 2013). Wirtz et al. (2013) discuss attractiveness regarding to the digital systems, specially websites and what makes social media websites attractive. They state

that in this regard, the concept of attractiveness has implications on both levels - attitudinal and action-based level. The scholars state that the intention to use social media websites is based on social media website attractiveness and attractiveness comes from users' motivation. "On the one hand, attractiveness of a digital system should affect individual perceptions and attitudes, for example in the context of user satisfaction. On the other hand, it should also positively affect usage behavior, for example in the context of continued usage or user loyalty" (Wirtz et al., 2013, p.13).

Renninger and Hidi in their book "*The Power on Interest for Motivation and Engagement*" describe interest as having two meanings: "It is both a psychological state and a motivational variable that can develop" (Renninger & Hidi, 2016, p.25). They state that interest powerfully influences both motivation and engagement. Both engagement and motivation are productive when it is accompanied by interest (Renninger and Hidi, 2016).

In our study we were focusing on followers' online experience, motivation and engagement resulting from interest. According to Wirtz et at. (2013) attractiveness comes from users' motivations. According to Renninger and Hidi (2016) – interest is a fuel for motivation and engagement. We linked these two concepts and build our model around these two presented concepts (Figure 30). Note that attractiveness is 'perceived' attractiveness, which results from the degree to which the website matches interests and motivations.

Figure 30 – The connection between interest and attractiveness
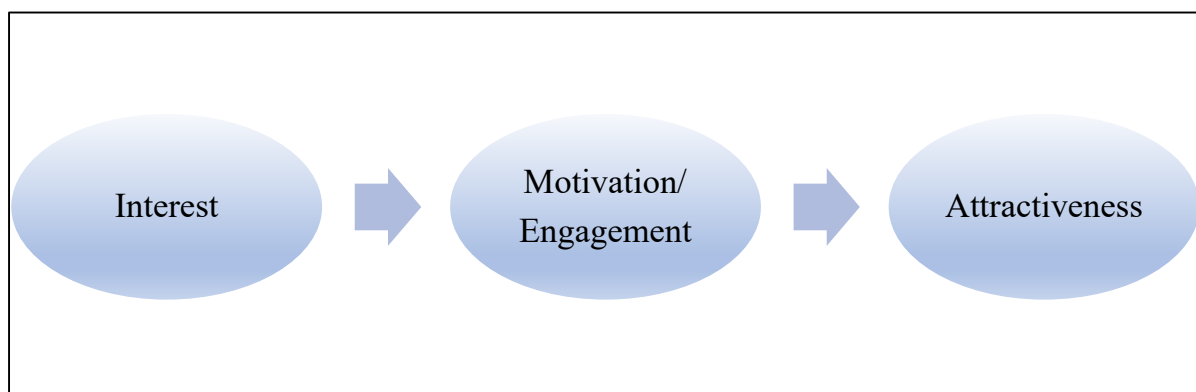
The results of the factor analysis are the following:

Factor 1 – Virtual participation

Under this factor, we find the statements that were addressed to engage the audience to participate in the museum's life virtually by commenting on posts about the history of artists,

artworks, give them possibility to comment their opinion, by answering the questions or polls, creating the live videos. This factor, which can be conceived of as a scale consisting of the statements that load on it, covers six statements presented in Table 6.

Table 6 - Factor 1 – Virtual participation

Virtual participation		Factor Loadings
#1	The social media pages engage me to virtually participate in museum life by commenting on the history or artists	0.877
#2	The social media pages engage me to virtually participate in museum life by commenting on the artworks	0.950
#3	The social media pages engage me to virtually participate in museum life by commenting on the text with my own opinions	0.878
#4	The social media pages engage me to virtually participate in museum life by answering questions or polls on posts	0.783
#5	The social media pages engage me to virtually participate in museum life by showing me live videos	0.839
#6	The social media pages make me feel part of the museum community	0.775

Factor 2 - Stay in touch

The next factor was named "Stay in touch" as it describes the activities and wishes related to involvement in museum life. The audience finds it important to participate and engage more physically with the museum's events and visit it actively. Additionally, they are willing to be engaged more through social media as well.

Table 7 - Factor 2 - Stay in touch

Stay in touch		Factor Loadings
#1	The social media pages make me wish I could visit the museum	0.686
#2	I would like to participate and engage more in physical activities/visits/events	0.761
#3	I would like to participate and engage more through the social media	0.859

Factor 3 – Education with pleasure

This factor covers six statements. These statements together represent the concept of getting information from the museum's social media pages and high scores on this factor indicate that this educational process is pleasant for them and they enjoy it. The audience agreed with the statement that artworks presented by the museum are new for them and they learn new things and information. This learning comes with positive emotions, as the followers like the aesthetics of the social media pages.

Table 8 - Factor 3 – Education with pleasure

	Education with pleasure	Factor Loadings
#1	The social media pages teach me something new about artworks	0.892
#2	The social media pages' present artworks in an interesting way	0.873
#3	The posts have pictures of artworks that are new for me so I learn new things	0.617
#4	The social media pages are a good combination of art and fun	0.831
#5	The social media pages are informative and update me regularly	0.663
#6	I like the aesthetic of the social media pages	0.719

Factor 4 – Academic style

The museum's social media pages have an academic style. This was stated in chapter 3, by the museum's social media manager. Under this factor, two statements were grouped, one about the general appearance of the pages and the second about the videos the museum presents to the audience.

Table 9 - Factor 4 – Academic style

	Academic Style	Factor Loadings
#1	The social media pages are too serious or academic	0.867
#2	I think the videos they post are used in a too traditional way	0.867

Factor 5 – Online appreciation

The factor about online appreciation addresses the positive experience the museum gives the respondents online. Those with high scores on this factor like the videos presented to them (item #1 was reversed to fit this factor) and, in general, the museum helps them to appreciate

the art physically because before the information is presented online and in the way to create interest or give knowledge.

Table 10 - Factor 5 – Online appreciation

Online appreciation		Factor Loadings
#1	I do not like the videos that are posted (*item reversed*)	0.867
#2	The social media pages help me to appreciate art better than when I see it physically	0.867

Factor 6 – Being updated by social media

The last factor identified by the factor analysis showed that being updated by the museum's social media platforms is important for the audience. This factor covers four statements and those with high scores agree that the museum's social media pages help them to be updated about the museum's life when it is closed. This is also closely related to feeling that the social media has aesthetic qualities and, to a lesser extent, that the social media encourages an interest in the arts and museums.

Table 11 – Factor 6 - Being updated by social media

Being updated by social media		Factor Loadings
#1	I feel the presentation of photos and posts for the social media pages has a certain artistic idea behind it	0.788
#2	I enjoy experiencing the museum's activities through their social media pages	0.779
#3	The social media pages allow me to stay up to date with the museum now that it is closed	0.833
#4	The social media pages arouse more interests in me about the art world and museum life	0.541

Dependent variable - Attractiveness

After finding the factors, we moved to regression analysis. We used regression analysis (linear regression) to find out which factors influence attractiveness. With the regard to interpret regression effects as causal, find out significant effects and interpret relations between factors in casual terms, we used regression analysis. As mentioned above, we consider interest as the most important starting point to finding the motivation and engagement. After careful

reviewing the statements left after factor analysis, three statements were identified as the best indicators of audience perceived attractiveness of the museum's Facebook and Instagram pages. As noted above, this attractiveness is measured by the degree to which the platforms meet the audience's interests. These three statements are: 1) The social media pages cater for my specific interests; 2) The social media pages offer me information that is of interest to me; 3) I enjoy the social media pages as they meet my interests. These statements represent the audience's interest to get information from the museum and the degree to which respondents' specific interests are met by the social media content. To test and prove that this was good combination, a reliability analysis from SPSS was used. The Alpha parameter for the scale combining the three statements was above 0.6. This proves that the dependent variable is reliable.

Table 12 – Reliability statistics of the dependent variable statements

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.661	.665	3

To find out which of these six factors play an important role in creating attractiveness of the museum, we used linear regression in SPSS. Results show that factors "Education with pleasure" and "Stay in touch" significantly affect the perceived attractiveness of the museum's social media platforms. The factor "Educate with pleasure" has a significant positive effect on attractiveness (0. 689). The second factor by importance is "Stay in touch", with a positive effect (0.304). Both results resonate with literature and previous studies and strengthen the idea that the audience is using social media for information and getting new knowledge. In our case, the education should go hand in hand with pleasure. These factors represent statements indicating that audience members value to be in touch with the museum online as it is physically closed now. In conclusion, it is evident that attractiveness of the museum's social media channels are significantly related to the above mentioned two factors.

Table 13 – Regression of factors affecting attractiveness of museum's social media platforms[17]

Coefficientsa			
	B	Beta	Sig
Online appreciation	.085	.085	.596
Stay in touch	.304	.304	.070
Being updated by social media	.168	.168	.297
Academic style	.032	.032	.839
Education with pleasure	.689	.689	.000
Virtual participation	.179	.179	.268

To find out whether the relations discovered in Table 13 indicate the presence of causal effects, we extended the regression model with the following control variables: age, gender, education, and location. After controlling for these addition independent variables, the effects of "Education with pleasure" and "Stay in touch" both remained significant. Furthermore, age (b = -0.479), gender (b = -0.722), and educational level (b = -0.326) all have significant negative effects on perceived attractiveness (Table 14). If people are younger, male, and lower educated, they are more likely to find the social media pages attractive as these cater well to their interests, once the factors have been taken into account as well. Location does not affect attractiveness.

Table 14 – Regression of factors affecting attractiveness of the museum's social media platforms with control variables

Coefficientsa			
	Uns. Coefficients	Stan. Coefficients	Sig.
	B	Beta	
Online appreciation	-.030	-.030	.823
Stay in touch	.422	.422	.008
Being updated by social media	.355	.355	.011
Academic style	-.073	-.073	.585
Education with pleasure	.719	.719	.000
Virtual participation	.173	.173	.265
Location	.297	.149	.331
Age	-.479	-.397	.013
Gender (male)	-.722	-.331	.024
Education level	-.326	-.287	.089

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[17] It should be noted that, B and Beta are exactly the same in this rare occasion, because all variables are factor scores, which are by default standardized variables produced by SPSS.

Results in Table 14 demonstrate that the factor with the biggest impact on perceived attractiveness is "Education with pleasure" and the second one is "Stay in touch". These two factors are important preconditions for finding the online media attractive. They are crucial ingredients and they have an impact of their own. These findings could give the museum interesting insights. In our view, implication of "Education with pleasure" should be continuously presented in their strategy and present artworks/artists in an educative way. The presented significance of the factor "Stay in touch" is a sign that the online community of the museum is already strong and values not to lose connection with the museum. The museum could use this information for developing more dialogical way of communication with audience.

The fact that age, gender, and education affect perceived attractiveness could be explained by different reasons. Young people tend to be more open to try new things; they follow different channels/persons on social media as they are in search process of shaping their personality (Fromm & Read, 2018). The gender factor needs more in-depth research in our understanding, this result was a surprise for us as well.

In next chapter we will discuss how these findings are related to the museum's social media strategy.

Chapter 6 – Practical and Theoretical Implications

In this chapter, we will identify what does or does not work for the museum's social media platforms and what are the possible reasons behind this. The findings regarding Gen Z will be discussed separately. The analysis is followed by a number of suggestions for further development backed up with literature.

Information sources that were used are: our online survey, the interview with the museum representative, and reports from the museum's Facebook and Instagram pages. For Facebook, we used data from January and February 2020 as the Covid-19 pandemic made it impossible to use more recent data. For Instagram, the only data available was May 14-21, 2020. At the time of writing this thesis, the museum had 74,819 Facebook followers and 72,398-page likes, and 46,300 Instagram followers.

Analyzing the interview outcomes with the museum representative and theory, six main concepts were identified, which are:

1. Museum uses Facebook for informing and Instagram for branding purposes.
2. Museum's online and offline experiences complement each other.
3. Posting frequency effects
4. Current social media communication style does not embrace dialogue
5. Importance of measurement instruments
6. Gen Z is not the main focus of social media strategy, Millennials are

6.1 The Museum Uses Facebook for Informing and Instagram for Branding Purposes

The museum has a clear vision of how to use social media platforms for different purposes. As Mila Stolk, the museum's social media manager, expressed, Facebook is used for informing and educating the audience, Instagram aims to create a strong brand and online presence of the museum. These strategies are clearly displayed on their Facebook and Instagram pages. The contents prepared for - and shared on the platforms are different. On Facebook, one can see the announcements about upcoming events or the museum's achievements and projects, whereas on Instagram, the focus is on the art and presenting artworks from different perspectives. On Instagram, we see audience representatives, people, artists, and their collaborative projects with the museum.

These attitudes were tested on a full audience of the survey, and data shows that respondents, in general, like museum posts related to general activity/updates and artworks/artists (84% of respondents like posts about artworks/artists and 74,7% information on general activity/updates, Figure 8).

To test audience content preferences further, we address this issue with other questions in the survey. The real posts from the museum's social media platforms were divided into eight categories (Galleries 1, 2). Posts from both platforms are mostly liked by a mean score of more than 3.0 out of 5.0. The most popular topics for Facebook are those labeled: artworks – modern; artworks and colors; and the Depot (Gallery 1, Table 4). As for Instagram, the content and posts were different (Gallery 2), and thus the results as well (Table 5). The most liked posts are in these categories: The Depot, persons/artists, persons/artworks. In summary, followers like different posts on different platforms, and the museum's strategy in this regard is effective.

Another aspect of audience behavior is explained with the theory: "people like what they know." This statement comes from cognitive psychology that has studied art preferences and appreciation (Leder, 2001). Through his studies, Leder proved that a positive relationship exists between familiarity and liking artworks, and knowledge about an artwork influences its evaluation. Museum Boijmans Van Beuningen's social media manager states that the posts of famous artists and artworks are generally popular. Diversification on themes could make the pages more attractive and engaging. The findings of the content preferences could be useful to plan the museum's future strategy for content creation.

The survey's important finding could be that there is a potential to reach more people and increase the number of followers. In our survey, only 25% of respondents were following the museum's Facebook and Instagram pages, and 56% followed none of these platforms (Figure 10). This means that the museum has a huge opportunity to increase its audience.

If we go back to the theory, we can see that Kidd's three frameworks are accepted by the museum for both platforms. **The marketing frame** – the museum presents news and information about products and services regularly on Facebook. This frame is also responsible for giving the institution a "face" and helping the audience to identify and recognize it (Kidd, 2011). What the museum is doing on Instagram is part of this frame, as it aims to create a museum brand and make it different from other museums. **The inclusivity frame** aims to help museums create and maintain the communities of interest around an institution, as only being presented in social media is not enough (Kidd, 2011). This is true for the Boijmans Van Beuningen. The survey makes clear that passive engagement is more prevalent than active engagement (Figures 18, 19, 20). **The collaborative frame** (promotes and encourages the

audience to co-produce content) could be seen on Facebook and Instagram as the museum presents collaborative projects with artists in photo and video formats.

6.2 The Museum's Online and Offline Experiences Complement Each Other

Social media could transform the online community into a "real community" (Thomson et al., 2013). The conducted survey proved that there is a link between visiting the museum and following it on social media. 34% started following the museum on Facebook and 25% on Instagram after having visited the museum (Figure 17). However, followers also mentioned that, vice versa, social media platforms motivate them to visit the museum physically (Figure 27). It is not clear which of these factors leads to another; hence, the two activities seem to enhance one another.

Social media platforms could be the first touching points where the audience and artworks/artists/art projects meet, create interest, and lead to real experience. While Museum Boijmans Van Beuningen is closed and new events and exhibitions are presented in various locations, it could be more challenging for visitors to reach and visit those places. Accordingly, motivating visitors to view artworks and attend events poses an additional challenge to museum staff. To inform the audience properly about these new locations is essential. Social media might be the most effective, fast, and low-cost tool for this.

We can conclude that, while the museum's real experience is paused for some period (the museum will open after seven years), online channels are the valuable and irreplaceable communication channels for informing and for creating an online experience.

6.3 Posting Frequency Effects

Posting regularity is crucial as it affects the page's visibility and engagement (Hartshorne, 2020). Currently, the museum has only one rubric on Facebook, #SlowArtSunday, on a regular basis. All other contents shared on Facebook are shared based on "what the museum has to say." The museum posts several times a week on Facebook, and every day on Instagram, as explained by the museum representative in the interview (chapter 4). We addressed this topic in the methodology part and emphasized that social media platforms expect the pages to post regularly.

Posting consistency affects audience engagement (Tafesse, 2015). This could be hypothesized from our survey as well. We see that respondents spend more time on social media than they like/share or comment (Figures 4 and 5). In addition, Figures 18, 19 and 20

show that followers like/share/comment post rarely (less than once a week/at most once per month/rarely). Accordingly, if the museum will post more regularly and actively, the audience will likely engage more.

As discussed in chapter 3, Facebook and Instagram's new algorithms promote pages/accounts that invest in paid reach. Currently, the most content presented by the museum has only organic reach on both platforms (Screenshot 2 for Facebook). Paid reach is seen only in January for Facebook (Screenshot 3). The interviewee confirmed that there is no additional budget for social media platforms (not for promoting or content creation). Investing in social media channel development could increase the reach of the museum's content, leading to more audience engagement.
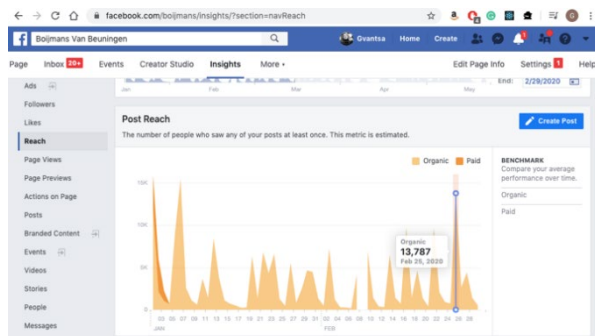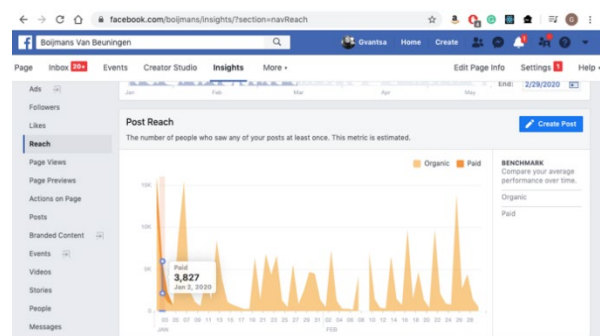
Screenshot 2   Screenshot 3

6.4 Current Social Media Communication Style Does Not Embrace Dialogue

We tested the general attitudes of the audience and also the followers' engagement. The vast majority of respondents were framed as "observers" and "enthusiasts," as discussed in chapter 5. The museum's Facebook and Instagram reports and the conducted survey both indicate that followers tend to like more actively than share or comment (Figures 18, 19, 20). More specifically:

- Like - more than 50% of the audience likes content rarely on both platforms.
- Share - about 60% rarely shares (on both platforms),
- Comment - 64% - never comments on Facebook and 39% - on Instagram.

Below are the Screenshots (4, 5, 6) from the museum's Facebook page, which resonate with the survey results. Total reactions were 127 in January and 66 in February, 11 comments in January and 4 in February, 10 shares in January and 5 shares in February.
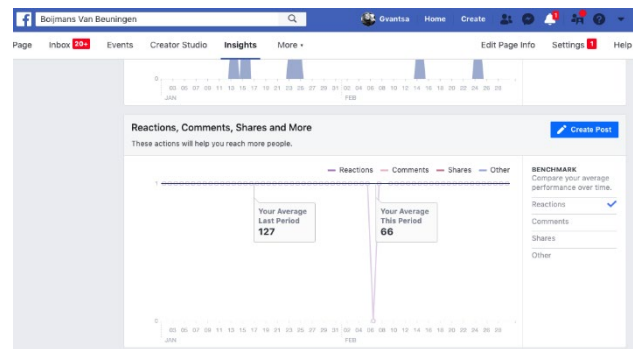
Screenshot 4
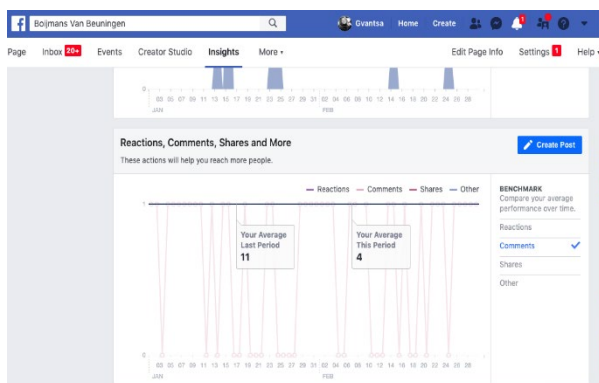
Screenshot 5
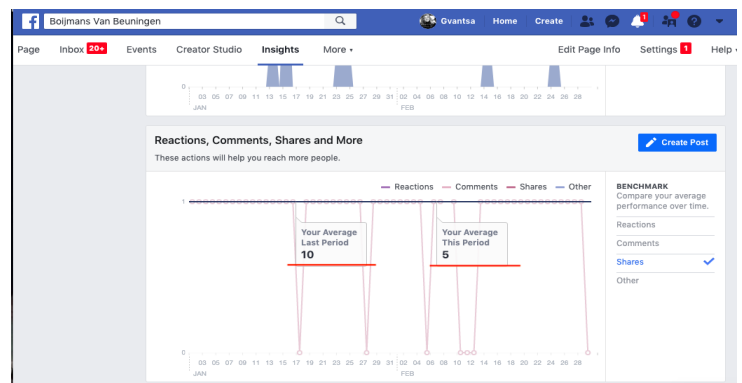
Screenshot 6

As the museum has more than 72,000 likers and 74,000 followers on Facebook, the actual engagement in two months was very low, only 15 users shared the posts. This means that the museum does not have an active audience, and communication does not engender much dialogue.

Even though we had minimal information about Instagram, we can still see that the account's posts do not reach the audience consistently. From Screenshot 7 it can be observed that during one week, on May 18 the museum's Instagram page got the highest reach, that means that the content presented appeared to more than 6,000 followers' screens. And then we still see the decrease on May 19. Results of this week are not very high and posts reaches were low on most days (May 14, 15, 16). Overall, the reach is quite similar and the reach peaks when something important is posted or shared (for example, May 18, a video showing father and daughter presenting a poem about the Depot written by father). The reasons of these results could be different, however, as this time frame is not part of our research, we do not have

enough information. With this Screenshot we want to illustrate that Instagram profile post reach is not consistent.
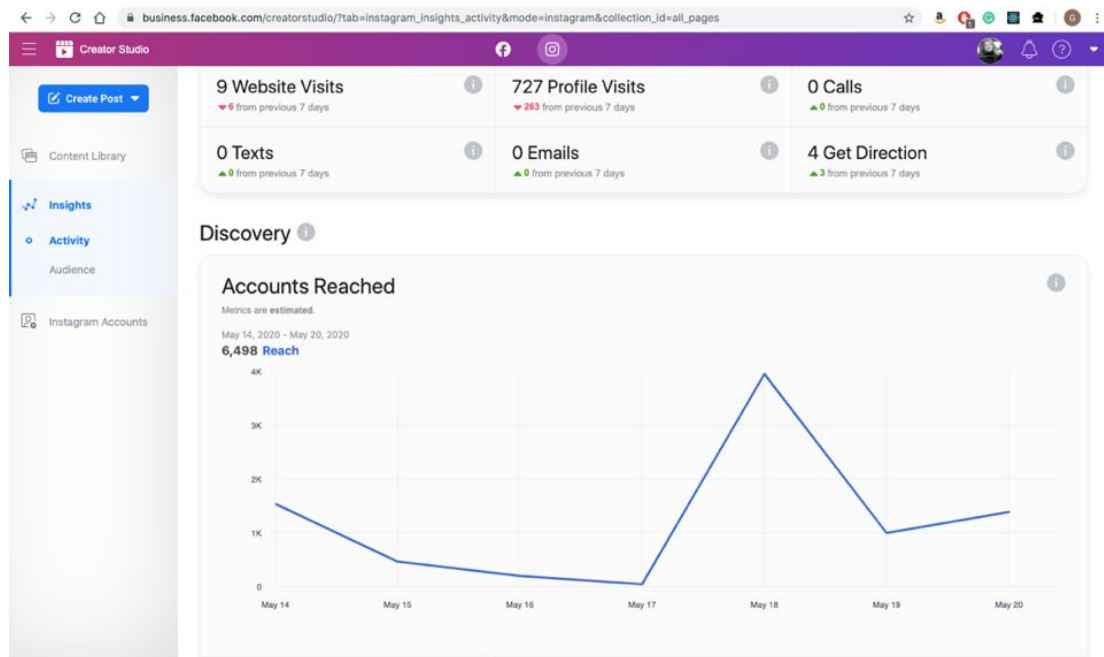
Screenshot 7

As the museum uses different languages for Facebook and Instagram mentioned in chapter 4, this policy could be a barrier to the dialogue. One respondent left the following comment:

"I answered yes on the FB page being in Dutch, however, I would strongly prefer if posts were both in Dutch & English. Having the text just in Dutch feels very exclusive of international community, esp. international visitors on vacation."

Inspecting whether the audience likes or dislikes the languages of the social media pages was part of our survey. For Facebook, 40% of followers sad that they like that the page is in Dutch, 48% answered neutral and only 12% responded that they did not like the page in Dutch. For Instagram, the trend was the same – 36% liked that the communication language is English, 60% was neutral and only 4% answered negatively. We can conclude that the museum's policy behind communication languages for social media platforms is acceptable for the vast majority of followers participating in our study as neutral responses reflect their acceptance of Dutch/English languages. The museum's idea behind this policy is that the target

audience on Facebook is from the Netherlands and speaks the Dutch language. As opposed to Instagram, where the majority of followers are millennials who also speak English. The museum could continue communication with online users with current policy.

As mentioned above, engagement leads users to become part of an online community (Ray et al., 2014). Peterson and Carrabis' (2008) index explains engagement with different actions, including clicking on content, posting, commenting and brand awareness. Our study indicated that respondent's passive engagement (liking posts) is more prevalent than active engagement (posting/sharing/commenting). According to Marty (2007), content is an essential tool for engaging the audience. Our survey also confirmed that content type is essential. The respondents prefer content presented in a photo with additional text (57%) and only photo (49%) (Figure 8). However, all types of content - photo, video, combination, and Gifs/Memes had mean score more than 2.5 and are of interest to the survey respondents (Tables 2, 3).

We tried to find out another general behavior of respondents related to communication style. The survey showed that millennials and those aged 35+ prefer entertaining content. The mean score of Gifs/Memes was 3,48 in the millennials group and 3,14 in the 35+ age group (Table 2). The museum focuses more on having an academic style approach to their post type. The museum's academic style is part of its communication strategy. The museum's social media manager stated that the museum's pages are academic, serious, without jokes or humor; texts never have emoji. We can summarize that if the museum could add more entertainment content, this could respond more to audience interests.

Based on Jang et al. (2008) brands/companies need online communities with three purposes – to spread information fast, monitor their customers' attitudes, and create brand loyalty networks. In chapter 4, we have seen that Museum Boijman Van Beuningen is mainly focusing on spreading information on their Facebook page and want to create a different image from other museums on Instagram. While doing this, the museum is working less on monitoring attitudes of followers, on analysis of their feedback or behavior. The museum gives less time and effort on working building brand loyalty as well. Improvement in loyalty could be achieved by embracing more dialogue, trying to hear the voices of the audience and act upon it. The current communication process could be reversed, and instead of "just talking," the museum could "listen more" and focus on audience needs, interests and expectations. Showing openness and readiness for dialogue, have more regular posting frequency, create more interactive posts according to audience interests could enhance audience engagement and stronger online community. Understanding the audience's attitudes and behaviors is essential to create and implement the social media strategy effectively (Fletcher & Lee, 2012).

6.5 Importance of Measurement Instruments

From the interviewee's responses, we learned that the museum currently does not have specific measurement instruments for social media pages. They do not aim to reach and/or engage an exact number of users via posts. Clear targets would help the museum to plan the next steps and define whom to address how and when more smartly. Communication with the audience via social media is a complex process. However, it allows tracking users in real-time easily (Stieglitz et al., 2014). The audience interests and social media platforms algorithms change dynamically. The museum should utilize all possibilities to benefit from Facebook and Instagram, and one such tool could be to impose various measurement instruments.

6.6 Gen Z is not the Main Focus of Social Media Strategy, Millennials Are

The online audiences of the museum mostly consist of millennials and older generations. As the graphs from the museum's Facebook reports show, Gen Z followers make up the smallest group of the audience of Facebook followers (Screenshot 8). The same pattern can be observed for Instagram as well (Screenshot 9).
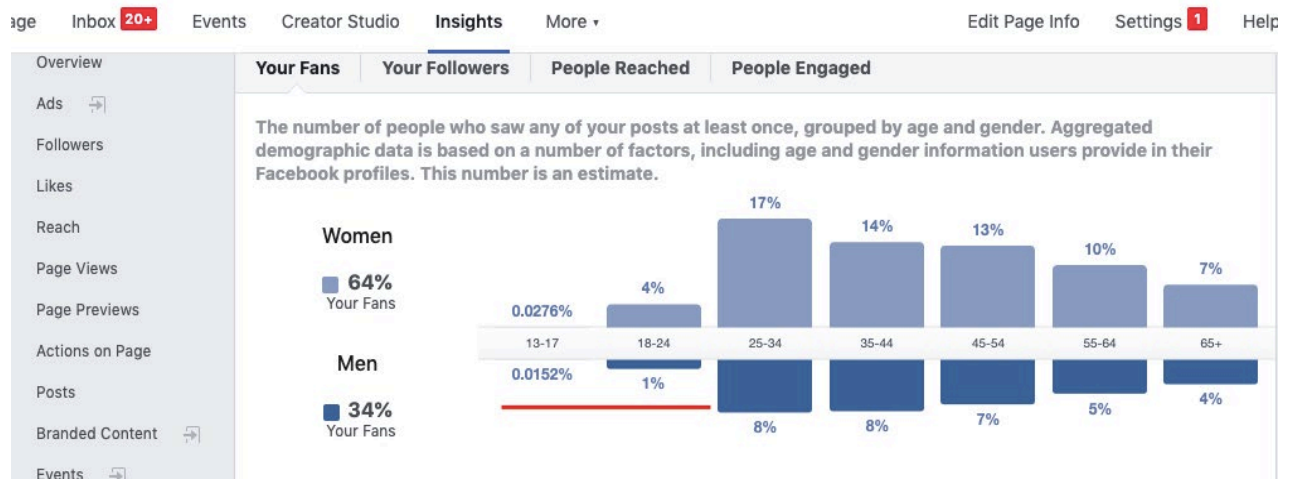
Screenshot 8

Screenshot 9

As the museum's social media manager, Mila Stolk states the museum targets millennials as *"they are willing to go to the museum and also have financial means."* However, it does not mean that Gen Z is excluded from the target audience. For example, the museum is working with schools within the education department and trying to reach Gen Z with direct communication channels. The existing approach might be well established and used effectively over the years as this allows to reach a group instead of individuals of pupils. We did not get deeper into details as it was not main focus of this thesis, however, Gen Z also could be easily reached through SNS. If we divide Gen Z into two subgroups 13-17 and 18-24, both of them could be attracted by social media. For the first subgroup (13-17 years old), a combination of a direct communication method (reaching them through schools) with social media could be much more effective. Social media will trigger their interest to visit the museum or remind them of what they have already seen. While speaking about the second subgroup aged 18-24, who are probably students and young professionals, attracting them through SNS is one of the most popular tool. From statistical information we know that they are using social media daily. Currently, Gen Z is the smallest group among the museum's followers and the museum should act today for having Gen Z in their online community tomorrow. The suggested steps could be: having a targeting content for Gen Z, slightly changing the communication style, integrating more visual and entertaining content presented in a less serious way.

6.7 Gen Z Attitudes and Preferences towards the Museum Boijmans Van Beuningen's Social Media Platforms

In addition to the six concepts described above, our survey highlighted another important aspect, which is Gen Z's attitudes and preferences toward the museum.

Gen Z rarely engages with Facebook and Instagram (based on like/share/comment frequency). We see that they rarely (83%) like posts on Facebook, never share (50%) and never comment (67%). None of these actions reach more than 17% doing them at least once a week (Figures 21, 22, 23). On Instagram, half of them rarely or never share and comment while 67% rarely like posts and 33% do so only once a week (Figures 24, 25, 26). Gen Z's behavior is different from that of the other age groups. In other age groups, the intensity of likes/share/comment is slightly higher. Gen Z in general prefers content presented in a combination of photo/text (Table 2) and content preferences toward museums is about artworks/artists (Table 3). The finding that Gen Z respondents still express some interest in Facebook and Instagram means that they care about the museum

In addition to the above-mentioned analysis, we still wanted to look at attractiveness within age groups and test Gen Z preferences from this point of view. Compare mean analysis was conducted and is presented in Table 15. One can see that older people are less attracted while younger respondents tend to be more engaged, youngest age group scores highest (mean 0.102, std. dev. 0.779). Clearly, the largest difference here is between Gen Z on the one hand and everyone aged 26+ on the other.

Table 15 - Compare mean on attractiveness in age groups

Attractiveness		
Age groups	Mean	Std. Deviation
14-25	.1023426	.77933450
26-35	-.0362016	.87487636
35+	-.0469965	153.844.302

Gen Z being both the most passively engaged age group (Figures 21, 22, 23, 24, 25, 26) and the most attracted (Table 15) to the museum's social media platforms, seems contradictory. However, this could be a sign that this group has an interest, but the presented content does not engage or activate them as much as it does the older groups. This also means that the museum has "lower hanging fruits", that could be easily reached.

Low engagement of Gen Z can be linked to Fromm and Read (2018), who suggest that Gen Z communicates with icons, videos, and symbols and is looking for authentic, consistent,

human, and friendly content combined with humor and to be distributed rapidly. We see that museum Boijmans Van Beuningen content and approach responses to these characteristics, however, without incorporating elements of an entertainment style. The explanation for it could be found in the museum's social media communication strategy. The academic style, presenting serious content, never using humorous posts, even emojis, makes it less interesting for Gen Z. Even though they appreciate sincerity and authenticity, way of presenting content and visual style is also important. The second reason could be not giving the space for self-expression and self-presentation to the audience. We also know that being on social media and spending time there does not mean engaging with content. Focusing on engagement could lead to more actions from Gen Z. Being active in social media also leads to active community (Mahony et al., 2017).

The museum's strategy to prioritize millennials is a logical decision. However, Gen Z could also be included in the priority target group, as this is the generation that will soon become decision-makers in society (Francis & Hoefel, 2018). Gen Z uses social media very actively compared to the older generations, especially Instagram (Anderson & Jiang, 2018). So, bringing them on board will help the museum become more visible in social media, and new projects or initiatives started in social media would be easily spread. This requires a different, perhaps more entertaining approach. However, the museum should decide whether such change will be in line with their mission, intentions and whole communication strategy

Lastly, the finding regarding the online experience of followers was addressed. Analyzing responses from the survey lead to the findings that followers find the museum's Facebook and Instagram pages attractive because of their educational focus in addition to staying in touch with the museum. The factor "Education with pleasure" represented the main motivation for engaging with the museum's social media. The museum could use this information to create content which would be more appealing to a wider audience to create a greater draw to the page. The second factor, "Stay in touch," refers to the concept of informing and interest. The relation between the motivation to stay in touch with the museum is clear, in addition to the data showing that many of the followers started following the museum on social media out of curiosity.

The social media pages are intermediaries between visitors and the museum and gives the museum enormous opportunities (Fletcher & Lee, 2012). The presented findings could be valuable information for Museum Boijmans Van Beuningen to adopt in their social media strategy with practical steps discussed above.

Chapter 7 - Conclusions and Limitations

The primary focus of this paper was to study Museum Boijmans Van Beuningen's social media strategy, specifically, communication on Facebook and Instagram pages to examine the audience engagement and consumption, with a main focus on Generation Z. Currently, the museum is closed for renovation and improvement, and social media channels serve as the main communication tool with the audience. The first part of the study employed information from the museum itself. The museum's social media manager was interviewed about how the museum acts on Facebook and Instagram. The second part of the study showed the results of an online survey among 95 respondents. The audience's motivations to follow the social media pages and preferences by age groups were investigated. Six framed themes were discussed: *use of social media channels based on their characteristics, dialogue with audience, posting frequency, user experience, measurement instruments, audience targeting strategy.* In addition, Gen Z preferences were addressed separately.

We summarized all findings and converted into specific recommendations.

Some of the audience preferences match, while others do not. While the audience is super active in time spent on social media, when it comes to being more active in terms of posting, sharing or commenting, they are passive with less than once a week sharing/commenting on average. The audience like posts presented with photos and texts, the second preferred content type are only photos and also Gifs/Memes. They prefer content to be about the artworks and the museum's general activities/updates. In addition, humorous posts and memes are liked. We can conclude that the audience wants posts related to the museum and artwork presented in photo/text and humorous style.

After looking at the followers' behaviors, we discover that the audience is less engaged and they rarely (less that once a week/at most per month/rarely) like, share or comment on posts from the museum on both Facebook and Instagram platforms. If we break down this information into age groups, older generation (26-35 and 35+) are more active in both passive (liking) and active (sharing/commenting) engagement forms. This could be easily explained if we compare these results with the post content and post forms from the museum. The online audience gets academic, serious content presented in academic style.

The presented study showed little connection between Museum Boijmans Van Beuningen and Gen Z. The younger generation is not currently a priority for the museum, and thus the content created does not explicitly include them in the museum's social media target group. The museum focuses on millennials and older generations as its main audience.

Focusing on diverse audiences instead of one group is understandable as the museum serves the general public and aims to be a museum for all and not for a specific group. As we look at the data, we see that, compared to other age groups, Gen Z's passive engagement (liking) and active engagement (share/comment) is similar (Figures 21, 22, 23, 24, 25, 26), while in other groups active engagement is higher than passive engagement. This could be caused because Gen Z did not see the content and communication style they like, the museum is serious on Facebook and Instagram. Also, another reason could relate to existing opinion that young users prefer to stay in their private space and they do not like to express their opinions publicly (Khanal, 2019). Additionally, younger people do find the SNS more attractive on average, they like it but are not very vocal about it, perhaps because museums are not a customary talking topic in general among young people. The only motivation could be their interest in art, despite the fact that it is not as entertaining as they might like. However, as a young generation, Gen Z could be a useful group to include in the museum's (online) target audience as they are familiar with social media networks and as they age, they will fall into the age groups targeted by the museum and their style of communication will need to be addressed at that point too.

The content on Facebook aims to inform the audience, while Instagram content aims to create a strong brand and spark emotions and feelings. The presented content does not create many possibilities for audience interaction. That may be the reason for followers' passive engagement.

This study also looked at the Facebook and Instagram algorithms. Based on the changes of the Facebook and Instagram algorithm, posting frequency is vital in the visibility of the page. The museum does not have planned posting frequency, which also affects engagement as the audience does not know when to expect content. The museum could prioritize posting every day.

Our study showed that the contents shared by the museums are mostly appreciated by the followers. For Facebook the most liked posts are: artworks - modern, artworks and colors and the Depot. For Instagram we have different preferences that also caused because the content on these platforms are different. Followers liked posts about artists, person-artwork and of course, the Depot. Based on these preferences the museum could plan their new posts' content strategy.

We saw that the main motivations to follow the museum are physical visits and curiosity. This means that focusing on giving real experience could lead to an increased online community. We found that attractiveness of the museum in social media is caused by two main factors; one is related to education with pleasure and the second is about being in touch with

the museum. According to Whiting and Williams (2013), among ten uses of social media, there are information seeking, entertainment and relaxation. The factor "Education with pleasure" could be understood as the concept of entertainment and relaxation. "Stay in touch" can be placed under the idea of "information seeking."

Social media engagement encourages physical visits to museums (Griffiths & King, 2008). As Museum Boijmans Van Beuningen is currently closed and presents artwork in different locations, Facebook and Instagram are essential tools for informing the audience about "moving exhibitions" and reaching large numbers of audiences effectively at low costs, while keeping the audience's attention to encourage visits when the museum reopens. Our study once again proved that social media has the power to motivate audiences to visit museums. More than 50% of the museum followers answered yes, that Facebook and Instagram motivate them to visit the museum. This information should be used and converted into actions focusing on strengthening social media platforms.

There is a room for improvement in current social media strategy. There are several parts that could be slightly transformed which may lead to increased audience engagement:

- presenting content promoting dialogue on Facebook;
- focusing on content most liked by the audience reaching all audience interests (instead of one age group);
- make posting regular;
- generate interest for Gen Z by presenting a more visual and more humorous style of communication;
- change academic style of communication into more dialogic communication;

We also found out that there is a possibility to increase the number of followers as the non-followers in our sample were from groups interested in the museum. So, with more focus on increasing the links with followers and non-followers (for example, small online campaign with the message – introduce the museum to your friends and make him/her our follower), the museum could enlarge and strengthen its online community.

Museums are heavily dependent on relation maintenance with all different groups, including visitors, donors, volunteers and, of course, visitors (Fletcher & Lee, 2012). In this process, the role of digital channels is increasing dramatically. Social media is here to stay, and the current COVID-19 pandemic has further proven its importance in daily life. Social media networks are as important as offline communication and sometimes even more as the tool for large-scale audience engagement with a small budget (Kirtis & Karahan, 2011). Social media platforms management needs time and resources, content should be created, and pages should

be updated regularly, or the audience will notice the lack in communication and lose interest (Russo et al., 2008). If Museum Boijmans Van Beuningen will focus on Gen Z (with the parallel its main audience) and on creating engagement through more dialogue/interaction posts (particularly while the physical museum is closed), this could help to attract more followers and enlarge the online community in a very short term.

The presented study had limitations. The number of survey respondents was limited. Future research should specifically address current followers and online community members, which will give researchers deeper and more detailed information on followers and their relationship with the museum. A separate study could address Gen Z more specifically, focusing on their needs and behaviors, their public and private sharing behaviors, which would bring new insights on Gen Z to the museum. As was mentioned several times, more knowledge about the new generation over time will become important.

In the presented study, we only focused on the content presented and shared on Facebook and Instagram accounts of Museum Boijmans Van Beuningen. The story/my day options offered by the social networks were not analyzed as the data presented by these features are only available for 24 hours, and tracking it needed more resources and online monitoring. However, for future research, it would be interesting to examine the role daily stories play in audience engagement, attracting new followers, and the connection between story sharing and post sharing by the audience. The current trend shows that users take advantage of these features more often than regular posts and sharing the content on their 'story' increases the engagement of the profile (Peterson, 2020). Additionally, the museum uses different social media platforms and comparison of these platforms and audience preference toward them could lead to interesting results.

Hopefully, this research will contribute to a better understanding of Gen Z and museums' communication characteristics and social media's importance in this collaborative process.

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Appendix 1

Overview of the respondent:

Information	Details
Name and Surname	Mila Stolk
Occupation	Social Media Manager of Museum Boijmans Van Beuningen
Responsibility	Create and post content on social media pages.
Meeting point	Museum Boijmans Van Beuningen's office

Interview Guide:

Concept	Questions
Use of social media	- Which social media platforms do you use as a museum? - Which ones perform the best and have the most interaction? Why do you think so?
Followers characteristics	- Who are your followers? - age, gender, location, language
Posting frequency and content creation	- How frequently do you post on Facebook and Instagram? - How do you choose the content to post? - How do you create the content? Do you create your own or do other staff members/departments also contribute? How does that differ between media?
Content type	- How do you incorporate the different forms (Photo/Video/Gif) and which one works most effectively?
Language, tone of voice	- What is your language of communication (Dutch - English, Combination)? - What is the tone that you try to convey in your posts?
Content popularity measurement instruments	- What kind of content is more popular in social media (among our audience and in general)? - How do you measure the popularity of the post (share, likes, impressions, reach)?

Goals seating and measurements	- What is the main aim of your pages - what are your goals? - (How) do you measure whether or not you have achieved a goal?
Reaching different audiences	- How do you communicate with different audiences? - Which concepts or criteria do you use to determine audience segments in your online communications?
Reaching Generation Z	- What is the approach towards Generation Z? Is Gen Z a factor of consideration when creating content? - Do you target them differently than other audience segments? - What do you expect to achieve in your communications with Generation Z? - What is the specificity of Generation Z - how do they behave in relation to your pages?
Museum's goals and social media	- Does social media help you in achieving the museum's general goals?

Appendix 2

Dit onderzoek gaat over Museum Boijmans van Beuningen in Rotterdam. We willen graag weten wat je van het museum vindt en hoe het zich volgens jou online presenteert via de website, Instagram en Facebook. De vragenlijst begint met een paar algemene vragen over je persoonlijke achtergrond die nodig zijn om de uitkomsten van het onderzoek goed te kunnen interpreteren. Daarna volgen vragen over de online – of virtuele communicatiekanalen van het museum. In totaal duurt het invullen van de vragen ongeveer 10 minuten. De resultaten van het onderzoeken zullen anoniem worden verwerkt, zodat je gegevens nooit aan jou persoonlijk gekoppeld kunnen worden. Ook zullen we de gegevens uiteraard niet delen met derden. De gegevens worden alleen gebruikt voor onderzoeksdoeleinden: twee Master studenten van de opleiding Kunst- en Cultuurwetenschappen van de Erasmus Universiteit Rotterdam zullen hun eindwerkstuk schrijven op basis van de via dit onderzoek verzamelde gegevens. Mede namens hen, hartelijk dank voor je medewerking aan dit onderzoek.

*To win the 15€ voucher for bol.com, please fill your information at the end of the survey. We will raffle one voucher for every ten participants. Good luck and thank you!

0.1. Wat is je leeftijd?

○ 14-18

○ 19-25

○ 26-35

○ 36-45

○ 46-60

○ 61+

0.2. Wat is je geslacht?

○ Vrouw

○ Man

○ Anders, nl...

0.3. Waar woon je?

○ Rotterdam

○ Elders, namelijk...

0.4. Wat is je hoogst behaalde opleidingsniveau? Of als je momenteel nog onderwijs volgt: welk opleidingsniveau volg je nu?

○ geen onderwijs

○ basisschool

○ lager en middelbaar voortgezet onderwijs (VMBO, MAVO)

○ middelbaar beroepsonderwijs (MBO)

○ hoger middelbaar onderwijs (HAVO)

○ atheneum, gymnasium (VWO)

○ hoger beroepsonderwijs (HBO)

○ universitair onderwijs, Bachelor

○ universitair onderwijs, Master

○ doctoraat (gepromoveerd)

○ anders, namelijk...

[   ]

Website

De volgende paar vragen gaan over de website van Museum Boijmans Van Beuningen

Ben je bekend met de website van Museum Boijmans Van Beuningen? (www.boijmans.nl)?

○ Ja

○ Nee

2. Hoe vaak bezoek je de website van Museum Boijmans Van Beuningen?

○ Een paar keer per week

○ Ongeveer wekelijks

○ Ongeveer elke twee weken

○ Ongeveer eens per maand

○ Om de paar maanden

○ (Bijna) nooit

3. Hoe kwam je voor de eerste keer op de website van het museum terecht?

○ Via een zoekmachine (vb. Google, Yahoo, Bing, ...)

○ Een link via sociale media

○ Via een nieuwssite

○ Doordat een bekende het mij persoonlijk aanraadde

○ Anders, namelijk

[   ]

4. Mensen kunnen verschillende motieven hebben om de website van Museum Boijmans Van Beuningen te bezoeken. Welke van onderstaande motieven gelden voor jou? Klik het vakje aan dat het beste jouw mening weergeeft (1= zeer mee oneens / 5= zeer mee eens)

	Zeer mee oneens	Enigszins oneens	Niet mee eens of oneens	Enigszins mee eens	Zeer mee eens
a) Informatie zoeken over het museum of uitvinden waar tentoonstellingen momenteel plaatsvinden (vb. via het programma "Boijmans Next Door")	○	○	○	○	○
b) Specifieke informatie zoeken over een kunstwerk, artiest, of collectie	○	○	○	○	○
c) Om een virtuele tour door het museum te maken	○	○	○	○	○
d) Om informatie over evenementen te vinden	○	○	○	○	○
e) Om informatie te vinden over de bouw en toekomst van het depot	○	○	○	○	○
f) Om vacatures te vinden	○	○	○	○	○
g) Gewoon uit nieuwsgierigheid	○	○	○	○	○

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	Zeer mee oneens	Enigszins oneens	Niet mee eens of oneens	Enigszins mee eens	Zeer mee eens
h) Anders, namelijk	◯	◯	◯	◯	◯

5. Hieronder volgt nog een aantal stellingen over de website van Museum Boijmans Van Beuningen. Geef weer aan in welke mate je het met elke stelling eens of oneens bent (1= zeer mee oneens / 5= zeer mee eens)

	Zeer mee oneens	Enigszins oneens	Niet mee eens of oneens	Enigszins mee eens	Zeer mee eens
5.1. Ik vind de website van het museum leuk	◯	◯	◯	◯	◯
5.2. Ik vind de website van het museum toegankelijk	◯	◯	◯	◯	◯
5.3. Ik vind het leuk om de kunst van het museum te beleven via de website	◯	◯	◯	◯	◯
5.4. Wanneer ik kunstwerken van het museum via de website ervaar, heb ik het gevoel dat ik er meer over leer dan wanneer ik in mijn eentje het museum zou bezoeken	◯	◯	◯	◯	◯
5.5. De website van het museum stelt mij in staat om zelf dingen te ontdekken	◯	◯	◯	◯	◯
5.6. Als ik de kunstwerken van het museum via de website ervaar, ontdek ik meer daaraan gerelateerde onderwerpen / kunstwerken / artiesten / kunststromingen dan wanneer ik offline kunst bekijk	◯	◯	◯	◯	◯
5.7. De manier waarop de inhoud van de website van het museum is ingedeeld, vind ik verwarrend	◯	◯	◯	◯	◯
5.8. Ik vind de website van het museum eenvoudig te navigeren en gebruiksvriendelijk	◯	◯	◯	◯	◯
5.9. Ik vind het leuk om het museum virtueel te ontdekken	◯	◯	◯	◯	◯
5.10. De website van het museum is saai	◯	◯	◯	◯	◯
5.11. Wanneer ik kunstwerken van het museum ervaar via de website, word ik minder emotioneel geraakt dan wanneer ik ze in het echt zou zien	◯	◯	◯	◯	◯
5.12. Via de website van het museum kan ik kunst goed bekijken en waarderen	◯	◯	◯	◯	◯
5.13. De website van het museum biedt maar beperkte informatie over de kunstwerken	◯	◯	◯	◯	◯
5.14. De website van het museum vergroot mijn interesse in kunst	◯	◯	◯	◯	◯
5.15. De website van het museum nodigt mij uit om deel te nemen aan online activiteiten (volgen van sociale media van het museum, deelname aan discussiefora, delen van foto's enz.)	◯	◯	◯	◯	◯

	Zeer mee oneens	Enigszins oneens	Niet mee eens of oneens	Enigszins mee eens	Zeer mee eens
5.16. De website van het museum geeft mij zin om deel te nemen aan activiteiten van het museum	○	○	○	○	○
5.17. Ik ben bekend met het programma "Boijmans Next Door"	○	○	○	○	○
5.18. De manier waarop "Boijman's Next Door" op de website van het museum wordt uitgelegd, is verwarrend	○	○	○	○	○
5.19. De website van het museum motiveert mij om tentoonstellingen van het museum (momenteel via "Boijmans Next Door") of het Depot te bezoeken	○	○	○	○	○
5.20. De website van het museum geeft me het gevoel dat ik deel uitmaak van de gemeenschap rondom het museum	○	○	○	○	○
5.21. Wat betreft kunstmusea in het algemeen, ga ik liever via de virtuele online omgeving een verbinding aan dan door het echte museum te bezoeken	○	○	○	○	○
5.22. Wat betreft kunstmusea in het algemeen, is het voor mij eenvoudiger om online mee te doen dan om deze in het echt te bezoeken	○	○	○	○	○

6. Hoe actief ben je online via de website van Museum Boijmans Van Beunigen, en hoe vaak bezoek (of bezocht) je het daadwerkelijke museumgebouw (voordat ze tijdelijk gesloten waren, of via "Boijmans Next Door"). Geef voor allebei aan hoe jij de frequentie van je deelname of bezoek inschat

	Laag	Redelijk laag	Neutraal	Redelijk hoog	Hoog
a) Mijn frequentie van online bezoek van de website is ...	○	○	○	○	○
b) Mijn frequentie van fysiek of offline bezoek aan het museum is/was ...	○	○	○	○	○

Social Media

Nu volgt een aantal vragen over je gebruik van sociale media in het algemeen.

7. Hoeveel uur heb je de afgelopen maand gemiddeld besteed aan sociale media?

○ 4 uur per dag of meer

○ 2 - 4 uur per dag

○ 1 - 2 uur per dag

○ Gemiddeld minder dan 1 uur per dag

○ (bijna) elke dag wel even

○ Meerdere keren per week, maar zeker niet dagelijks

○ Minder dan eens per week

○ Zelden of nooit

8. Hoe vaak post of deel je informatie via sociale media?

○ 4 keer per dag of vaker

○ 2 - 4 keer per dag

○ 1 - 2 keer per dag

○ (bijna) elke dag

○ Gemiddeld minder dan 1 keer per dag

○ Meerdere keren per week, maar zeker niet dagelijks

○ Minder dan eens per week

○ Zelden of nooit

9. Aan wat voor berichten geef je in het algemeen de voorkeur?

	vind ik helemaal niet leuk	vind ik niet leuk	neutraal	vind ik leuk	vind ik erg leuk
Video's	○	○	○	○	○
Foto's	○	○	○	○	○
Combinatie tekst/foto	○	○	○	○	○
Gifs/Memes	○	○	○	○	○

10. Wat vind je van elk van de volgende soorten posts?

	vind ik helemaal niet leuk	vind ik niet leuk	neutraal	vind ik leuk	vind ik erg leuk
Posts over kunstwerken of kunstenaars	○	○	○	○	○
Post waarin het publiek ervaringen deelt	○	○	○	○	○
Humoristische posts of Memes	○	○	○	○	○
Informatie over algemene activiteiten/ updates over wat er gebeurt	○	○	○	○	○

De volgende vragen gaan over de sociale media pagina's van Museum Boijmans Van Beuningen, namelijk Facebook and Instagram

11. Volg je Museum Boijmans Van Beuningen via Facebook of Instagram?

Facebook (www.facebook.com/boijmans)

○ Ja, ik volg het museum via Facebook

○ Ik heb het museum via Facebook gevolgd, maar nu niet meer

○ Ik heb het museum nooit via Facebook gevolgd

Instagram (www.instagram.com/boijmans)

○ Ja ik volg het museum via Instagram

○ Ik heb het museum via Instagram gevolgd, maar nu niet meer

○ Ik heb het museum nooit via Instagram gevolgd

12. Aan welk online platform geef je de voorkeur voor het volgen van Museum Boijmans Van Beuningen?

◯ Facebook

◯ Instagram

Facebook

Je hebt aangegeven dat je het museum volgt of volgde via Facebook. De volgende paar vragen gaan specifiek over de Facebook pagina van het museum.

13. Welke van onderstaande factoren was het belangrijkst in jouw keuze om het museum via Facebook te gaan volgen?

☐ Ik bezocht het museum en vervolgens besloot ik het te volgen via Facebook

☐ Ik vond de website van het museum leuk en ging het museum toen ook via Facebook volgen

☐ Gewoon uit nieuwsgierigheid

☐ Vrienden volgden het museum via Facebook en raadden het mij aan

☐ Familieleden raadden het mij aan

☐ Het werd mij gesuggereerd via andere pagina's of advertenties

☐ Anders, namelijk [＿＿＿＿＿＿＿]

14. Wanneer heb je de Facebook pagina van het museum voor het laatst bezocht?

◯ Vandaag

◯ Gisteren

◯ Ergens eerder in de afgelopen week

◯ Ongeveer 2 weken geleden

◯ Tussen 2 weken en een maand geleden

◯ Meer dan een maand geleden

◯ Langer dan een paar maanden geleden / ik kan me dat niet goed herinneren

15. Hoe vaak "like" je posts van de Facebook pagina van het museum?

◯ (bijna) elke dag

◯ 2-3 keer per week

◯ Gemiddeld eens per week

◯ Minder dan eens per week

◯ Hooguit een enkele keer per maand

◯ Zelden

◯ Nooit

16. Hoe vaak deel je (publiek of via inboxing) inhoud van de Facebook pagina van het museum?

◯ (bijna) elke dag

◯ 2-3 keer per week

◯ Gemiddeld eens per week

◯ Minder dan eens per week

◯ Hooguit een enkele keer per maand

◯ Zelden

○ Nooit

17. Hoe vaak post je comments bij berichten van de Facebook pagina van het museum?

○ (bijna) elke dag

○ 2-3 keer per week

○ Gemiddeld eens per week

○ Minder dan eens per week

○ Hooguit een enkele keer per maand

○ Zelden

○ Nooit

18. Heb je een favoriete post van de Facebook pagina van het museum?

○ Nee

○ Ja. (Indien ja, geef hier een korte beschrijving van je favoriete post)

19. Geef aan wat je van elk van de onderstaande posts vindt. (1= vind ik helemaal niet leuk; 5= vind ik erg leuk)

19.1

	1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk
	○	○	○	○	○

19 - 2

	1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk

	1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk
	○	○	○	○	○

19.3

	1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk
	○	○	○	○	○

19.4

	1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk

	1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk
	○	○	○	○	○

19.5

	1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk
	○	○	○	○	○

19.6

	1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk

1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk
○	○	○	○	○

19.7

1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk

1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk
○	○	○	○	○

19.8

1 - helemaal niet leuk	2 - niet leuk	3 - niet leuk	4 - leuk	5 - erg leuk

B Museum Boijmans Van Beuningen
January 10 · ⊕

We feliciteren Sabine Marcelis met de Wallpaper* Designer of the Year 2020 award!

See Translation

5,876 Views

Museum Boijmans Van Beuningen is with Sabine Marcelis.
January 8, 2019 · ⊕

De vaste collectie door de ogen van Sabine Marcelis: "De design-collectie van Boijmans is één van de redenen dat ik zelf ontwerp ging studeren". 'De collectie als tijdmachine' is nog tot en met 13 januari 2019 te zien.
See Translation

20. Motiveert de Facebook pagina van het museum jou om tentoonstellingen of activiteiten die zijn georganiseerd door het museum te gaan bezoeken? Zo ja, hoe?

○ Ja, toelichting [   ]   ○ Ik weet het niet / geen antwoord

○ Nee, toelichting [   ]

21. Vind je het prettig dat de Facebook pagina in het Nederlands is?

○ Ja

○ Nee

○ Neutraal, maakt niet uit

Instagram

Je hebt aangegeven dat je het museum volgt of volgde via Instagram. De volgende paar vragen gaan specifiek over de Instagram pagina van het museum.

22. Welke van onderstaande factoren was het belangrijkst in jouw keuze om het museum via Instagram te gaan volgen?

☐ Ik bezocht het museum en vervolgens besloot ik het te volgen via Instagram

☐ Ik vond de website van het museum leuk en ging het museum toen ook via Instagram volgen

☐ Gewoon uit nieuwsgierigheid

☐ Vrienden volgden het museum via Instagram en raadden het mij aan

☐ Familieleden raadden het mij aan

☐ Het werd mij gesuggereerd via andere pagina's of advertenties

☐ Anders, namelijk [   ]

23. Wanneer heb je de Instagram pagina van het museum voor het laatst bezocht?

○ Vandaag

○ Gisteren

○ Ergens in de afgelopen week

○ Ongeveer 2 weken geleden

○ Tussen 2 weken en een maand geleden

○ Meer dan een maand geleden

○ Langer dan een maand geleden / ik kan me dat niet goed herinneren

24. Hoe vaak "like" je posts van de Instagram pagina van het museum?

○ (bijna) elke dag

○ 2-3 keer per week

○ Gemiddeld eens per week

○ Minder dan eens per week

○ Hooguit een enkele keer per maand

○ Zelden

○ Nooit

25. Hoe vaak deel je (publiek of via inboxing) inhoud van de Instagram pagina van het museum?

○ (bijna) elke dag

○ 2-3 keer per week

○ Gemiddeld eens per week

○ Minder dan eens per week

○ Hooguit een enkele keer per maand

○ Zelden

○ Nooit

26. Hoe vaak post je comments bij berichten van de Instagram pagina van het museum?

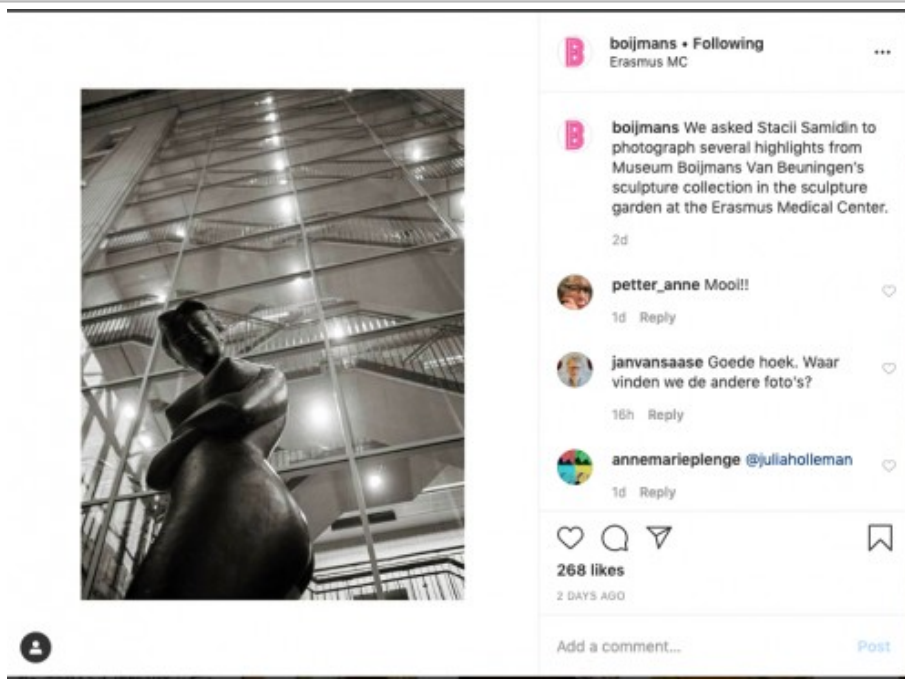○ (bijna) elke dag

○ 2-3 keer per week

○ Gemiddeld eens per week

○ Minder dan eens per week

○ Hooguit een enkele keer per maand

○ Zelden

○ Nooit

27. Heb je een favoriete post van de Instagram pagina van het museum?

○ Nee

○ Ja (Indien ja, geef hier een korte beschrijving van je favoriete post)

[   ]

28. Geef aan wat je van elk van de onderstaande posts vindt. (1= vind ik helemaal niet leuk; 5= vind ik erg leuk)

28-1

boijmans • Following
Erasmus MC

boijmans We asked Stacii Samidin to photograph several highlights from Museum Boijmans Van Beuningen's sculpture collection in the sculpture garden at the Erasmus Medical Center.

2d

petter_anne Mooi!!
1d Reply

janvansaase Goede hoek. Waar vinden we de andere foto's?
16h Reply

annemarieplenge @juliaholleman
1d Reply

268 likes
2 DAYS AGO

Add a comment...   Post

○   ○   ○   ○   ○

28-2

	1-helemaal niet leuk	2-niet leuk	3 - neutraal	4 - leuk	5 - erg leuk

boijmans • Following
Museum Boijmans Van Beuningen

boijmans In Charlotte Schleiffert's 'Balinese Bride', the artist merges eastern and western elements and symbols of evil and innocence. Railey Delgado Gomes and Leal Arazzi van Herwaarden, artist and hip hop entrepreneur in the hip hop scene, met for the first time in Boijmans. Together they reflect on their similarities and the artwork 'Balinese Bride'. Watch the video via our link in bio.

#newperspectives

31w

dickberckenkamp Schleiffert plays always an nice play with realities...

399 likes
JULY 18, 2019

Add a comment...   Post

○   ○   ○   ○   ○

28-3

	1-helemaal niet leuk	2-niet leuk	3 - neutraal	4 - leuk	5 - erg leuk

	1- helemaal niet leuk	2- niet leuk	3 - neutraal	4 - leuk	5 - erg leuk
	○	○	○	○	○

28-4

	1- helemaal niet leuk	2- niet leuk	3 - neutraal	4 - leuk	5 - erg leuk
	○	○	○	○	○

28-5

	1- helemaal niet leuk	2- niet leuk	3 - neutraal	4 - leuk	5 - erg leuk

	1- helemaal niet leuk	2- niet leuk	3 - neutraal	4 - leuk	5 - erg leuk
	○	○	○	○	○

28-6

	1- helemaal niet leuk	2- niet leuk	3 - neutraal	4 - leuk	5 - erg leuk
	○	○	○	○	○

28-7

	1- helemaal niet leuk	2- niet leuk	3 - neutraal	4 - leuk	5 - erg leuk
	○	○	○	○	○

28-8

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	1- helemaal niet leuk	2- niet leuk	3 - neutraal	4 - leuk	5 - erg leuk
	○	○	○	○	○

29. Motiveert de Instagram pagina van het museum jou om tentoonstellingen of activteiten die zijn georganiseerd door het museum te gaan bezoeken? Zo ja, hoe?

○ Ja, toelichting [   ]   ○ Ik weet het niet / geen antwoord

○ Nee, toelichting [   ]

30. Vind je het prettig dat de Instagram pagina in het Engels is?

○ Ja

○ Nee

○ Neutraal, maakt niet uit

Statments

Het laatste onderdeel van deze vragenlijst gaat over jouw waardering voor het sociale media platform van het museum dat jij het meest waardeert. Beantwoord onderstaande vragen met je favoriete of meest gebruikte platform (Facebook of Instagram) in je achterhoofd.

31. Bij het beantwoorden van onderstaande vragen, denk ik steeds aan:

○ Facebook

○ Instagram

32. Geef voor onderstaande stellingen aan in welke mate je het ermee eens of oneens bent. De vragen gaan over de sociale media die het museum gebruikt; bij de beantwoorden denk je aan jouw favoriete platform: Facebook of Instagram. 1= zeer mee oneens / 5= zeer mee eens)

1= zeer mee oneens / 5= zeer mee eens

	1-zeer mee oneens	2 - Enigszins oneens	3 - Niet eens, niet oneens	4 - Enigszins mee eens	5 - zeer mee eens
1. De sociale media pagina's sluiten aan bij mijn specifieke interesses	○	○	○	○	○

	1-zeer mee oneens	2 - Enigszins oneens	3 - Niet eens, niet oneens	4 - Enigszins mee eens	5 - zeer mee eens
2. De sociale media pagina's zorgen ervoor dat ik het museum zou willen bezoeken	○	○	○	○	○
3. De berichten hebben te veel tekst	○	○	○	○	○
4. De sociale media pagina's zorgen ervoor dat ik me onderdeel voel van de gemeenschap rondom het museum	○	○	○	○	○
5. De sociale media pagina's bieden informatie die ik interessant vind	○	○	○	○	○
6. De sociale media pagina's zijn informatief en houden me op de hoogte van wat er speelt	○	○	○	○	○
7. Ik vind dat de video's die worden geplaats op een erg traditionele manier worden gebruikt	○	○	○	○	○

	1-zeer mee oneens	2 - Enigszins oneens	3 - Niet eens, niet oneens	4 - Enigszins mee eens	5 - zeer mee eens
8. De sociale media pagina's presenteren kunstwerken op een boeiende manier	○	○	○	○	○
9. De sociale media pagina's leren mij iets nieuws over de kunstwerken	○	○	○	○	○
10. De sociale media pagina's helpen me op de hoogte te blijven van wat er met het museum gebeurt nu het gesloten is	○	○	○	○	○
11. De sociale media pagina's helpen mij beter om de kunst te waarderen dan wanneer ik de kunstwerken in het echt zie	○	○	○	○	○
12. De sociale media pagina's zijn te serieus of wetenschappelijk	○	○	○	○	○
13. De posts bevatten afbeelden van kunstwerken die nieuw voor mij zijn waardoor ik nieuwe dingen leer	○	○	○	○	○
14. De geplaatste afbeeldingen zijn soms verwarrend omdat ik de kunstenaar of het kunstwerk niet ken	○	○	○	○	○

	1-zeer mee oneens	2 - Enigszins oneens	3 - Niet eens, niet oneens	4 - Enigszins mee eens	5 - zeer mee eens
15. Ik vind de video's die gepost worden niet leuk	○	○	○	○	○
16. Ze posten te veel of te vaak op hun sociale media	○	○	○	○	○
17. De sociale media pagina's zijn grappig en hebben leuke memes	○	○	○	○	○
18. Wanneer ik commentaar of vragen heb, wordt daar snel en serieus op geantwoord door het museum	○	○	○	○	○
19. Ik vind het leuk om de activiteiten van het museum mee te maken via hun sociale media	○	○	○	○	○
20. Ze posten te weinig op hun sociale media	○	○	○	○	○
21. De sociale media pagina's wekken mijn interesse in de kunstwereld en het museumbedrijf	○	○	○	○	○

	1-zeer mee oneens	2 - Enigszins oneens	3 - Niet eens, niet oneens	4 - Enigszins mee eens	5 - zeer mee eens
22. De sociale media pagina's zetten mij ertoe aan om online te participeren in online polls of vragen van het museum te beantwoorden	○	○	○	○	○
23. De sociale media pagina's zetten mij ertoe aan om online te participeren door commentaar te posten of mijn mening te geven	○	○	○	○	○
24. De sociale media pagina's zetten mij ertoe aan om online te participeren door commentaar te leveren op de kunstwerken	○	○	○	○	○
25. De sociale media pagina's zetten mij ertoe aan om online te participeren door commentaar te leveren op de geschiedenis of de kunstenaars	○	○	○	○	○
26. De sociale media pagina's zetten mij ertoe aan om online te participeren doordat ze me live video's laten zien	○	○	○	○	○
27. Ik zou graag meer meedoen en betrokken zijn via de sociale media	○	○	○	○	○

	1-zeer mee oneens	2 - Enigszins oneens	3 - Niet eens, niet oneens	4 - Enigszins mee eens	5 - zeer mee eens
28. Ik zou graag meer meedoen en betrokken zijn via offline activiteiten of aanwezigheid in het museum zelf	○	○	○	○	○

	1-zeer mee oneens	2 - Enigszins oneens	3 - Niet eens, niet oneens	4 - Enigszins mee eens	5 - zeer mee eens
29. De sociale media pagina's bieden een goede combinatie van kunst en plezier	○	○	○	○	○
30. Ik geniet van de sociale media pagina's omdat ze op mijn interesses aansluiten	○	○	○	○	○
31. Ik vind de sociale media pagina's van het museum er esthetisch aantrekkelijk uitzien	○	○	○	○	○
32. Ik heb het gevoel dat er een artistiek idee zit achter de manier waarop de foto's en posts op de sociale media pagina's worden gepresenteerd	○	○	○	○	○
33. De sociale media pagina's tonen de kunstwereld zoals het museum die ziet	○	○	○	○	○
34. De sociale media pagina's van het museum geven me het gevoel in het museum te zijn	○	○	○	○	○

Hartelijk dank voor je deelname aan dit onderzoek!
Als je nog opmerkingen hebt over deze vragenlijst, kun je ze hieronder achterlaten:

[   ]

Block 6

To win the 15€ voucher for bol.com, please write your email here. We will raffle one voucher for every ten participants. Good luck and thank you!

[   ]