

Digital activities for museums and cultural operators.

Digital
Engagement
Framework.

DEF

Before start any digital activity, it is advisable to think about the objectives you want to achieve.

A useful tool, specially designed for planning digital activities, is the Digital Engagement Framework sheet. (Visser, Richardson 2013).

This tool is useful to think about:

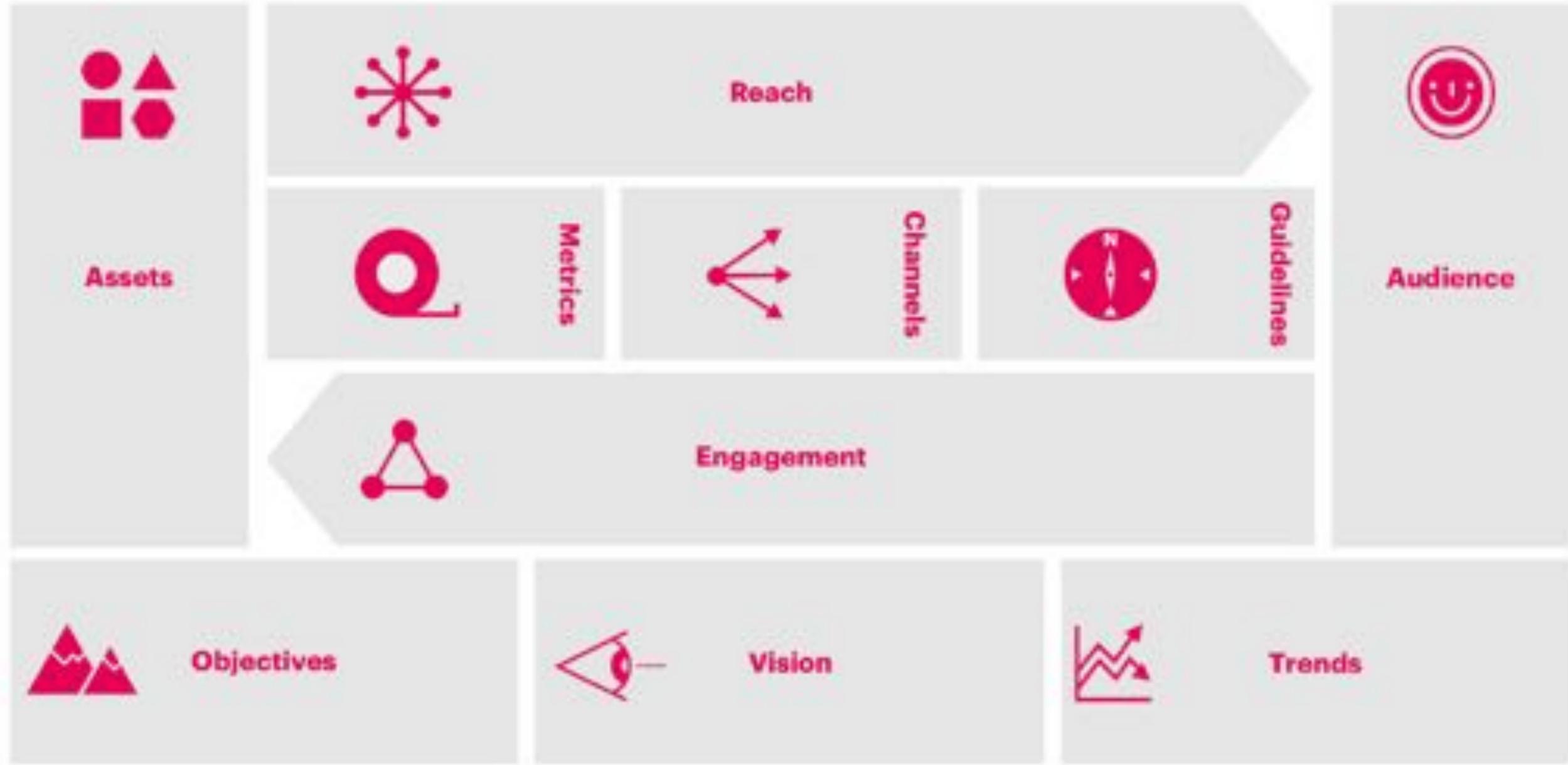
- Strategic goals
- Company vision
- Sector trends
- Target
- Strenth points
- Communication channels
- Engagement strategies
- Metrics

The Digital Engagement Framework

A framework for digital engagement

The Digital Engagement Framework helps you to design the strategies, processes and technologies to systematically engage all stakeholders with your institution in order to maximise the value you co-create. As with any framework, it is a simplification of the real world.

The Digital Engagement Framework (DEF) is based on years of designing and implementing innovative communication, marketing, audience development and new media strategies around the world.



How it works?

Each block of the DEF (Digital Engagement Framework) refers to a significant aspect and is linked to different questions.

1. The bases of the organization (Who we are, what we want to achieve, etc.);
2. Which are values / strengths
3. Who's the target
4. How we want to achieve the initial objectives, and how we want to interact with the target audience;
5. Which are the technologies and the processes that have to be implemented;

The four building blocks of digital engagement

We like to group the questions of the Digital Engagement Framework into four main building blocks. There is no fixed order in which to address them, although we like to start at the bottom and work our way to the centre.

Each building block consists of one or more elements. Each element asks one main question. All the answers from all the elements from all the building blocks together provide an outline for your digital engagement strategy. Simplify this result and you're as good as done.



Asking the right questions

You need three things to develop a successful digital engagement strategy. First, you'll need support of your team, their energy and enthusiasm, which is why we like to use the Digital Engagement Framework (DEF) in participatory design projects (see part H).

You will also need creativity and project management skills to turn the framework into fresh ideas and action (we'll help you with that as well.) Thirdly, you need to ask and answer the right questions.

The DEF helps you ask the right people the right questions at the right time. You could say that developing a digital engagement strategy is mostly Q&A. There are 10 different types of questions, ranging from visionary to operational. We will talk you through each type and show how others have answered them.

Assets



Assets are the valuable or special things, people or qualities you own or do. We distinguish tangible and intangible assets.

- What makes you stand out?
- Why do people choose you?
- What do you sell?
- What are your values?
- What can you give away?
- What experience do you offer?
- How are you different from your competitors?

Reach

Reach is about making a first connection with new audiences or existing audiences for a new activity or channel.

- Where can you find your new audience (online)?
- What communities are they part of?
- How do you relate to those communities?
- Which assets can you offer your new audiences?
- How can you connect with them?



Audience



Audiences are the people you exist for, both those you reach and those you don't reach yet. We like to make them specific.

- Who do you reach?
- Who visits you frequently?
- Who have a formalised relationship with your organisation?
- Who only knows about you?
- Who knows about you but doesn't visit you?
- What new groups would you like to reach?
- What are the specifics of each group?

Metrics



Metrics help you measure success and monitor progress.

- What are your KPIs?
- What is success?
- How will you report?

Channels



Channels are where you share your content, reach and engage people.

- Which technologies, media and tools will you use?
- What content will you share?

Guidelines



Guidelines tell you how we will work.

- What are your core values?
- Who is responsible for what?
- How do you respond to unexpected developments?

Engagement

Engagement means developing the relationship between you and your audience. Only reached audiences will engage.

- What can you offer your audience to stay interested?
- How can you involve your audience in what you do?
- How can you activate them to become an active advocate for your organisation?
- How can you work together to co-create value?
- How can you build your communities?



Objectives



Objectives are the measurable and specific things you want to achieve with digital engagement.

- What do you want to achieve with digital engagement?
- What are your organisation-wide goals and objectives?
- What do you need to achieve to make the entire organisation more social?

Vision



Vision tells you what your future looks like.

- Why does your organisation exist?
- How will your organisation be different in 5 years time because of digital media?
- How will you make the world a better place?
- What will people say about you in the future?

Trends



Trends describe developments that affect your organisation, its policies, assets and vision.

- What are important developments in your industry, locality, organisation and market segments?
- What new technologies and media do you see coming?
- How will society be different in 5 years time?

Each block that makes up the DEF (Digital Engagement Framework) answers several strategic questions that allow us to clarify different aspects.

Digital engagement in a circus

As far as we know the Digital Engagement Framework has never been used by a circus, which makes it safe for us to use as an example. Like many examples in this book this framework is not necessarily exhaustive, but meant to show you how to use the DEF in different situations. Use it to your benefit and please do scribble, doodle, scratch and highlight to make it look better!



What can we do

After spending some time on the DEF, now that we have clear in mind which are the goals that we want to achieve through digital activities, it's time to evaluate which are possible options.

In the following slides, we will go through several examples, that can be addressed as best practice.



Website.

WEBSITES BEST PRACTICE.

HOW TO FIND THEM.

The main evaluation parameter that can be used to understand the effectiveness of a website, is to analyze how the website answers the potential visitors needs.

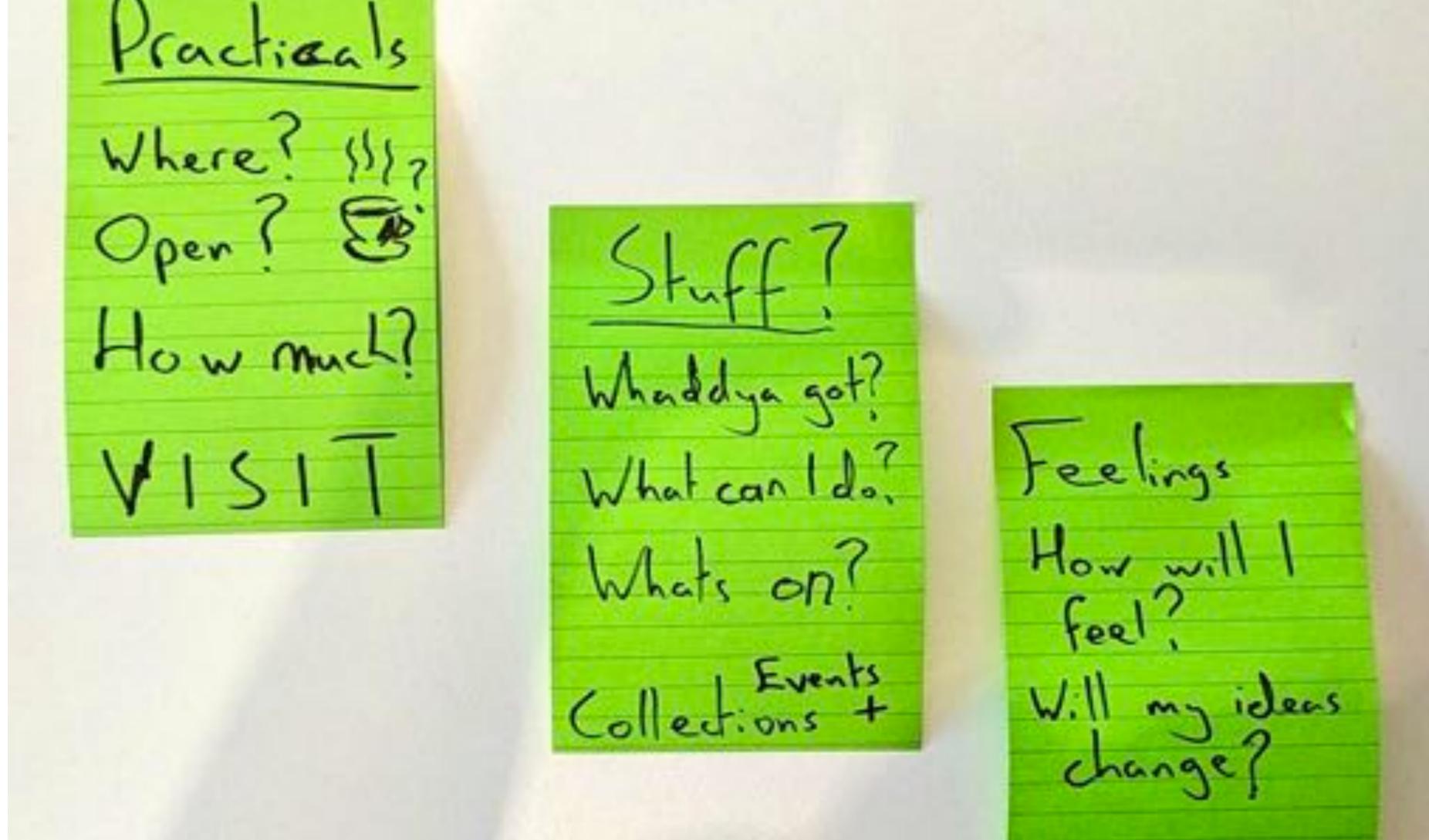
It is possible to assume two different types of users:

- **Users who are planning a visit to the museum** and are looking for practical information to help them organize their visit;
- **Users interested in browsing the website** simply to satisfy personal interests / curiosities;

QUESTIONS

In base al ragionamento sulla tipologia di utenti è possibile formulare 3 gruppi di domande che un utente del sito web può avere in mente.





VISITOR-FOCUSED DESIGN.

1. PRACTICAL QUESTIONS

- **Where is it?** Where is the museum located, how can it be reached?
- **Open?** Is it open? Will it be open the day I'm planning to visit it?
- **How much?** How much is the entry ticket, are there any discounts?

Usually this kind of information can be found on the section "Visit" or "Plan your visit"

2. COLLECTIONS/MASTERPIECES

- **What will I find?** What is there, what will I see?
- **What can I do?** What if you want to do other activities besides "watching" the works (eg laboratories)?
- **What happen?** Are there any events or events at the moment?

The information that fall into this category falls under the heading "Events and Collection"

3. MOOD/EMOTIONAL

- **How will I feel?** It will be comfortable, children will be able to speak loudly, there are spaces in which to relax?
- **How will I be affected? Information will be clear, should I prepare myself before the visit?**

These elements are not part of a particular section, but are related to the brand, the design, the impressions you can get from the website.

SOME ADVICES TO MATCH DIFFERENT NEEDS.

Some common features that can be found on websites that respond adequately to previous questions are:

PRACTICAL NEEDS

- Responsive website, that can easily be browsed from mobile;
- Clear navigation (menu);
- Key information already accessible from the homepage;
- Links that connect the website with social accounts;

INFORMATIVE REQUIREMENTS

- Masterpiece highlights;
- Search functions similar to discovering treasures;
- Clear calendar of events;
- Excellent quality of images;

EMOTIONAL NEEDS

- Accessible language
- Stories
- Style that recalls collections or museum
- Photos of people at the museum



RELEVANT ASPECTS.

NAVIGATION MENU

Most websites identified as best practices have a main navigation menu with a few essential items:

VISIT / EVENTS / COLLECTION

The subdivision into macro categories allows you to browse the website based on the information needs that users want to satisfy.

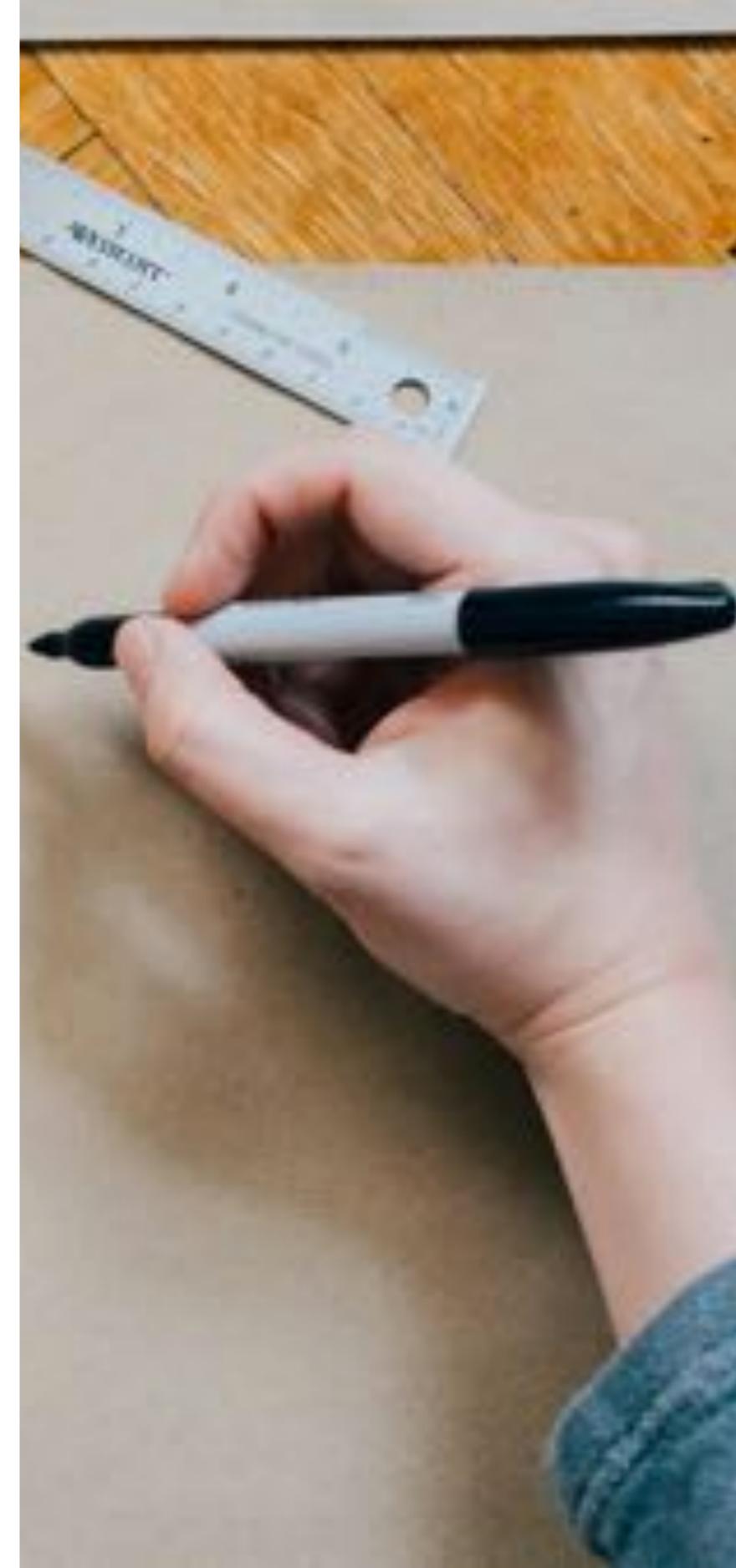
LAYOUT AND IMAGES

Images are an essential tool for the communication activities of a museum, in particular their use on the homepage of a website.

There are 3 recurring themes:

- **The buildings** - magnificent spaces to explore
- **The collection** - treasures you will find
- **Visitor photos** - mood during the visit

As far as layout is concerned, subdivisions in blocks are frequent, or the use of "splash" images



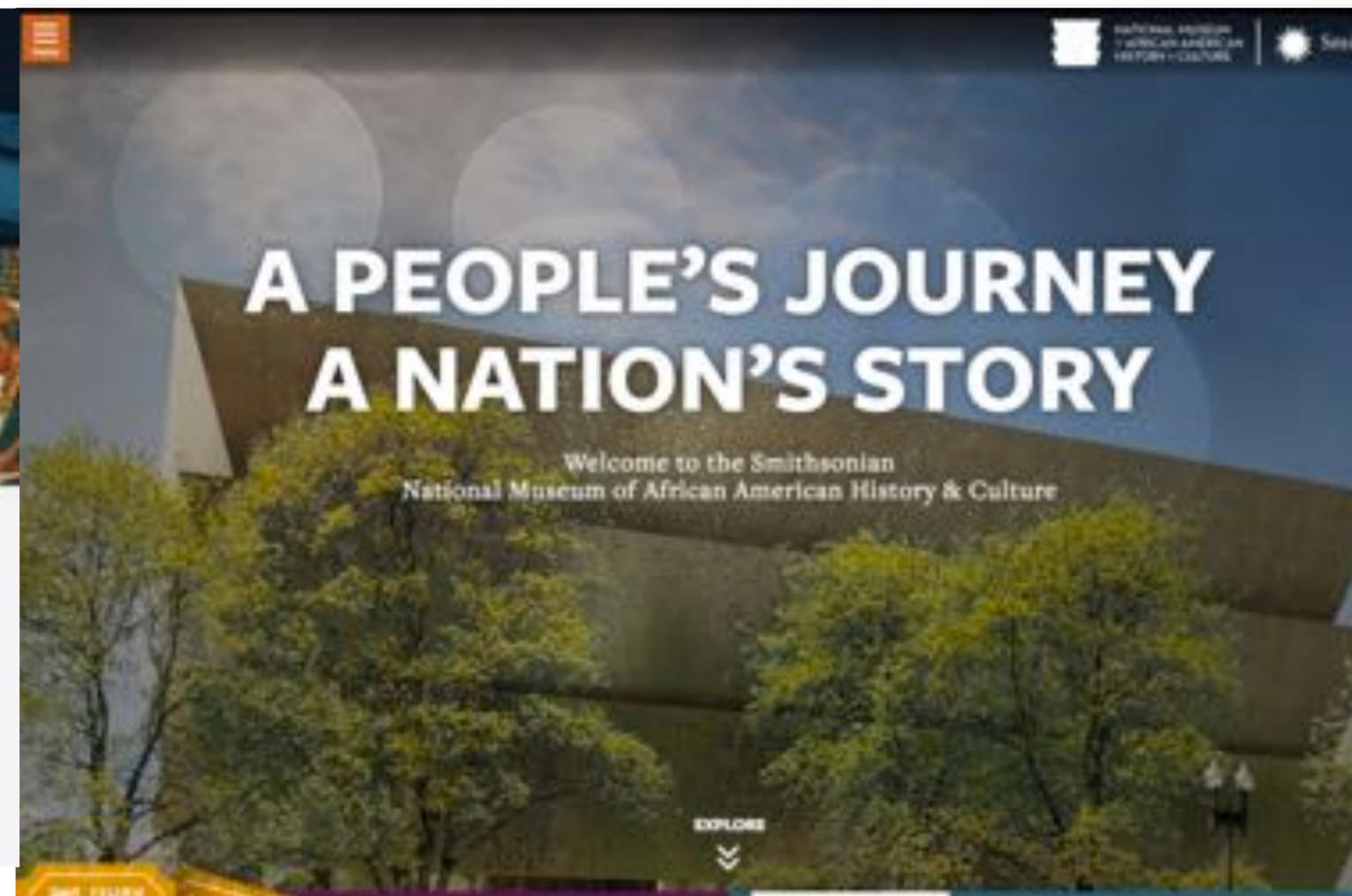
BLOCKS

Grids of images allow to diversify experiences and contents available, they are intended to arise curiosity, and to encourage users to proceed with the navigation by exploring other topics.



SPLASH IMAGES (emotional contents)

Full screen images strongly communicate the museum identity, and aim to arouse emotional feelings in users.



SOME EXAMPLES

Rethinking GUERNICA (<http://guernica.museoreinasofia.es/en>)

Royal Academy of Arts (<https://www.royalacademy.org.uk/>)

Connect Vermeer (<http://www.connectvermeer.org/>)

Van Gogh Museum (<https://www.vangoghmuseum.nl/>)

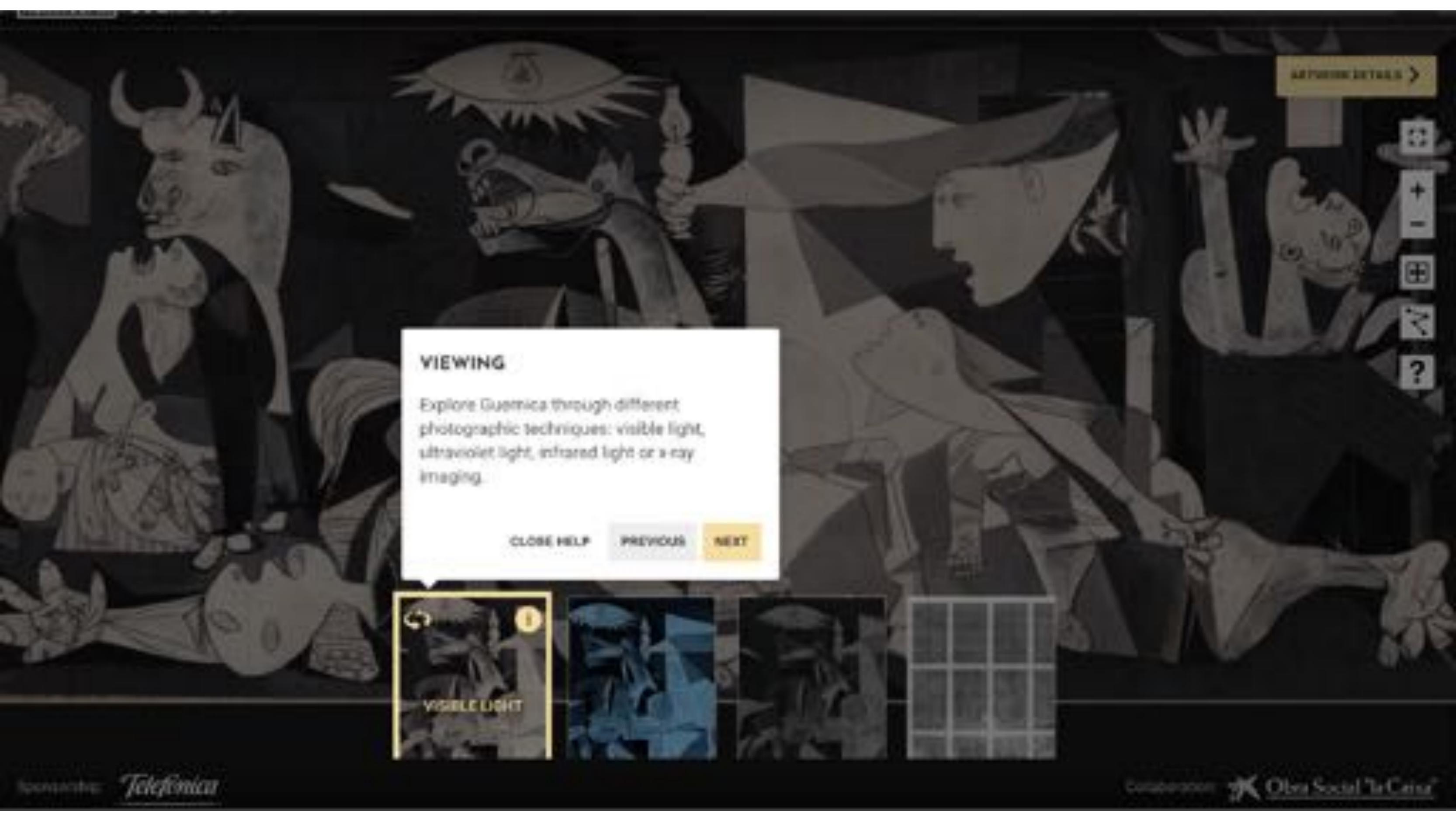
National Museum Scotland (<https://www.nms.ac.uk/>)

Rethinking Guernica

Madrid

In terms of the archive, the materials are organised as a non-hierarchical constellation of narratives contained in different documents, which engender a wide array of possibilities for accessing information. Equally, each document has been allocated a series of labels – chronological, geographical or contextual, in reference to exhibitions, authors, or other aspects — not only linking it to the organisational accounts and criteria put forward, but also prompting new searches from the actual documents.





ARTWORK DETAILS >



VIEWING

Explore Guernica through different photographic techniques: visible light, ultraviolet light, infrared light or a ray imaging.

CLOSE HELP PREVIOUS NEXT



VIDEO LINK: <https://mw18.mwconf.org/glami/rethinking-guernica/>

Royal Academy of Arts

London

We're artist-run

A place to make, exhibit and debate art
We're known for our blockbuster loan exhibitions.

In May, we're opening up new, free spaces for art and architecture with our Collection on display for the first time.

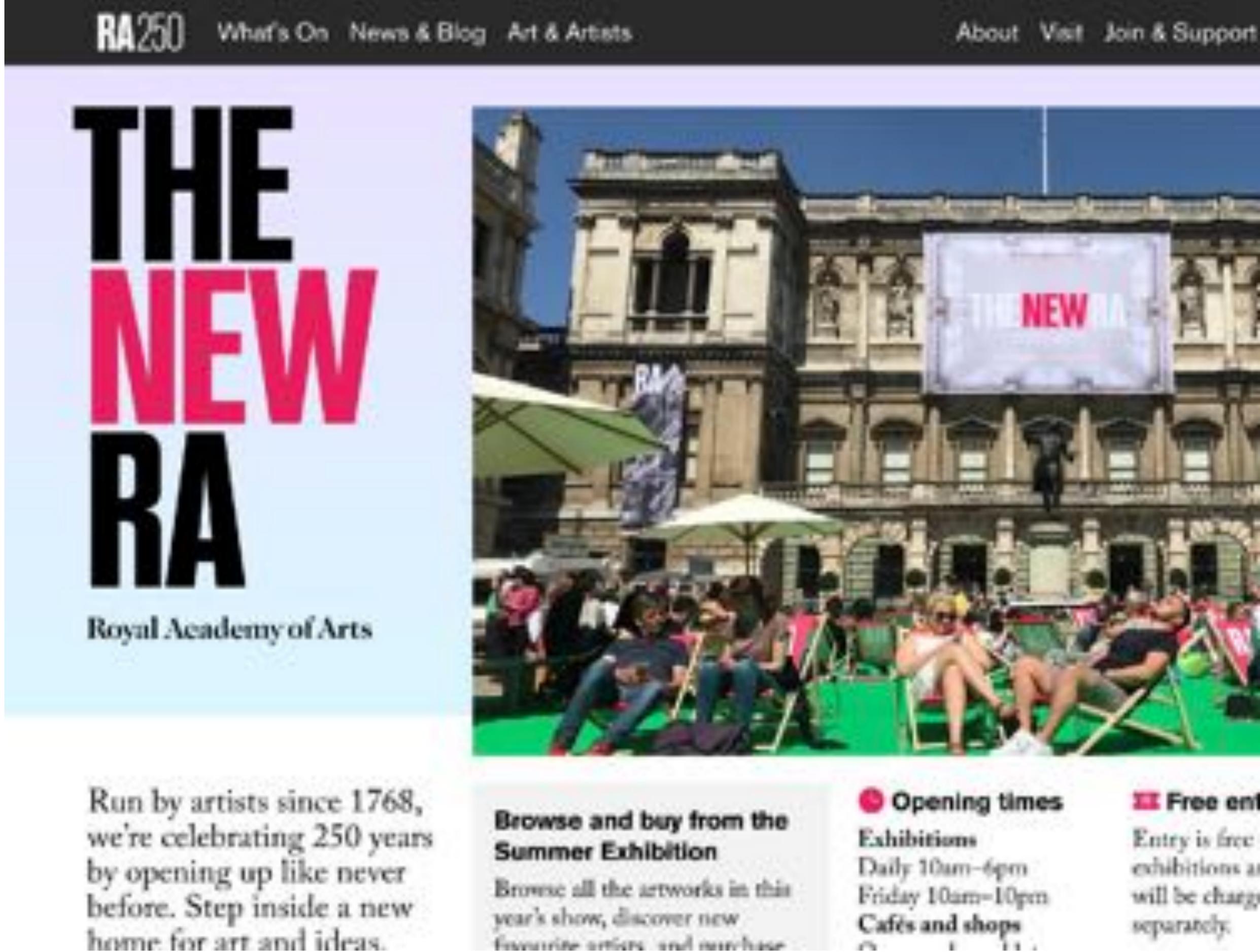
But in 2018 we can't just do this within the walls of our buildings. We needed to spread across our digital platforms and make it work for our audiences, not expect them to come to us

We looked at their current online behaviours – outside of the museum world:

- Light experience;
- No dead ends;
- Ease of use;

This gave us some basic principles:

- An integrated experience
- Allow serendipitous discovery
- Never end a journey for the user



Run by artists since 1768, we're celebrating 250 years by opening up like never before. Step inside a new home for art and ideas.

Browse and buy from the Summer Exhibition

Browse all the artworks in this year's show, discover new favourite artists, and purchase

Opening times

Exhibitions
Daily 10am–6pm
Friday 10am–10pm
Cafés and shops

Free entry

Entry is free
exhibitions as
will be charged
separately.

We started by defining our audiences

Our committed
exhibition audience -
our 100,000 members,
and repeat exhibition
visitors

A new, younger,
audience: curious,
but unconfident

Expert audiences, the
researchers and
academics looking to
use our collection as a
key resource on British
art.

Non-experts

Experts

Time and again we **heard** from our non-expert audience that they didn't want to do things online that "**felt like school**", where they were being asked to learn

They're using our site to **plan a visit** but not for inspiration or entertainment

We needed to find a way to capture their interest while **not asking too much** of them

We doubled our audience in the first three months of launching

Before

Last Year (Jan17 - 7Mar17)

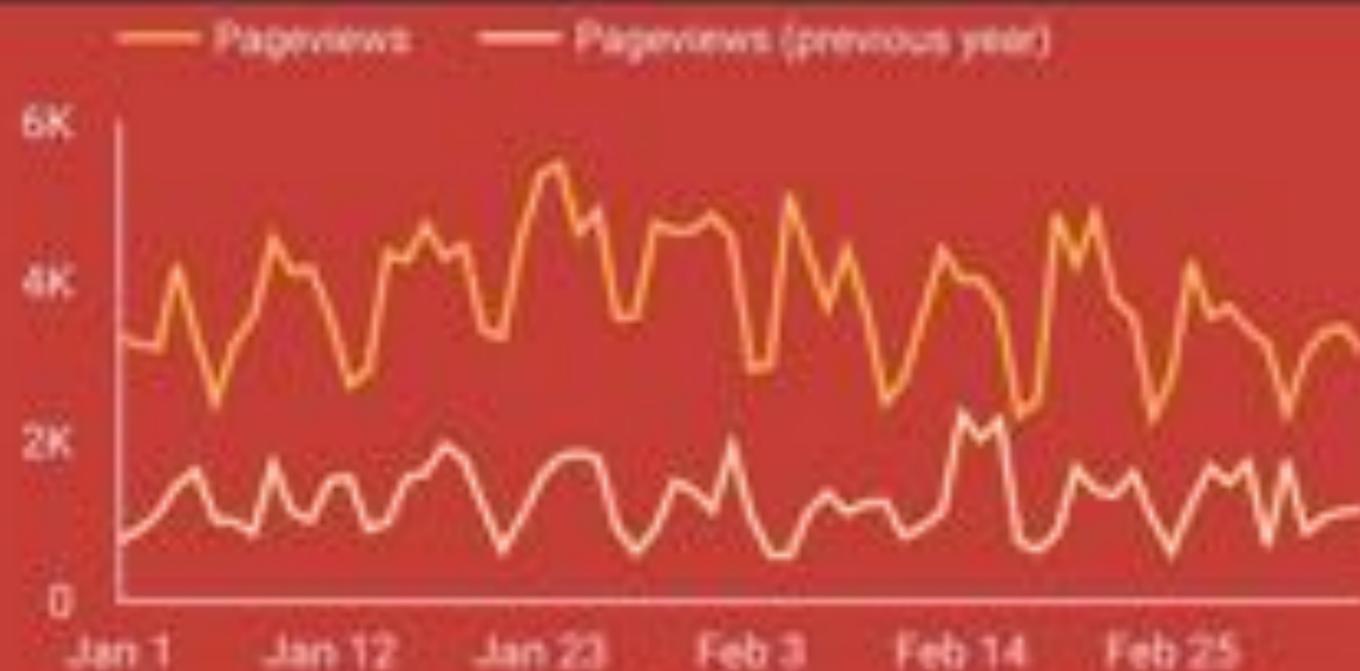
Pageviews
83.5K

After

This Year (Jan18 - 7Mar18)

Pageviews
249.8K

+298%



And had lovely feedback from our users



“Fascinating, thought provoking, creating unseen links and where has the time gone?”

– Jac Fletcher

“Quite amazing research material. This is becoming a great research tool and for general interest.”

– Graham C. Moore



Connect Vermeer

Ireland

This website complements a landmark exhibition, Vermeer and the Masters of Genre Painting: Inspiration and Rivalry, which ran from 17 June – 17 September 2017 in the National Gallery of Ireland.

This exhibition explored the fascinating network of relationships among Dutch genre painters active 1650–1675. Bringing together the work of Vermeer and contemporary painters of exquisite scenes of everyday life, the thought-provoking exhibition gave visitors an insight into how these artists admired, inspired, and rivalled each other.

Through a series of interactive visualisations, it allows users to explore and learn about the network of connections between Vermeer and his sixteen contemporaries.

Users can discover the strength and likelihood of relationships between the seventeen artists, the impact of an individual artist's paintings on the work of his contemporaries, as well as how artists adopted, adapted and disguised elements, from their peers' work, in their own paintings.

Source: <https://mw18.mwconf.org/glami/connect-vermeer/>





VIDEO LINK: <https://vimeo.com/258760660>

Van Gogh Museum

Amsterdam

“Develop a website that supports the mission of the museum – to make the work of Vincent van Gogh and the art of his time accessible for as many people as possible, with the goal to enrich and inspire them.”

Essentially, determine what’s most important (the “top tasks”) and make it big and good. In this case, those “important” things were twofold: on one hand, we had to ensure it was easy for visitors to plan their visit, but also tempt them with inspiring stories about the artist. Don’t wait until you reach the museum to meet Vincent, was the opinion – start online.

With this “meet Vincent” concept, the team had to make not only the collection (and thus the museum) accessible, but also the artist. So on the homepage, we offer a distinct choice between facilitation and inspiration. There’s the facilitating part – “visit the museum” – and an inspiring part: “meet Vincent.”

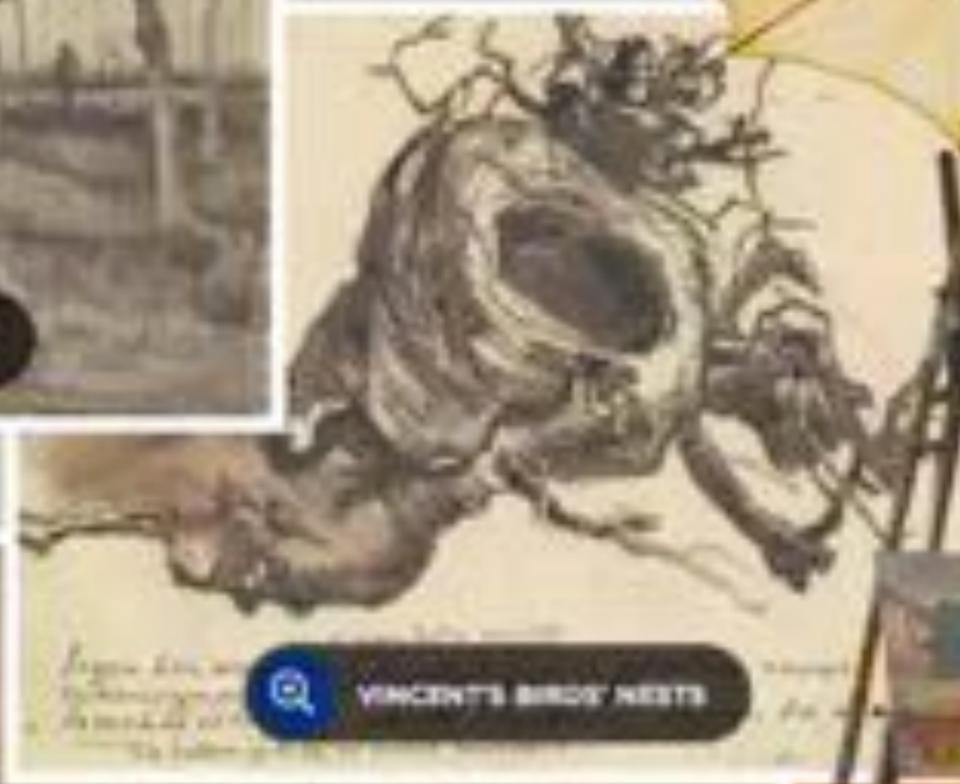
Source: <https://www.theguardian.com/culture-professionals-network/2014/nov/14/-sp-design-van-gogh-museum-website>



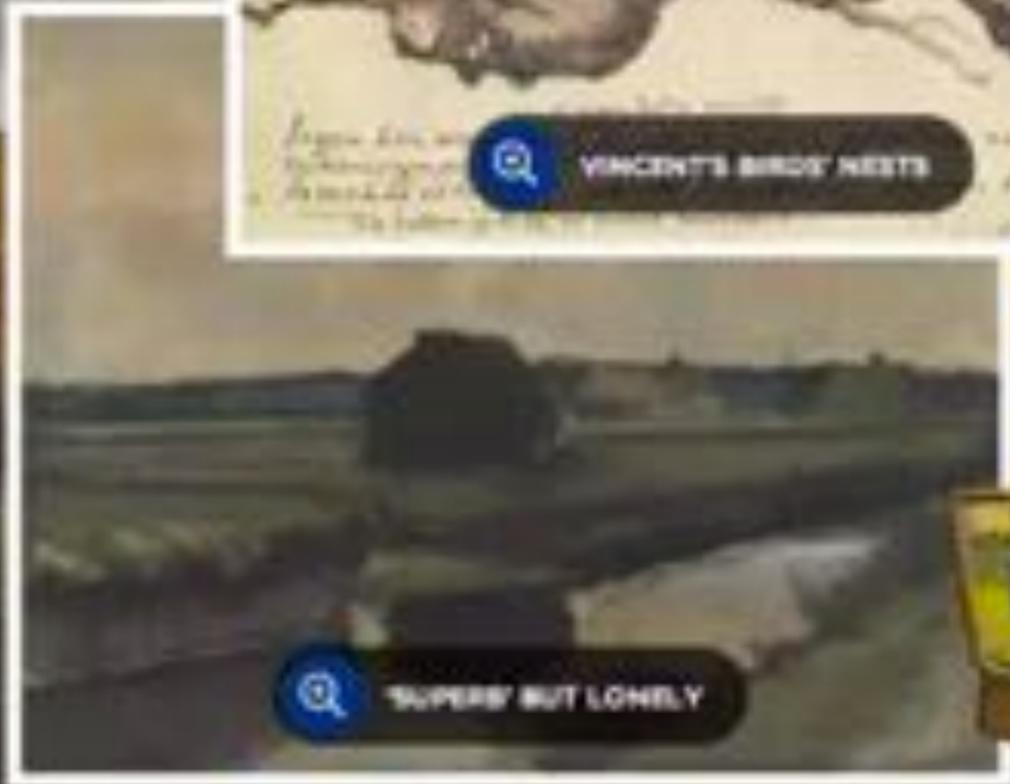


🔍 ATMOSPHERIC IMPRESSIONS

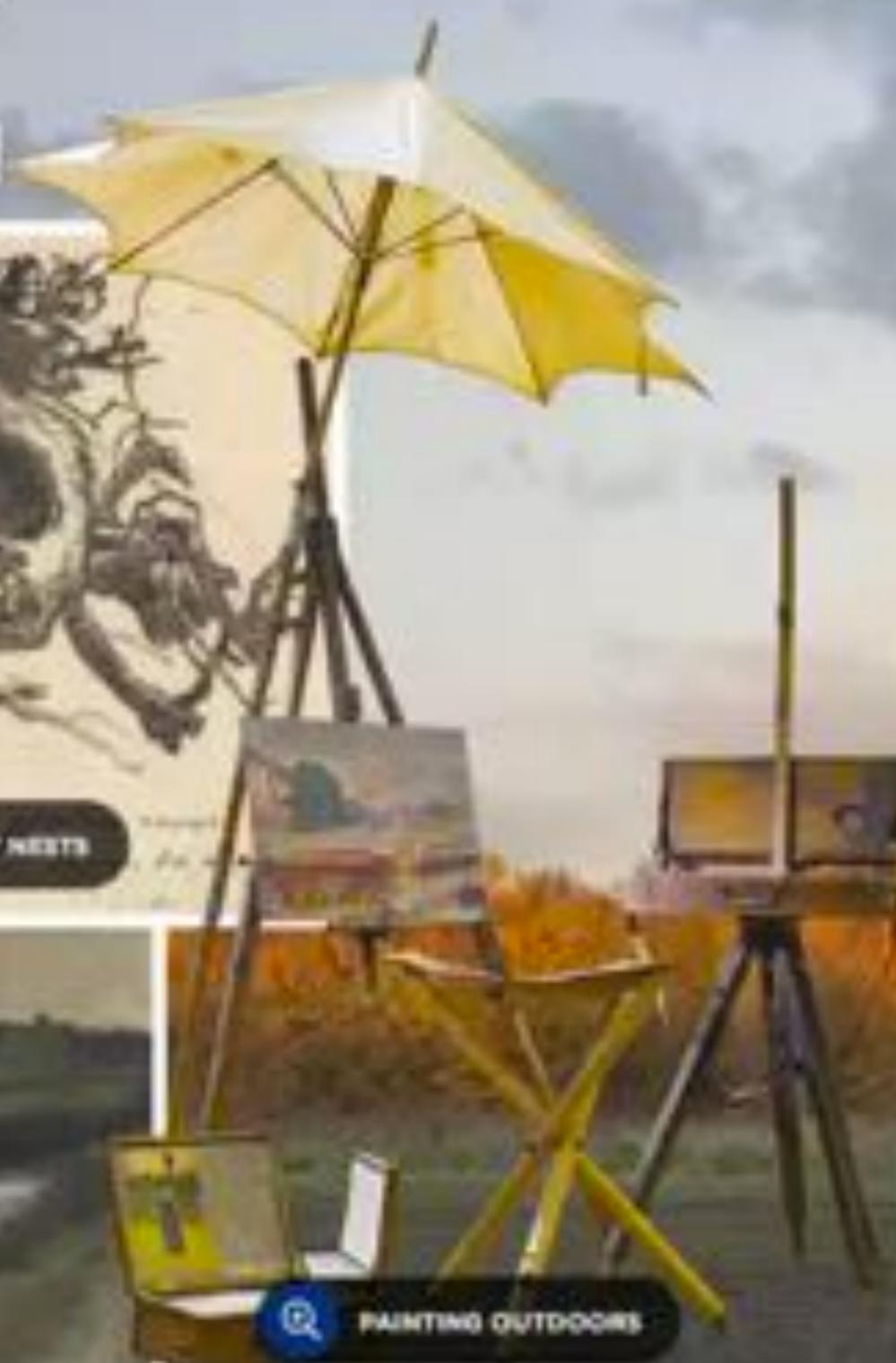
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o truly
erstand



🔍 VINCENT'S BIRDS' NESTS



🔍 'SUPERB' BUT LONELY



🔍 PAINTING OUTDOORS

National Museum Scotland Edinburgh

Redesigned from top to bottom in 2016 with Edinburgh-based digital agency, Lewis, Explore provides audiences with different experiences of our collections through long-form “stories”, online games, films and educational resources.

Explore also includes access to the Museums’ searchable database of objects, providing immediate access to over 450,000 records

The key aims of the redevelopment project, backed by an audience research project run in collaboration with Culture 24, were to:

- tell stories about our collections rather than simply provide information;
- increase the reach of the National Museums Scotland brand to new audiences;
- provide all users with easy entry points to our collections – from researchers to school children; and
- provide a better platform for re-purposing content from galleries and exhibitions, to make the most of this investment of time and budget.

Source: <https://mw17.mwconf.org/glami/explore/>

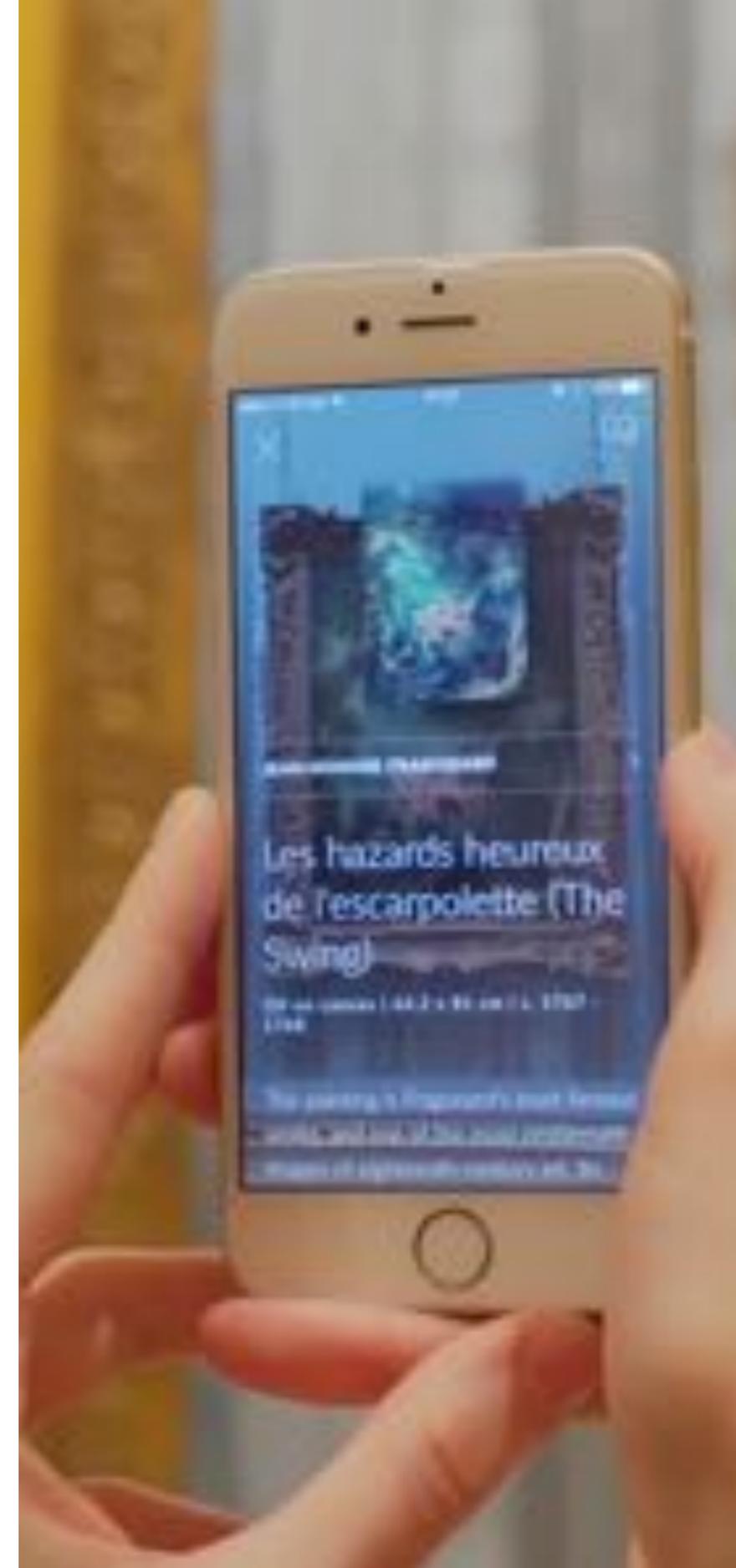


Mobile app

MOBILE APP FOR MUSEUM.

POCKET GUIDES.

A mobile app dedicated to a museum has the main purpose of enriching the user's experience visiting the museum, guiding it along the way, providing information and sometimes interactive and multimedia contents that can increase the value of the experience itself.



SOME EXAMPLES

RIJSK Museum (<https://play.google.com/store/apps/details?id=nl.rijksmuseum.mmt>)

Transmission (<https://play.google.com/store/apps/details?id=com.lojugames.games.transmission>)

Treasure Hunter (<https://play.google.com/store/apps/details?id=uk.org.sciencemuseum.treasurehunters>)

MOCAK (<https://en.mocak.pl/mobile-app>)

Rijks Museum

Amsterdam

Allowing the collection to be at the fingertips of the public, that's the main online goal of the Rijksmuseum in Amsterdam.

With a completely revamped smartphone app the Rijksmuseum is now even more accessible to everybody, whether it's before, during or after a visit to the museum.

For an optimal user experience, the Rijksmuseum app is subdivided into three main sections: Tours, Rijksstudio and E-tickets. A simple press of a button gives users access to 14 tours, an advanced navigation system, the Rijksmuseum collection in Rijksstudio and the e-ticket shop. The app allows you to easily purchase tickets and scan them at the ticket checkpoint.

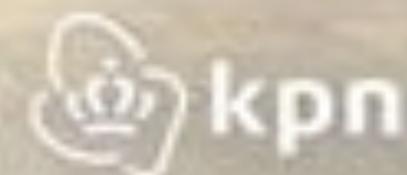
Source: <https://mw18.mwconf.org/paper/rijksmuseum-mobile-first-redesign-rijksstudio-the-new-rijksmuseum-app/>



NEW RIJKS APP

DISCOVER MORE

CONNECTED BY

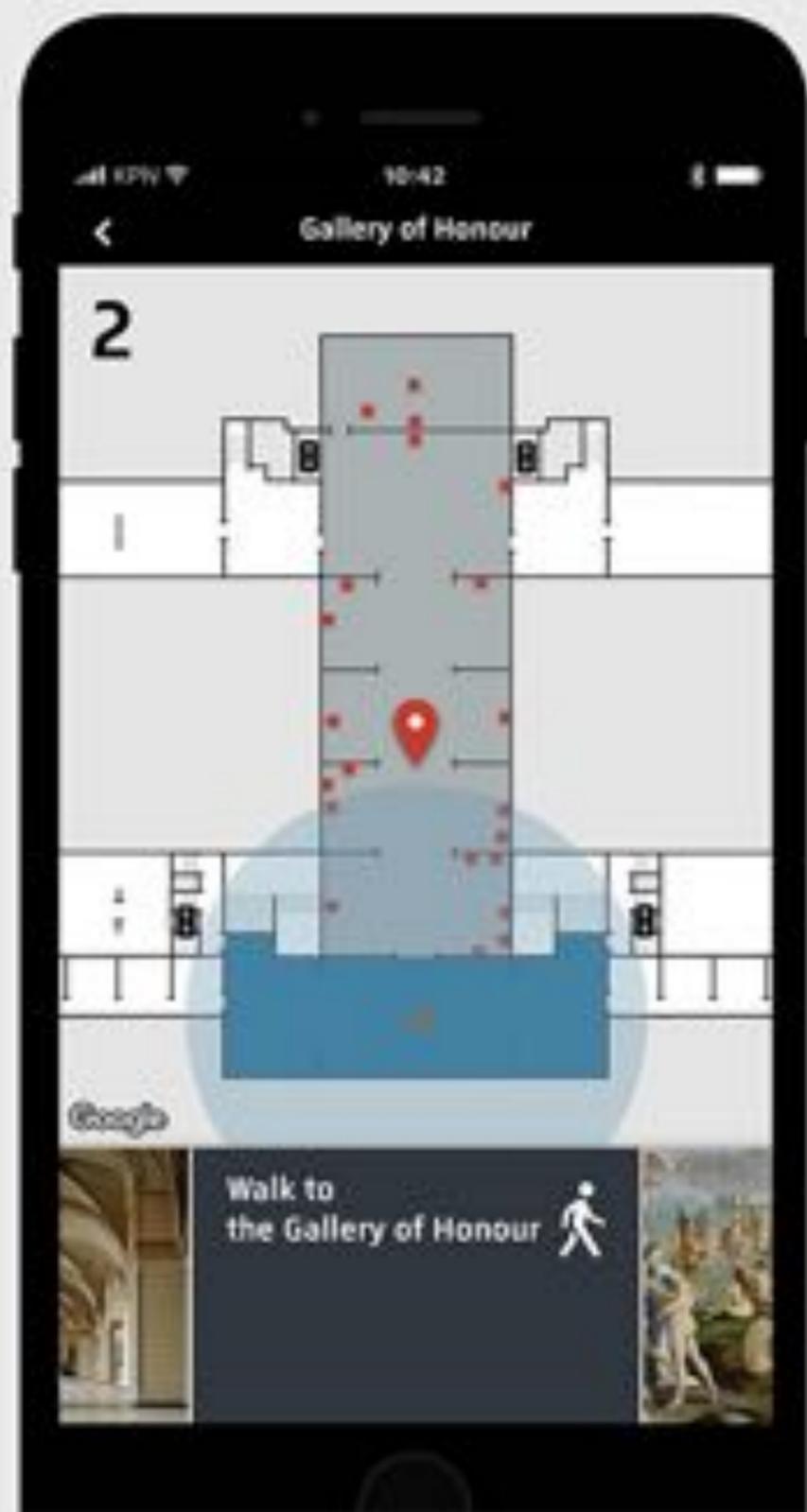


VIDEO LINK: <https://www.rijksmuseum.nl/en/app>

Discover more with the Rijksmuseum app



Swipe through the tour.
Works are indicated by red squares.



Save the most beautiful details
of your favourites



Science Museum

London

The London Science Museum has created mobile applications for children and families. The goal is to intrigue younger visitors and at the same time introduce them to themes that will be covered in the museum (for example the evolution of communication systems) and make them more involved during visits to the museum through treasure hunts, which lead to explore the rooms and installations of the museum.



Science Museum

London



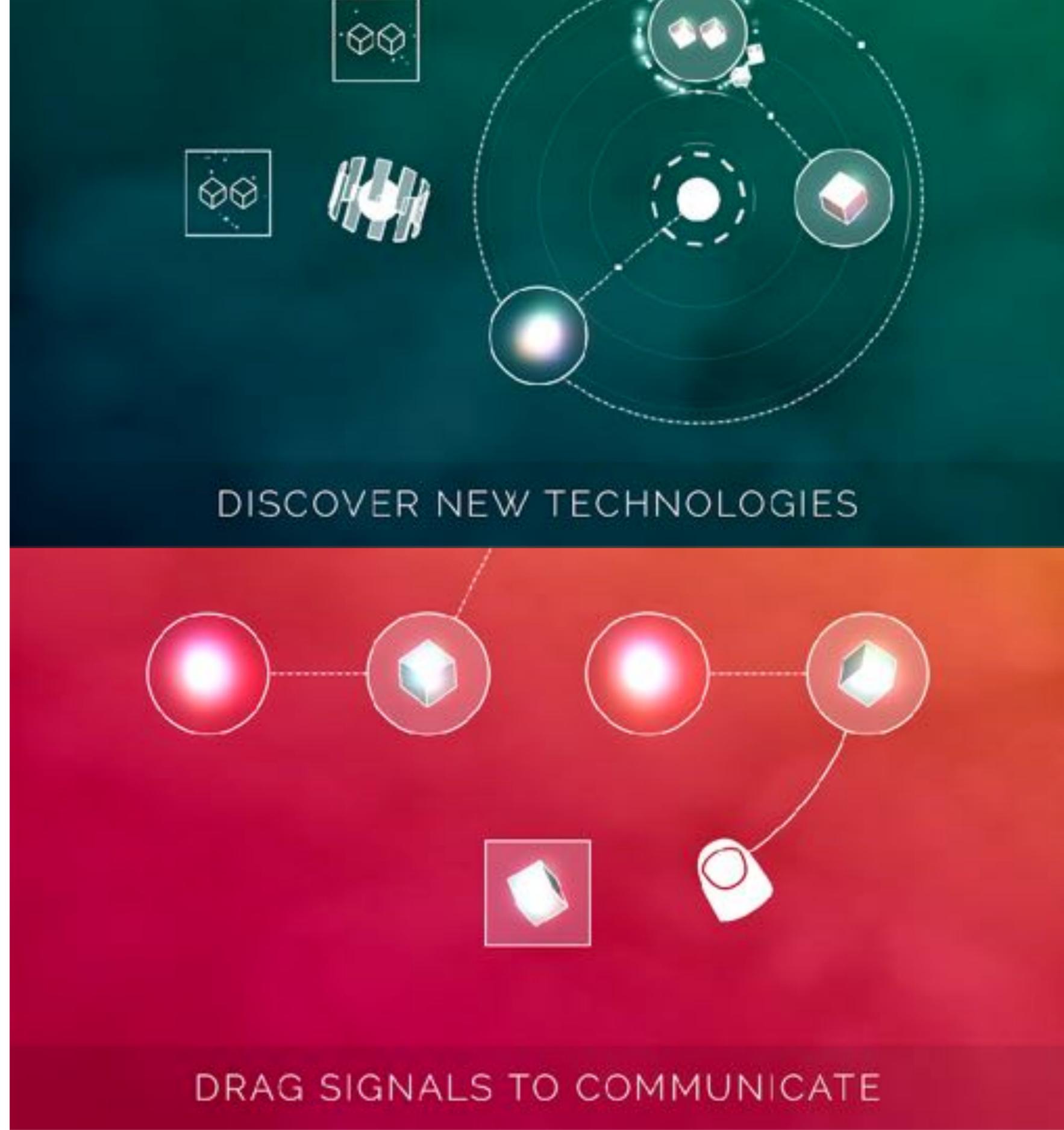
Transmission
Science Museum

Connect to communicate! Transmission is a mind-bending puzzle game where you create communication networks and reveal their strengths.

- 70 levels with 146 stars to collect
- 7 unlockable worlds
- Easy to learn, tough to master
- In-game trophies
- Google play achievements
- Over 8 hours of gameplay
- Multi-path world map
- Features music by David Kanaga

By connecting transmitters and receivers, you will send information around increasingly complex networks. As you progress, you will discover six networks that have transformed the way we communicate, each with its own unique gadgets and gizmos. Featuring a vibrant soundtrack by David Kanaga, stylish graphics and hours of fun, challenging gameplay.

This game accompanies the Science Museum's Information Age gallery, which celebrates 200 years of innovation in information and communication technologies.



Science Museum

Londra



'Treasure Hunters' from the Science Museum Group is a fast and friendly photo challenge app to play in Science Museum Group museums, at home or just about anywhere you like - it's all about searching for treasures which are interesting and important to YOU.

Accept a challenge, then hunt around your location to snap a treasure you think best meets the description. Playing in a group, battle against friends and family and decide who wins the points - or you can let the app decide! You can also join forces with other players to win all the Treasure Hunter badges.

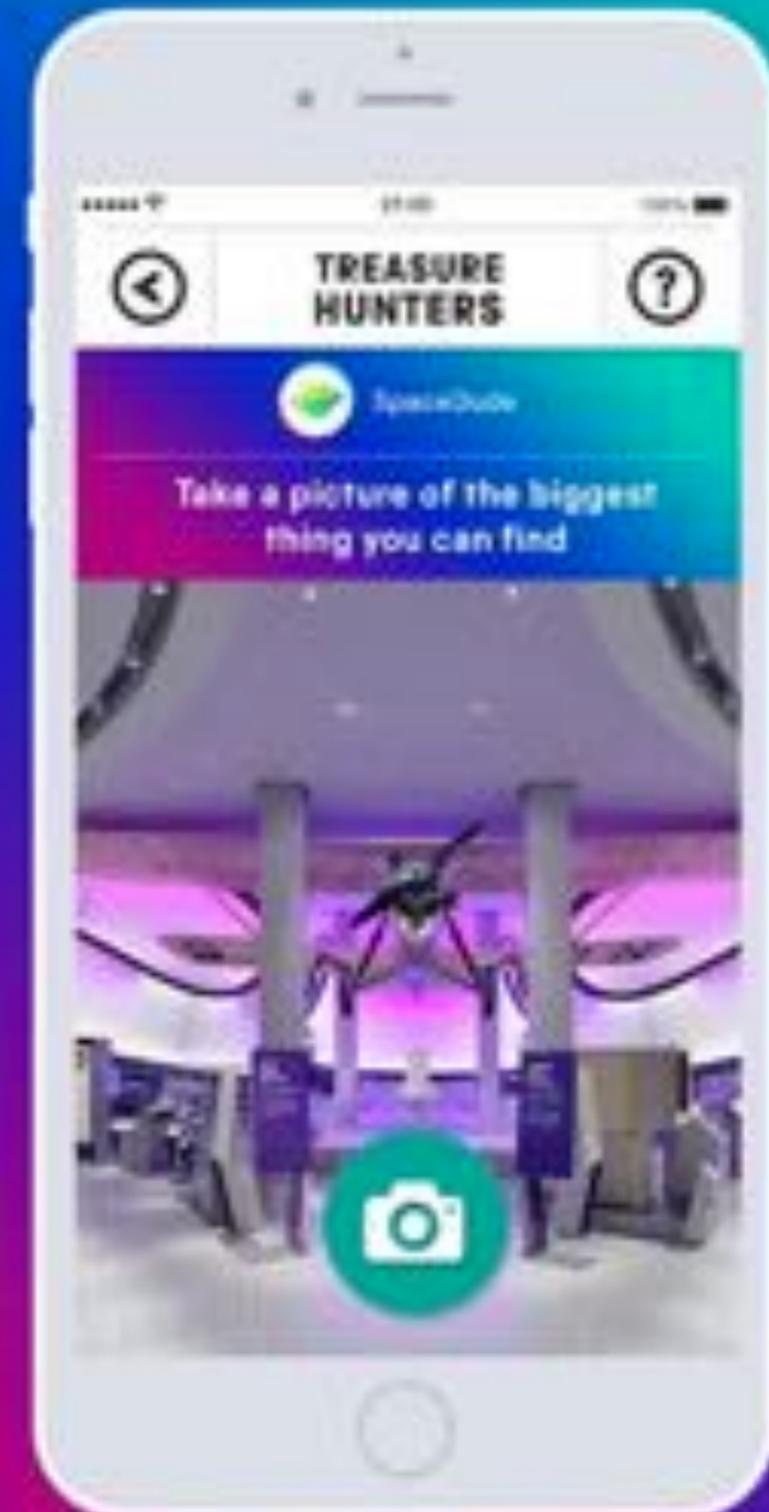
There's treasure everywhere!

See what you can find.



Time to explore!

Find your treasure to answer the challenges.



Choose

Mo



Mocak

Cracovia

The Museum of Contemporary Art in Krakow has prepared a mobile app designed to help visitors plan their visit to the Museum and serve as a guide around the exhibitions.

The app features all the works presented in the exhibition as well as additional information and pictures of several dozen of them. An interactive map will facilitate moving around the Museum.

The navigation is possible thanks to QR codes and innovative HG Beacon device, so that a user approaching a given work receives notification and additional information about it. (The devices communicate with smartphones equipped with Bluetooth 4.0 and Android system 4.3 or higher).

Thanks to the app you can learn about the most recent exhibitions and events, admissions, opening hours as well as get other useful information.

The application is available in Polish and English and it is compatible with Android and iOS systems



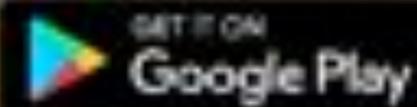
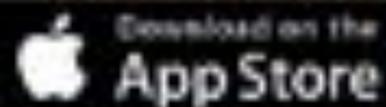


VIDEO LINK: <https://en.mocak.pl/innovative-app-for-visitors>



Scan the art, uncover the story

Smartify is a free app that allows you to scan and identify artworks, access rich interpretation and build a personal art collection in some of the world's best museums and galleries.



Audio Guide

SOME EXAMPLES

SFOMA (<https://www.sfmoma.org/listen/matisse-diebenkorn-audio-tour-preview/>)

Jewish Museum (<http://soundcloud.com/jewseum>)

SFOMA

San Francisco

Most app-based museum tours work like this: Stop at an artwork, tap in a number, wait for the commentary. But SFMOMA's app was designed to keep your phone in your pocket and your eyes on the art. Codeveloped with a company called Detour, it uses your phone's location-sensing tech to precisely triangulate your position in the museum based on a hi-res virtual map created for the museum by Apple. That way it knows exactly where you are and where you're going—and adjusts its audio accordingly.

The tours themselves, says Keir Winesmith, head of SFMOMA's digital platforms, can range from “philosophical and emotional” to “hilarious and strange.” If you prefer the latter, select the “This Is Not an Artwork” tour.





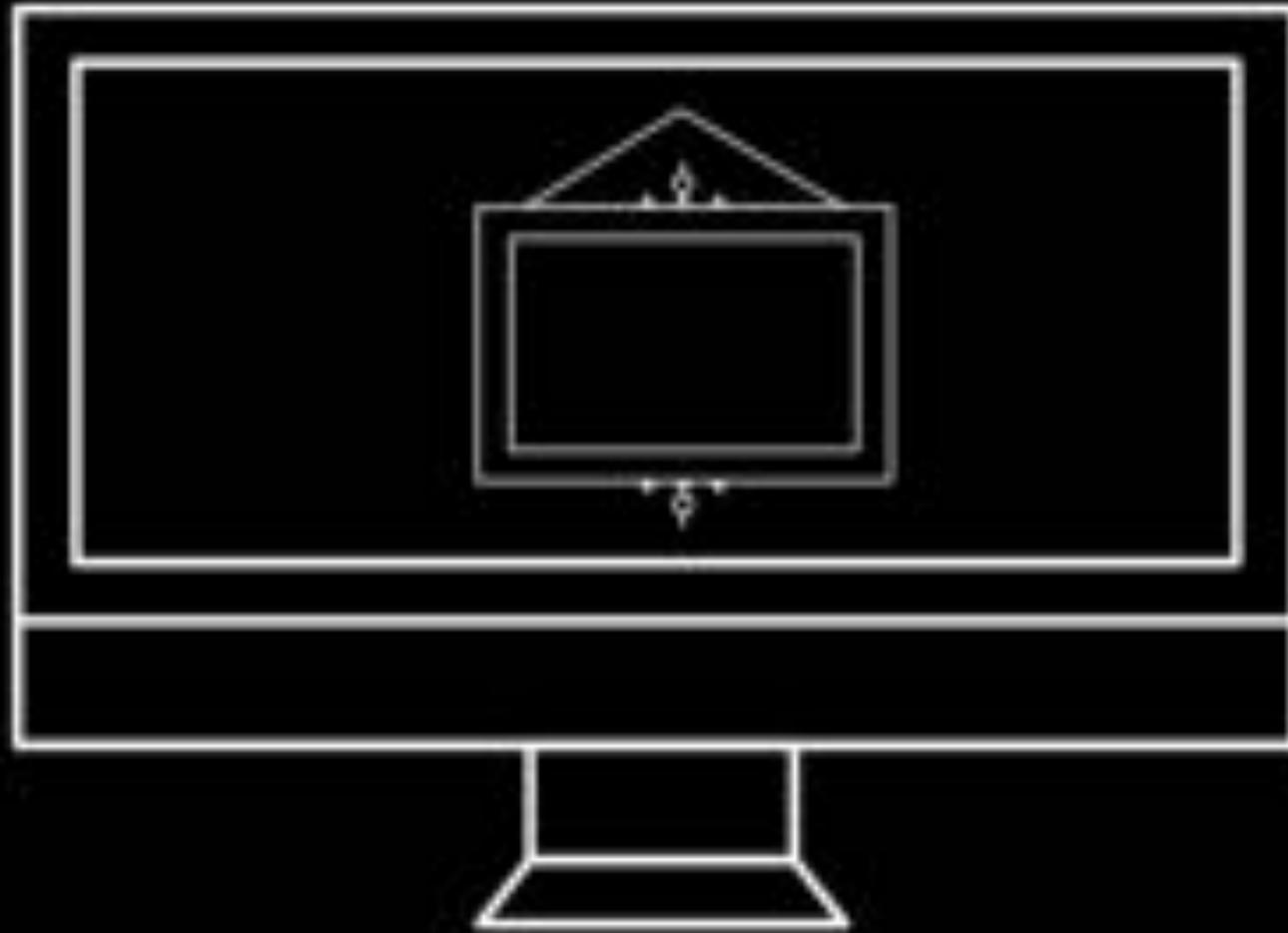
VIDEO LINK: <https://www.youtube.com/watch?v=AJGKjjQ7PmQ>

Jewish Museum

San Francisco

Think about it—what are your most used apps during a museum visit? Is it the official museum app, or a social media platform such as Twitter or Instagram? Or do you simply prefer to browse the museum device-free? What was once a trend quickly turned into a barrier to entry: beyond basic awareness that a museum had an app, connection to adequate WiFi signal, local storage capacity, and the struggle of resetting one's iTunes password became unexpected obstructions to visitor experience and accessibility.

In an effort to be truly accessible and responsive to the evolving digital needs of our visitors, as well as those who may never have the opportunity to visit us in person, the Jewish Museum recently completed a major legacy content migration of all of its past audio guide tours from app to streaming online through the audio distribution platform SoundCloud, complete with transcripts. Featuring in-depth commentary for some of our most acclaimed exhibitions, from Isaac Mizrahi to Marc Chagall, our audio guides are now available for any user to explore on a desktop or mobile, anywhere, anytime.



Audio guide for Isaac Mizrahi: An Unruly History, on view March 18— August 7, 2016



Isaac Mizrahi
An Unruly
History

 [The Jewish Museum](#)
Director Introduction

 SOUND CLOUD
 Condi vidi



▶ 1K

 The Jewish Museum - Director Introduction	▶ 1K
 The Jewish Museum - Swatches	▶ 1K
 The Jewish Museum - Orange-Orange Coat and Yellow Jumpsuit, 1988	▶ 501
 The Jewish Museum - First Collection	▶ 333
 The Jewish Museum - Exploded Tulip, 1992	▶ 335
 The Jewish Museum - Lumberjack Ball Gown, 1994	▶ 294
 The Jewish Museum - Checkerboard and Striped, Swirl, 1990	▶ 269

 The Jewish Museum
Isaac Mizrahi: An Unruly History

Informativa sui cookie

Virtual Tours

SOME EXAMPLES

Franklin Institute (<https://www.fi.edu/virtual-reality>)

Uffizi (<https://www.florence.net/virtual-tour-uffizi-gallery.asp>)

Dream of Dali (<https://www.youtube.com/watch?v=F1eLelocAcU>)

Franklin Institute Philadelphia

With room-scale VR experiences and an online library of 360 degree VR videos, Philadelphia's 'The Franklin Institute' aims to bring a new dimension to science tourism.

In order to engage audiences in completely new ways, the Institute started offering a new facility called "The Holodeck" equipped with HTC Vive and Oculus Rift headsets for its visitors.

Using the VR headsets visitors can deeply connect to some of the core exhibits like The Giant Heart, Space Command and Your Brain and be transported to Mars, space station or to an open heart surgery.

The Institute also designed a virtual reality library within the categories of Space, Planet Earth, Human Body, Technology, Physical Sciences, and History from all over the world.



Uffizi Firenze

The Uffizi Gallery in Florence is a world-famous museum. The Buontalenti Tribune is a beautiful octagonal room at the heart of the museum. Visitors can only have a look at the room from the doors opening, as they are not allowed to enter into the room, in order to preserve the original Renaissance floor. But if you wish to have a closer look at the details, no worries. You can virtually visit the Tribune via a 4k Virtual Tour, right from your smartphone or laptop. This Virtual Tour was produced again with the latest HDRi technology, which makes it possible to see a magnificent, realistic Uffizi's landmark. Just move inside the VR pictures, and you'll get closer to the magical Medici Venus, a Greek statue purchased by the Medici family.





The Dalí Museum

Florida

At The Dalí Museum, we are always looking for ways to engage with visitors' senses, emotions and perceptions. Looking at art can be a very moving experience. The more we can do to augment the visitor experience the better – whether that be 'traditional' means such as text panels and audio guides that provide information about the works or docent tours that help interpret the works, to more progressive avenues such as environmental components or interactive experiences which let visitors become more immersed in a work or the artist... they are all parts of the whole engine that creates a meaningful experience for our visitors.

Throughout Dreams of Dalí there are glowing spheres which let users know that's an area to explore deeper. The entire experience is filled with Dalí references, from a ringing lobster phone and a holographic Alice Cooper – both of which are actual works that are part of The Dalí Museum collection – to inspired-by references such as the towering elephants and a jump-roping child.



00:00

Augmented Reality

AUGMENTED REALITY.

REAL AND VIRTUAL

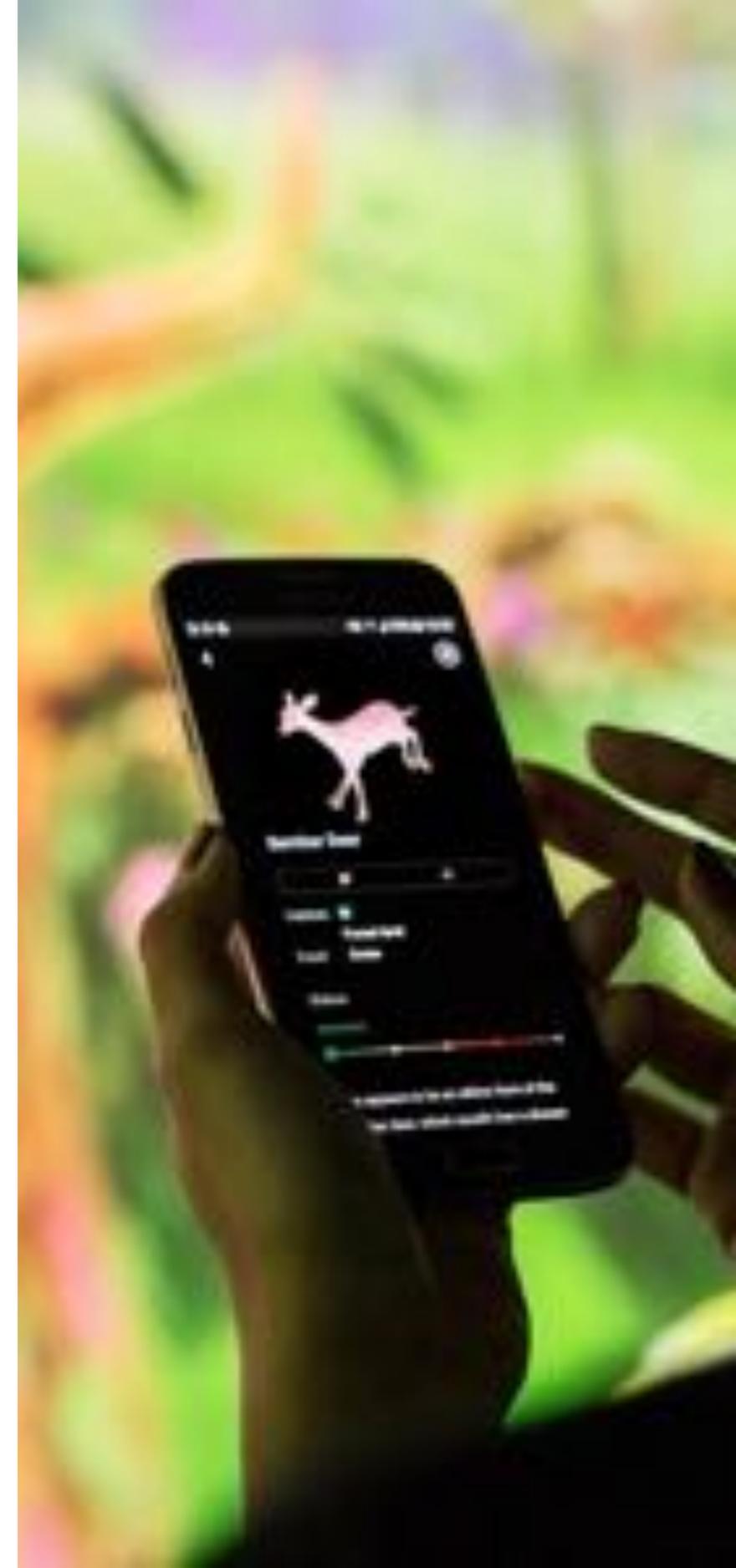
The goal of augmented reality is to make possible a fusion between real and virtual, overlapping a virtual layer with the real one. A museum could take advantage of this technology both to train and to entertain its audience.

Some examples:

- Observe external environments within their historical context;
- See the works of art as they could appear at the time of their creation
- Presenting art in an interactive and fun way, especially suitable for children

TECHNOLOGY/STORYTELLING

In order to create a fascinating experience for visitors, there is a need for stories to guide the user's exploration.



SOME EXAMPLES

BBC Earth (<https://www.lciproductions.com/our-work/frozen-planet-sea-life/>)

Canadian Museum of Immigration (<https://www.canada.ca/en/heritage-information-network/services/web-interactive-mobile-technologies/augmented-reality.html>)

San Diego Museum of Art (<https://www.sdmart.org/>)

Terracotta warriors (<https://www.fi.edu/mobile/terracotta-ar-download>)





VIDEO LINK: <https://www.canada.ca/en/heritage-information-network/services/web-interactive-mobile-technologies/augmented-reality.htm>

Chatbot

CHATBOT.

CONVERSATIONS WITH USERS

Chatbots allow you to interact with users directly within the messaging apps (Telegram, Facebook Messenger, etc.). They can be used for:

- Gamification
- Enrich the visit to the museum with more information
- Provide support / assistance
- Extend the actual visit to the digital level



SOME EXAMPLES

National Art Museum (<https://chatfuel.com/bot/The-National-Art-Museum-of-the-Republic-of-Belarus-1904070043163955>)

Anne Frank House (<https://nltimes.nl/2017/03/22/anne-frank-house-launches-facebook-chatbot>)

Cooper-Hewitt Museum (<http://www.weare museums.com/fancy-a-museum-chatbot-heres-how-the-cooper-hewitt-does-it/>)

National Art Museum

Belarus

The National Art Museum in Belarus created a bot that performs a seemingly simple task but to great effect. As you are walking through the museum you can ask the bot (through Facebook Messenger) to provide more information the item you are looking at.



VIDEO LINK: <https://vimeo.com/168027349>



ANNE FRANK HOUSE
AMSTERDAM
MARCH 21 2017

VIDEO LINK: <https://www.youtube.com/watch?v=YPH4vUWcN2U>

Anne Frank House Amsterdam

The Anne Frank House in Amsterdam launched a Facebook Messenger bot on the International Day for the elimination of Racial Discrimination in 2017. The House Bot can provide both information about the Anne Frank house but also more background information about Anne Frank and WWII. The museum sees it as a way to extend the physical location museum to the entire world, providing valuable information in a way that is more engaging than exploring a website.



Can I help you with anything else today?

Anne Frank's History



Anne Frank's story has many layers. What can I tell you about first?

WWII Europe

During World War II, Anne and the other people hide in the Secret Annex to escape from the Nazis.

Which World War II topic can I tell you more about?



The Netherlands is invaded



Anti-Jewish mea

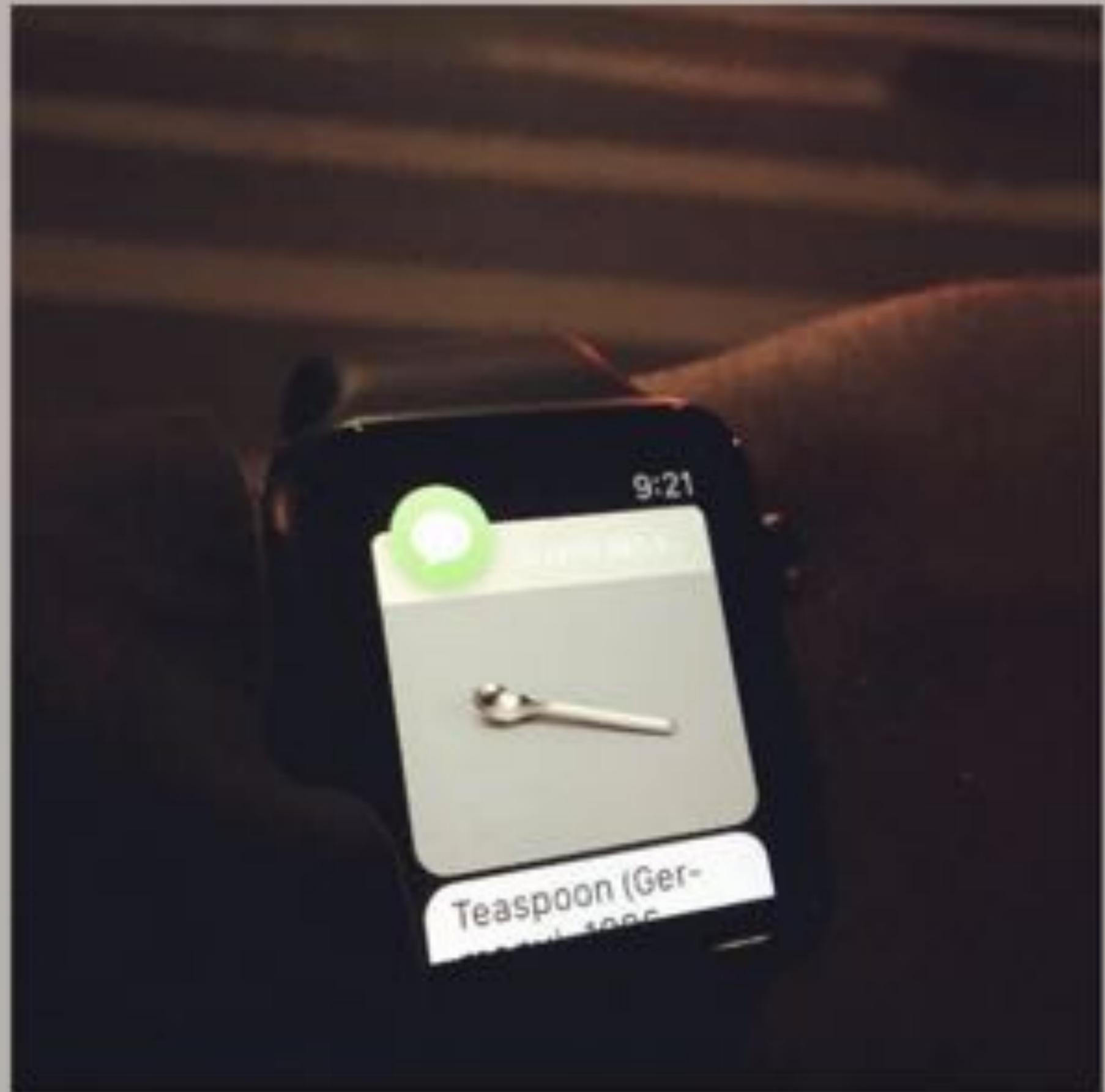
Cooper-Hewitt Museum

New York

Why shouldn't they be big for museums? In 2013, Micah Walter from the Cooper-Hewitt created Object Phone, a distant app in which each exhibit and object was associated to a number and if this number was texted to Object Phone, the app would answer information about the object through the Twilio API.

Object Phone then evolved to integrate an audiotour and be used in the museum itself. June 2016, Object Phone reached a new milestone: it officially joined the ranks of chatbots. Through a subscription service, users (in the US) can receive an MMS with an exhibit from the Cooper Hewitt collections every single day at noon.

People can then answer to the message by asking questions about the collections. If the question is easy enough for Object Phone to answer on its own, it sends back an answer. If it is trickier and too complicated for the bot, the question is sent to a dedicated Slack channel so the museum staff can answer it, which means that the teams only answer questions were they can really bring some added value. It gives visitors and curious users a way to talk without having to download a dedicated app, just with texts.



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Social
Media.

SOCIAL MEDIA AND MUSEUM.

FAN, RETWEET, LIKE

Social platforms allow us to share information with friends and relatives, but at the same time they are also a tool that allows us to get in touch with realities (brands, companies, institutions, etc.) that interest us.

As for all the companies that operate on social networks, even for museums, or more generally for those involved in cultural tourism, some general recommendations are valid:

THERE ARE NO TWO PUBLICS

Knowing your audience and the kind of content that is most interesting for your public is the key to encouraging interaction with posts.

WHAT TO POST

You can also share content made by others, as long as it can interest the public, show your expertise and bring traffic to your website.

PARTICIPATE IN CONVERSATIONS

Responding to messages and fan posts allows you to have a personal contact and start a conversation with them.

MANAGE THE NEGATIVE COMMENTS

It is good to respond to negative comments, deepening the incident, kindly.



MUSEUM MARKETING

SOCIAL MEDIA DO'S & DON'TS

MUSEUMHACK



KEEP IT SHORT

Less words get more engagement. Be brief and concise.



POST REGULARLY

Keep audience informed and entertained by posting photos, promotions, and relevant links.



ALWAYS SELL

Use the 80/20 rule, 80% content, 20% product (tours, events, etc.)



SPAM YOUR AUDIENCE

Don't overpost and annoy your audience; avoid oversharing or ranting about employees or customers.



PAY TO PLAY

Be willing to spend \$5 - \$10 to boost posts. Our rule: if post organically had 10 shares, boost for \$10, etc.



GET FEEDBACK

Listen to your audience! Social media is an easy way to get quick feedback to help you improve.



RESPOND

Don't forget to answer questions, respond to feedback, and say thank you.



SET IT AND FORGET IT

Don't post and hope for the best. Be willing to experiment on what works for your museum on different platforms.



GO DORMANT

Less posts mean less value for future posts in a social platform's algorithm.



IGNORE

If it's a matter to settle privately, respond with your email. Never ignore users.

SOME EXAMPLES

Royal Ontario Museum (<https://medium.com/@wrdodger/a-new-social-media-presence-at-the-rom-cca20db04b3a>)

National Gallery of Denmark (<https://mw2015.museumsandtheweb.com/paper/the-meusthem-model-prioritizing-museum-social-media-efforts-for-maximum-reach/>)

Santa Maria della Scala (<https://www.santamariadellascala.com/it/news/16-gennaio-2018-emptysms/>)

Royal Ontario Museum

Toronto

The Royal Ontario Museum hosted a “Game Jam,” where 19 different teams came in, used the museum’s resources, and created 19 games over 48 hours. This year, they’re running the program again with the theme The Evolution Revolution. “We want to find ways to reach new audiences, but also provide them with things that they’re into,” Ryan says. “We can really have a two-way conversation with people and work out something together.”

And, in celebration of the ROM’s 100th birthday this year, Ryan and his team asked museum visitors from prior decades to share their experiences in the ROM ReCollects program. Rather than releasing a traditional book about the history of the ROM, “we thought that we would ask people to write our history for us.” People shared their stories of becoming engaged at the museum, getting married or having their first date at the museum, bringing their kids there for the first time, or visiting for the first time themselves in elementary school. This user-generated content has been a huge hit, both within the museum and without. “It’s about building that relationship,” Ryan says.



National Gallery of Denmark Copenhagen

The National Art Gallery of Denmark has a long and at times troubled history, it maintains tens of thousands masterpieces of Danish and international artists and it is the first museum in Denmark for importance and size.

When it comes to engaging the users, it's again all about accepting the medium used for creating engagement. What might work for a guided tour within the gallery will never work on Twitter, if for no other reason you can't tell the same things in a 140 characters as you might while walking through the gallery on a guided tour.

Another thing is to be there – no-one wants to keep calling someone who never picks up the phone and neither are they going to keep writing you on Facebook if you don't bother with an answer.

M: An important prerequisite for turning users into co-creators is providing free and open access to the collections, and being ready to enter into democratic dialogue with our users. When people can search, find, share, reuse, remix and respond to the museum's content there is a chance they will become co-creators.



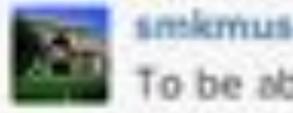
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Santa Maria della Scala Siena

The one in Santa Maria della Scala is not the first experiment that tries to combine traditional culture and social trends: the idea was born some time ago in the United States, and since then it has spread like wildfire all over the world. In 2013 Dave Krugman enters for the first time in the Metropolitan in New York after closing time, to photograph the works of art in a completely new way, taking advantage of the unusual "void" of visitors and immortalizing the spaces under a different light. The initiative, immediately spread on Instagram, has attracted dozens of other professional photographers or simple enthusiasts, creating a real social phenomenon.

Thus was born #Empty, the hashtag that over the years has "invaded" many museums all over the world: from the Royal Opera House to the Louvre, from the Guggenheim to the Bolshoi Theater in Moscow. The initiative was also successful in Italy, passing through the Vatican Museums and the Museo dell'Opera del Duomo. That of Siena will therefore not be the first time of Krugman in our country, reconfirming the central role that the social world also has in cultural valorisation.



Special
Project.

Gaze Tracker

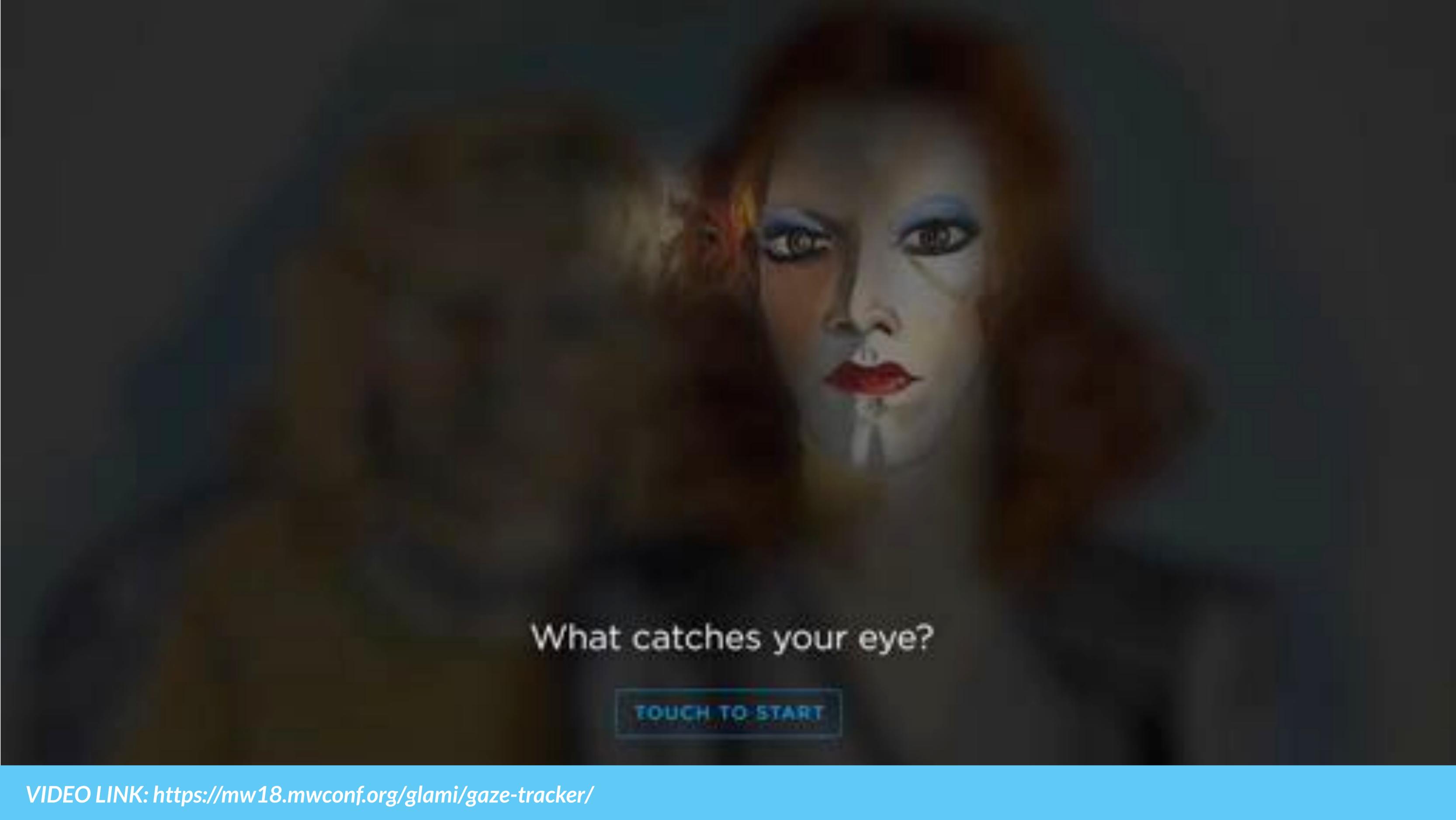
Cleveland

Gaze Tracker is a highlight of the radically immersive ARTLENS Gallery space that uses advanced eye-tracking technology to reveal where visitors' eyes move across a work of art.

Research by John Elkin at the School of the Art Institute of Chicago shows that museum visitors, on average, view an artwork for 2 seconds, spend 10 seconds reading the label, glance briefly back at the artwork, and move on. After preliminary testing, the CMA has found that visitors spend an average of 76 seconds engaging with one work of art at Gaze Tracker.

Gaze Tracker bridges the gap between visitors and art in a transformative experience, empowering people to build lasting relationships with CMA's world-renowned collection. Visitors can take the skills they develop at Gaze Tracker, and apply them to works of art anywhere, even beyond CMA. ArtLens Exhibition interactives, like Gaze Tracker, reduce the intimidation of art museums and create a comfortable, welcoming experience for first-time and repeat visitors.





What catches your eye?

TOUCH TO START

VIDEO LINK: <https://mw18.mwconf.org/glami/gaze-tracker/>

ArtLens Studio

Cleveland

On June 16, 2016 the Cleveland Museum of Art opened the doors to the ArtLens Studio, a completely re-imagined expansion of the museum's original Studio Play. Studio Play, which opened in December 2012, was a space for young kids and families to de-stress and engage with high-touch, screen-free activities. While this popular space served an important purpose, the museum found that it had devolved into an unsustainable playroom, instead of an area for visitors of all ages to create art and become familiar with the museum's collection. Rather than change for change's sake, ArtLens Studio was designed with the entire family in mind and uses innovative technology, movement, and play to introduce new ways of looking at and creating art. Astonishing in its visionary breadth, the magic of ArtLens Studio is deceptive in its simplicity. While visitors are having fun, they are also looking closer, making connections and gaining comprehension that will enhance their appreciation of art throughout the museum.

ArtLens Studio provides a unique introduction to the museum's collection while building appreciation and the foundations of visual literacy for the next generation of art connoisseurs. Visitors are exposed to a range of artwork in the museum's collection through creative and active prompts. The space, filled with whimsy and fun, enhances the visitors' experience of the entire museum.



Case study:

Rijks

Museum

[Language](#)[Log in](#)

RIJKS MUSEUM

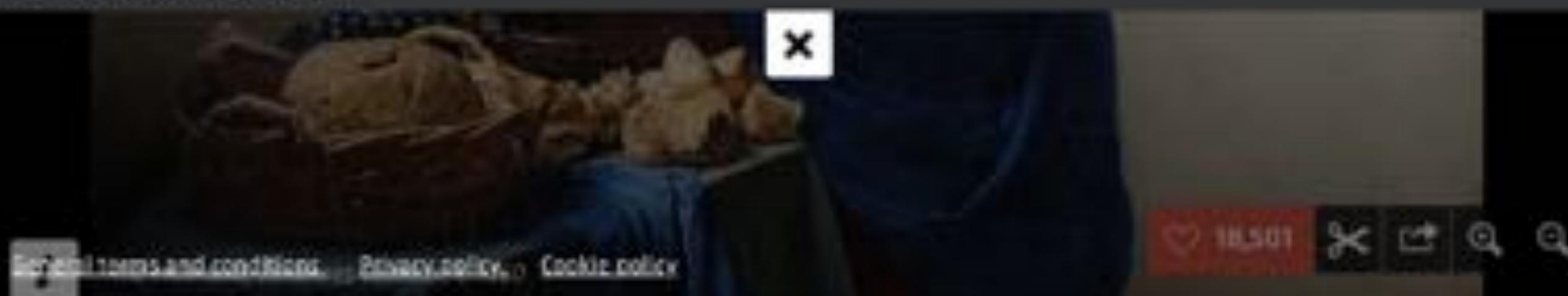
Plan your visit

Rijksstudio: dive into the collection

[Explore
Rijksstudio](#)

[Search in
Rijksstudio](#)

About the museum



[General terms and conditions](#), [Privacy policy](#), [Cookie policy](#)

Sleep masks / Idea:

When night begins and the museum halls turn empty, the art masterpieces stay awake and look from the darkness. Till the morning they don't close their eyes, monitoring what happens around. By trying on the mask with painting character's eyes, you can be sure that you'll see true masterpieces in your dream! And your magical dream will be under protection, because painting heroes stay awake guarding your rest.

Have a good night!

MASTERPIECES NEVER SLEEP!



Packaging



Package design is presented in the shape of a cardboard tube, on a label of which is picture's character.

Museum Facebook page

363.287 Like

Rijksmuseum

Home

Informazioni

Foto

Recensioni

YouTube

Video

Eventi

Post

TripAdvisor Reviews

Community

Crea una Pagina

MI piace Segui Consiglia

MI piace · Rispondi · 2 s

1 risposta

Visualizza altri 17 commenti

Rijksmuseum

2 giugno alle ore 10:28 · G

Hurry! This weekend it's your last chance to see High Society. Meet Dr. Pozzi, Luisa Casati, Jane Fleming, Marcellin Desboutin and many more. Be sure not to miss the exhibition of the year!
<https://www.rijksmuseum.nl/en/high-society-info>

FULLY RESTORED
AND AT THEIR BEST

Visualizzazioni: 11.609

MI piace Commenta Condividi

437

PIÙ pertinenti

Condivisioni: 58

<https://www.facebook.com/rijksmuseum>



Rijksmuseum

31 maggio alle ore 16:38 · 🌐

Van de 8-jarige Emma kregen we een prachtige verrassing. Voor haar YouTube-kanaal 'Elfje Emma' maakte ze een filmpje over haar bezoek aan de tentoonstelling High Society. Enthousiast vertelt zij over haar favoriete schilderijen, schattige hondjes en maakt ze een prachtige tekening.

Dit weekend is de laatste kans om High Society te bezoeken, dus haast je! <https://www.rijksmuseum.nl/high-society>

Volg Emma op haar YouTube-kanaal en bekijk de hele aflevering: <https://youtu.be/e2vbvdFq1n0>

Visualizza traduzione



Visualizzazioni: 24.124

👍 Mi piace 💬 Commenta ➦ Condividi 🌐

👍👎👤 627

Più pertinenti ▾

Condivisioni: 83



Rijksmuseum

28 maggio alle ore 16:22 · 🌐

All the way from North Carolina a special visit to the exhibition High Society by Carol Salloum. She made this costume of Catherine of Mecklenburg. Catherine is a huge inspiration for Carol because of her love for making historical costumes.

Just one more week to meet the rich and famous! High Society is on view until 3 June.

bit.ly/2L4pM2e



👍 Mi piace 💬 Commenta ➦ Condividi 🌐

👍👎👤 591

Più pertinenti ▾



Rijksmuseum

24 maggio · 🌐

Let's take a small trip down memory lane... This picture of the Rijksmuseum building was taken around 1888.

Grown a bit older, but feeling as young as ever!

Curious about the rich history of Rijksmuseum building and galleries? Take a look in the historical archive. <http://bit.ly/2xfkbtU> #throwbackthursday



👍 Mi piace 💬 Commenta ➦ Condividi 🌐

👍👎👤 718

Più pertinenti ▾



VIDEO LINK:<https://www.youtube.com/watch?v=WyRpYlI2zY8>

Best practice
in the Project
Area

3D Virtual Museum

There are two main goals: on one hand to bring young people closer to the beauty of Italian cultural heritage in a simple, fun and immediate way, using a language within the millennials, on the other hand, providing a valuable tool for scholars and for those who do not have the opportunity to physically go to museums or cultural institutions.

Access is completely free, everyone can use it freely to browse and discover 600 works from 100 Italian museums.

Source: <http://www.tribune.com/progettazione/2018/05/3d-virtual-museum-patrimonio-culturale-italiano/>



POST RECENTI



Museum Of Broken Relationships

A monument to failed love, the Museum of Broken Relationships is an initiative by an ex-couple from Croatia. The new online experience dubbed Brokenships, is designed and developed by an independent agency Infinum. The platform serves an online extension of the museum and is envisioned as an emotional platform for the global community of heartbroken individuals. Given the museum's physical collection is completely crowd-sourced, virtual visitors from around the globe now have a chance to evenly participate in a creation of a collective emotional history.



