Master's Degree

in Economics and Administration of Art and Culture

Thesis

How Museums Can Use Gamification as a Communication Tool

Supervisor

Ch. Prof. Matteo Bertelè

Assistant Supervisor

Ch.ma Prof.ssa Federica Maria Giovanna Timeto

Graduand Erica Rompani

Matricola 888119

Academic Year

2021/2022

1. Abstract

Key words: education, marketing, gamification, communication, engagement, outreach, social media.

The purpose of this dissertation is to create a quiz that can be used by museums to engage with younger generations on social media platforms. The aim is twofold. The mini game that will be created first wants to be an education tool with which cultural institutions can share accessible information about selected paintings of the collection. The second is for it to be a marketing and outreach tool used on social media. This will particularly take place through the sharing of the results of the quiz on social media platforms, in fact, it will be the users themselves who become the creators of buzz surrounding the museum.

The aim is to prove that cultural institutions could benefit from implementing communication methods that are commonly used to spread popular culture in order to best communicate in an effective manner with individuals belonging to the Millennial generation and to Generation Z.

Findings from this study can benefit museum professionals aiding them to create a novel and fun way to interact with their audiences and to attract and drive attendance of non-traditional audiences.

Acknowledgements

I would like to thank my thesis supervisor, Professor Matteo Bertelè, for being accommodating to the many shifts of direction that preceded the final selection of this research project. Despite that, he had unwavering faith in my capabilities and my vision, allowing me the space to explore while guiding me through this project. My gratitude also goes out to my thesis assistant supervisor, Professor Federica Maria Giovanna Timeto, and the rest of the committee.

To Michele Tavola, I thank you for being my mentor for the past decade. I would not be sitting here writing this dissertation were it not for you pushing me to complete the Italian "Magistrale". Our weekly dinners have represented for me a constant source of inspiration and joy.

To Chiara Pasquali, you have been the absolute light of my days and the rock on which I lie my struggles on. Thank you for always being supportive and loving. I could not have asked for a better partner with whom to share this city and my life with.

I would like to thank my family as well: Nonna, as Nonno used to say, you have always been the anchor of this family, and you still are. To my mom, who even in my darkest days still somehow sees me as the coolest person and who has supported my every decision. To my father, even though our relationship has been turbulent for countless years, I nonetheless appreciate that you, too, have always supported me even from afar. My siblings who are an endless reason of joy for me; Luca, I will never be able to express how grateful I am for the unique bond that we share. You are the smartest, kindest, and best brother a sister could ever dream of; every day I am so proud of the man you have become. Little Bianca, my princess, I cannot wait to read one of your theses one day and see where life will take you. But also, to those who are no longer with me, I will always carry you in my heart.

Lastly, incredible gratitude lies towards my Venetian family, Benedetta, Patti, and Giovanni, you have showed me through your eyes what a magical city Venice is thank you for letting me in on the wonders of your city and welcoming me here with open arms.

Table of Contents

2. Introduction

For the past few decades, the use of digital technologies has become a fundamental resource for museums. They have been employed to accomplish and innovate institutions' functions which include not only the traditional ones of beholders and spreaders of culture, but also the new ones that they are increasingly asked to take on. In fact, more and more cultural institutions are being considered not just as a stand-alone entity but one that functions within the city fabric. This new point of view carries important implications such as the fact that museums today are seen as drivers of tourism, centers of entertainment, and as a means for social inclusion. In this landscape, digital technologies have become a fundamental tool for aiding museums to accomplish their mission and which, of course, have effects on multiple levels of the institution's activity[1]. Among the aspects which have most been influenced, one that is particularly evident is the relationship between the institutions and its audience. Furthermore, there is no doubt that the COVID-19 pandemic functioned as an accelerator in this process. Like never before physical locations were rendered inaccessible with the consequent need for many aspects of life to shift online. This also determined the need for businesses of all kinds to find new ways to communicate with their audiences. In particular, it required museums to rethink their way of connecting with the public and their business models as whole by restructuring their operations and moving online. This necessity thus required them to find new and creative ways to exploit digital technologies. Currently, we are approaching a time when the pandemic has still not passed, but people have learnt how to live with it. Nonetheless, certain initiatives that were implemented should not be abandoned and a continuous effort should be put into upkeeping digital involvement of museums. In connection with this approach, the idea for this dissertation was the creation of an online quiz with which museums could engage with younger generations in a new experimental way. We decided to create an example model based upon a real museum and selected the permanent collection of the Peggy Guggenheim Collection for this purpose. The quiz

---

[1] F. Taormina and S. Bonini Baraldi, *Museums and Digital Technology: a Literature Review on Organizational Issues*, European Planning Studies, 2022; https://www.tandfonline.com/doi/full/10.1080/09654313.2021.2023110 [last accessed 2 June 2022].

created was called "What Painting from the Peggy Guggenheim Are You?". This study is meant to verify if alternative manners of communication could be useful for cultural institutions. To ground it on pre-existing studies, it builds upon the topics of edutainment and gamification and will use knowledge of audience segmentation to determine its exact target audience. It wants to contribute to the field by creating a tool that museums can use to communicate with Millennials and Gen Zs.

The study will be structured as follows. First, literature surrounding the above-mentioned topics will be analyzed and the methodology will be presented. The following section will explore the Peggy Guggenheim's online presence and analyze BuzzFeed, Inc., the major competitor and example when it comes to online quizzes. Then, the design process for the quiz will be laid out and discussed. Lastly, following a trial period of two weeks in which data will be gathered, we will discuss findings and draw conclusions on the effectiveness of the project.

3. Literature Review

This chapter will start by contextualizing the landscape in which this project came to be. It will then be divided into two subchapters concerning education in arts institutions and audience segmentation which are the two of the main topics that influenced this study.

Since 2007, museums have been defined by the International Council of Museums, ICOM, as a "non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."[1] During the 2019 ICOM conference it was decided that the amendment of the definition which would include terms such as "democratizing, inclusive and polyphonic," "equal rights and equal access," and "human dignity and social justice, global equality and planetary wellbeing" would be postponed[2]. Both the attempt to introduce and failure to adopt a revised definition allude to contemporary challenges facing museums. The decision to postpone was taken in a democratic manner, when the Extraordinary General Assembly voted 70,41% in favor of postponing the decision. It was due to a few concerns: one of the main issues that was raised regarded the terminology and syntax. The general sense was that the new definition was worded in a way that sounded more like a mission than a definition. But the other major problem was connected to the fact that ICOM's definition of a museum is integral part of national legislation in many countries; thus its revision could have implicated a negative reaction from different governments[3]. Nonetheless, what clearly emerged was that as institutions of public education,

---

[1] *The Extraordinary General Conference Postpones the Vote on a New Museum Definition*, in "International Council of Museums", 7 September 2019; https://icom.museum/en/news/the-extraordinary-general-conference-pospones-the-vote-on-a-new-museum-definition/ [last accessed on 1 April 2022].

[2] *Museum Definition,* in "International Council of Museums"; https://icom.museum/en/resources/standards-guidelines/museum-definition/ [last accessed on 2 April 2022].

[3] T. Nelson, *Why Icom Postponed the Vote on Its New Museum Definition,* in "Museums Association", 2 October 2019; https://www.museumsassociation.org/museums-journal/opinion/2019/10/01102019-definition-just-start-of-conversation/ [last accessed 2 June 2022].

museums have a duty to engage with the values and histories of their visitors and to adapt their programs to best meet these evolving realities; having the responsibility to focused on the communities of people that they serve. This illustrates that museums are seemingly caught between remaining static, traditional institutions that collect and preserve but do not progress and evolving into dynamic centers of culture that reflect the increasingly critical, revisionist tendencies of society as it expands to encompass the global community. Such a binary inadequately describes the actual nature of modern museums. It is also interesting to note that, neither the current ICOM definition nor the proposed new definition included language reflecting on the concepts of "entertain" or "entertainment;" "enjoy" is the closest parallel. This becomes even more significant if one considers that such an absence is certainly not reflective of a practical absence; entertainment is increasingly used by arts institutions as a functional and successful method through which to engage audiences to bring forward the previously mentioned purposes which are included in the definition. This demonstrates the fact that museums are themselves evolving more swiftly than the legislative framework by which they are surrounded, and indeed the change may have been so well enacted that it has become an assumption, so obvious that such a definition would be redundant. On the other hand, this does not mean that entertainment should be embraced with no reservations. While it can be stated that the functional methodology of these institutions has been altered in a lasting fashion, there exists a spectrum along which such changes can be adopted. But there should persist a line between museum and arcade, and thus between a sacred space upholding the collection of heritage and a ludic space embodying a commodified entertainment production. Nevertheless, there is the risk for the quality of the experience to be sacrificed for the quantity and marketability of the experience. Museums are still valued for their role in the pursuit, preservation, and transmission of cultural heritage and information, and while the methods by which such a purpose is carried out may evolve, the mission itself should remain prized above all. In this context, four dimensions can be used to show how experience conceptually applies to arts organizations. The dimensions are as follows: entertainment (*sensing*, that involves a passive participation in the event*),* educational (*learning*, involves active participation and knowledge is acquired*),* escapist (*doing*,

active participation is pursued) and aesthetic (*being,* intense experience of sensory stimuli).

Bearing this premise in mind, as Nicholas Thomas[4] remarked, museums have been adapting their administrative structures and collection and engagement programs to resemble the changing nature of society for years, with the revolutionary energy of inclusivity activists having "pushed an [already] open door."[5] This mutation has resulted in museums rethinking themselves to function not just as holders of heritage, but also as centers of entertainment. In order to engage and dialogue with their audiences, museums have increasingly turned to ever-more spectacular exhibitions and have embraced the power of the digitalized world. It is perhaps safe to say that the determining push towards this last shift was given by COVID-19. The unprecedented times we have recently experienced rendered gallery spaces and physical collections inaccessible like never before and determined a mass exodus to the digital realm[6]. During that time, it was not only institutions that changed but also it was also their audience which adapted to the new reality. Due to the increased necessity to engage online, pressure was put on institutions to creatively invent new forms of engagement, address the questioning of their relevance that was previously taken for granted, and find ways to rely on virtual rather than physical interactions. Addressing all these matters demanded fast planning to face what was rapidly deemed the "new normal" as suddenly the art institutions presence was no longer only physical but a virtual one as well[7].

This is the broad context in which this study emerged. Followingly, the literature review will be developed surrounding the two main topics. The first will focus on education in museums, touching upon the concepts of edutainment, gamification, and the measurement of learning in museum settings. The author believes it important to

---

[4] Director of the Museum of Archaeology and Anthropology at the University of Cambridge.
[5] N. Thomas, *Mission Creep?,* in "Apollo Magazine"*, October 2019, vol. 47.
[6] L. Noehrer, A. Gilmore, C. Jay, and Y. Yehudi, *The Impact of COVID-19 on Digital Data Practices in Museums and Art Galleries in UK and US*, in "Humanities and Social Sciences Communications"*, October 15 2021; https://doi.org/10.1057/s41599-021-00921-8 [last accessed 5 April 2022].
[7] H. Johnson, *Arts and Culture in a 'New Normal'*, in "The British Psychological Society*", July 2020, pp. 98-99. https://thepsychologist.bps.org.uk/volume-33/summer-2020/arts-and-culture-new-normal [last accessed 5 April 2022].

consider the state of the arts on these matters because the outcome of this proposal means to be an innovative and easy way for museum audiences to interact and learn about museum collections in an immediate manner. On the other hand, this proposal has the goal to be a marketing tool used by institutions to create and maintain relationships with new audiences. Thus, the other aspect that will be considered is audience segmentation. This will then allow the author to illustrate in a clear manner the targeted visitor segment of this proposal.

3.1 Education, Edutainment, and Gamification

As just outlined, arts institutions face the challenge of balancing multiple objectives that go beyond those set by the ICOM definition of a museum. Visitor experience has become a priority for museums. Since the 1970s, there has been an undeniable shift from placing the focus on learning to the one of experience and learning while having fun; this has become a mantra of many education departments. Museums have gone from organizations whose attention is set on objects to businesses who deal with information[8]. In line with this, academic research has increasingly focused not only on education but on its combination with entertainment, which has been renamed edutainment, and appears to be a current trend in the museum landscape[9].

In general, consumption can be understood as the experience derived from the interaction between a subject (the consumer), and an object (i.e., a product, an event, an idea, a person) within a given context; thus if we consider this exchange as an experience, it is possible to interpret cultural consumption in a new way. In fact, following this reasoning, Addis concluded that the consumption of art and culture may be interpreted as a form of edutainment, as the individual is enjoying oneself and learning at the same time. The object of the edutainment experience is not the object,

---

[8] G. Freedman, *The Changing Nature of Museums,* in "Curator – The Museum Journal*",* 15 January 2010, vol. 43, 4, pp. 295-306; https://doi.org/10.1111/j.2151-6952.2000.tb00013.x [last accessed 7 April 2022].
[9] H. Rheingold, *Virtual Reality*, New York: Touchstone, 1992.
And R. Mencarelli, M. Pulh and S. Marteaux, *When Museum Offer Echoes Consumption Tendencies*, in "LEG-CERMAB Cahier de recherché*",* 2007.

but it becomes a message that carries both educational and entertainment characteristics. Simultaneously, in this setting, the subject expresses their own personality contributing to the experience with their subjective responses to the experience. The combination understood in these terms creates the individual's edutainment experience[10].
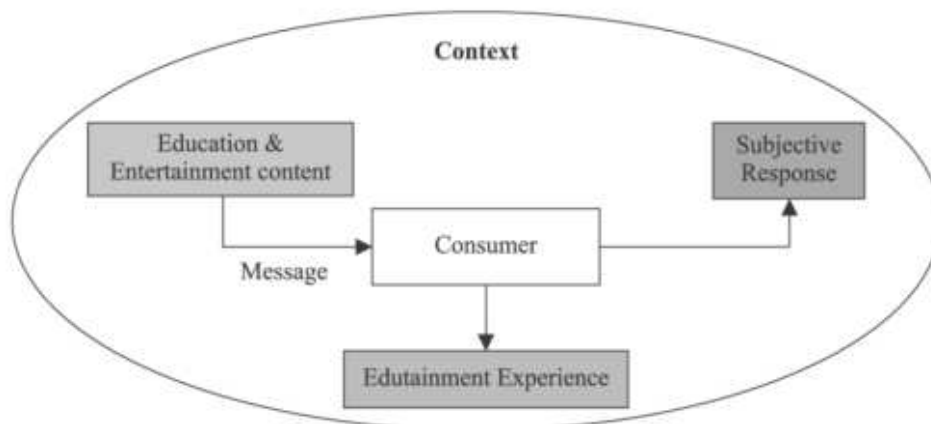
Ill. 1: Michela Addis, *Edutainment as Interaction,* in "New Technologies and Cultural Consumption – Edutainment is Born!", 2005.

Also authors such as Mencarelli, Pulh and Marteaux examined the phenomenon of edutainment[11]. What emerged from their study was that museum audiences viewed institutions as being unwelcoming, which is a crucial issue that must be addressed to build customer loyalty and attract new visitors. Museumgoers have the desire to participate in a co-produced experience, with additional expectation factors including it being shared, user-friendly, interactive, and able to evoke a sensory and emotional stimulation. A way of achieving this desired type of experience and activating the relational role within an arts institution can be reached by combining playful and educational elements[12]. Simultaneously, communication technologies can be employed to increase the potential for convergence of education and entertainment[13]. Multimedia applications can be used to present the content of an exhibition within a virtual environment such that it is an actual re-creation of the exhibition. But the

---

[10] M. Addis, *New Technologies and Cultural Consumption – Edutainment is Born!*, in "European Journal of Marketing*"*, 2005, vol. 39, 7/8, pp. 729-736; [last accessed 10 April 2022].
[11] R. Mencarelli, M. Pulh and S. Marteaux, *When Museum Offer Echoes Consumption Tendencies*.
[12] V. De Barnier, and J. Lagier, *La resistance à l'art contemporain: des attitudes et representations des publics aux implications marketing*, in "Décisions Marketing*"*, 2012, vol. 68, pp. 47-57. https://www.proquest.com/docview/1448776062 [last accessed 10 April 2022].
[13] H. Rheingold, *Virtual Reality.*

advantages of embracing edutainment do not only influence visitors, but museum professionals recognize them as well. In fact, Balloffet, Courvoisier, and Lagier provided a different perspective on the matter of edutainment by analyzing the perception and attitudes of arts professionals regarding the risks and opportunities of the edutainment trend within their institutions. What they found was a positive sentiment towards this subject although restraints emerged. Among the concerns there was the sense that there is a need to set limits in order to avoid an excess of the entertainment component because a museum remains first and foremost a cultural center. Another issue was that, although new technologies are clearly functional as far as their informative and practical value, they do tend to distract from the physical works of art. Instead, interviewees recognized that positively edutainment offers a chance to make an exhibition re-enchanting, although they expressed a concern of possible distortion of the work's meaning. Overall, the authors of the study found that there is not strong hostility towards edutainment although concerns did remain. The further element that emerged from their research was that a determining factor which influenced the feeling towards this topic was what type of institution they worked in[14]. The last important matter in the paper by Balloffet, Courvoisier, and Lagier was that certainly an underlying reason for the embracing of edutainment by arts institutions was financial. As the authors highlighted, often the amount of funding they receive is influenced by their attendance levels, thus continuously pressuring them to maintain or increase attendance figures. Therefore, museums are constantly looking for innovative ways of attracting new audiences, placing particular attention on younger visitors, thus offering not only entertaining and interactive displays but also by putting emphasis on their social media presence[15]. As Freedman remarked already in the early 2000s, museums increasingly depend on fundraising efforts that are closely connected to their ability to meet market expectations[16]. There is high awareness of the information that is circulated related to the objects institutions contain and digitalization is governed by the principle of edutainment. In this process arts institutions can be seen as "great packers of knowledge, building seedpods and

---

[14] P. Balloffet, F. H. Courvoisier, and J. Lagier, *From Museum to Amusement Park: The Opportunities and Risks of Edutainment*, in "International Journal of Arts Management", 2014, vol. 16, 2, pp. 4-18.
[15] Ibid.
[16] G. Freedman, *The Changing Nature of Museums.*

dispersing them into the community."[17] Freedman goes on to highlight other four factors which have contributed to the disruption of the previously unbreachable -if not by few- ecosystem of museums. These are: the democratization of travel, the mass production of cameras, the advent of radio and television, and the digital revolution. These developments have provided individuals access to previously secluded environments. This is true considering the substantial offering of content museum websites provide and which has been even more implemented since COVID-19. It is not surprising that this topic is increasingly gaining attention in scholarly research which has highlighted the potential seen in educational technologies. Scholars such as Anderson see one of its positive effects as being the decrease time of learning. This is because, if previously time had to be spent in learning how to perform a particular task, today there is the potential for technology to carry it out, thus time previously spent learning how to perform can now be devoted more directly to problems of reasoning, development of independent judgment, language training, and artistic exploration. Another time related advantage is that computerized memory and archiving makes information clearly easier to access and retrieve. Furthermore, Anderson highlights that by implementing the use of technology in museums viewers are "activated"; they are no longer passively involved in the experience, but they become at the very least, as he defines them, "viewsers" – viewers and users of information[18]. He concludes that because of these motivations arts institutions should be increasing the use of technology to make available up-to-date information about the museum, and the provision of services including on-line ticketing, reservations, and interactivity, in preparation for and in the aftermath of the visit.

The project that is being presented in this thesis does not only fall into the realm of edutainment but also of that of gamification. In general, *crossover learning* aims to combine formal and informal learning settings. Gamification, for instance, is one means to design such active educational activities. This word entered academic research in the second half of the 2010s. Nakatsu, Rauterberg, and Ciancarini carefully describe how game-based learning and gamification has gained great of interest in

---

[17] Ibid.
[18] M. L. Anderson, *Museums of the Future: The Impact of Technology on Museum Practices*, in "Daedalus", 1999, vol. 128, pp. 129-162.

academia in a *Handbook of Digital Games and Entertainment Technologies* and how it was also starting to be utilized in museum settings[19]. The common idea of *gamification* is the introduction of game design elements into a non-game context. The main goal of this implementation becomes the improvement of user experience and user engagement[20]. Meaningful gamification is based on intrinsic motivation because it focuses on the user's internal motivation and opportunity to play by exploring on their own terms. Since this very broad definition appeared, there have been several amendments and additions. More recent examples can be found in the anthology *Gamification – Using Game Element in Serious Contexts* and in *Handbook of Digital Games and Entertainment Technologies*[21]. But publications focused on this topic tend to exclude the applications in arts institutions. One of the few authors that considers it is Nicholson who researched strategies and concepts for meaningful gamification behind transformative play and participatory museums although it was focused more on play than games. Others mostly studied games added on to the traditional museum experiences.

[19] R. Nakatsu, M. Rauterberg, P. Ciancarini, *Handbook of Digital Games and Entertainment Technologies,* Berlin: Springer, 2017.

[20] S. Deterding, D. Dixon, R. Khaled, and L. Nacke, *From Game Design Elements to Gamefulness: Defining Gamification*, in proceedings of the *15th International Academic MindTrek Conference: Envisioning Future Media Environments*, 2011.

[21] A. Matallaoui, N. Hanner, and R. Zarnekow, *Introduction to Gamification: Foundation and Underlying Theories,* in *Gamification*, S. Stieglitz, C. Lattemann, et al., Berlin: Springer, 2017, pp 1-18; https://link.springer.com/chapter/10.1007/978-3-319-45557-0_1 [last accessed 11 April 2022]. And R. Nakatsu, M. Rauterberg, P. Ciancarini, *Handbook of Digital Games and Entertainment Technologies.*
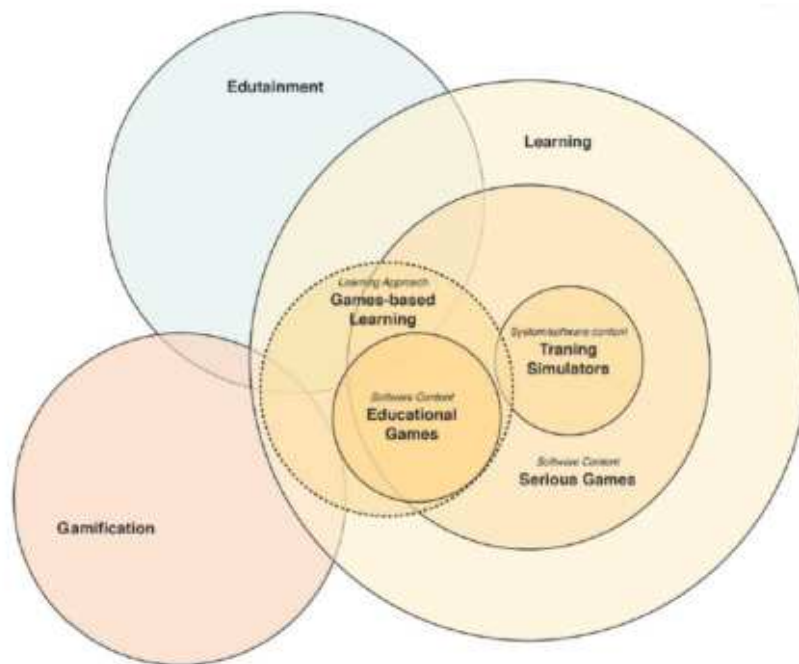
Ill. 2: Kristina Maria Madsen, *Relation Between Game-Based-Learning, Gamification and Edutainment,* in "The Gamified Museum – A critical literature review and discussion of gamification in museums", 2018.

One of the most common theoretical frameworks to develop these games to be applied in serious contexts is the so called "*3T sandwich*" model which was proposed by Parsons[22]. This framework has three layers to aid the elaboration of an educational tool. These are the *Theories* that are used to develop the educational task; the *Technology* that supports learning and interaction; and the *Territories* of use with the targeted users and the stakeholders including their views and experiences.

Regarding the *Theories*, several strategies have been set to develop applications within museum settings. These have three aims: the first is delivering information to visitors. The second goal is to enrich the experience by focusing on the interaction between users and exhibits while the last is teaching specific content around a pedagogical task. Since the objective of this project is to deliver specific information on permanent

---

[22] S. Parsons, and S. V. Gray Cobb, *Reflections on the Role of the 'Users': Challenges in a Multi-Disciplinary Context of Learner-Centred Design for Children on the Autism Spectrum*, in "International Journal of Research & Method in Education*"*, 2014, vol. 37, pp. 421-441; https://www.tandfonline.com/doi/abs/10.1080/1743727X.2014.890584 [last accessed 12 April 2022].

exhibitions of institutions, the future output belongs to the first category[23]. Educational games can also be divided into two categories: mini games and the complex-type. The complexity and richness of their corresponding features will influence the expected experience and mini games are usually short and do not require elaborated rules[24]. The selection of one type or the other mostly depends on the targeted audience. Due to the targeted audience of this project, which will be discussed in the following subchapter, the kind that was chosen to be developed was a mini game, and more specifically a quiz. Two other previous studies were found to have focused on engaging the visitors to interact with museum artefacts through quiz games[25]. These quizzes usually list a simple multiple-choice list of questions, which are generally tied with the place where it is made. Versions with images instead of written question/answers are also available[26]. This is the form that will be used in this project. A similar kind of quiz is already used in the Peggy Guggenheim Collection Instagram account, but this project will differentiate itself because there will be an effort to tie the museum into the city of Venice. Furthermore, unlike most quizzes that attempt to test the audience's knowledge this one will use a contrary mechanism where information will be provided instead of tested. As far as *Technology* is concerned the main device used for users of this project will be mobile devices. Characteristics of these devices were traced by Lien[27]. In this paper the main attribute that emerges is that mobile devices have a powerful human-machine interaction capability, which our quiz aims to exploit. Instead, on the users' side, two of the key characteristics that were highlighted are short visual attention, therefore information must be presented in a manner that allows

---

[23] B. Bossavit, A. Pina, I. Sanchez-Gil, and A. Urtasun, *Educational Games to Enhance Museum Visits for Schools*, in "Journal of Educational Technology & Society*"*, 2018, vol. 21, pp. 171-186.
[24] S. De Jans, K. Van Geit, V. Cauberghe, L. Hudders, and M. De Veirman, *Using Games to Raise Awareness: How to Co-design Serious Mini-games?,* in "Computers & Education", 2017, vol. 110, pp. 77-87; https://doi.org/10.1016/j.compedu.2017.03.009 [last accessed 12 April 2022].
[25] F. Belloti, R. Berta, A. De Gloria, A. D'ursi, and V. Fiore, *A Serious Game Model for Cultural Heritage*, in "Journal on Computing and Cultural Heritage*"*, 2012, Vol. 5, 4, pp. 1-27; https://doi.org/10.1145/2399180.2399185 [last accessed 12 April 2022].
And YN. Lien, *Mobile Edutainment System – National Palace Museum as an Example*, in "3rd International Conference on Future Internet of Things and Cloud", 2015, pp. 597-601; https://doi.org/10.1109/FiCloud.2015.91 [last accessed 12 April 2022].
[26] F. Belloti, R. Berta, A. De Gloria, A. D'ursi, and V. Fiore, *A Serious Game Model for Cultural Heritage.*
[27] YN. Lien, *Mobile Edutainment System – National Palace Museum as an Example.*

the user to grasp it instantly and the fact that users tend to frequently zoom or scroll information pages.

As previously noted, museums have always played an important role as repositories of artifacts, but in the 20th century they have increasingly become active disseminators of knowledge. But how is learning actually measured in museums? Donald explores that concept in the paper *The Measurement of Learning in the Museum*[28]. The most frequently used measures in museums are attracting power (number and kinds of audience which attends a particular exhibition) and holding power (amount of time visitors spend examining an exhibit); but other measures used by educators are of time on task (amount of time a learner spends on a particular learning task), knowledge gained (the difference between what is known before instructions and after instructions), thinking and problem-solving skills (gaining attention), motivation or attitudes, and creativity. What this project aims to trigger are attracting power, holding power, knowledge gain, and thinking. This is because theoretically the goal is to encourage new audiences to access the museum (attracting power); games such as puzzles, or computer interactions have proved to increase holding power. Knowledge gain will be increased because it will provide information that can then be applied in context so that the viewer could better retain it and retrieve it. Lastly, due to the visitor attributes they will be able to assign the object a series of characteristics that integrate what the person already knows and feels, thus giving the opportunity for a museum visit to become a problem solving or reflective thinking experience; this quiz will allow them to rethink the way they interact with the art. Donald also divides learning measurements into global and specific. The global or broad measures of learning are those of time (holding power and time on task), of the direction of attention (motivation and attracting power), and of intellectual stimulation (creativity or intellectual provocation). Specific measures of learning include knowledge gained, both factual and conceptual, and thinking and problem solving.

---

[28] J. G. Donald, *The Measurement of Learning in the Museum*, in "Canadian Journal of Education*"*, 1991, vol. 16, 3, pp. 371-382, https://doi.org/10.2307/1494885 [last accessed 15 April 2022].

This subchapter has touched upon various subjects that are inherent with the project that is being developed in this paper. These were the concept of edutainment, gamification, and the measurement of learning in arts institution contexts. The following one will consider the literature surrounding museum audience segmentation to highlight the targeted segment.

3.2 Museum Audience Segmentation

In general, within arts institutions marketing can be defined as "the process by which an organization relates creatively, productively, and profitably to the marketplace, with the goal of creating and satisfying customers within the parameters of the organization's mission for the purpose of achieving the marketer's objectives."[29] So a key feature of marketing within the arts is that its main goal is to *focus on exchanges* because the ultimate objective is to influence behavior. In this prospect, a customer-centered mind-set requires that the organization systematically study customers' needs and wants, perceptions and attitudes, preferences, and satisfaction. It is only once the different audience segments are understood that an arts institution can take actions to improve its offerings to better meet its customers' needs without compromising its integrity. This is especially important if we consider the increasing number of competitors in the artistic field. As Bernstein identified, arts institutions face four main difficulties[30]. The first is that they consider their offering inherently desirable, thus struggling to understand the true reasons why someone does not choose to visit the institution. This is connected to the second issue which is that a minor role is afforded to customer research. The third is that often marketing is viewed primarily as promotion instead of attempting to create significant relationships with their audience and the last is that competitors are usually ignored or misunderstood. To confront these difficulties, it is of capital importance that an organization asks itself questions such as: who is our current audience? How can we categorize them? Who are our most likely potential markets for future development? What are our audiences' current

---

[29]J. S. Bernstein, *Standing Room Only: Marketing Insights for Engaging Performing Arts Audiences,* London*:* Palgrave Macmillan, 2014.
[30] Ibid.

perceptions, needs, and wants?[31] This will allow them to make conscious targeting decisions and develop their audience in a structured manner.

Audience development first became a prominent topic in the second half of the 1990s. The practices that started emerging in that time were aimed at including those on the margins of society such as the physically and mentally challenged, minority ethnic groups, the unemployed and teenagers. This was a very wide segment of the population which had very little in common if not for the fact that they were and are notoriously difficult and expensive for museums to attract and retain. The literature surrounding audience development appears to have developed around two distinctive themes. The first is defining and discussing how the nature and practice of audience development in the arts organizations is limited and practitioner led with a focus on processes and best practice case studies[32]. The recurring discussion highlights the importance of attracting and building bridges towards the inclusion of typically marginalized audience groups while the retention of existing audience often appears to have a subordinate function, a fact that is also confirmed by discussions with professionals in the field. The focus of the second theme is qualitative research studies exploring the attitudes of non-attending audiences[33].

Even though there is a substantial body of literature on the topic, there is yet to be an agreed upon definition of audience development. At present the most widely cited is Rogers's definition that explicitly recognizes the need to nurture existing as well as new audiences,

> … quantitatively and qualitatively targeting new sectors in innovative ways to broaden the arts audience base, then nurturing new attenders, along with the existing audiences, to encourage them to grow with the organization.[34]

---

[31] Ibid.

[32] B. G. Morison, and J. Gordon Dalgleish, *Waiting in the Wings: A Larger Audience for the Arts and How to Develop It,* New York: American Council for the Arts, 1993.
And R. Rogers, *Audience Development Collaborations Between Education and Marketing,* London: Arts Council of England, 1998.

[33] P. Desai and A. Thomas, *Cultural Diversity: Attitudes of Ethnic Minority Populations Towards Museums and Galleries*, London: BMRB International for the Museums and Galleries Commission, 1998.

[34] R. Rogers, *Audience Development Collaborations Between Education and Marketing.*

Another aspect that Rogers underlines is that audience development is an intersecting practice between programming, marketing, and education.
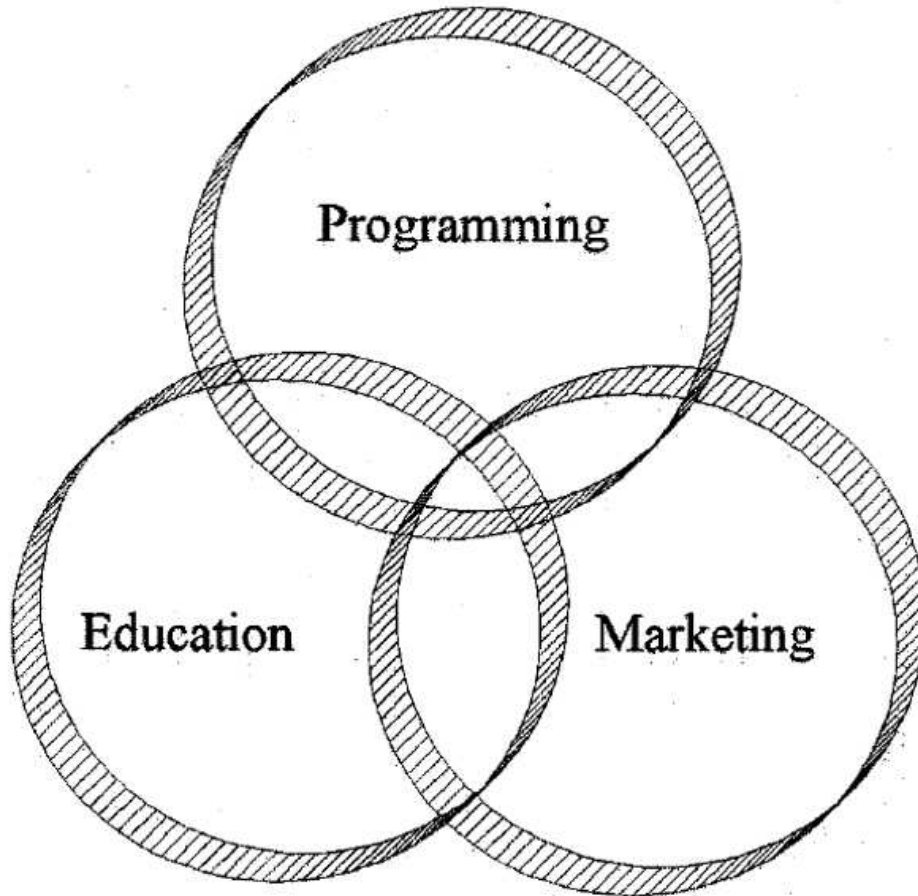

Ill. 3: Rick Rogers, *Model for audience development*, in "Audience Development: Collaboration Between Education and Marketing, 1998.

The paper by Hayes suggests that instead of only attempting to attract new visitors' attention should be put on previously existing customers[35]. What emerges from this study is that arts institutions have more commonly undertaken a 'shot-gun' approach to audience development, which has involved targeting a wide variety of specific minority groups through short-term projects with limited follow-up of evaluation. Instead, Morison and Dalgleish's discussed the SELL approach[36]. Here, critical

---

[35] D. Hayes, *Rethinking the Missionary Position' – the Quest for Sustainable Audience Development Strategies,* in "Managing Leisure", 2002, vol. 7, 1, pp. 1-17; https://doi.org/10.1080/13606710110079882 [last accessed 20 April 2022].
[36] B. G. Morison, and J. Gordon Dalgleish, *Waiting in the Wings: A Larger Audience for the Arts and How to Develop It*.

contributions to programming are endorsed to achieve the goals set forward, and emphasis is place on the integration between education and marketing. Research suggest that this model is not widely practiced, probably due to the obstacles represented by organizational structure, communication, and budget.
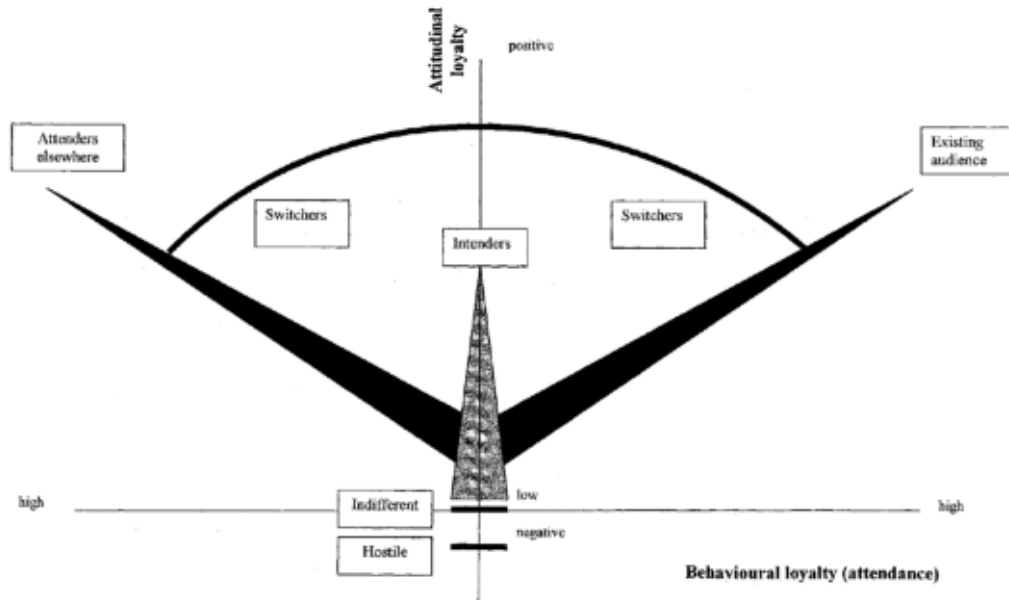
Ill. 4: Debi Hayes, *Static Map of Audience Typologies,* in "Rethinking the missionary position – The quest for sustainable audience strategies, 2002.

The figure above was proposed by Hayes, and it is a representation of seven audience typologies shown in terms of their relationship with a specific arts institution and other arts providers. The horizontal axis represents behavioral loyalty from low to high. This mirrors the segmentation of audiences into three- attenders, frequent attenders, and subscribers. The vertical axis indicates attitudinal loyalty status, from negative to positive, the lowest being hostile, intermediate being respectively indifferent and intenders and the highest being existing audience. As explained in the paper, in the arts sector factors which influence loyalty of a visitor are attendance, volunteerism, advocacy, and donation. While the seven audience segments are the following:

- *Existing audience*: know the organization and make repeat visits.
- *Switchers*: are characterized by attendance at a variety of arts events and venues and may have varying degrees of loyalty to a range of organizations.

21

- *Experimenters* are likely to only attend events that they consider being innovative or cutting edge.
- *Attenders elsewhere:* are defined as those who have never attended the organization's venue and are currently serviced by other arts providers. Among this group there will be a wide spectrum of interest ranging from frequent arts attenders to those with less established patterns of behavior and varying degrees of attitudinal loyalty.
- *Intenders*: are another heterogeneous group and are defined as 'those who think the arts are a "good" thing and like the idea of attending, but never seem to get around to it.'[37]
- *Indifferent*: 'those who have no strong opinions on the arts and no strong desire to attend either.'[38] They are disinterested in the arts and perceive intellectual and emotional barriers to participation.
- *Hostiles*: have adopted a negative position.

The following figure is instead a dynamic representation of audience development. It factors in the fact that an institution does not operate in isolation but in an environment where audiences are also influenced by other competitive forces. The arrows indicate the direction of movement that might be anticipated by implementing strategic focus in relation to the segments just described by recognizing the complexity of each segment.

---

[37] L. Hill, *Creative Arts Marketing,* London: Routledge, 2017.
[38] Ibid.
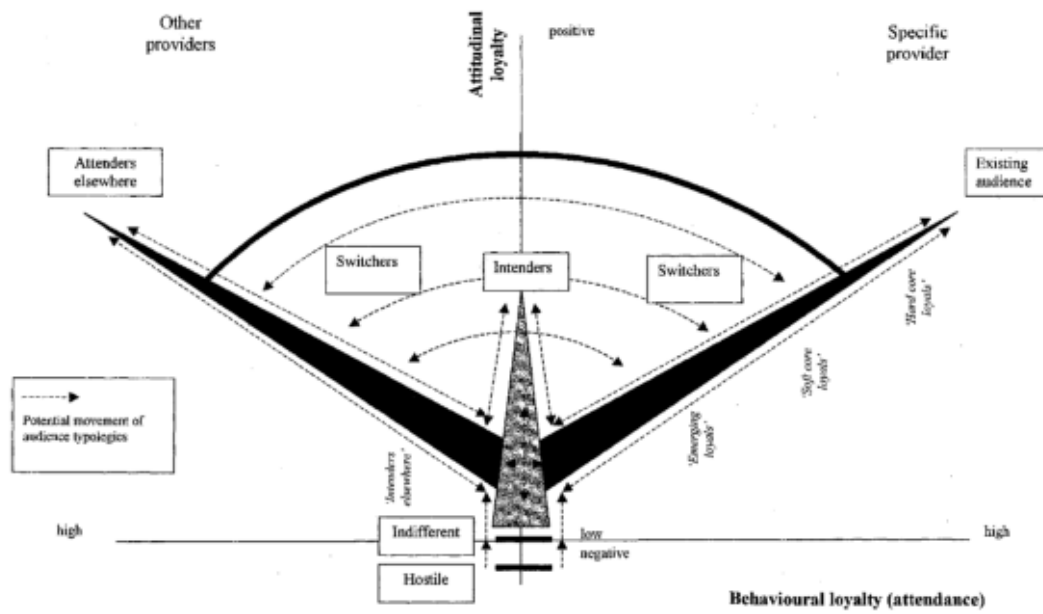
Ill. 5: Debi Hayes, *Map of Audience Development Potential,* in "Rethinking the missionary position – The quest for sustainable audience strategies, 2002.

In the following table Hayes proposes what type of implementation is required for each subgroup.

Table 1 Strategic focus and audience development approaches

| Audience groups | Strategic focus | Marketing | Functional and strategic responses | |
			Education	Programming
Existing audience + (positive attitude)	Enrichment	Reward Loyalty Provide added value Emphasize reciprocal relationship Cross-sell and up sell Focus on fundraising and membership schemes Build up data as benchmark for profiling other groups	Personal development Belonging to a like-minded community Involvement in the organization Opportunities for volunteering/ advocacy	Maintain and deliver against expectations Challenge expectations and assumptions Communicate programming and policy rationale Invite to accompany on the aesthetic journey
Attenders elsewhere	Poachers	Gain trial through enticing communication Build brand and establish values and associations Analyse competitive profiles and select targets Offer deals and promotions Reward trial Tie-in	Personal development Emphasize our unique provision Introduce to community	Poach by programming to mirror other providers in so far as it does not detract from the organization's position and the expectations of existing audiences Unique positioning
Switchers	Enticement	Create excitement Be product, image and deal led consider partnerships with other providers Innovative promotions	Use added value events to begin dialogue e.g. free tours and post show discussions	No concessions
Intenders	Reactivation	Research inertia characteristics related to demographics, lifestage and behaviour Remind of previous relationship Augment product Problem solve and add value Repackage and enhance service	Identify cues to stimulate attendance Overcome inertia Emphasize opportunities for personal development 'Tasters' as reminders	No Concessions
Indifferent	Conversion	Trial Remove risks Reassure Heavy discounts Communicate image using popular culture as a reference point	Reduce barriers and build confidence through specific initiatives Generic arts projects to emphasize the enjoyment and relevance of participation Outreach	Repositioning of current programme elements e.g. tasters at lunchtime identify themes, styles and production values
Hostile — (negative attitude)	Reversion	Prolonged opportunities for trial Sensitive, tailored communications Subsidized pricing Structural barriers should be removed	Remove perceptual and intellectual barriers Build confidence and self esteem Equip with the knowledge and skill to develop 'independent audiences'	Special outreach projects outside of mainstream programme and at safe locations Avoid approaches which are too arty, borrow from popular culture and assimilate

Table 1: Debi Hayes, *Strategic Focus and Audience Development Approaches,* in "Rethinking the missionary position – The quest for sustainable audience strategies, 2002.

Utilizing edutainment and gamification can be a manner of offering a more audience-centered approach to cultural institutions, with the goal of attracting what was just previously defined as *intenders* and *indifferent* audience segments. This would be achieved by motivating visitors and allowing them to interactively participate by serving as platforms that support multiple, interconnected paths for users as content consumers, creators, remixers, collaborators, and distributors. As a design technique and marketing strategy, participation keeps the institution relevant by soliciting visitors' ideas and creative labor to build personal investment, thereby allowing

museums to look like their offerings of experiences fit in with visitors' desires, while enhancing comfort and constructing a social hub for interpersonal dialogue related to a cultural content. All this makes museums more essential to community life as vital participatory venues offering tools for visitors to network with others in relation to social objects and co-created art-related experiences[39]. As Simon defined it, one of the goals of this quiz-project is to create a 'participatory museum' where, just like with internet, the audience can feel socially engaged through connecting multiple individuals to coordinate collectively. For Simon, museums improve the more people partake in them:

> "When you connect enough individuals to each other, they start feeling like they are a part of a communal experience. I call this 'me-to-we' design, which builds on individual (me) experience to support collective (we) engagement."[40]

As an approach capitalizing on edutainment, Simon's participatory museum characterizes visitors as cultural participants instead of passive consumers[41]. Simon noted that museums need to keep up with the times. For example, today's networked society has made us into active participants and sets up an expectation among the public to access, create, share, connect, and respond to a variety of platforms for participation around content in the cultural sphere. To be competitive in a world of distracting entertainment and media options vying for individuals' attention, museums must adapt these very modes of perception of their own irrelevance, or authority as a singular voice with its own expert account. Instead, they must embrace the mantra of learning through experience – giving the public opportunities to make meaning on their own terms within an increasingly flattened, horizontal view of institutionality. Simultaneously, it is true that the use of free time has changed drastically in just a matter of years and has been market-researched and tested to the point that patience is no longer required. Museums must face the fact that the competition for free time

---

[39] R. Kundu, and N. M. Kalin, *Participating in the Neoliberal Art Museum*, in "Studies in Art Education", 2015, vol. 57, 1, pp. 39-52; https://doi.org/10.1080/00393541.2015.11666281 [accessed 21 April 2022].
[40] N. Simon, *The Participatory Museum.* Santa Cruz: Museum 2.0, 2010.
[41] Ibid.

requires a renewed effort to promote the sanctity of the original object and promote it through digital tools to reach the younger segment of the public[42].

For this reason, it is also important for organizations to understand why a visitor is motivated to attend a museum. In *What Role for Marketing in the Arts? An Analysis of Art Consumption and Artistic Value*, Botti identifies four main reasons which are, social hedonism, intellectual enrichment, arousal of emotions, and entertainment[43]. But because each consumer has individual characteristics the quality of the experience is also determined by aesthetic, service, and social elements. Within this framework the project here proposed aims to particularly activate the social component.

In conclusion, this chapter has provided a literature review which covers the main topics that are inherent with the development of the mini game that is being proposed in this dissertation. Initially a general context was provided which briefly explained the recent incursion of the concept of entertainment within the museum environment. Followingly, academic research surrounding the topics of education within arts institutions and the emergence of the concepts of edutainment and gamification were reviewed. Lastly, what was considered was the concept of marketing and the importance of audience development and segmentation.

---

[42] M. L. Anderson, *Museums of the Future: The Impact of Technology on Museum Practices*.

[43] S. Botti, *What Role for Marketing in the Arts? An Analysis of Art Consumption and Artistic Value,* in "Journal of Arts Management"*,* 2000, vol. 2, 3, pp, 14-27; https://www.jstor.org/stable/41064697 [last accessed 21 April 2022].

4. Methodology

Quantitative methodology is an approach based on the analysis of data that is usually collected through questionnaires, and surveys in order to understand the relationship between two or more variables within a population[1]. Through a quantitative study the researchers' goal is to analyse trends on a more general level, using a larger sample size than in qualitative methodology. Therefore, the findings of quantitative research tend to be broader and variable according to the pool of studied subjects.

The core idea of this thesis was to create an online quiz that museums could use with the twofold benefits of it being simultaneously an education and marketing tool. In order to ground this research in a concreate context, the author decided to create it basing it on the Peggy Guggenheim Collection. At the beginning, to gain insight into the way games had been applied with education purposes in museums and to better understand institutions' marketing processes, the pre-existing literature was reviewed. After this initial research phase, a second one started with a more specific focus on the artworks of the collection. Paintings were selected from the exhibition display of the permanent collection of the Venetian institution as they were hung in January 2022. Once the works were selected, the author looked at each one individually to determine significant characteristics that could be considered as key for their description. Subsequently, the questions were formulated. But, instead of allowing the participants to consciously choose between various options, the answers were substituted by images. This decision had a double aim. The first was to create a symbolic connection between the city in which the museum is located and the works themselves. The second was to ensure that the mini game remained engaging and entertaining for all users.
Once the quiz had been created it was sent to two people, ages 20 and 24, and in two group chats containing ten people, with an age range 22 to 25. In this manner we wanted not only to use a quantitative methodology for this study but also see if this initiative could prove to have a snowball effect. As described in the Cambridge Dictionary a "snowball effect" "is a situation in which something increases in size or

---

[1] E. R. Babbie, *The Practice of Social Research*. 12th ed. Belmont, CA: Wadsworth Cengage, 2010.
D. Muijs, *Doing Quantitative Research in Education with SPSS*. 2nd edition. London: SAGE Publications, 2010.

importance [or in this circumstance is circulated] at a faster and faster rate."[2] Once the data was collected, it was analysed and conclusions were drawn.

Limitations: this study presents several limitations. In the first place, this project would have been far more successful if the art institution itself would have shared it on their social media. This is because the Peggy Guggenheim counts almost four hundred thousand followers on their Instagram page and almost two hundred thousand on Facebook which means it would have had far more outreach rather than just being shared by the author of the dissertation. Furthermore, this would have allowed better tracking of social media sharing of the project. Connected to this first issue, another fundamental lack is that the actual audience of the museum was not analysed after the quiz was circulated. If cultural institutions would participate in the continuation of this project, further data could be collected to determine how and if numbers of younger visitors were affected by the project. To try to face to this lack, at the end of the mini game users were asked if they "would be likely to share your result on social media and/or visit the museum?" we believe that concrete evidence should be collected to prove it is functional. Lastly, another limitation was that this project was solely developed for one institution; it would be very fruitful to see it applied to other museum collections.

---

[2] *A Snowball Effect,* in "Cambridge Dictionary";
https://dictionary.cambridge.org/dictionary/english/a-snowball-effect [last accessed on 16 May].

5. Online Presence of the Peggy Guggenheim Collection

This chapter aims to provide the reader with an overview of the Peggy Guggenheim online presence. This will be done not only by considering its website but by also focusing on the museums' social media pages and by presenting a brief comparison with the Uffizi Galleries, an institution which has proven to use social media in a successful manner. The reason behind such an analysis is to prove how all the many initiatives they implement online are closely connected to the Foundations mission and are carried out to best bring their vision forward. Additionally, this will show how the project presented in this thesis could insert itself in their web presence.

Ill. 6: *Peggy Guggenheim house museum,* source "The Peggy Guggenheim Museum". https://www.guggenheim-venice.it/en/the-museum/.

The Peggy Guggenheim is located in the *sestriere* di Dorsoduro, in Palazzo Vernier dei Leoni, in Venice and it is part of the so-called Dorsoduro Museum Mile together with the Gallerie dell'Accademia, the Galleria di Palazzo Cini, and Palazzo Grassi – Punta della Dogana. It was created by the will of Peggy Guggenheim, who in 1970 donated her palazzo and in 1976 her collection to the Solomon R. Guggenheim Foundation, so that her collection would remain in Venice and would not be

deaccessioned. But it had already began being opened to the public from 1951 by Peggy herself.

As previously stated, the Peggy Guggenheim is part of the Solomon R. Guggenheim Foundation constellation which also includes the homonymous New York location, the Guggenheim Museum Bilbao, and the future Guggenheim Abu Dhabi. Under the Foundations' umbrella, all locations share the same mission and vision, where the main aims of the mission include a commitment to innovation, collecting and preserving modern and contemporary art. Particular attention is also placed on the curatorial and educational aspects to engage with both local and global audiences making art accessible to a wide public. In line with this, their vision sets out to promote "the understanding and appreciation of modern and contemporary art through exhibitions, education programs, research initiatives, and publications."[1]

The Website

Each museum within the Guggenheim Foundation is responsible for updating and curating its own website. Nonetheless, the three websites (the Abu Dhabi Museum currently still does not have one) share a similar general structure, the same lettering font, and similar internet page icons.

Ill. 7: *Website Icon of The Peggy Guggenheim Collection,* Screenshot taken by the author, 17 May 2022. https://www.guggenheim-venice.it/.

---

[1] *The Solomon R. Guggenheim Foundation,* in "The Peggy Guggenheim Collection", https://www.guggenheim-venice.it/en/the-museum/foundation/ [last accessed 17 May 2022].

Ill. 8: *Website Icon of Solomon R. Guggenheim Foundation,* Screenshot taken by the author, 17 May 2022. https://www.guggenheim.org/.

Ill. 9: *Website Icon of Guggenheim Bilbao Museum,* Screenshot taken by the author, 17 May 2022. https://www.guggenheim-bilbao.eus/en.

Here we will particularly focus on the website of the Peggy Guggenheim, but it would be interesting for future research to focus specifically on the differences and similarities between the museums in the group.

Right from the home screen their website is organized in a simple and direct manner, to be user friendly. Furthermore, it also reflects three of the main goals outlined in their mission, that are audience engagement, education, and the attention to curatorial practices.
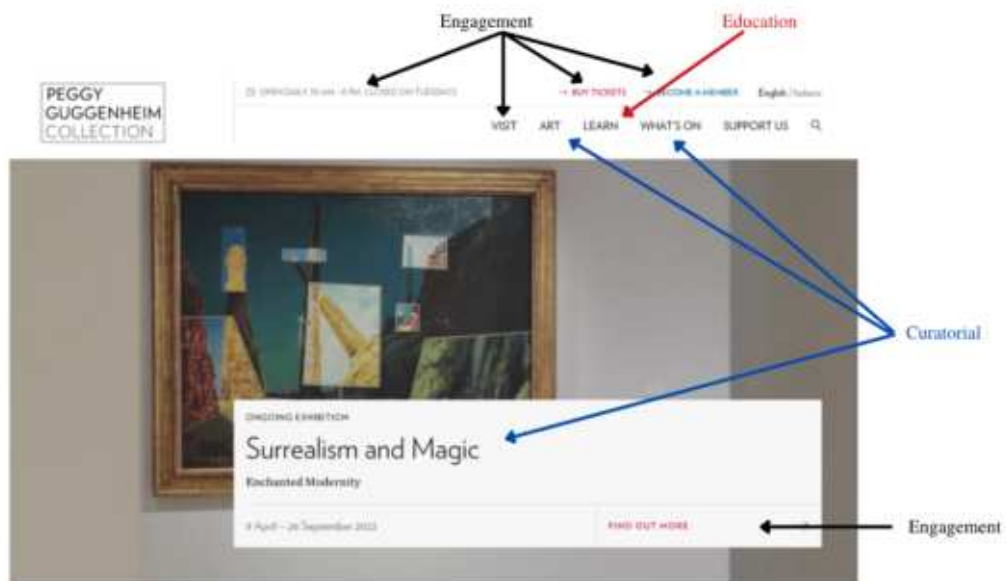
Ill. 10: *Screenshot of the home screen of the Peggy Guggenheim Collection website analysed considering the museum's mission,* created by the author, 17 May 2022. https://www.guggenheim-venice.it/.

Clear information is immediately provided to the website user. This is not only due to the design, but it is also connected to the fact that bold, large lettering is used making it accessible to all audiences. Furthermore, on the top right corner there is a button which allows you to choose between English and Italian, the two official languages used in the museum. The top bar provides fundamental information concerning audience engagement. On the left-hand side, in a slightly lighter colour, opening hours are indicated. While on the right, in red and blue there are quick links that can be used to purchase tickets and to get membership information.

In the bottom part of the top bar, the user finds another six buttons which are fundamental for the use of this website. When clicking on the "VISIT" button in the tool bar the user is led to another section of the website which proves all the necessary information for their visit.

Ill. 11: *Visit,* screenshot taken by the author, 17 May 2022. https://www.guggenheim-venice.it/en/visit/.

Scrolling down on this page a guest can find information on safety connected to COVID-19 measures, guided tours, ticket prices, getting to the museum, and on current exhibitions. Quick links to all sections are provided on the top part of the page so as to make it more convenient for visitors to retrieve the information they are looking for. Of course, to make it simple, the user can click on the logo, always present on the top left corner, to return to the homepage[2].

Clicking on the section "ART" in the tool bar, the user is brought to another page which is extremely important for all curatorial, education, and engagement purposes.

---

[2] *Visit,* in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/visit/ [last accessed 17 May 2022].
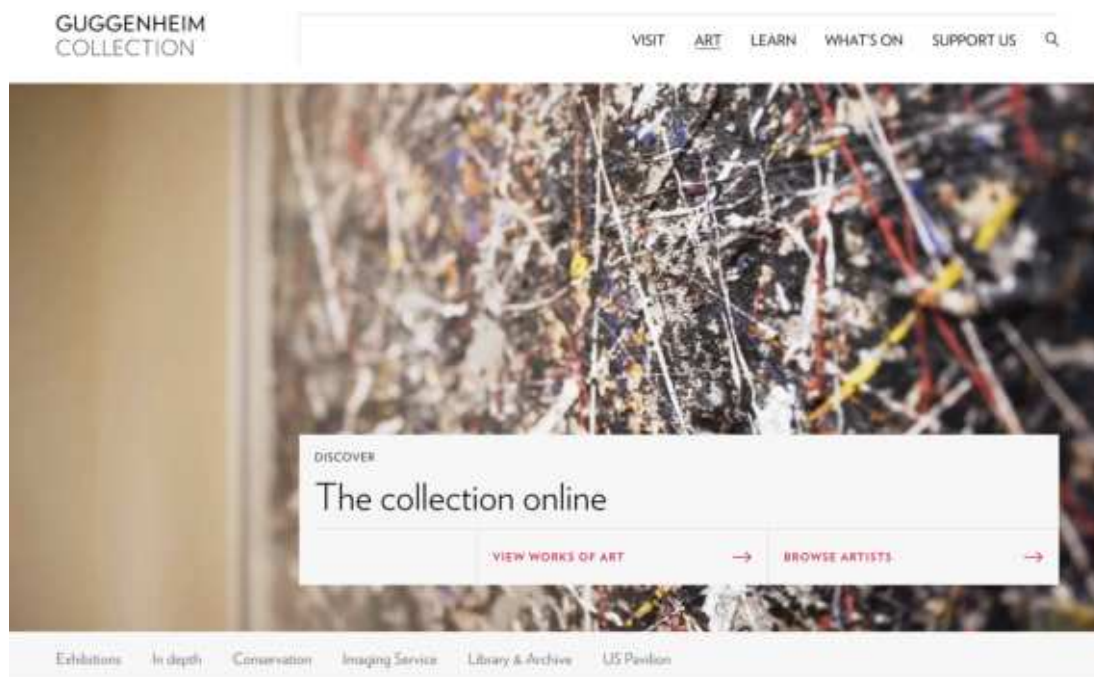
Ill. 12: *The collection online,* screenshot taken by the author, 17 May 2022. https://www.guggenheim-venice.it/en/visit/.

In the centre of the screen, two search engines appear. The first, on the left, "VIEW WORKS OF ART" allows the user to search for an artwork by either typing in the title or by applying filters. These filters include if the work is on view or not, the date in which it was created, the type of artwork (divided by medium), and what collection it is part of (divided in Peggy's original collection, Non-Western Art, Acquisitions, Schulhof Collection, and loans) [3]. This last filter is important because, currently, the collection does not only encompass the works of Western and Non-Western Art collected by Peggy Guggenheim herself, but also acquisitions which include works of art donated or purchased by the Solomon R. Guggenheim Foundation for its Venetian branch after Peggy Guggenheim's death in 1979, the Schulhof collection which consists of a nucleus of eighty works of art which were bequeathed to the Solomon R. Guggenheim with the stipulation that they be on view in the Venice location, and lastly loans made by other institutions, private galleries, or collectors.

The other search engine allows the user to search through the artists by providing a list, organized in alphabetical order, of all the artists whose works are present in the

---

[3] *Works of Art,* in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/art/works/ [last accessed 17 May 2022].

collection[4]. These two tools are extremely useful not only for day-to-day visitors but also for scholars and researchers. In fact, the museum's entire collection has been digitalized and at least fundamental information is provided for every work of art.
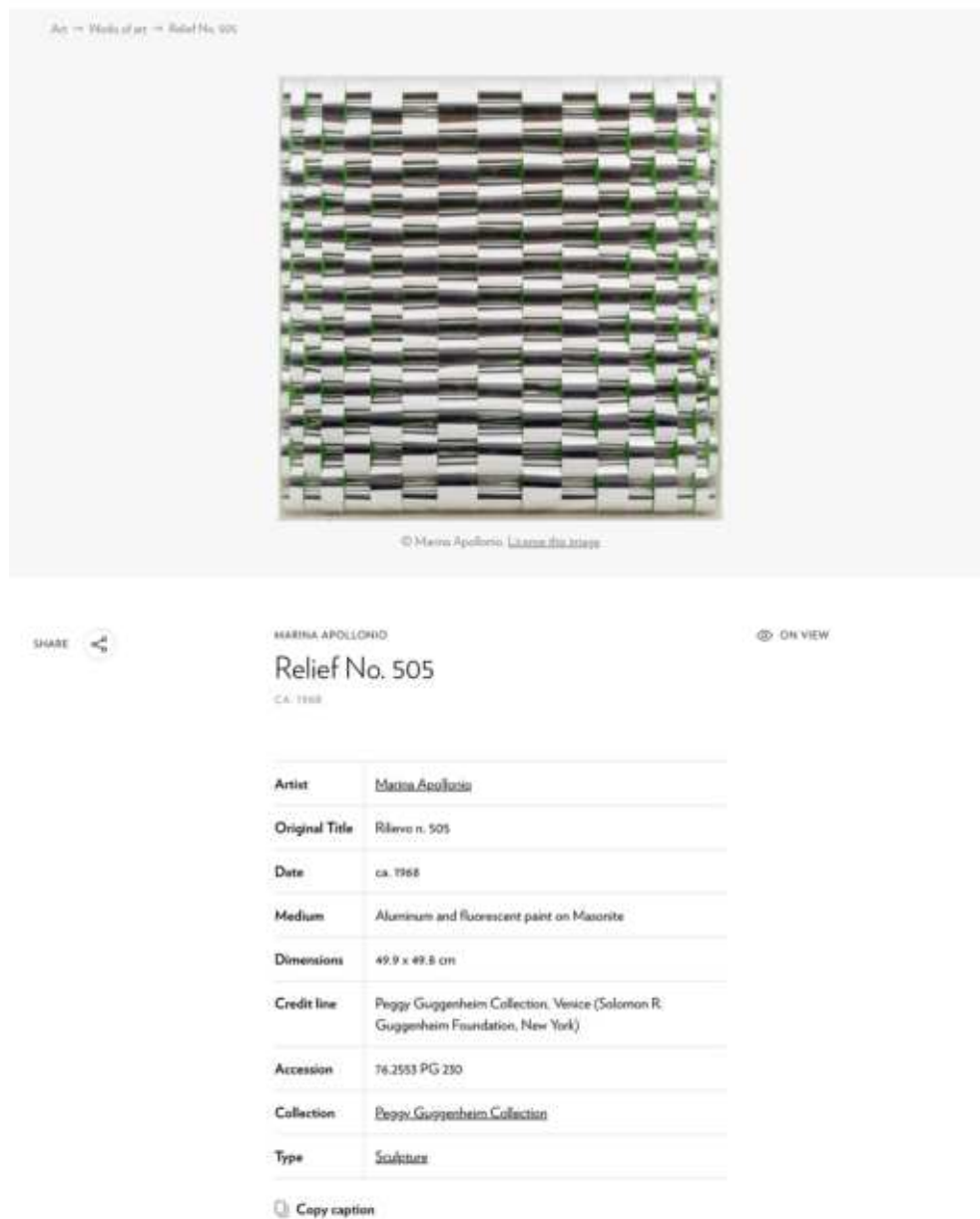
Ill. 13: Marina Apollonio, *Relief No. 505*, ca.1968, screenshot taken by the author, 17 May 2022. https://www.guggenheim-venice.it/en/art/works/relief-no-505/.

---

[4] *Artists,* in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/art/artists/ [last accessed 17 May 2022].

In this page the user can also find more information about various topics in the "In Depth" section. These can be considered important educational tools because the pages present knowledge in an accessible manner for most all audiences[5]. Another extremely important area that the user can reach through this page is the one dedicated to the "Conservation Department"[6].
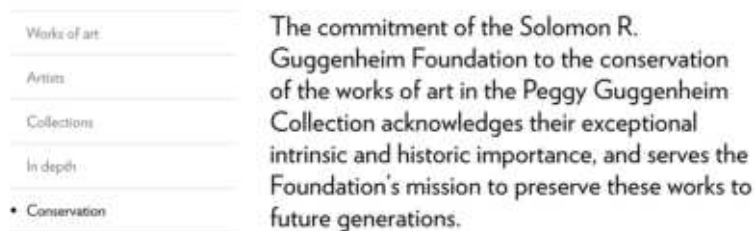
Ill. 14: *Conservation Department,* screenshot taken by the author, 17 May 2022. https://www.guggenheim-venice.it/en/visit/.

This section is particularly important because it allows the user to glance and gain a little knowledge of an aspect that is fundamental to the functioning of any museum, but that is not normally accessible to all audiences. Other than giving a general explanation of what conservation consists in and the science involved in these processes, highlighted projects are presented. Additionally, to connect this part which has a didactical function to the Foundation's curatorial aspect of the mission, two past exhibitions connected to the restoration and study of works of art are highlighted. These are: "*'Alchemy' by Jackson Pollock. Discovery the Artist at Work"* which was held at the Peggy Guggenheim Collection between 14 February and the 14 September

---

[5] *In Depth,* in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/art/in-depth/ [last accessed 17 May 2022].
[6] *Conservation Department,* in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/art/conservation/ [last accessed 17 May 2022].

2015, and *"Exploring Alchemy"* held at the Solomon R. Guggenheim Museum, New York between 10 February and 16 December 2017. To further implement accessibility a step that could be taken would be adding additional sections which explain to the public how other departments function. This could be done for example showing how the registrars or the art handlers work and their purpose and particular skill sets. The last three important tools that a user can find in this "ART" section are: first, information on how to request digital high-resolution images of the artworks; second, information on how to access the library and museum archive, which are open to students and scholars upon appointment; third, information about the US Pavilion at the Biennale which the Guggenheim Foundation runs.

Since education is an integral part of the museum's mission, their "LEARN" page, reachable from their tool bar, is particularly well developed. Six main parts are here highlighted and clicking on them the user is taken to specific pages related to the programs they offer. These are categorized as: visit the museum, school programs, family activities, public programs, programs for accessibility and inclusion, and international internship program. In this page all audiences can find the tools necessary for them to best interact and engage with the collection.

OUR PROGRAMS

Visit the museum
Experience the museum through dynamic and interesting tours of the collection and its masterpieces of 20th-century European and American art.

School programs
For students and teachers, the museum organizes learning moments based on a multidisciplinary approach.

Family activities
Engaging and friendly opportunities to explore art, while fostering the curiosity, imagination, and observation skills of children.

Public programs
A designed to enrich the experience and understanding of both the permanent collection and the temporary exhibitions.

Programs for accessibility and inclusion
The museum is an inclusive, accessible place, where all visitors are invited to explore the complexity and richness of modern and contemporary art.

International internship program
A learning and immersive experience at the museum for students who wish to expand their career in the arts or museums.

Ill. 15: *Resources offered by the Education Department,* screenshot taken by the author, 17 May 2022. https://www.guggenheim-venice.it/en/learn/.

The quiz that is being presented in this dissertation could be inserted as an interactive feature in the "public programs" section[7]. Here in fact, the museum presents collateral events and initiatives connected with the permanent collection and the temporary exhibition. Adding mini game would offer an interactive and fun feature that the website does not normally include.

The "WHAT'S ON" button in the tool bar leads the user to a page in which the first thing they encounter are the exhibitions that are currently on display at the museum.

---

[7] *Public Programs,* in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/learn/public-programs/ [last accessed 17 May 2022].

On the top right, two buttons can direct them to the archive of past exhibitions and the upcoming ones. Underneath they present a day-by-day calendar with the activities present at the museum. This part is designed in an extremely clear manner to maximize user experience.
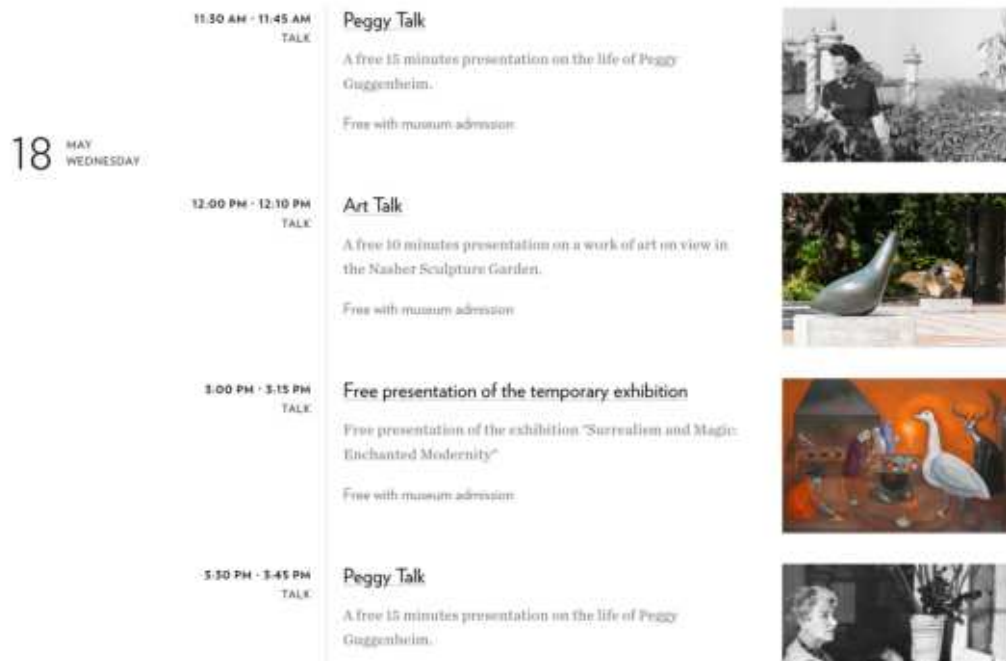
Ill. 16: *What's On calendar section,* screenshot taken by the author, 17 May 2022. https://www.guggenheim-venice.it/en/learn/.

The figure above is an example to provide a demonstration of their clear formatting. On the left-hand side in very large characters the date is indicated and slightly to the right the time of the event. In the centre in bold letters there is the title of the event and underneath a brief explanation is provided as well as cost and whether booking is necessary. On the right, to make it more appealing, an image is paired to lighten the reading experience.

The last button that the user finds in the top bar of the website is "SUPPORT US". This opens a page where patrons can find information on how to become a member, donate directly to the museum, and where there is also a section dedicated to corporate engagement[8].

---

[8] *Support Us,* in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/support-us/ [last accessed 17 May 2022].

Become a Member

A passionate community of art lovers, a rich calendar of exclusive events, stimulating and inspiring visits and seminars. Choose the membership level that best suits you and discover the benefits.

Corporate Engagement

Select the best opportunity for your company by customizing sponsorships, multi-year collaborations, and corporate membership in order to support the museum and its many activities dedicated to a wide array of audiences.

Together for the Peggy Guggenheim Collection

Anish Kapoor for *Together for the Peggy Guggenheim Collection*

Grants

The Peggy Guggenheim Collection is grateful to the foundations and institutions that generously support its activities.

Ill. 17: *Support Us,* screenshot taken by the author, 17 May 2022. https://www.guggenheim-venice.it/en/learn/.

Finally, it is important to analyse is the footer, which is the last section the user finds when they scroll all the way down. The footer provided is extremely complete and offers the user all the essential elements which normally should appear.

Ill. 18: *Screenshot of the website's footer considering essential elements,* created by the author, 18 May 2022. https://www.guggenheim-venice.it/.

The figure above highlights the location of the essential elements. On the left-hand side, from top to bottom, the user can find the logo of the institution; contact information which includes location, a phone number, and an email; the email signup where patrons can easily subscribe to the newsletter; social media quick links; and in the bottom section there are the copyright notices that in this case belong to the Foundation as a whole. On the right side there are the privacy policies for a matter of transparency. On the top part of the footer, instead, there is probably the most useful tool for a visitor, which is the sitemap. This provides quick links to sections of the website which might not be immediately be found by a first-time user. This footer presents additional elements which are the other locations of the Foundation and its institutional partners.

Overall, as shown above, the Peggy Guggenheim Collection's website provides all audiences with an extremely friendly user experience, where information is easily retrievable. In the following sections we will analyse the museum's social media presence placing particular focus on their Instagram page.

Social Media – Instagram, Facebook, and Twitter

Because of the nature of the project that is being presented in this dissertation, which ultimately would be posted on social media and be used to engage with the audience on these platforms, the author found it important to analyse the museum's social media channels. Currently, the Peggy Guggenheim Collection is present on three social media platforms, Instagram, Facebook, and Twitter, but it is not present on either Pinterest or TikTok. Especially the second platform, TikTok, has proved to be an extremely efficient manner of connecting with the younger generations. A glaring example of how this platform can be used to connect with Gen Z was given by the Uffizi Galleries. This museum embraced this social media platform during COVID-19 lockdowns, a moment in which the world heavily shifted from a more physical dimension toward a virtual one and when one of the main needs was to make people feel a connection with cultural institutions. It was capable of creating TikToks which merged the mission of the museum but also popular culture. It was done by embracing trends and hashtags alike, which are key strategies to follow to have successful profiles. As reported to "Forbes", this initiative led to an increase of visitors under the age of 25, which surpassed a third of total visitors when the museum reopened to visitors in 2021 (34,6%)[9]. This demonstrates that social media, which speaks particularly to young generations, can prove itself to be an extremely useful and powerful tool for cultural institutions when used properly. But this is not the sole takeaway from the Uffizi Galleries approach to social media and the web. This will be shown by briefly comparing the online strategies of the two museums, initially looking at the slight differences present in their websites and then in those in their social media profiles.

The Florentine museums' website is structured in a similar manner to the one of the Venetian one, but two differences stand out immediately, and there is a third one which is important to mention because it concerns best practice when it comes to social media.

---

[9] R. Maddalena, *Chi è la social media manager degli Uffizi che ha avvicinato gli under 25 all'arte, grazie a TikTok,* in "Forbes"; https://forbes.it/2021/04/28/ilde-forgione-la-social-manager-che-ha-rilanciato-gli-uffizi-grazie-a-tiktok/ [last accessed on 18 May 2022].
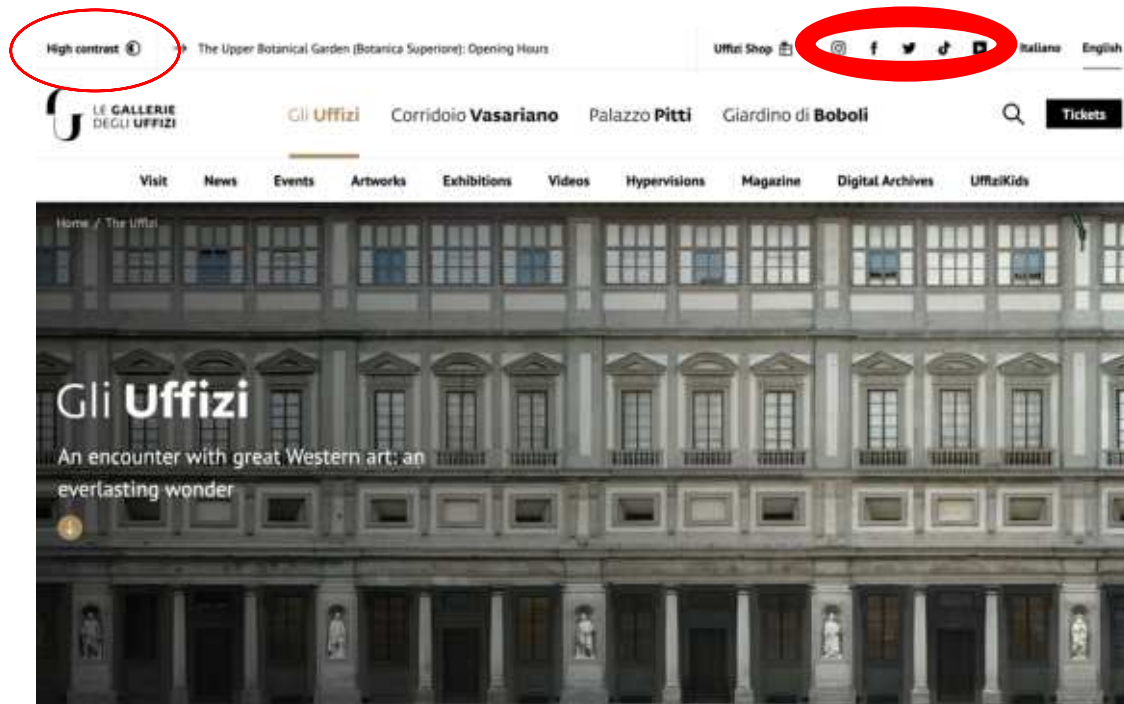
Ill. 19: *Screenshot of the home screen of Le Gallerie degli Uffizi,* screenshot taken by the author, 4 June 2022; https://www.uffizi.it/en/the-uffizi.

The first difference is that, on the top left corner the Uffizi's website has a button which allows users to switch to "High Contrast". This is a setting that adjusts the colour contrast of the page so to make it user-friendly to those with visual impairments. This is significant because it shows attention towards the issue of accessibility. Although it would probably not change the Venetian museum's website extensively because, as discussed in the previous section, it is characterized mostly by black bold lettering on a white background, it would regardless be beneficial to include this feature for minor details such as some of the banners which feature writing overlapped on photographs. The second detail which is clearly visible is that on the top right corner of the Uffizi's homepage there are quick-links to all their social media accounts which proves how integral these are to the museum's operations, while on the contrary on the Peggy Guggenheim's page they are relegated to the bottom of their webpage, in the footer. The last extremely important set of information which the Uffizi provide on their website and that every business should consider implementing on theirs are social media policies[10]. Here the institutions clearly lay out their content selection, how and when their moderators operate, terms and conditions for interaction with their profiles.

---

[10] *Uffizi Galleries Social Media Policy,* in "Le Gallerie degli Uffizi";
https://www.uffizi.it/en/pages/social-media-policy-of-the-uffizi-galleries [last accessed 4 June 2022].

These are becoming more and more crucial for companies and institutions to have since social media is such an integral part of everyday life and business.

As mentioned above, the Uffizi Galleries can be considered as a successful example when it comes to social media, especially when one considers newer platforms used by the younger generations such as TikTok, where they are very good at engaging with their users. Before considering the museums use of Facebook, Instagram, and Twitter it is significant to note that they also have a Youtube channel on which they post longer videos, but that does not appear to be as successful as their other profiles[11]. On this platform in fact they only have 5290 subscribers, and their uploaded videos only count between fifty and a couple hundred views.

What is most interesting to note instead is the different use of the other three mentioned platforms: Instagram, Facebook, and Twitter. The Uffizi utilize them in a different manner than the Peggy Guggenheim does. In fact, the Florentine Museum creates catered posts for each platform while the Venetian Museum creates posts that mirror each other throughout the three social medias. These are two opposing strategies that obviously have their strengths and weaknesses, but certainly it could be insightful to carry out a more focused study to highlight the reaction users have to the one and the other. Nonetheless, there are a few takeaways from this brief comparison between the two institutions. The first two concern the website, where the Peggy Guggenheim could add a "High Contrast" feature to make their page more accessible to users with vision impairments; the second is that it would be important to include a dedicated page for social media policies. When considering social media instead, it would be beneficial for the Venetian museum to implement the use of TikTok and pay particular attention to trends so as to respond in a timely manner and ride the wave of viral posts. The following part of this chapter will now consider more in depth the use that the Peggy Guggenheim has of Instagram, Facebook, and Twitter, specifically focusing on the first platform.

Similarly to the websites, each location of the Solomon R. Guggenheim Foundation updates their own social media (the Abu Dhabi Museum still has not created their

---

[11] *Uffizi TV,* in "Youtube";
https://www.youtube.com/channel/UC9iTjM1LI5k60EhfTwNPO5w/videos [accessed 4 June 2022].

dedicated pages), although their profiles appear similar and are handled in a similar manner. In general, the content presented on the three platforms (Instagram, Facebook, and Twitter) is mostly mirroring the others, with rare exceptions.
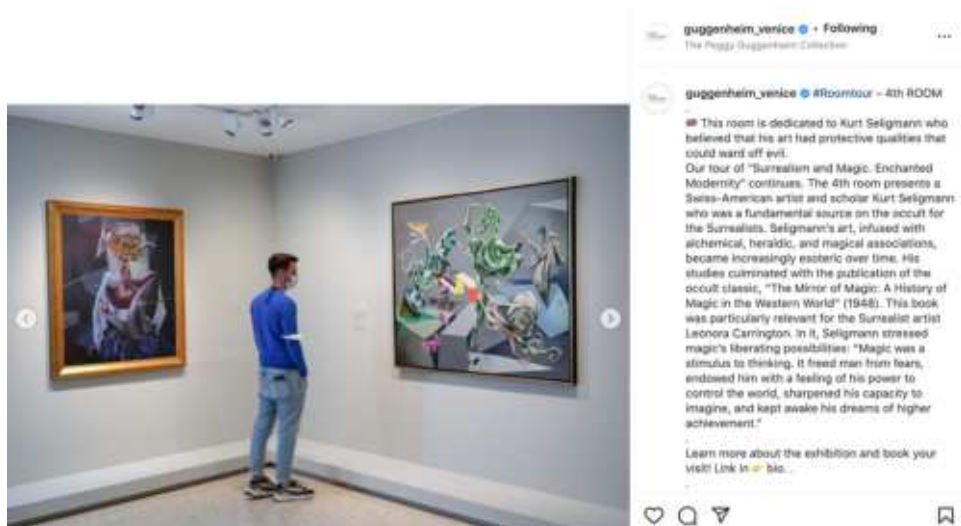
Ill. 20: *Screenshot of Instagram post on the Peggy Guggenheim's profile posted on 17 May 2022,* taken by the author, 18 May 2022. https://www.instagram.com/p/Cdp7EL2NDwi/.
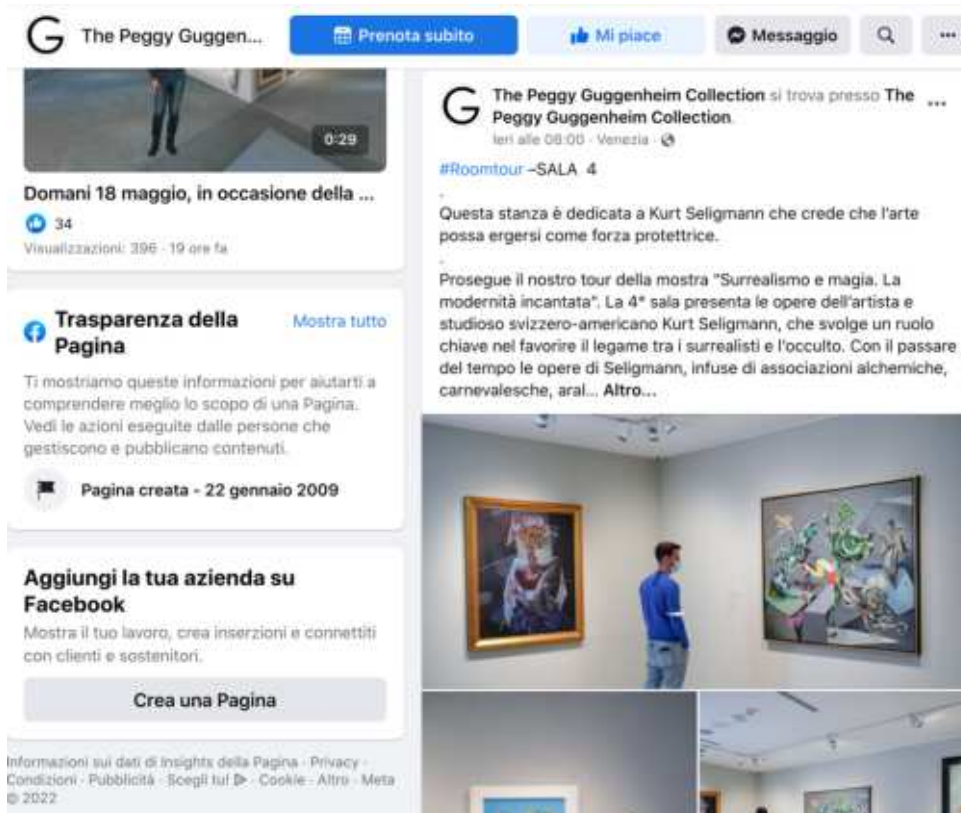
Ill. x: *Screenshot of Facebook post on the Peggy Guggenheim's profile posted 17 May 2022,* taken by the author, 18 May 2022. https://www.facebook.com/ThePeggyGuggenheimCollection.

Ill. 21: *Screenshot of Twitter post on the Peggy Guggenheim's profile posted on 17 May 2022,* taken by the author, 18 May 2022. https://twitter.com/GuggenheimPGC.

The figures above show a similar post made on the Peggy Guggenheim's three different social media profiles. The pictures used in each post are the same. What changes is the text, which is reworked according to the social media it is posted on. This is common since the platforms have variating word limitations, the users have different expectations, and the target audience is slightly different. In fact, statistics show that although most users of Instagram, Facebook, and Twitter overlap as far as age is concerned, there are some disparities[12]. Of course, it is not surprising that Millennials and Gen Z represent the majority of users in all platforms, accounting for 53,6% of total Facebook users, 55,6% of Twitter, and 61,9% of Instagram users. What is significant is the spread of these values because it influences the expectation of the users. Data shows that Facebook and Twitter users tend to be distinctively older if compared to those of Instagram. This gap is even more evident if one considers TikTok

---

[12] Plate 1, 2, 3.

users[13]. On this platform in fact, people of the age between eighteen and twenty-four account for 41,7% of all users, while those between twenty-five and thirty-four for 31%, which means only a minimal part of their users are older. All this implies that the messages spread through each platform should be carefully studied to meet the needs of the audience that is being targeted on each social media platform.

Before focusing with more attention on the Instagram profile of the Peggy Guggenheim Collection, one substantial difference must be noted. This consists in the number of followers on the social media of the three locations count.

	Solomon, NYC	Peggy, Venice	Bilbao
Instagram	2.6 M	392 K	775 K
Facebook	862 K	172 K	368 K
Twitter	3.4 M	25 K	372 K

Table 2: *Number of Followers on the Three Used Social Media Platforms,* Created by the author, 18 May 2022.

Where the discrepancy between the number of followers between the New York location and the other two is not surprising, the one between the Venice location and the Bilbao is a bit more. The Peggy Guggenheim, in fact, counts almost less than half the followers on Instagram and Facebook, and more than ten times less the followers on Twitter if compared to the Guggenheim Bilbao. This factor can be read as a lack of engagement with social media users by the Venetian museum pages.

We will now more closely analyse the institution's Instagram page to attempt to determine the positive aspects of their profile and some of the reasons which might have led to less engagement.

---

[13] Plate 4.
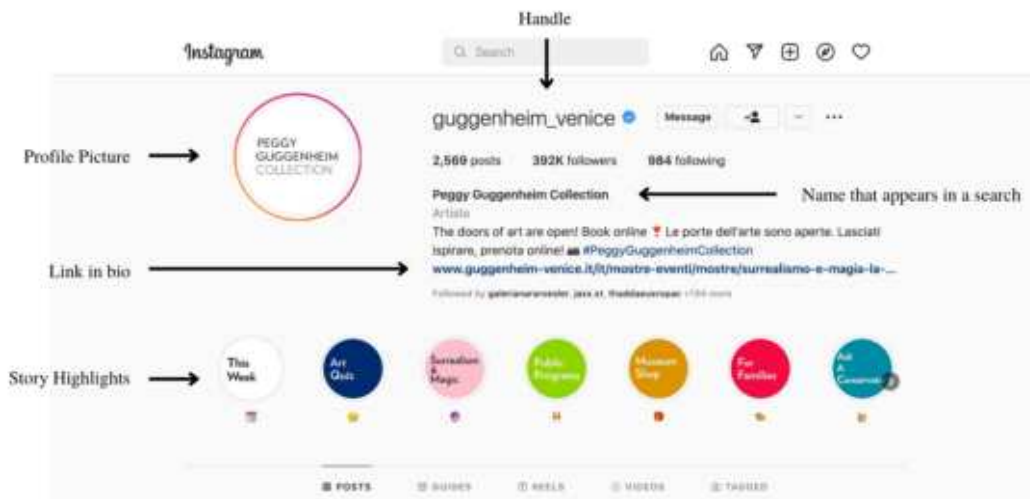
Ill. 22: *Peggy Guggenheim's profile homepage explained,* created by the author, 18 May 2022.
https://www.instagram.com/guggenheim_venice/?hl=en.

When an Instagram user searches for "Peggy Guggenheim", their handle is the first one that appears and the fact that they have chosen the museum logo as their profile picture makes it clearly identifiable. Once someone has entered their page, they immediately provide a link to the website within their bio. More specifically, it leads the user to the "WHAT'S ON" section of the museum website. Another tool that proves to be important for institutions to communicate important information with their followers are the story highlights. Here people can quickly access useful information.

To gain better understanding of their Instagram page performance we used Not Just Analytics. This website uses public data to create an analysis of Instagram profiles and understand their engagement rates[14].

---

[14] *People Not Followers*, in "Not Just Analytics"; https://www.notjustanalytics.com/ [last accessed 18 May 2022].
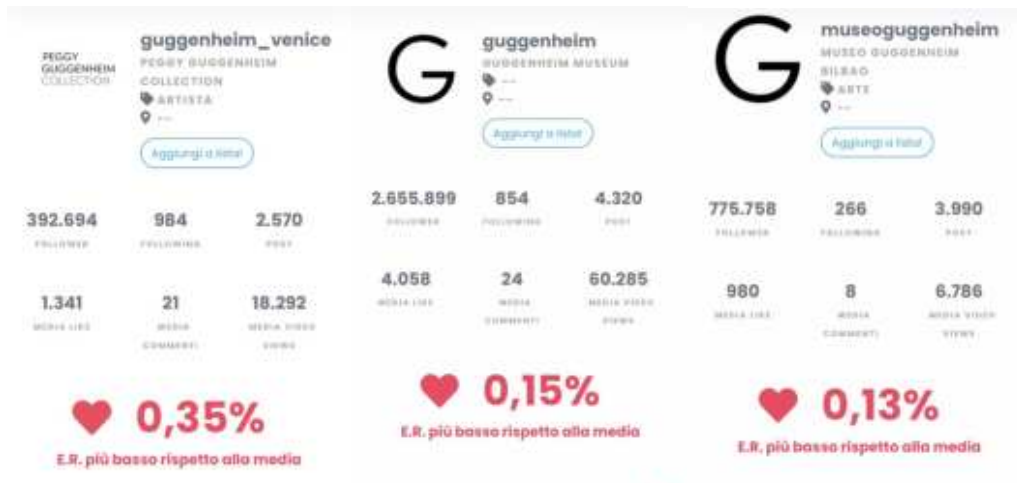
Ill. 23: *Three Instagram profiles analysed with Not Just Analytics*, screenshot taken by the author, 19 May 2022. https://www.notjustanalytics.com/.

The most interesting factor that emerged from the initial analysis was that of the museums' engagement rate. This number is the average of Likes and Comments (of the last 12 posts) divided by the total number of followers. What is particularly significant is that the Peggy Guggenheim's was to times lower than that of the other two museums which might indicate a content problem.
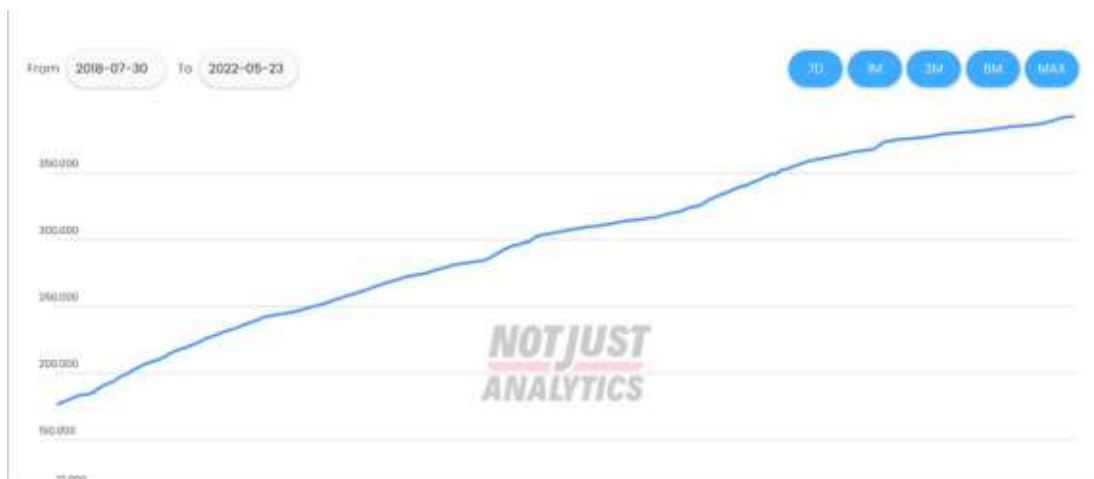
Ill. 24: *Follower Growth on the Peggy Guggenheim Instagram profile analysed with Not Just Analytics*, screenshot taken by the author, 19 May 2022, https://www.notjustanalytics.com/.

Another element that differentiated the three profiles was their follower growth curve. While, as seen in the figure above, the Peggy Guggenheim's profile registered a

constant increase in followers, the curve of the other two museums initially recorded a sharp increase and then tended to plateau into a steadier rise[15].

The third factor that emerged from the study was that, considering the last twelve posts, the one that had far highest reception (doubling the second highest in views) was a reel showing the behind the scenes of the work of the conservator. This might indicate that audiences are highly interested in learning and experiencing aspects of museums which are not usually accessible to the public.
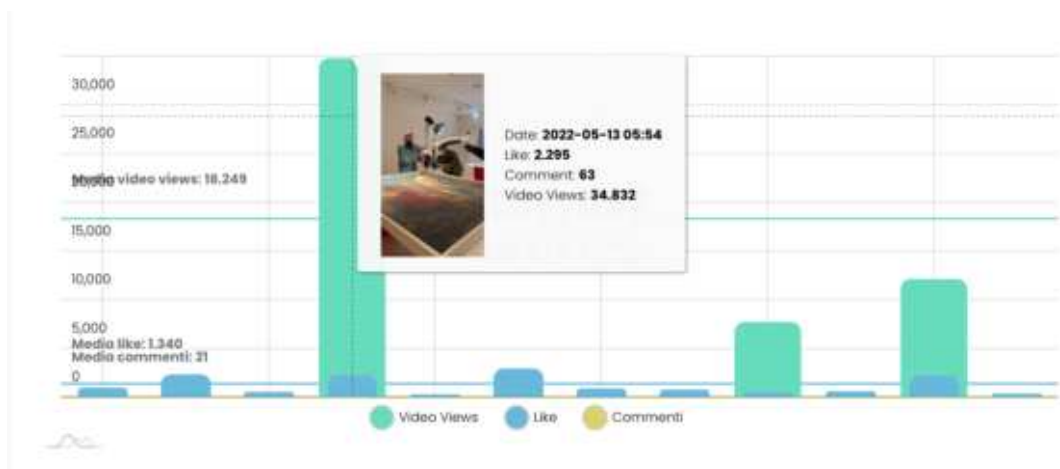
Ill. 25: *Analysis of Interaction with Posts taken from Not Just Analytics*, screenshot taken by the author, 19 May 2022, https://www.notjustanalytics.com/.

There are a few differences that emerge between the Instagram profile of the Peggy Guggenheim and of the other museums that are part of the Foundation. The first is that in the story highlights, both the Solomon R. Guggenheim and the Guggenheim Bilbao Museum have a section specifically dedicated to the architecture of the building in which they are located. Because Palazzo Venier dei Leoni is such a particular building in Venice, being an unfinished palazzo and the only one on the Grand Canal without the *piani nobili*, it might be interesting to add a section dedicated to its architecture in their profile as well. The second difference is that the other two museums appear to repost in their feed pictures taken by visitors, while the Peggy Guggenheim does not do the same. This is a great manner of engaging directly with followers and making them feel a part of a community so it overall might be a positive thing to include.

---

[15] Plate 5, 6.

There are other elements on which the museum could improve that emerge by analysing they feed. The most noticeable is the lack of coherence and constancy.
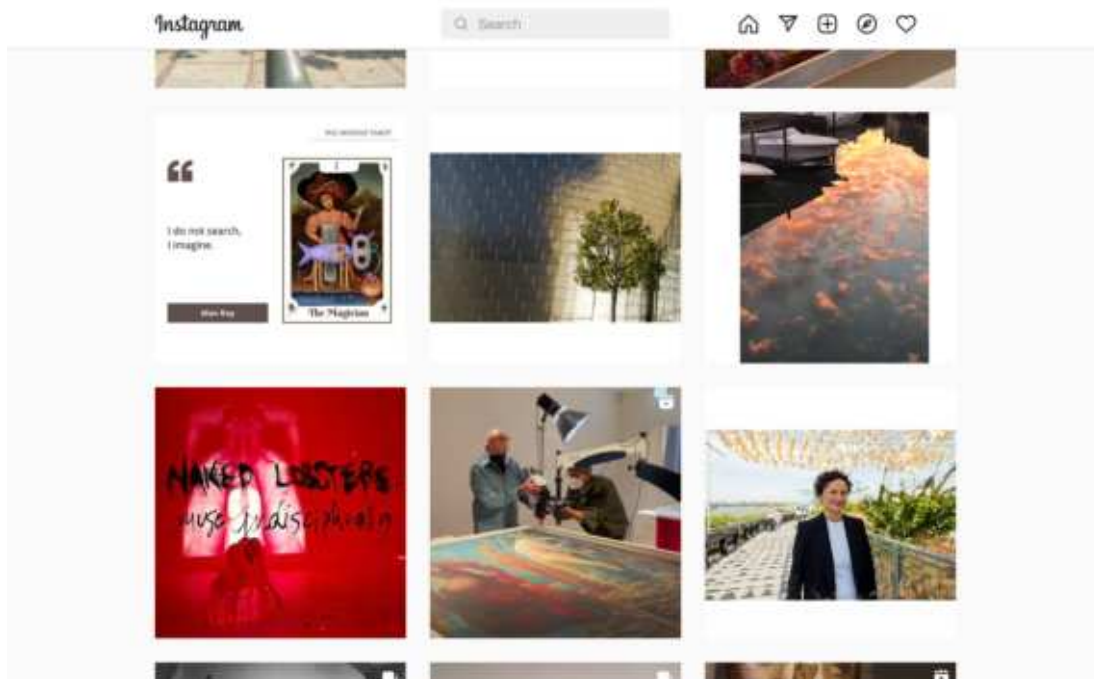
Ill. 26: *Peggy Guggenheim's Instagram profile*, screenshot taken by the author, 19 May 2022.
https://www.instagram.com/guggenheim_venice/?hl=en.

As seen in the figure above, some images are uploaded with a square formatting and others are cropped. This is a small detail, but one that conveys a visual sense of it being inharmonic and unbalanced. Another aspect on which they could place more attention is on their image descriptions. In fact, most descriptions appear both in English and in Italian but the order in which the languages are placed is not always consistent. Furthermore, there are several posts which are lacking one or the other translation, which could be perceived as unfriendly and unwelcoming for users.

On the contrary, a demonstration of constancy has been shown in occasion of temporary exhibitions when they are used to holding a weekly mini-series. During the previous temporary exhibition, *Migrating Objects,* which was held at the museum from the 6 October 2021 to the 10 January 2022, they had a series titled "Learn about… *Migrating objects*" which was posted every Saturday for the duration of the exhibition.
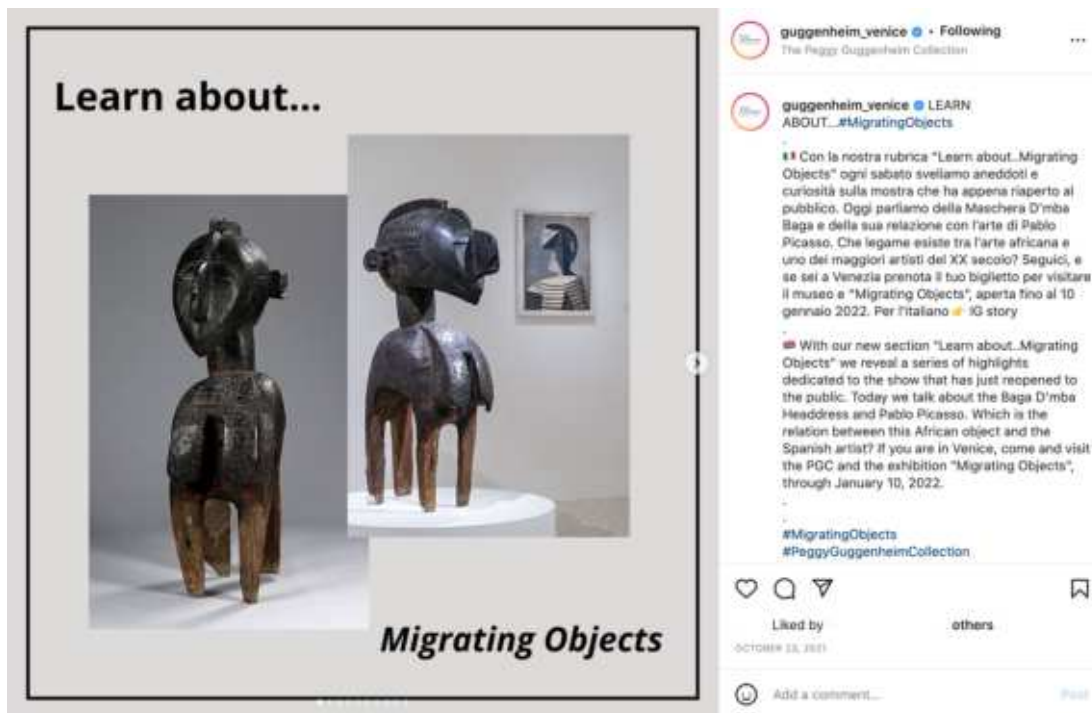
Ill. 27: *Example of post from the series "Learn about… Migrating Objects" on the Peggy Guggenheim's Instagram profile*, posted 23 October 2021, screenshot taken by the author, 19 May 2022. https://www.instagram.com/guggenheim_venice/?hl=en.

Unfortunately, the regularity in posting was lost in the series created for the current temporary exhibition, *Surrealism & Magic,* which runs from 9 April to the 26 September 2022. In this occasion they started a series titled "*Where is the Magic?"* which was supposed to be posted every Thursday but that has been alternated with an older series "*5 facts about"* without a clear transition. Nonetheless, an older and successful mini-series continues every Monday and is titled *"PGC Monday Inspiration",* consisting in a quote by various artist.

How can the quiz presented in this thesis help increase engagement? The mini game that is here being developed assigns a painting to each participant. The idea is that the user will then feel compelled to share their results on their social media, whether this is Instagram, Facebook, or even Twitter. This would lead the audience into tagging the museum's page thus driving engagement on the various platforms.

In conclusion, this chapter has analysed the institution's online presence. Initially, a study was carried out on the website proving how it is user-friendly and user

experience can be considered as high. In the second section instead, we looked at their social media presence, especially focusing on Instagram which appears to be their platform of choice. During this study, what emerged is that there are some minor aspects that could be improved, and they were consequently discussed. This was done to understand the underlying framework on which the quiz that is being presented in this thesis would be installed. Instead, the following chapter will focus on the study of the main driver in the online quiz market, BuzzFeed, Inc. This will be done in order to locate elements that might determine the success or failure of this initiative as well as key success elements that could be taken from them and applied to this project.

6. Competitor Analysis - BuzzFeed

This chapter wants to study the main competitor and driver of the market when it comes to quizzes, BuzzFeed, Inc. This will contribute to the understanding of features which make this company so successful among younger generations of internet users and will highlight why this project will not come into direct competition with the platform but rather benefit from the user's previous knowledge of the functioning of these quizzes.

BuzzFeed, Inc. is a digital media company specializing in listicle media and personality identification quizzes. Quiz users apply the results of the quizzes to inform their communication within a discourse community, and as individual expression. The platform has been largely popular among the younger generations, ranking number one when considering time spent among Gen Z and Millennials. By touching upon various topics of popular culture BuzzFeed can create relatable and noncontroversial articles that get millions of views, thus offering advertiser-friendly clickbait. It is thus a fundamental competitor to analyze when the goal is to reach vast audience engagement online.

Summary

BuzzFeed, Inc. is an online platform that has been live since 2006. It provides a diverse portfolio of viral media including recipes, a shopping platform, pop culture, lifestyle, viral videos, news, and its most popular feature which are a vast variety of quizzes, but it does not provide content concerning fine art. For the past years their quizzes have become an internet sensation, circulating over all social media platforms and, as research has shown, they have become an important component to consumption-based identities, individual expression, and self-identification[1]. As Quinn found, the results, content, and commentary that BuzzFeed users choose to share on social media make

---

[1] S. M. Quinn, *Feeding Our Identities: BuzzFeed Quizzes as a Tool for Personal Identification in the Social Digital Age,* Roger Williams University, Communication & Media Studies Theses, 2017.
S. N. Berberick and M. P. McAllister, *Online Quizzes as Viral, Consumption-Based Identities,* in "International Journal of Communication", vol. 10, 2016, pp. 3423 – 3441.

a public statement not only about their interests (based on their quiz selection), but also about their perceived identity (based on what quiz results they share) and their self-view (based on the commentary they choose to share or not share)[2].

The decision to carry out a case study on this website was made to bring to light key aspects which make these online quizzes so popular simultaneously making them such a powerful marketing tool.

Ill. 28: *General Information on BuzzFeed, Inc.*, created by the Author, 10 May 2022.

Mission, Vision, Core Values.

Like other social media platforms, BuzzFeed is dynamic and interactive. Their mission, as stated on their website, is "*to making it [the Internet] better: providing trusted, quality, brand-safe news and entertainment to hundreds of millions of people; making content on the Internet more inclusive, empathetic, and creative; and inspiring our audience to live better lives*". Especially the aspects of inclusivity and empathy want to be targeted in the creation of the quiz "What Painting of the Peggy Guggenheim Are You?". In fact, by utilizing a model of a communication tool which is part of popular culture and

---

[2] S. M. Quinn, *Feeding Our Identities: BuzzFeed Quizzes as a Tool for Personal Identification in the Social Digital Age*.

applying it in a fine art context aids institutions to bridge the gap between them and audiences that might feel unwelcome in that context.

Analysis of the Internal Resources, Competencies and Capabilities
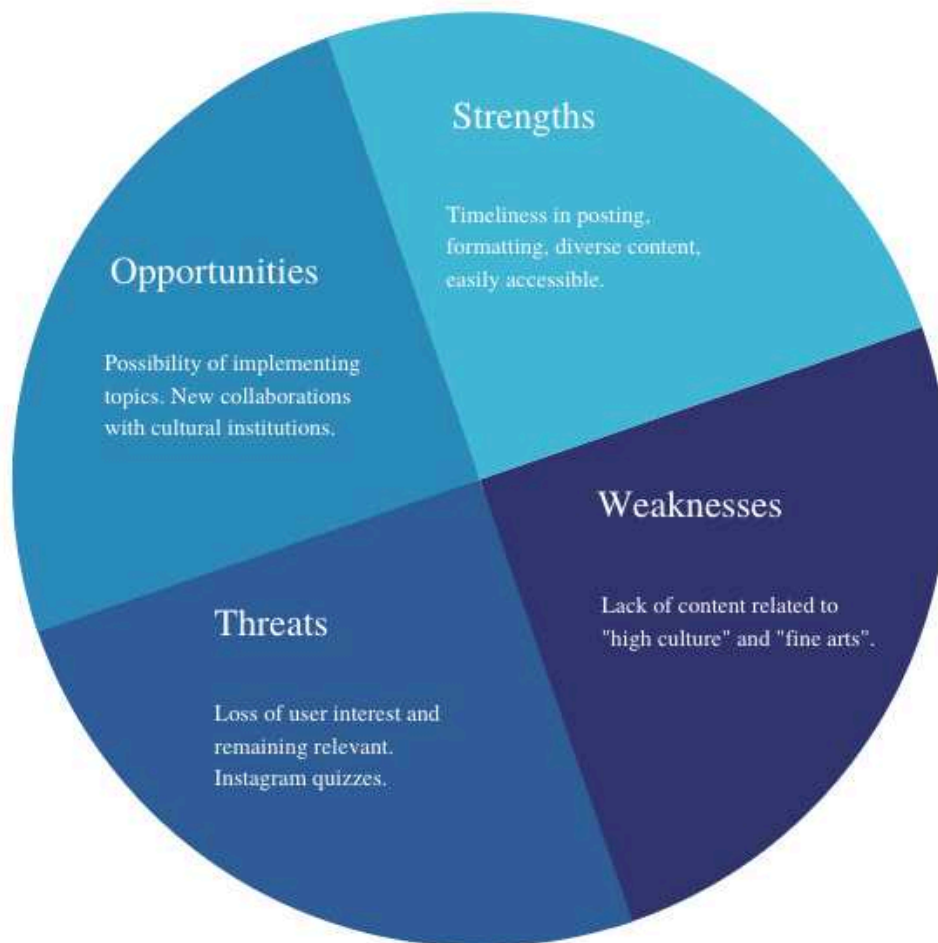
Ill. 29: *SWOT analyses of BuzzFeed, Inc.,* created by the Author, 10 May 2022.

The biggest threat that was posed to BuzzFeed was when Instagram introduced the new Quiz Stickers back in April 2019 – which can also be considered as another competitor to this mini game[3]. This interactive feature allows users to post multiple-

[3] W. Geyser, *Instagram Quiz Stickers: How They Can Help Market Your Business,* in "Influencer Marketing Hub", 17 August 2021; https://influencermarketinghub.com/instagram-quiz-stickers/. [last accessed on 13 May 2022].

choice questions and interact directly with followers. Many cultural institutions quickly picked up on this new media trend and started holding quiz series on their Instagram pages. The Metropolitan Museum of Art started a "Trivia" series which concentrated not only of the works of art but also on the architecture and history of the museum itself[4]. The Centre Pompidou created a series titled "Quiz" which focused on painters lives, works and more in general on art movements[5]. Among the many more that could be cited there is The Peggy Guggenheim Collection which uses this feature as well, placing their attention on specific artworks[6]. But one fundamental difference between BuzzFeed quizzes and the ones on Instagram is that the first assign a result based on the users answers, making it so that there is no right or wrong and everyone can feel included; the latter instead has a right or wrong answer, thus testing users knowledge on the topic. Although, it is precisely this factor which might also keep people from participating in the latter tests because of the unconscious fear of committing a mistake and it was due to this difference that the project presented in this paper was created. Our quiz is meant to democratize and eliminate the feeling of inadequacy on the user's side and simultaneously convey curated and significant content which can be managed and tailored by the institution itself.

Advertising, Promotion, Publicity and Product Placement

Since BuzzFeed is an online community, their marketing relies solely on virtual outreach. Their Instagram page is regularly updated and counts more than six million followers, and their Facebook page is liked by almost fourteen million people. But to promote their content and that of those who collaborate with them the company also uses all but new strategy of *native advertising* which as Carlson explained consists in sponsored web pages camouflaged and/or integrated with editorial content[7]. Although

---

[4] *Metmuseum*, in "Instagram"; https://www.instagram.com/metmuseum/?hl=en [last accessed on 14 May 2022].

[5] *Centrepompidou,* in "Instagram"; https://www.instagram.com/centrepompidou/?hl=en [last accessed on 14 May 2022].

[6] *Guggenheim_venice,* in "Instagram"; https://www.instagram.com/guggenheim_venice/?hl=en [last accessed on 14 May].

[7] M. Carlson, *When News Sites Go Native: Redefining the Adverting-Editorial Divide in Response to Native Advertising*, in "Journalism*"*, vol. 16, 7, pp. 849-865.

it is often somehow labeled, the clear line between content and advertising becomes blurred. This scheme is not only finalized in capturing the user's attention but also in encouraging voluntary sharing of the promotional message on social media and platforms, thus creating a form of "immaterial labor" and promotion[8]. This snowball effect that most BuzzFeed posts have is what wants to be embraced with this project, therefore turning it into a marketing tool for the institution. Other reasons for which BuzzFeed stands out is that all its content is easily accessible, not only through the wording and the topics that are tackled but also because of its formatting which are aspects that also want to be mimicked in this mini game.

Elements of Differentiation

BuzzFeed was conceived as an innovative initiative if compared to other social media and news platforms because it offers easy, accessible, and digestible web material. They managed to create an interactive and entertaining way of marketing information. Furthermore, to continue to engage with users they created a section called "Community" in which non-employees are encouraged to produce quizzes, rankings, and any other content. Then what is created may be shared and promoted on their page[9]. This enables a virtually infinite creation of web material. Another aspect which initially made BuzzFeed stand out was that they made it extremely easy for their audience to share quiz results and articles on a variety of other social media platforms, thus enabling a snowball effect when it comes to engagement.

These elements of differentiation are also some of the elements that want to be channeled into the mini game that is being presented in this dissertation. In fact, the results of this quiz were carefully worded to use vocabulary that everyone could understand. Furthermore, assigning a painting of a collection to a user based on their selection of images is something that encourages all audiences to feel a connection to the collection itself and sharing their results allows them to feel part of a community.

[8] S. N. Berberick and M. P. McAllister, *Online Quizzes as Viral, Consumption-Based Identities.*
[9] *BuzzFeed Community*, in "BuzzFeed"; https://www.buzzfeed.com/community/about [last accessed 15 May 2022].

The snowball effect is the other element that this project aims to harness in fact, the quiz will be only considered successful if users decide to share it with their friends.

Impact on the Art World

Currently, BuzzFeed has no impact on the art world because it does not deal with topics that concern it. The platform mainly deals with popular culture and not the one found in museums. But we strongly believe that the democratic and mindlessness aspects of their quizzes could be embraced by cultural institutions. These two elements could be used by museums as a tool to break down barriers with those audiences that have been defined as *attenders elsewhere, intenders* and *indifferent* by utilizing a mean of communication that might be more familiar to them. Furthermore, "assigning" users a painting might make them feel closer to the collection and more incline to visit exhibitions. Thus, if properly implemented a quiz based on a museum collection could be used both as a marketing tool but also as an educational one because significant content which can be spread in the quiz's results.

Aesthetic Vision of the Organization

BuzzFeed's aesthetic is one of its most curated features. The company uses bold and eye-catching colors such as red and yellow to attract and direct users' attention. Followingly, their featured content is formatted with the Bite-Snack-Meal method. They provide a title/headline (the bite) in bold large characters; a thumbnail which is a shot, colloquial, and intriguing description (the snack), which is what the user needs to decide on whether to read the article or take the quiz (the meal). Furthermore, they often use titles which are exactly eight words long. Studies have shown that eight-word headlines have a CTR (click-through rate) that is 21% higher than those that do not[10].

---

[10] C. Manzo, *5 Lessons Library Websites Can Learn from BuzzFeed*, in "Weave Journal of Library User Experience", Vol 1, 3, 2015.
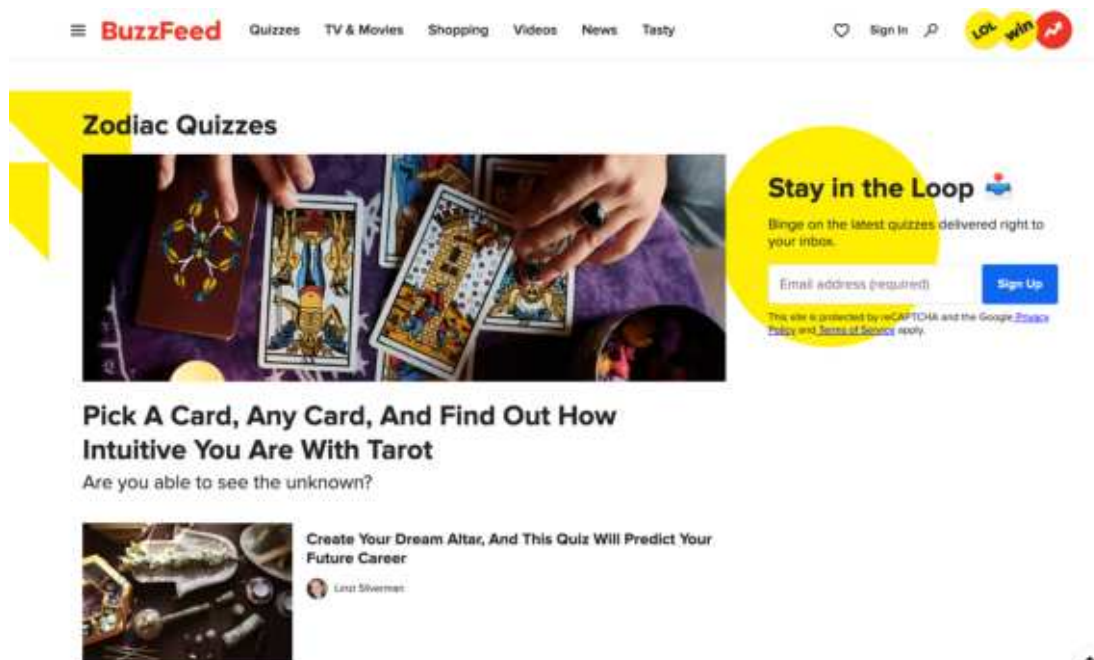
Ill. 30: *BuzzFeed's website*, screenshot by the author, 12 May 2022. https://www.buzzfeed.com/.

Although museums cannot mimic this formatting which would not fit their own aesthetic vision, there is nonetheless at least one takeaway. Very simply, the title of the developed quiz can be worded to have exactly eight words such as the one presented in this thesis "What Painting from the Peggy Guggenheim Are You?".

Recommendations, Risks and Opportunities

What are the key risks face by the project can face, needs to consider, and plan for?

The main risk of this project is that the audience will not actually respond as expected. But since the implementation of this quiz is simple, it would not represent a financial burden for the organization, and it would represent an additional communication tool for the cultural institution.

Ideally, if the quiz did work, the newly created risk would be that of continuing the effort to find ways of upkeeping engagement with the newly attracted audience segments. This could be faced by continuing the production of new quizzes which

interact with the temporary exhibitions or renewing the effort of understating the audiences needs and coming up with new projects, activities, and initiatives which cater directly to them.

What are the key opportunities that it can take advantage of?

Since BuzzFeed quizzes are so popular with younger generations the opportunities to take advantage of are various. Because this project is like the quizzes provided by that platform, users will already be familiar with what to expect and with how to use it. Another positive aspect that could derive from implementing this mini game is that by sharing their results people would create a sense of community and belonging, thus possibly leading to the communal consumption of the museum experience. Remaining on the social topic, because of the game-nature of the project, content can be presented to the public in a simple, fun manner thus reaching those who would otherwise be excluded. Furthermore, there would be the possibility to include and adapt the content of the mini game to include a wide variety of topics showcasing, for example, a multitude of works from the collection or artworks present in temporary exhibitions.

Overall, this chapter has analysed BuzzFeed, Inc. because it is the leading company when it comes to online quizzes, but which does not focus on the fine art sector. What emerged are some important elements and factors that can be applied to the quiz that is being developed in this thesis. Among the most significant is the fact that the results must be simply worded so that they can be comprehensible by all users and that shareability on other social media platforms must also be actively encouraged.

In the following chapter which will explain the design process and creation of the quiz, these elements will be integrated, and particular attention will be placed on the wording of the description of the results of the quiz.

7. Research Hypotheses and Design Process

This thesis presents a multidisciplinary project that aims to attract and transfer artistic knowledge to those who were described in the previous chapters as *attenders elsewhere, intenders* and *indifferent* audience segments through edutainment and gamification implemented in the cultural environment of a museum. More specifically, those who we are trying to reach are members of those three categories who also fall under the terms of *Millennials* and *Generation Z.* Generally, Millennials are considered those persons born between 1980 and 1994, while those of Generation Z (also known as Gen Z or Zoomers) are those born between 1995 and 2010. Naturally, generations are shaped by the context in which they emerged and these two generations in particularly came of age when online platforms and social media were becoming integral part of peoples' lives. This enabled them to share their opinions in an instance, thus having the power to influence individuals, organizations, and institutions distant geographically and question authorities in new ways. This digital environment has also created two hypercognitive generations which are capable and comfortable collecting and cross-referencing many sources of information and integrating them with virtual and offline experiences[1]. But there is one main difference that must be considered between the two generations, that is how they relate to the idea of consumption. In fact, if Millennials tend to consume experiences, instead for Gen Z's consumption is viewed in terms of access, expression of individual identity, and as a matter of ethical concern[2]. Distances can also be perceived in terms of arts consumption between these two generations and the previous ones. This is true since Millennials and Gen Zs are more educated and worldly when compared to previous generations, thus emotional attachment plays an ever more important role. Passion, insight, and originality are just three of the important components which determine the assessment of fine arts[3]. Another distinctive factor is that for these two generations, the main deterrent towards

---

[1] T. Francis, *'True Gen': Generation Z and Its Implications for Companies*, in "McKinsey & Company", 12 November 2018; https://www.mckinsey.com/industries/consumer-packaged-goods/our-insights/true-gen-generation-z-and-its-implications-for-companies [last accessed on 1 May 2022].

[2] Ibid.

[3] N. G. Yazdinian, *The Role of The Younger Generation in Influencing the Art Industry*, in "Forbes", 7 October 2021; https://www.forbes.com/sites/forbesbusinesscouncil/2021/10/07/the-role-of-the-younger-generation-in-influencing-the-art-industry/?sh=536173fa5fc7 [last accessed on 4 May 2022].

participating in cultural events is the inability to find someone to go with[4]. This aspect in particular, wants to be addressed through our mini game by providing something that can be shared with friends on social media and that could then hopefully encourage peers to experience the museum together.

To reach this targeted audience, we were interested in the design process, by taking into account previous knowledge of the users, their needs, and the use of gamification in the learning and marketing processes. This study was set in an authentic learning context as it was developed during an internship carried out at the Peggy Guggenheim Collection. Indeed, the digital content was designed and developed over real paintings through the in-depth knowledge gained during this experience. Overall, this project contributes to the field by applying edutainment in marketing and attempting to reach younger generations in a novel manner. Therefore, this paper provides a guideline to design of educational quizzes and shows that these can help the institutions audience in learning artistic concept.

The project was developed following the hypothesis reported below:
1. Should high and popular culture really be opposed, or can one be used to elevate the other granting access to more audiences?
2. Should cultural institutions be free to experiment with different forms of communication to be more appealing to their audiences?
3. Can informal means of communications be used by institutions to communicate with non-traditional audiences?

The following section describes the design process of the project's outcome. The framework is based on personality quizzes found on the platform Buzzfeed, Inc. Specific attention has also been placed on the language chosen for the final communication of the content. While its main goal is to transmit art historical content and information about specific artworks it is also meant to be easily comprehensible by all audiences and simultaneously concise in order to be sharable on social media

---

[4] *Why We Engage: Attending, Creating, and Performing Arts,* in "National Endowment for the Arts", 2017; https://www.arts.gov/sites/default/files/Why-We-Engage-0920_0.pdf.

platforms. The newly created quiz was then launched and circulated before the results were analysed, detailed, and discussed.

7.1 Content Selection

Initially the exhibition design of the Peggy Guggenheim Collection was carefully considered as it was in January 2022. At the time, 70 paintings were hanging on the walls in Palazzo Venier dei Leoni. Only two of these paintings was made by female artists, *The Shepherdess of the Sphinxes* by Leonor Fini, and *Ireland* by Grace Hartingan. All the other works shown at the time had been created by men. The works were selected including the two painting by the female artist, masterpieces from the collection, and ensuring that a work from each room was selected. The final chosen works were the following:

- Pablo Picasso, *The Poet,* 1911, oil on canvas, 131.2 x 89.5 cm. Hung in Room 1.
- Vasily Kandinsky, *Upward,* 1929, oil on cardboard, 20 x 49 cm. Hung in Room 2.
- Piet Mondrian, *Ocean 5,* 1915, charcoal and gouache on paper, glued on Homasote panel in 1941 by Piet Mondrian, paper 87.6 x 120.3 cm: panel 90.2 x 123 x 1.3 cm. Hung in Room 3.
- Robert Delaunay, *Windows Open Simultaneously 1st Part, 3rd Motif,* 1912, oil on canvas, *57* x 123 cm. Hung in Room 4.
- Giorgio De Chirico, *The Red Tower,* 1913, oil on canvas, 73.5 x 100.5 cm. Hung in the corridor.
- Grace Hartigan, *Ireland,* 1958, oil on canvas, 200 x 271 cm. Hung in Room 5.
- Jackson Pollock, *Alchemy,* 1947, oil, aluminium, alkyd enamel paint with sand, pebbles, fibres and broken wooden sticks on canvas, 114.6 x 221.3 cm. Hung in Room 5.
- René Magritte, *Empire of Light,* 1953 – 54, oil on canvas, 195.4 x 131.2 cm. Hung in Room 6.

- Salvador Dalí, *Birth of Liquid Desires,* 1931 – 32, oil and collage on canvas, 96.1 x 112.3 cm. Hung in Room 6.
- Leonor Fini, *The Shepherdess of the Sphinxes,* 1941, oil on canvas, 46.2 x 38.2 cm. Hung in Room 7.

7.2 Painting Analysis

Each work was studied by consulting first of all the catalogue raisonné *Peggy Guggenheim Collection, Venice* by Angelica Zander Rudenstine published in 1985 which to this day is the most comprehensive study on the collection[5]. Other catalogues such as *Peggy Guggenheim: The Last Dogaressa* and the museum website were also consulted[6]. This part of the study utilized specific art historical language, thus tackling issues and aspect that might not be immediately perceivable or relevant to all audiences. But analysing the paintings in these terms was fundamental to determine the principal characteristics of each of them.

On a technical note, the titles of the artworks will be reported in English followed by the ones in the original language between parenthesis. In the "inscriptions" sections the author used the following abbreviations:

l.l.: lower left

l.c.: lower centre

l.r.: lower right

---

[5] A. Z. Rudenstine, *Peggy Guggenheim Collection, Venice*, New York, Harry N. Abrams, Inc., Publishers, 1985. The technical information reported in the following analysis of the paintings will be based on this catalogue, unless otherwise cited. The more general descriptions have instead been formulated by the author of this thesis.

[6] K. Vail, *Peggy Guggenheim: The Last Dogaressa*, Venice, Marsilio Editori, 2020.

Ill. 31: Pablo Picasso, *The Poet,* 1911, oil on linen canvas, 131.2 x 89.5 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/the-poet/.

Pablo Picasso (Pablo Ruiz Picasso)

Born October 1881, Malaga.

Died April 1973, Mougins.

Title: *The Poet* (*Le poète*).

Accession number: 76.2553 PG 1

Medium: Oil on fine linen canvas (unvarnished), 131.2 x 89.5 cm.

Date: 1911.

Inscriptions: Signed and dated l.r.: *Picasso / 10*, inscribed by the artist on reverse (recorded but not photographed before lining): *Picasso / Ceret.* The signature and date on the face must have been added later, probably in the 1920s or 1930s.

Provenance: Purchased from the artist by D. H. Kahnweiler, 1911; Wilhelm Uhde, Paris, by 1914?; Paris, Hôtel Drouot, *Vente Wilhelm Uhde,* May 30, 1921, no. 48?, Alfred Flechtheim, Berlin, by 1932 (Zurich exh. Cat., possibly purchased at the Uhde

sale, 1921?); George L. K. Morris, New York, by 1936 (MoMa exh. Cat.); purchased from Morris, 1941.

This work can be considered as belonging to the period of Cubism that came to be known as Analytic Cubism. During this time, both Picasso and Braque, rather than painting utilizing traditional perspective, attempted to create a new manner of painting which challenged the orthodoxy of illusionistic space in painting. More specifically, during the summer of 1911, Picasso sojourned in the French Pyrenees, at Céret, where a month later he was joined by Braque. Here, the two artists worked in extremely close collaboration. During this time, as reported by Rudenstine, five important figure paintings were completed by the two artists: Braque's *Le Portugais* (Kunstmuseum, Basel, oil on canvas, 73 x 59.5 cm) and *L'Homme à la guitare* (MoMa, New York, oil on canvas, 116 x 81 cm); Picasso's *L'Homme à la pipe* (Kimbell Art Museum, Fort Worth, Texas, oil on oval canvas, 90.7 x 71 cm), *Le poète,* and *l'Accordéoniste* (SRGM, New York, oil on canvas, 130.2 x 89.5 cm). In *The Poet,* Picasso uses hard edged lines and geometric patterns to present multiple views of each of the objects present in the composition as if he had moved around it, thus also giving the composition the appearance of being busy and full of movement. The composition is developed in a pyramidal manner, constructed using a warm colour palette. Picasso mostly employs browns, greys, and blacks, applied on the canvas through brush strokes that can be singularly distinguished. A person is recognizable within the composition: in fact, despite the elusiveness of the visual clues, the viewer can detect a densely articulated central pyramidal figure fused coloristically and texturally with the less detailed ground.

Ill. 32: Vasily Kandinsky, *Upward,* 1929, oil on cardboard, 20 x 49 cm, The Peggy Guggenheim Collection, Venice. Source https://www.guggenheim-venice.it/en/art/works/upward/.

Vasily Kandinsky

Born December 1866, Moscow.

Died December 1944, Paris.

Title: *Upward* (*Empor*).

Accession number: 76.2553 PG 35

Medium: Oil on carboard (unvarnished), 70 x 49 cm.

Date: 1929.

Inscriptions: Signed and dated l.l.: *K | 29;* on reverse (possibly in another hand): *No. 470 | 1929 – "Empor" | 49 x 70.*

Provenance: Valentine Dudesing, by 1932 – January 1935; on consignment to Galka Scheyer, Pasadena, California, January 1935 – 1939; on consignment to Karl

Nierendorf, New York, by September 6, 1939, to 1941; purchased from Karl Nierendorf, New York, 1941.

By the time Kandinsky painted *Upward* his style and ideas surrounding abstraction had already been solidified, as proven by the publishing of his fundamental book *On the Spiritual in Art*, 1910. At the time he created this painting he was working at the Bauhaus where he came into contact with *Gestalt* psychology. In this view, this composition responds exactly to the theories of this psychology. In fact, the forces that are propelled by the straight lines guide the viewers' eye upward towards the balanced geometric shapes characterized by contrasting tones. In this manner it is perceived as a whole rather than focusing on a single element.

But this work also shows affinities to the *Abstrakte Köpfe* by Alexei Jawlensky, a series which the artist had started around 1918. For this series the artist initially used models, perceiving the regular geometric shapes which structured in the human form. However *Upward* appears even closer to the works which were being created around that time by Paul Klee. That is because *Upwards,* unlike the heads painted by Jawlensky, seem to investigate the physiognomic potential of abstraction, which was a theme that had long interested Klee as well. Unlike Jawlensky, in fact, Klee's starting points were abstract shapes in which he discovered natural images. In this sense, the painting here presented uses only geometric shapes that obviously provided the starting point for the composition[7].

Overall, the composition is dominated by a light blue and green background while some warm colours such as oranges, reds, and pinks are found in the central shapes. The colour is applied with soft paint strokes that blend creating various shades of colour and increase the sense of calmness and composure of the composition itself.

---

[7] Clark V. Poling, *Kandinsky: Russian and Bauhaus Years, 1915-1933*, New York: Solomon R. Guggenheim Foundation, 1983. pp. 77-78.

Ill. 33: Piet Mondrian, *Ocean 5,* 1915, charcoal and gouache on paper, glued on Homasote panel in 1941 by Piet Mondrian, paper 87.6 x 120.3 cm; panel 90.2 x 123 x 1.3 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/ocean-5/.

Piet Mondrian

Born March 1872, Amersfoort.

Died February 1944, New York.

Title: *Ocean 5* (In Rudenstine cited as titled: *The Se*a).

Accession number: 76.2553 PG 38

Medium: Charcoal and gouache on wood-pulp wove paper, glued to Homosote panel.

Dimensions of paper: 87.6 x 120.3; dimension of panel: 90.2 x 123 x 1.3.

Date: 1915.

Inscriptions: Signed and dated l.r: *14 PM.*

Provenance: collection of the artist, 1914-42; purchased from Valentine Dudensing, New York, February 1942.

This painting is part of an extensive group of works whose subjects are of the sea and of the pier-and-ocean that represent a turning point in Mondrian's style. The stylistic evolution within these drawings is extremely complex and they testify a progression towards abstraction but not always in a linear manner, thus complicating the dating of them as well. They also prove the complexity of the artist's approach to drawing. In them there is a dynamic and constant oscillation between images that derive from nature and more purely formal conceptions. They show Mondrian's quest to find equilibrium between the world and abstraction. What emerges from this series of drawings is that every solution brought upon new dilemmas which required a fresh response.

In particular the work of the Peggy Guggenheim Collection appears to be a later declination of this theme. The later chronological placement has been suggested due to the oval shape in which the composition is encompassed. That is because the solution was probably derived from compositional solutions influenced by Picasso and Braque, whose paintings Mondrian could not have seen prior to his arrival in Paris in 1912, and which would have taken him some time to absorb. As far as the composition is concerned, it presents a horizontal thrust and a rather weaker vertical axis descending from the top. This clearly preceded other drawings similarly arranged in an oval which later reached greater equilibrium (intended as Mondrian did as balance between vertical and horizontal lines). The colour palette of the work is warm due to the warm brown colour of the paper on which the black, distinctly applied lines are organized and that are highlighted with transparent white in certain areas.

Ill. 34: Robert Delaunay, *Windows Open Simultaneously 1ˢᵗ Part, 3ʳᵈ Motif,* 1912, oil on canvas, *57* x 123 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/windows-open-simultaneously-1st-part-3rd-motif/.

Robert Delaunay

Born April 1885, Paris.

Died October 1941, Montpellier.

Title: *Windows Open Simultaneously 1ˢᵗ Part, 3ʳᵈ Motif* (*Fenêtres ouvertes simultanément 1ᵉʳᵉ partie 3ᵉ motif*).

Accession number: 76.2553 PG 36

Medium: Oil on canvas, oval, 57 x 123.

Date: 1912.

Inscriptions: Originally signed and dated l.r.: *r. D. 12*, this signature was lost and replaced ca. 1948 by *DELAUNAY,* not in the artist's hand.

Provenance: Purchased from the artist by Léonce Rosenberg, May 28, 1923 (document from the Delaunay Archives, Paris); purchased from Rosenberg, Paris, 1940.

The theme of the *Windows* is reoccurring in Delaunay's work; he completed twenty-two versions of this subject, between April and December of 1912. This series proved to be fundamental for the artist's evolution of style, setting the stage for his complete turn towards abstraction. In the artist's view, non-figurative painting carried a profound significance. He envisioned it as being the embodiment of the relationship between individual and the whole. In the *Window* series, Delaunay abandons the traditional idea of paintings as windows which open onto an imaginary world. On the contrary, through these works Delaunay turns the canvas into a space on which the process of seeing itself is recorded. The composition is in this sense created through light and the simultaneous contrasts of colours which become the means to structure vision. In developing his new approach to pictorial space, Delaunay created a continuum of colour planes. He used the series to experiment with different ways of depicting light, movement, and space. Nonetheless, the artist is capable of still rendering an illusion of depth which is increased in this particular version by the fact that the composition appears to not have a single focal point. The viewer's eye is instead invited to continuously move across the entire surface of the painting.

Lastly, it is important to mention that this painting has undergone heavy restorations. As reported by Rudenstine:

> "The picture was extensively restored in Venice in 1948 (Peggy Guggenheim, in conversation with the author, 1977). No record for this restoration survives, but it seems evident that at this time extensive losses at all edges (some extending 2 ¾ in., 7 cm., into the composition) were built up with gesso and then repainted, the original signature and surrounding area being lost in the process. This earlier signature was replaced with the *DELAUNAY* now present."[8]

Two following restorations, respectively in 1964 and 1982, were also indicated by Rudenstine.

---

[8] A. Z. Rudenstine, *Peggy Guggenheim Collection, Venice*, cit. p. 208.

Ill. 35: Giorgio De Chirico, *The Red Tower,* 1913, oil on canvas, 73.5 x 100.5 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/the-red-tower/.

Giorgio de Chirico

Born July 1888, Vólos, Greece.

Died November 1978, Rome.

Title: *The Red Tower* (*La tour rouge*).

Accession number: 76.2553 PG 64

Medium: Oil on canvas, 73.5 x 100.5.

Date: 1913.

Inscriptions: Signed and dated l.l.: *G. de Chirico | 1913.*

Provenance: Purchased from the artist by Oliver Senn, Le Havre, during the 1913 *Salon d'Automne;* Galerie Bonaparte (Van Leer), Paris, by 1936; purchased by Pierre Matisse, June 17, 1936; sold by Matisse to R. Sturgis Ingersoll, Philadelphia, October 1936 (information supplied by Pierre Matisse, correspondence with the author); Bignou Gallery, New York, by 1941; purchased from Bignou, 1941.

De Chirico created the *pittura metafisica* as a reaction Cubism and Futurism and which later represented a fundamental inspiration for the Surrealists. The paintings created in this style appear to be simultaneously scenographic and populated by elusive characters and mysterious symbols. In particular, *The Red Tower* falls into the much-explored theme of the *piazze* explored by De Chirico. In these paintings Italian squares are transformed into ominously silent, vacant, and quiet settings in which the absence of the human figure provokes a nostalgic or melancholic feeling. The painting has a mostly warm colour palette, dominated by various shades of ochre in the building of the foreground and the pavement and reds in the roofs of the houses seen in the background and the red tower placed in the centre of the canvas. The pictorial surface is applied in a homogeneous manner as in most of De Chirico's works.

Interestingly, as noted by Rudenstine, thanks to infra-red reflectography studies, the initial composition for this painting was meant to be substantially different. De Chirico had initially thought of two alternative compositions which included human figures. The first was meant to include a tall, draped, standing female figure, which might have been possibly a statute or a personage. The following variation also included a reclining figure on a pedestal, close to the standing one. Other less substantial changes appeared through this examination. Furthermore, the equestrian statue has been generally identified with Carlo Marochetti's monument to Carlo Alberto, which had been erected in 1861 in Piazza Carlo Alberto, Torino, although the painted statue does not precisely mirror the statue's appearance. Similarly to other works created by the artist during this time, the complexity of the composition and symbolical meanings derive from the artist's experience and heterogeneous background of the artist.

Ill. 36: Grace Hartigan, *Ireland,* 1958, oil on canvas, 200 x 271 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/ireland/.

Grace Hartigan

Born March 1922, Newark, New Jersey.

Died November 2008, Baltimore, Maryland.

Title: *Ireland.*

Accession number: 76.2553 PG 182

Medium: Oil on canvas (unvarnished), 200 x 271.

Date: 1958.

Inscriptions: Signed and dated l.r.: Hartigan '58.

Provenance: purchased from Tibor De Nagy Gallery, New York, April 30, 1959.

Grace Hartigan is considered as a second-generation abstract expressionist. In her work she mostly sought to combine abstraction with representation although some of her works remain purely abstract. Her career was propelled by her inclusion in two important exhibitions that took place in the mid 1950s. The first was the 1956 *Twelve Americans,* which was curated by Dorothy C. Miller[9]. It was a group show that aimed to represent the contemporary art scene in the United States at the time. What is particularly significant was the fact that she was the only female artist included in the show. Instead, an international push was given by her presence in the traveling exhibition *The New American Painting*. It was once again organized by MoMa and travelled to eight European countries between 1958 and 1959[10]. Her inclusion in these two exhibitions is particularly significant because it testifies her importance in the American art scene in the 1950s and 1960s. As the artist herself stated in the catalogues of these two exhibitions, her preferred subjects usually represented "American modern life, and the possibilities of its transcendence into the beautiful." But the canvas present in the Peggy Guggenheim Collection is the result of a different inspiration. It was in fact created following a trip that the artist took in 1958 when she visited Ireland, the country from which her ancestors came. It is the largest painting of a series which carries Irish titles (*Dublin, Bray, Dun Leoghaire,* and *Guinness*) and it is also the largest painting within the Peggy Guggenheim Collection, and one of the few by female artists[11]. It was created at the height of her abstract expressionist phase, by applying thick and quick brushstrokes. In it there is no reference to figurative forms, but it is instead an exploration of texture and materiality. This is consistent with what the artist herself stated in 1956, "I no longer invite the spectator to walk into my canvases. I want the surface that resists, like a wall, not opens, like a gate."[12] It is painted mostly with a cold colour palette that suggest some of the wintery colours of

[9] Museum of Modern Art (New York, N.Y.), *12 Americans,* edited by Dorothy C. Miller, New York: Simon & Schister, 1956.
https://assets.moma.org/documents/moma_catalogue_3331_300062161.pdf?_ga=2.28145020.139281 8878.1655557910-989809056.1655557910.
[10] Museum of Modern Art (New York, N.Y.), *The New American Painting, as Shoen in Eight European Countries, 1958-1959,* New York: The Museum of Modern Art, 1959.
https://assets.moma.org/documents/moma_catalogue_1990_300190211.pdf?_ga=2.94232285.139281 8878.1655557910-989809056.1655557910.
[11] Ibid, p. 382.
[12] Museum of Modern Art (New York, N.Y.), *12 Americans,* cit.

Dublin, with warmer colours only utilized on the left side of the composition which might be reminiscent of brick houses she must have seen during her journey.

Ill. 37: Jackson Pollock, *Alchemy,* 1947, oil, aluminium, alkyd enamel paint with sand, pebbles, fibres and broken wooden sticks on canvas, 114.6 x 221.3 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/alchemy/.

Jackson Pollock

Born January 1912, Cody, Wyoming.

Died August 1956, The Springs, New York.

Title: *Alchemy.*

Accession number: 76.2553 PG 150

Medium: Oil, aluminium, alkyd enamel paint with sand, pebbles, fibres and broken wooden sticks on canvas (unvarnished), 114.6 x 221.3 cm.

Date: 1947.

Provenance: acquired under contract with Jackson Pollock, 1948.

Jackson Pollock was part of what came to be known as the "Abstract Expressionist" group or "The New York School", which also included artists such as Willem de Kooning, Lee Krasner, Robert Motherwell, Clyfford Still and others which developed in New York in the 1940s. Although they never had a formal association, the Abstract Expressionist artist sought to break away from traditional conventions when it came to technique and subject manner. Most of their early works contained biomorphic elements which later muted into pure gesture, answering their shared interest in spontaneity and improvisation. *Alchemy* is one of the earliest works created with Pollock's signature techniques of *dripping* and/or *pouring* paint directly on the canvas in which the notions of chance and automatism reach their full expressions. The early dating is connected to the fact that the white elements are not always successfully integrated into the "more diaphanous web". It is also one of the first paintings in which he uses aluminium paint. In this painting a personal and psychological dimension is allusive and suggestive rather than programmatic. To create *Alchemy* the artist uses of silver, white, black, red, and yellow which some attempted to tie to Jungian theories but as others correctly identified there is also extensive use of orange, blue, green, and ochre, overall appearing as a cooler colour palette, thus the painting is not necessarily so closely connected to those ideas. Furthermore, the title of the painting cannot be taken as a key to the work's iconographical program due to the fact that it was not invented by the artist but indeed by his neighbour Ralph Manheim, who also came up with other titles for paintings at the time.

Ill. 38: René Magritte, *Empire of Light,* 1953 – 54, oil on canvas, 195.4 x 131.2 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/empire-of-light/.

René Magritte (René François Ghislain Magritte)

Born November 1898, Lessines, Belgium.

Died August 1967, Brussels.

Title: *Empire of Light* (*L'Empire des lumières*).

Accession number: 76.2553 PG 102

Medium: Oil on canvas (unvarnished), 195.4 x 131.2.

Date: 1953 – 54.

Inscriptions: Signed l.l.: *Magritte;* on reverse: "L'EMPIRE *DES | LUMIÈRES"* | *1953 – 54.*

Provenance: purchased from the artist, October 19, 1954, after the Biennale.

As James Thrall Soby, curator of the retrospective dedicated to Magritte at MoMa, wrote "perhaps more consistently than any other painter of his generation he [the artist] has sought what Guillaume Apollinaire called art's greatest potential – surprise."[13] In fact, more than any other Surrealist artist, in his work Magritte was capable of presenting to the viewer familiar objects and scenes but in a way that had them question their capacity to believe. Throughout his production the Belgian artist mostly employed four kinds of metamorphosis to deceive his audience. The first was from interior to exterior setting; the second was deep to shallow perspective; the third was dead weight to buoyancy; and lastly the one which was introduced at the beginning of the 1950s was from night to day. The painting here presented is an example of this last theme. It is one of the at least eighteen variations that Magritte painted of this subject between 1948 and 1964. As the artist expressed himself, these compositions were not created following a specific model but rather created combining familiar elements and rendering different variants of the same idea. The matter is treated with extreme clarity but utilizing a precise style, typical of the veristic Surrealist paintings. Yet the result conveys uneasiness and an enigmatic feeling. This is because in these landscapes Magritte paints a dark street scene with a house illuminated only by artificial lighting against a pastel-blue, light-drenched sky spotted with white clouds. It is precisely this ambiguous, unfamiliar, and unsettling juxtaposition that is the key inspiration for this painting through which Magritte severs the logical connection between the painting and the world.

---

[13] Museum of Modern Art (New York, N.Y.), *René Magritte,* edited by James Thrall Soby, New York: Doubleday, Garden City, N.Y., 1965. https://assets.moma.org/documents/moma_catalogue_1898_300062306.pdf?_ga=2.33518974.139281 8878.1655557910-989809056.1655557910.

Ill. 39: Salvador Dalí, *Birth of Liquid Desires,* 1931 – 32, oil and collage on canvas, 96.1 x 112.3 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/birth-of-liquid-desires/.

Salvador Dalí (Salvador Felipe Jacinto Dalí y Domenech)

Born May 1904, Figueras, Spain.

Died January 1989, Figueras, Spain.

Title: *Birth of Liquid Desires* (*La Naissance des désirs liquides*).

Accession number: 76.2553 PG 100

Medium: Oil and collage on canvas (unvarnished), 96.1 x 112.3.

Date: 1931 – 32.

Inscriptions: Signed and dated, l.c.: *Gala Salvador Dalí 1932;* inscribed on reverse (probably not by the artist): *plaisirs liquides.*

Provenance: purchased from Gala Dalí, Paris, 1940.

Following a trip to Paris in 1928, during which Dalì met Mirò and the Surrealist group, his style took a drastic turn abandoning his initial experimentations with abstraction. By 1929 the artist had decided to employ his extremely refined manual dexterity to transpose his subconscious thought and dreams on to the canvas. Soon after he moved to Paris, where he became an official member of the Surrealist group. There he developed the so called "paranoiac-critical method" which he defined as a "spontaneous method of irrational knowledge based upon the interpretive-critical association of delirious phenomena"[14]. Which, in other terms, meant applying a critical approach to discern new meanings to generally accepted truths. An example of this method is the new meaning that the artist associated with the legend of William Tell, not the traditional one of filial devotion, but one of incestuous mutilation. *The Birth of Liquid Desires* is an extremely complex painting, which not only explicitly recalls this legend and new association but that is also indebted to Freud, to psychoanalytic theory, and to Dalí's personal history. In 1930 Dalí had fallen in love with Gala which brought to the surfacing of anxieties connected with impotence, castration, and especially his relationship with his father. In fact, he disapproved of his son's new relationship and this turbulent relationship with the paternal figure became a central theme of the artist's work. As Rudenstine highlights Dalì: *"adopted the legend of William Tell as a metaphor or castration-myth in which the father was portrayed as a menacing presence, aggressively willing to sacrifice (or mutilate) his son."[15]* In this representation, Gradivia, who represents the object of desire, is identified with the artist's wife, Gala, who is forcefully possessed and almost fused together with the father figure. Other elements of the painting carry multiple connotations; for example, the young man on the left conveys some relation with the William Tell myth but his positioning also implies defeat at the hand of the father. But even smaller details such as the loaf of bread on the father's head carry various meanings; it can at once be connected to the apple originally placed on Tell's head but in Dalí's personal language it also implies an assault on bread's dual nature: its symbolic status as sacred substance and its more literal representation of its nutritional function. The open chest of drawers painted in the top right corner instead seems to serve as a metaphor for sexual violence.

---

[14] Salvador Dalì, *Conquest of the Irrational,* New York: J. Levy, 1935.

[15] A. Z. Rudenstine, *Peggy Guggenheim Collection, Venice*, cit. p. 200.

Ill. 40: Leonor Fini, *The Shepherdess of the Sphinxes,* 1941, oil on canvas, 46.2 x 38.2 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/the-shepherdess-of-the-sphinxes/.

Leonor Fini

Born August 1907, Buenos Aires, Argentina.

Died January 1996, Paris.

Title: *The Shepherdess of the Sphinxes.*

Accession number: 76.2553 PG 118

Date: 1941.

Medium: Oil on canvas, 46.2 x 38.2 cm.

It is significant to note that this painting, as well as a handful of others, including *Box in a Valise*, 1941, by Marchel Duchamp, were not included in the Rudenstine catalogue raisonné although they were part of Peggy Guggenheim's collection. The reason behind these omissions is unclear and not stated. It might have been connected to a necessity of completing the project and perhaps for this reason, these smaller artworks were left out.

Leonor Fini was an Argentinian-Italian painter. She rejected the label of Surrealist but was in constant contact with the group from the 1930s onwards. Although her production was highly influenced by the group, she developed her own style and language which later, during the 1950s, grew farther from these influences moving towards previous artists such as Redon and Moreau. Her works, which see their roots in ancient myth, are often populated by powerful figures of goddesses or female hybrids engaged in ritualistic acts. She usually set her compositions in landscapes that recall a distant or fantastic landscapes such as the one in this painting[16]. In this work Fini appears to tackle a subject that was dear to the Surrealist, that of the woman seen either as a *femme-fatale* or as a *femme-enfant,* but she reverses their stereotypes[17]. In fact, at the centre of the canvas the artist places the shepherdess, who we expect to be to be pure and innocent but who instead is represented as a powerful and protective woman who is guarding the sphinxes. These creatures, which are reoccurring in Fini's works, were instead often associated with the ideas of depraved sexuality and destruction and eco the Surrealist vision of the *femme-fatale*. Here again, the artist purposely overturns this stereotype by depicting the half-animal, half-human beasts as being the ones who need to be cared for.

---

[16] Grazina Subelytė and Daniel Zamani, *Surrealism and Magic, Enchanted Modernity,* Munisch, London, New York: Prestel, 2022.

[17] Rachael Grew, *Sphinxes, Witches and Little Girls: Reconsidering the Female Monster in the Art of Leonor Fini* Loughborough University, 2010, https://core.ac.uk/download/pdf/288373628.pdf.

7.3 Question Formulation

Once the paintings had been closely studied and their main characteristics identified, the general questions were formulated. To better understand what questions could be used to identify the artworks, the artwork by Russian artists Vitaly Komar & Alex Melamid, *The Most Wanted Painting* was considered.[18] This project started in 1994 when the two artists hired a professional marketing firm to conduct a survey in the United States in order to determine aesthetic preference of what people wanted to see in a painting[19]. They employed market-research tools, such as marketing consulting firms; the goal was to discover "what true "people's art" would look like."[20] Overall, they surveyed people in fourteen countries. Furthermore, they launched an online version of the project, between November 1995 and March 1997, which was completed by 3001 visitors who answered the 42 questions. Through the participants' answers the two artist then created the *Most Wanted* and *Least Wanted Paintings*. This project responded to some of the socio-historical turns that were occurring during those years. Among these, the collapse of the Soviet bloc which asserted the triumph of the capitalist market but also a crisis of the artist figure. In fact, by the mid-1990s past artistic criteria had been destabilized and the artist had lost his role as a heroic figure. In this sense, by delegating artistic choices to the public and by reassigning to the artist the function of translator of the voice of the people, Komar and Melamid were able to react to these changes. By using surveys as a tool, another goal the artist-duo reached was that of bridging the gap between intellectual elites and non-specialists in the field. One of the most interesting things that emerged from the aesthetic preferences expressed by the nations polled was that people want to see landscapes in the 19th-century style, although few anomalies occurred. This is particularly interesting for its sociological implications connected to the aesthetic preferences that emerged,

---

[18] Plate 7, 8.

[19] Komar & Melamid, *The Most Wanted Paintings on the Web*, in "Dia Center for the Arts"; https://awp.diaart.org/km/index.html [last accessed on 30 April 2022].

[20] Ibid.

but it also hints to limitations of the poll format[21]. It was precisely because of the artwork's both artistic and sociological nature that the author of this thesis decided to take it as an inspiration, although with no attempt to recreate the artistic outcome. But in the context of the mini game's design, our process was the opposite of that of Komar and Melamid. In fact, we formulated eight questions to describe a previously existing painting. Then according to people's answers, the mini game will assign them a painting. The questions selected were the following:

- Do you prefer abstract or figurative paintings?
- Do you prefer soft or hard edged lines in a painting?
- Do you prefer random or geometric patterns?
- Do you prefer a cold or warm colour palette?
- Do you prefer well blended or defined brush strokes?
- Do you prefer a busy or a restrained composition?
- Do you prefer large or smaller paintings?
- Do you prefer having human presence in the composition or not?

And the paintings' characteristics ware inserted in the following table.

Artist	Painting	Abstract	Figurative	Soft edged lines	Hard edged lines	Random patterns	Geometric patterns	Cold colors	Warm colors	Blended brush strokes	Defined brush strokes	Busy	Restrained	Large	Small	People	No people
Picasso	The Poet	X			X		X	X			X	X		X		X	
Kandinsky	Upward	X		X			X	X		X			X		X		X
Mondrian	Ocean 5	X			X		X		X	X			X	X	X		X
Delaunay	Windows Open Simultaneously 1st Part, 3rd Motif	X			X		X	X		X		X			X		X
De Chirico	The Red Tower		X		X	X		X	X				X		X		X
Hartingan	Ireland	X			X	X		X			X	X		X			X
Pollock	Alchemy	X		X		X		X			X	X		X			X
Magritte	Empire of Light		X	X		X		X		X			X	X	X		X
Dalí	Birth of Liquid Desires	X	X		X		X	X		X			X	X	X	X	
Fini	The Shepherdess of the Sphinxes	X	X			X		X	X			X			X	X	

Table 3: *Representation of the Paintings Characteristics*, created by the author, 2022.

Instead of asking the respondent to consciously choose between the two options, photographs were selected to visually represent the different concepts. This was done not only to make the mini game more engaging and accessible but also to create a link

---

[21] *Artist Web Projects Spolight: Vitaly Komar and Alex Melamid, The Most Wanted Paintings, 1995,* in "Dia Center for the Arts; https://www.diaart.blog/home/spotlightkomarandmelamid [last accessed on 17 June 2022].

with the surrounding city of Venice. It has increasingly become more important for museums and cultural institutions to create connections with the environment and society in which they are placed. Although simple, this could be a way to increase this relationship between the paintings and the surrounding geographical elements and traditions in an innovative manner.

Do you prefer abstract or figurative paintings?

To represent abstract paintings, the *ferro della gondola* was selected, which is the typical decoration on the bow of a gondola while for figurative paintings a view of the Grand Canal from the Accademia Bridge was chosen instead.

Ill. 41: *Ferro della Gondola.* Source: https://venezia.italiani.it/ferro-gondola/?cn-reloaded=1.

This is an abstract representation of some significant components of the city of Venice. Respectively, from the top, it represents, the hat of the Doge; the curvature underneath represents Rialto Bridge and San Marco's basin; the six metal lips on the front and the one on the back are the *sestieri* – the neighbourhoods which include, San Marco, San Polo, Santa Croce, Castello, Dorsoduro, Cannaregio, and the Giudecca on the rear side; the opening between these represent the three other most important islands which are part of Venice – Murano, Burano, and Torcello; while the part which descends towards the water represents the Grand Canal.

Ill. 42: *Venezia, Vista dal Ponte dell'Accademia.*
Source: https://www.flickr.com/photos/forastico/16476044542.

This is an iconic and immediately recognizable Venetian view. On the left-hand side, there is Palazzo Cavalli-Franchetti, in the centre the Grand Canal, and on the right in the background there is the Chiesa della Salute while in the foreground there is Palazzo Venier dei Leoni is recognizable which is where the Peggy Guggenheim Collection is located. This photograph was specifically selected because if the audience were to approach the Museum on foot, they would most probably encounter this exact view.

Do you prefer soft or hard edged lines in a painting?

To represent soft or hard edged lines we chose to use Venetian windows. This is because in buildings around the city there are mainly two shapes of windows that can be seen.

Ill. 43: *Finestra Trilobata.* Source: https://www.italianways.com/it/finestre-del-mondo/.

The trefoil arch window was chosen to represent the soft edged lines. It is characterized by sinuous line, and it is testimony of the byzantine influence on the city of Venice.

Ill. 44: *Rectangular Window*.
Source: https://www.viaggideltaccuino.it/windowsfromworld-10-finestre-su-venezia/.

This second window is an example of the more common rectangular shape windows,

thus ideally representing hard edged lines.

Do you prefer random or geometric patterns?

To represent random or geometric patterns two vases created by Venini were chosen. This is because Venice is renown in the world for its history of glassmaking and Venini has represented for over a century this excellence[22].

Ill. 45: Gae Aulenti, *Geacolor,* 1995, glass, diameter 30 cm, produced by Venini. Source: https://www.venini.com/eu/en/art-glass/collezione-dautore/geacolor-fo379200000x0c7/.

This vase titled *Geacolor* was designed in 1995 by the Italian architect Gae Aulenti (1927-2012) and is blown and *decorato a caldo* – meaning colour is hot applied using two special techniques called *mano volante* and *riporto a caldo*, thus creating uneven and random patterns[23].

---

[22] *La Storia*, in "Venini"; https://www.venini.com/eu/it/la-storia/ [last accessed on 28 April 2022].
[23] *Geacolor,* in "Venini"; https://www.venini.com/eu/en/collezione-dautore-en/geacolor-fo379200000x0c7/ [last accessed on 28 April 2022].

Ill. 46: Carlo Scarpa, *Murrine Romane,* 1940, glass, height 15cm, diameter 21 cm, produced by Venini. Source: https://www.venini.com/eu/en/art-glass/collezione-dautore/murrine-romane-fo352021000a1f/.

This vase titled *Murrine Romane* was designed in 1940 by Carlo Scarpa (1906-1978) who was one of the most influential Venetian architects. Unlike the previous vase, this one was created using the *murrine*, which are small glass tiles with a pattern imbedded in them, thus it is characterized by a geometrical pattern[24].

---

[24] *Murrine Romane,* in "Venini"; https://www.venini.com/eu/it/art-glass/collezione-dautore/murrine-romane-fo352021000a1f/ [last accessed 29 April 2022]

Do you prefer a cold or warm colour palette?

To represent the concepts of cold and warm colour palettes two similar landscape photographs taken from Piazza San Marco were chosen.

Ill. 47: Andrea Pattaro, *Venezia con la neve*, 2018. Source: https://www.ilpost.it/2018/02/28/le-foto-venezia-la-neve/.

This first photograph presents a landscape with gondolas and the Island of San Giorgio in the background. All elements are covered in snow, the connection to the cold colour palette is thus immediate.

Ill. 48: *Venice at Sunset.* Source: https://www.romeoandjulietguide.com/it/product/day-trips/experience-venice-by-sunset-on-boat/.

This second photograph instead still has the gondolas in the forefront while in the background it shows Punta della Dogana and the Chiesa della Salute. The image is characterized by a warm profuse sunset light which clearly represents the warm colour palette.

Do you prefer well blended or defined brush strokes?

To represent well blended and defined brush strokes two typical Venetian dishes were chosen, respectively *baccalà mantecato* and *sarde in saor*. We wanted to integrate food within this mini game because it is such a fundamental and world renown part of Italian culture.

Ill. 49: *Baccalà Mantecato*.
Source: https://www.cucina-naturale.it/ricette/baccal_mantecato_alla_veneziana/.

Baccalà mantecato is a cod-based traditional Venetian dish that has a creamy texture and in which all the ingredients are blended making each one undistinguishable from the other, just like paint strokes that blend to render a comprehensive idea in a composition.

Ill. 50: *Sarde in Saor.* Source: https://cookidoo.it/recipes/recipe/it-IT/r68630.

Sarde in Saor is a pilchard-based dish that combines different ingredients that maintain their own distinguished forms – the fish, the onions, the pine nuts, and the raisins. Similarly, to how paintings created by paint strokes that can be distinguished from one another, the flavours dish in the end blend together to create a homogeneous composition.

Do you prefer a busy or a restrained composition?

To represent the concepts of busy and crowded compositions two other photographs of Venetian locations where selected.

Ill. 51: *Piazza San Marco*. Source: https://localitaitaliane.it/veneto/citta-e-monumenti-veneto/piazza-san-marco/.

A photograph of a crowded Piazza San Marco was chosen as the busy composition. This is one of the most famous squares in the world and it is almost always crowded with people.

Ill. 52: *Venezia.* Source https://www.abano.it/Territorio/veneto/venezia/sestieri.aspx.

On the contrary, many secondary *campos* (squares) and *calli* or *fondamenta* (Venetian names for streets) are commonly less populated by people, thus representing a good example of a less crowed compositions.

Do you prefer large or smaller paintings?

To represent the concepts of large and small paintings we decided to select two masks typical from the Venetian tradition of Carnival. This celebration is an integral part of Venetian history, and it has its roots in the thirteenth century. Masks were worn to level social disparities by allowing anonymity.

Ill. 53: *Grande Maschera di Carnevale.*

This first photograph represents large scale painting due to the fact that it captures a larger mask.

Ill. 54: *Piccola Maschera di Carnevale.*

This second photograph is instead a smaller mask that is meant to represent small format paintings.

Do you prefer having human presence in the composition or not?

To represent weather the users prefer the human presence in paintings or not, we chose two images that not only recalled this concept, but that also recalled other images previously shown in the quiz. This was done in order to symbolically sum up and conclude this mini game.

Ill. 55: *People Dressed for Carnival in Piazza San Marco.*

This first image, which again is captured from Piazza San Marco, shows on the left-hand side two people masked up for Carnival and on right a gondola and behind it, the Isola di San Giorgio. Of course, the clear human presence of the two masked people makes this photograph representative of the human presence in the painting.

Ill. 56: *Burano with no People.* Source: https://www.tripadvisor.it/VacationRentalReview-g1597326-d12160547-Casa_burano-Burano_Veneto.html.

This second photograph instead shows a deserted view of two *fondamenta* in the Island of Burano, thus being representative of the preference of non-presence of people in the composition.

Since this quiz is only the first model, developed with research purposes, at the end of the quiz, people will be asked to answer two additional questions:

- *How old are you?*
- *Would you be likely to share your result on social media and or visit the museum?* (yes/no answer)

7.4 Quiz Creation

To create the quiz itself, an online website was used[25]. *Quiz Maker* is an online platform that easily allows the user to create custom made quizzes for free.

The previously discussed images were uploaded on to the site to allow the user to choose between the two options for each section. No additional information was added to the question section if not an invitation to choose between the two images. This was done to not influence the user's choice but instead allow complete freedom. Followingly the paintings were uploaded to the "results" section and paired with the answers.

Q 1		Q 2		Q 3		Q 4		Q 5		Q 6		Q 7		Q 8		Paintings
X			X	X		X			X	X		X		X		
X		X			X	X		X			X		X		X	
X			X	X			X	X		X		X			X	
X			X	X		X		X		X			X		X	
	X		X	X	X			X	X			X			X	
X			X	X	X	X			X	X		X			X	
X			X	X		X			X	X		X			X	
	X	X		X		X			X	X	X				X	
	X	X		X		X			X	X	X		X			
	X	X		X			X	X			X		X	X		

Table 4: *Representation Answers Paired to Each Painting,* created by the author, 2022.

A new description was then formulated for each painting using simple, clear, and understandable language to make them accessible and short so to create maximum engagement when read online. The newly formulated descriptions are the following:

Pablo Picasso, *The Poet,* **1911, 131.2 x 89.5 cm**:
This painting is a perfect example of Analytic Cubism, which is characterized by an extreme degree of abstraction obtained using multiple viewpoints, overlapping planes, and a sober colour palette. In *The Poet,* the central pyramid-like figure of a man blends

---

[25] *Create an Awesome Quiz in Minutes,* in "Quiz Maker"; https://www.quiz-maker.com/ [last accessed 7 May 2022].

in with the background but is nonetheless recognizable especially in the top part of the canvas where different views of the face emerge.

Vasily Kandinsky, *Upward,* **1929, 20 x 49 cm:**
In this exquisite abstract painting Kandinsky can convey an idea of energy rising upward by balancing geometrical shapes on either side of a continuous vertical line. Interestingly, both the black shape in the lower part of the central composition and the one in the top right corner resemble the letter E. They might be simultaneously independent designs and/or references to the first letter of *Empor,* the original German title of the painting.

Piet Mondrian, *Ocean 5,* **1915, 87.6 x 120.3 cm:**
This is one Mondrian's many depictions of the sea. Both the gird structure and the oval shape are derived from Cubism, here used to resolve compositional issues and to unify the picture's elements. For Mondrian, the vertical and horizontal lines carried mystical implications and their interaction could lead to a state of universal harmony. These works can also be considered as an initial step towards his more radical and famous *Compositions* with black lines on white backgrounds with squares painted in primary colours.

Robert Delaunay, *Windows Open Simultaneously 1ˢᵗ Part, 3ʳᵈ Motif,* **1912, 57 x 123 cm**:
The unique composition of this painting was created using dynamic, vibrating colours. This is a distinctive element in comparison to Analytic Cubism which inspired other aspects of the composition such as the fragmentation and oval form. Our eyes are led to jump from one side of the canvas to the other sensing the constraint of the edges and the tight relationship between all elements of the painting itself.

Giorgio De Chirico, *The Red Tower,* **1913, 73.5 x 100.5 cm:**
De Chirico's metaphysical paintings derive their dream-like atmosphere from their irrational perspective, the lack of a unified light source, the elongation of shadows, and a hallucinatory focus on the objects the artist depicts. Italian piazzas such as these came to become crucial inspiration for the Surrealist painters.

Grace Hartigan, *Ireland,* **1958, 200 x 271 cm:**

This is the one of the few, and by far the largest painting created by a female artist in the collection. It was created at the height of Hartigan's abstract expressionist phase following a trip to Ireland. Brushstrokes were applied quickly, not with the intent of rendering figurative forms but rather as a means of exploring texture and materiality. The atmosphere created evokes that of wintery days in Dublin.

Jackson Pollock, *Alchemy,* **1947, 114.6 x 221.3 cm**:

This is one of the earliest works in which Pollock uses his signature technique of *dripping* and *pouring.* He used commercial paint and poured it directly onto the canvas, making the tools of traditional easel painting obsolete. The lines vary in thickness, depending on how quickly the artist moved over the canvas, while the white primitive-like symbols were created by squeezing the paint directly from the tube.

René Magritte, *Empire of Light,* **1953 – 54, 195.4 x 131.2 cm**:

There are various existing versions of *Empire of Light,* in which a dark, night-view of a house with the lights turned on inside stands in sharp contrast with a bright blue, sunlit sky. This paradoxical combination of day and night, painted in a hyper-realistic style, became one of the most recognizable Surrealist themes created by Magritte.

Salvador Dalí, *Birth of Liquid Desires,* **1931 – 32, 96.1 x 112.3 cm:**

The complex subject of this painting is closely connected with the legend of William Tell, which for Dalí represented the conflict with his father, who disapproved of his relationship with Gala who later became his wife. This detailed-filled canvas is part of the artist's "paranoid-critical" approach to art, which consisted in conveying his deepest psychological conflicts to the viewer in the hopes of eliciting an empathetic response.

Leonor Fini, *The Shepherdess of the Sphinxes,* **1941, 46.2 x 38.2 cm:**

As the title suggests, the painting shows a shepherdess standing in the centre of the canvas, surrounded by eight sphinxes in an apocalyptic, deserted, and arid landscape.

In this painting, the female figures stand proud and free from their male counterparts, who have not even been included in the composition.

The final design resulted as in the picture as shown below. While we can consider it as being satisfying as a research example, more effort could be put in if this initiative would be implemented by museums. This would allow them to further customize certain design aspects such as creating a formatted answer that is easily downloadable and shared on social media platforms.
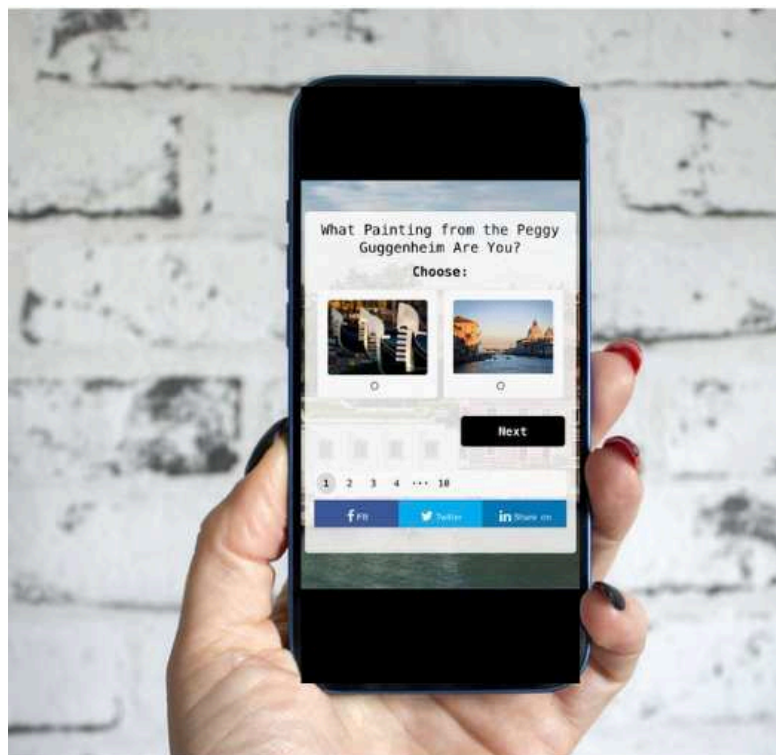
Ill. 57: *Sample Quiz Question Seen on iPhone,* created by the author, 2022.
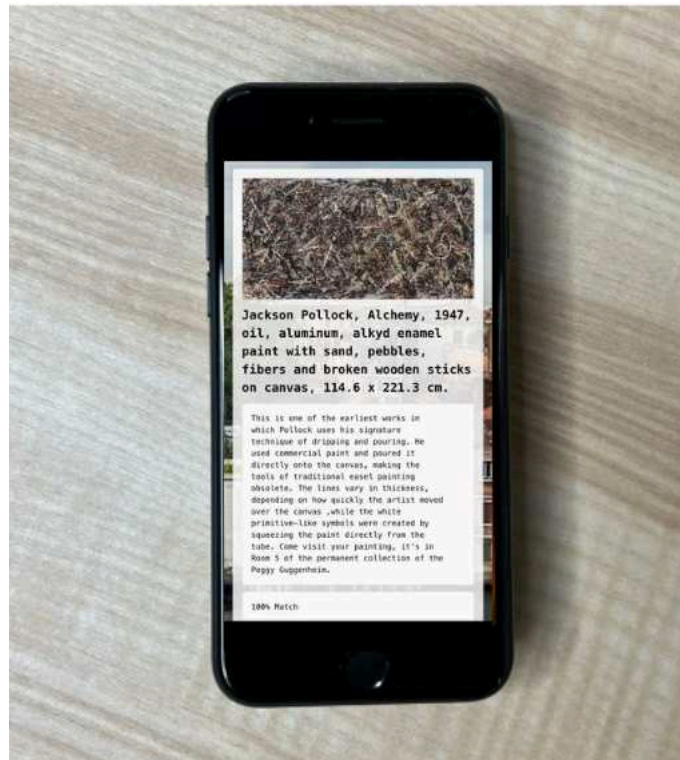
Ill. 58: *Sample Result Seen on iPhone,* created by the author, 2022.

.

Overall, this chapter has shown the design process behind the creation of the quiz *What Painting from the Peggy Guggenheim Are You?* Initially, each painting that was selected to be part of the mini game results was studied from a technical, stylistic, and iconographic point of view. This allowed us to determine their fundamental characteristics and formulate questions developed on these traits. Photographs related to the city of Venice were selected to represent the answers to the questions. The connections between the paintings, the city of Venice, and the photographs were then rationalized. Followingly, new, short, and simple description of the painting was formulated, and the quiz was created on *QuizMaker.* Once completed, it was circulated for two weeks in order to collect data which was then analysed.

8. Result discussion

As remarked in the previous chapters, the main aim of this project was that of creating a new way to communicate with Gen Z and Millennials. To understand whether this initiative could be successful or not, the link to the quiz was sent to two volunteers, aged 20 and 24, and in two group chats containing 10 with age ranging from 22 to 25, totalling an initial group twenty-two people. It was purposely not sent to more participants to determine if the circulation of the mini game could have a snowball effect or not. The link to the quiz was active for a period of two weeks, from 3 May to the 18 May 2022, during which it received one hundred forty-six responses. This proved that with such an initiative a snowball effect could be achieved because more than six times the initial participants took the quiz. We believe that even larger numbers could be achieved if the mini game would be circulated on the official social media platforms of the museums which count many more followers. Furthermore, in this trail users were not actively encouraged to share the results on their social media profiles, thus the quiz truly circulated uniquely by word of mouth. The graph reported below shows the timeline of responses in the time the link was active[1].

---

[1] Ill. 59.
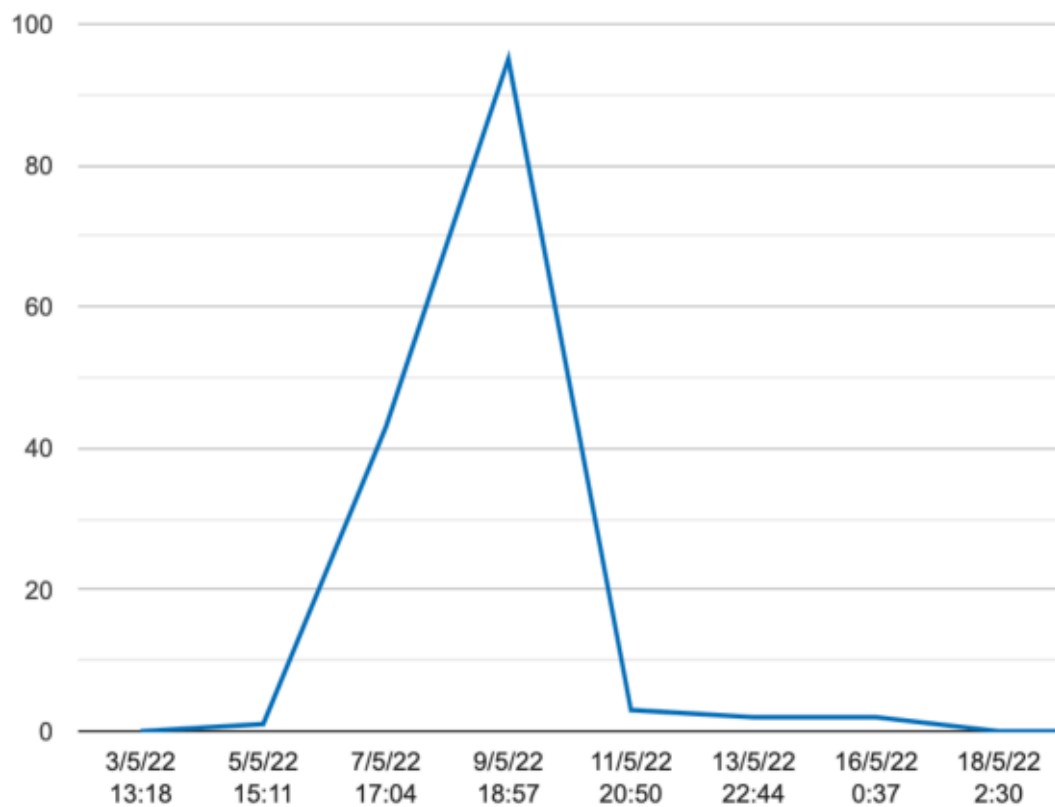
Ill. 59: *Timeline of Responses*, screenshot taken by the author 25 May 2022. https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=time&fb=267210.

What emerges from this graph is that the circulation of the quiz produced a hype effect. This means, as seen above, that interest spiked very fast but then dropped just as quickly. This has a significant implication for the institutions that might decide to implement such quizzes which is that, while it might be highly beneficial for engagement this might only last short period of time, thus they will need to find other initiatives to maintain it.
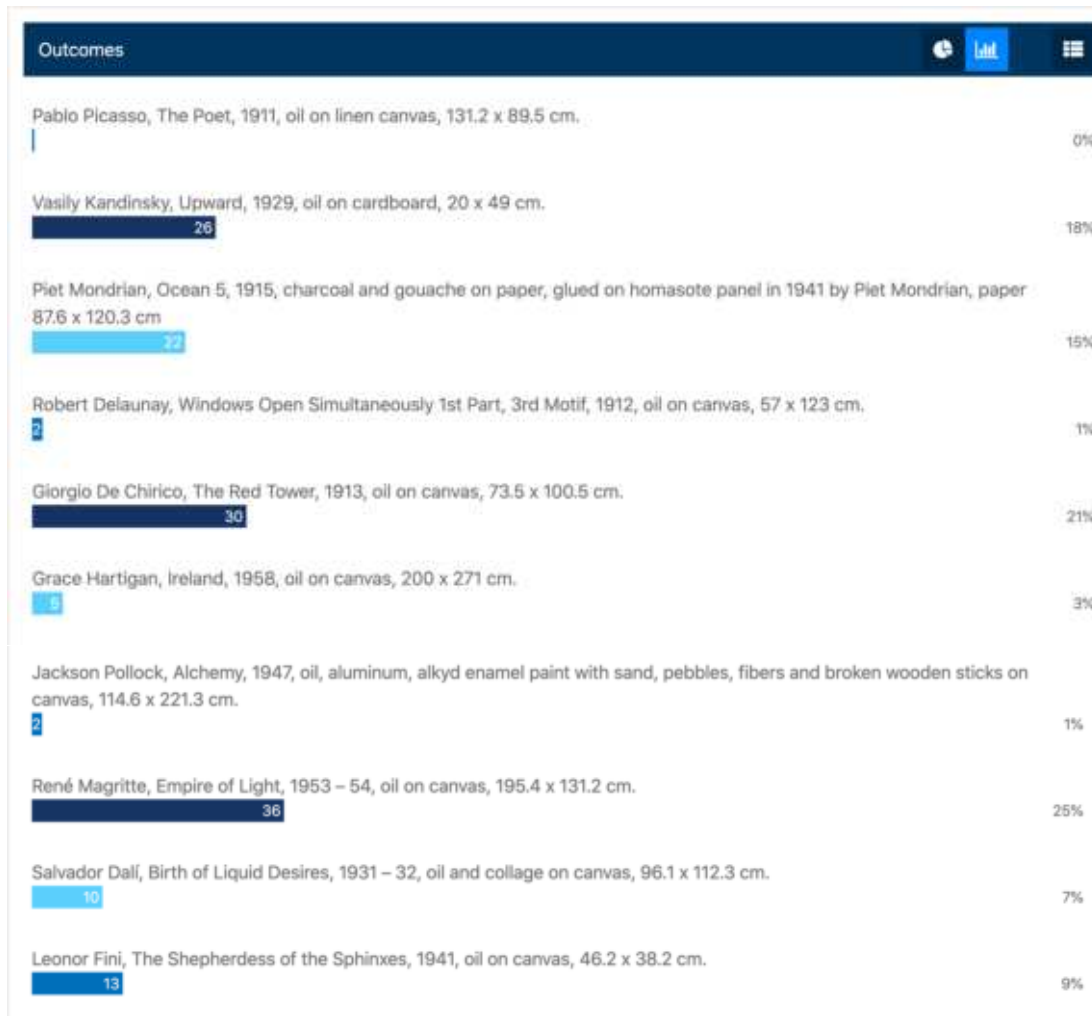
Ill. 60: *Bar Chart of Outcomes,* screenshot taken by the author, 25 May 2022. https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=chart&fb=267210.

The bar chart above shows the results of the one hundred forty-six participants. *Birth of Liquid Desires* and *The Shepherdess of the Sphinxes* respectively represented 7% and 9% of all answers. This is positive due to the fact that they are close to 1/10 and it would have been ideal if all results were close to these percentages because it would have shown them to be evenly distributed. Instead, *Empire of Light* and *The Red Tower* come out to be particularly common results for users, being respectively 25% and 21% of all answers; combined they represent 46% of total results which is an extremely significant amount. Furthermore, if we add the other two most popular outcomes, *Upward* (18%) and *Ocean 5* (15%), they represent 79% of the total. On the contrary, *The Poet, Windows Open Simultaneously 1ˢᵗ Part,* and *Alchemy* altogether accounted only for 2% of all results. More specifically, *The Poet* did not appear at all, while the other two were the results for only two people each (1%). These results are particularly

interesting because they resemble what had emerged from Komar and Mellamid's artwork. In fact, here again, even if subconsciously, people's choices tended to lead them towards figurative paintings more than abstract ones. It would be interesting to understand whether there is a direct link to the photographs which were selected or if even by changing the images this inclination would tend to persist. Nonetheless, on the users' side if some results are more popular than others, should not be considered as an issue but on the contrary as an advantage. This is because they could choose to share it on their social media to show their friends they have something in common. The tendencies of getting similar results are not surprising even more if we take a closer look of the trends of single question answers. In fact, only questions, number three and seven, saw users' choices range closer to 50% for each of the two images[2]. All other questions saw the gap leaning more 70% in favour of one of the two photographs shown in the quiz[3].

As stated in the previous chapter, one of the main aims of this project was to target those segments of the population which are commonly known as Millennials (1980-1994) and Generation Z (1995-2010). To understand if this goal was reached, we added a question asking participants to state their age. The data collected from the nineth question points to the fact that the quiz was spread especially through the Gen Z population. Almost 95% of participants belonged to this generation as shown in the image below[4]. Only a small number of participants was part of the Millennial generation, and a few participants were of older ones. There is one aspect that must be considered though, which is the fact that this project was initially shared with twenty-two members of the Generation Z. This may have skewed the circulation of the project toward a particular population segment. What could be expected if the project was shared on the museum's profile is that the number of participants of other generations would greatly increase because they are the main followers of those pages.

---

[2] Plate 11, 15.
[3] Plate 9, 10, 12, 13, 14, 16.
[4] Ill. 61.

How old are you?	
19	37 responses
24	27 responses
20	18 responses
22	17 responses
23	14 responses
25	8 responses
27	6 responses
26	6 responses
18	2 responses
28	
35	
59	
55 ans	
58	
56	
64	
34	
29	

144 Responses
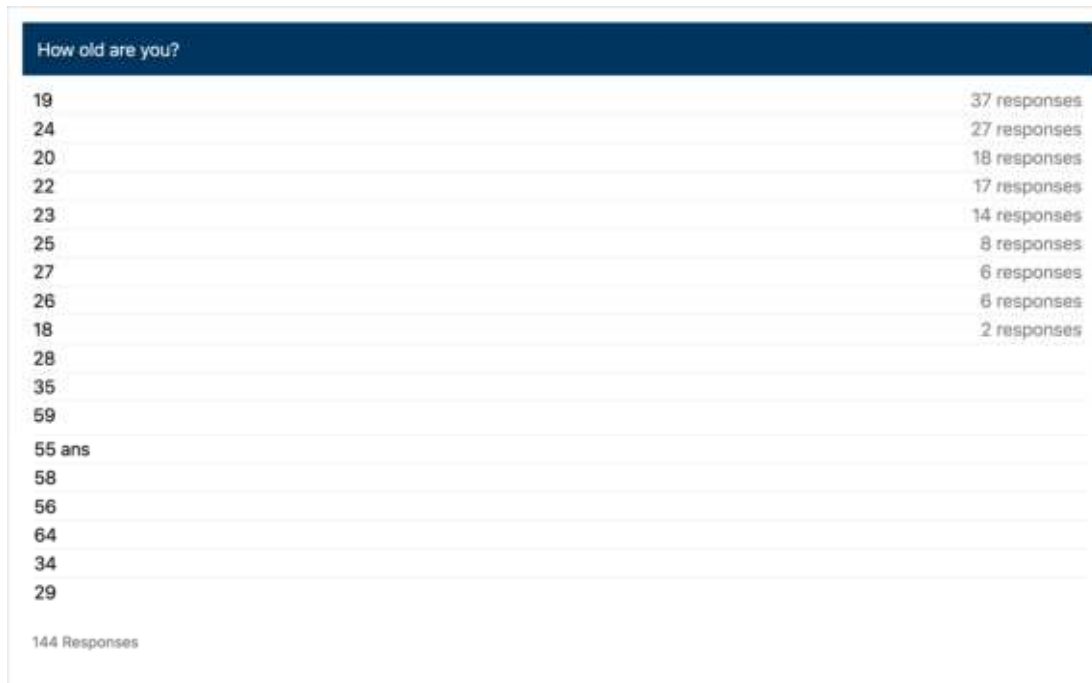
Ill. 61: *Results to Question Nine "How Old Are You?",* screenshot taken by the author 25 May 2022. https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=chart&fb=267210.

The last question that was added: "Would you be likely to share your result on social media and/or visit the museum?" This was inserted to understand if this project could effectively increase engagement with the targeted audience. What the data shows is that out of one hundred forty-four replies to this question, one hundred and four users recorded that they would be more incline to share the result and/or visit the museum[5]. This is a very positive response because it represents a significant part of those who took the quiz, accounting for 72%.

---

[5] Ill. 62.
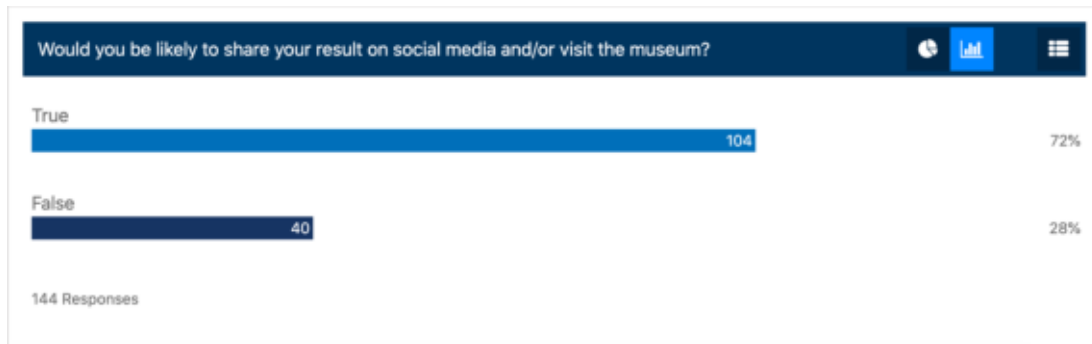
Ill. 62: *Results to Question Ten "Would You Be Likely to Share Your Results and/or Visit the Museum?",* screenshot taken by the author, 25 May 2022. https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=chart&fb=267210.

Although all these users may decide not to share their result with their friends on social media or visit the museum, it still proves a majorly positive attitude from the targeted audience. This aspect also shows that this quiz may be a possible way of tackling one of the major deterrents for these two generations which is the inability of finding a companion to go with. In fact, if these users were to share their results with on social media platforms, this could prove to be a tool for them to understand with which of their friends they could go to the museum.

The last significant fact that emerged is that although the quiz was sent to mostly participants in Italy, it nonetheless spread quickly across Europe as shown in the map below[6]. This highlighted that social media and online communication is, obviously, an extremely effective way of reaching not only local audiences but also international ones as well.

---

[6] Ill. 63.
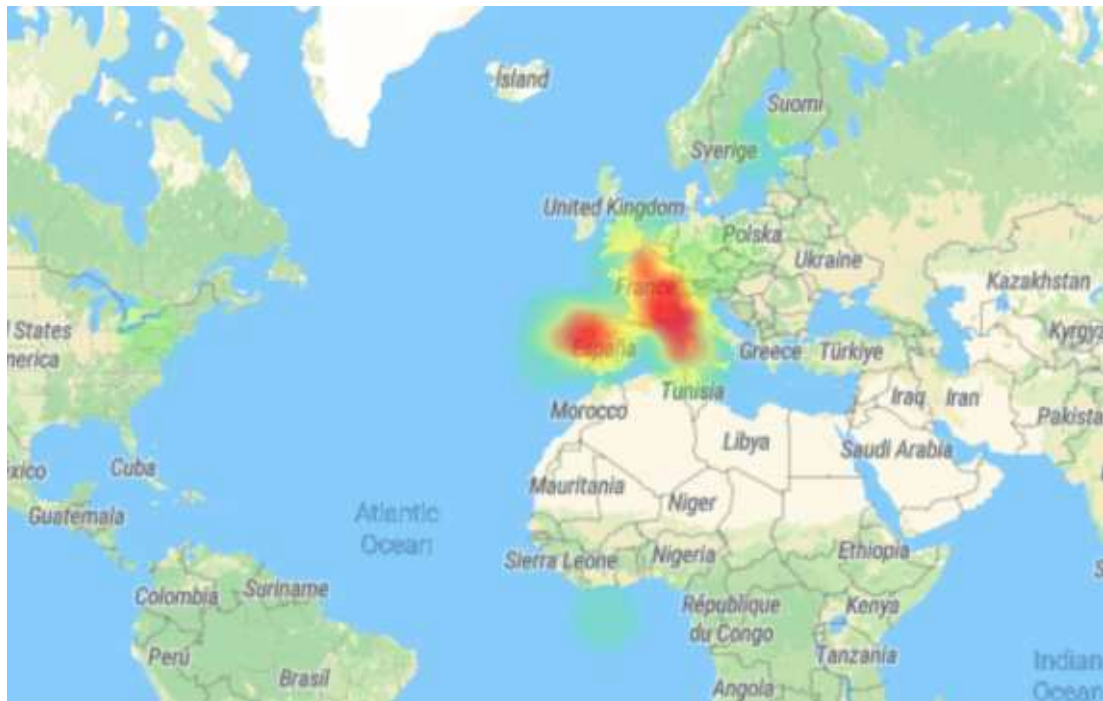
Ill. 63: *Geographical Location of Respondents,* screenshot taken by the author, 25 May 2022.
https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-
85&tab=geo&fb=267210.

Overall, the first live test of the quiz resulted as having a quite positive outcome. One of the aspects that might be considered as most successful was that, although the quiz was initially sent to a restricted group of participants in Italy, it quickly spread across Europe receiving one hundred forty-six answers in less than two weeks. Furthermore, data showed that the quiz reached what had been defined as the targeted audience, with a specific popularity among people belonging to Generation Z. Another positive aspect that surfaced from the answers to the last question, where people were asked whether they would be inclined to sharing their results and/or visiting the museum, was that in 72% of cases people agreed with this statement. Especially one detail appeared as being particularly interesting.

This was that, similarly to the outcomes of Komar & Melamid's project, people seemed to be driven towards images that related to figurative paintings. It would be interesting to verify whether this would still be true if the photographs selected were to be changed. The last thing that should be noted is that this project did not set in place a way of determining knowledge gain on the users' side and, although the descriptions of the results were worded in such a manner to make them accessible and

comprehensible to most all audiences, it would be beneficial for future developments to include ways of tracking this aspect.

9. Conclusion

By creating this quiz, the author's goal was to develop a new communication tool to engage with non-traditional museum audiences. The aim was twofold. The idea behind the project was in fact to create a mini game that could on the one hand be used as a simple education tool to share basic but precise knowledge about paintings; on the other it also wanted to be a marketing tool by encouraging users to share their quiz results on their social media accounts, thus producing immaterial labour that could benefit the institution.

To contextualise the project, the literature review initially focused on education in museum settings, then going further into depth on the concepts of edutainment and gamification. Consequently, to try and bring to light the targeted audience of this project, we focused on the concept of audience segmentation in cultural institutions. What emerged from this study was that those who this project was specifically trying to engage with where those defined as *attenders elsewhere, intenders,* and *indifferent.* These three groups are members of the public who have never attended the museum but take part in cultural events elsewhere, those who think that the arts are "good" but do not necessarily attend, and those who have no strong opinions towards the arts. Realizing that these were three extremely broad groups, we further tried to circumscribe our targeted user group and identified them as individual members of the Millennial generation and of Generation Z. Members of these two generations came to age when online platforms and social media stated to become an integral part of peoples' lives and are thus accustomed and native to digital communication tools. Because this dissertation did not want to remain simply a theoretical model we selected the Peggy Guggenheim Collection to create a concrete example on. This choice was made because the author carried out an internship in this museum where they gained in depth knowledge about the collection. Consequently, prior to starting the development of the quiz itself, to better understand on what pre-existing structures this project would be installed on, we analysed the institution's online presence. In the first place, we considered their website and how it connected to the Foundations' mission. What emerged from the initial breakdown was that all parts are connected to their three

main goals, audience engagement, education, and the curatorial aspect. Moreover, another aspect that came to light was that the website is not only a tool which provides users with all the information they could need about the museum, but it is also designed in such a way that makes it extremely user-friendly. "Public programs" was located as a section in which the mini game could be added to insert a more interactive feature to the website. Next, we looked at social media. The Peggy Guggenheim is present on three platforms, Instagram, Facebook, and Twitter. Focus was placed especially on Instagram which today is one of the most popular platforms among younger generations. A comparison was made with the profiles of the other museums within the Foundation to try and understand why the Peggy Guggenheim's engagement rate was lower than those of the Solomon R. and the Bilbao Museum. What was found was that incongruences in the format of the pictures they post and most recently in their series may be unappealing to followers. Nonetheless, we believe that the quiz that was then formulated could be a way of improving their engagement numbers, attract more followers, and interact with the public in a novel manner. Next, a competitor analysis was carried out on BuzzFeed, Inc. which is the main driver in the market when it comes to online quizzes. This was done to understand which elements make them so successful among younger generations.

The hypothesis on which this project was built upon were whether popular culture (online quizzes) could be used as a tool for granting non-traditional audiences access to fine art and if cultural institutions consider using informal or experimental means of communication to become more appealing to new audiences. The first step in the development was the selection of the paintings. We considered the display of the permanent collection of the Peggy Guggenheim of January 2022 and selected ten, one per room and included the only two works by female artists that were exhibited at the time. The works were then studied to determine their main characteristics. The next step was developing questions which could lead to the description of each painting. But instead of posing the questions directly, photographs of the city of Venice were chosen to represent the concepts. For example, instead of asking participants whether they preferred abstract of figurative art we showed them an image of the *ferro della gondola* and a view from the Academia bridge. The intention was not only to make

the quiz more visually appealing but also to create a visual connection with the surrounding context of the museum. The choice of each photograph was thus reasoned. The last step before creating the actual quiz was to rewrite descriptions of the paintings to make them universally understandable to the public. Once the mini game was created through *QuizMaker* it was circulated for two weeks and data was collected. From the results discussion what emerged was that its circulation had a snowball effect, collecting more than one hundred forty responses not only in Italy but across Europe. Another important fact that emerged was that participants were part of the younger generations which we had set out to target and that most of them was also prepositive towards the idea of either sharing the results obtained on the quiz or visiting the museum.

In conclusion, some details of the quiz presented in this thesis should be perfected before a cultural institution implements it in their communication strategy. But what has been proven is that museums should in fact consider using tools which are usually connected to popular culture because it is a means of communication which Millennials and Gen Zs relate to, are used to using, and which can overall reach a greater audience if compared to more traditional channels. Furthermore, it has shown that looking across marketplaces can also prove fruitful in the sense that solutions that have proved successful can be creatively transported into the art world.

Appendix
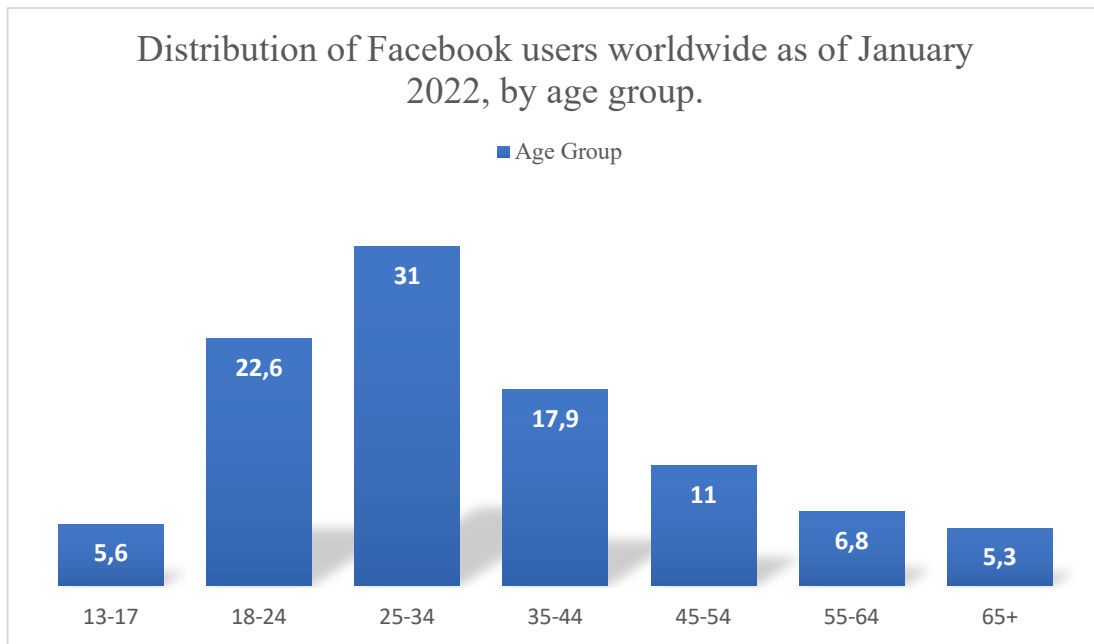
Plate 1: *Distribution of Facebook Users Worldwide as of January 2022, by Age Group,* created by the author with data sourced from "Statista", June 2022; https://www.statista.com/statistics/376128/facebook-global-user-age-distribution/ [last accessed 3 June 2022].

Plate 2: *Distribution of Instagram Users Worldwide as of January 2022, by Age Group,* created by the author with data sourced from "Statista", June 2022; https://www.statista.com/statistics/283119/age-distribution-of-global-twitter-users/ [last accessed 3 June 2022].

Distribution of Instagram users worldwide as of April 2022, by age group.

■ Age Group

Age Group	Value
13-17	8,9
18-24	30,2
25-34	31,7
35-44	15,8
45-54	7,8
55-64	3,7
65+	2,1
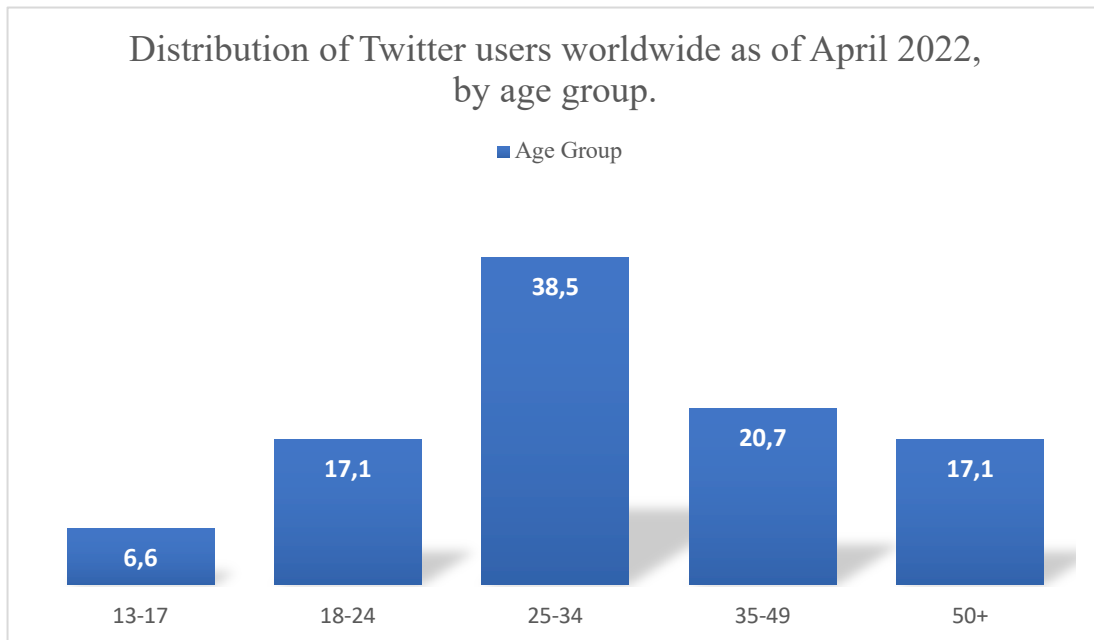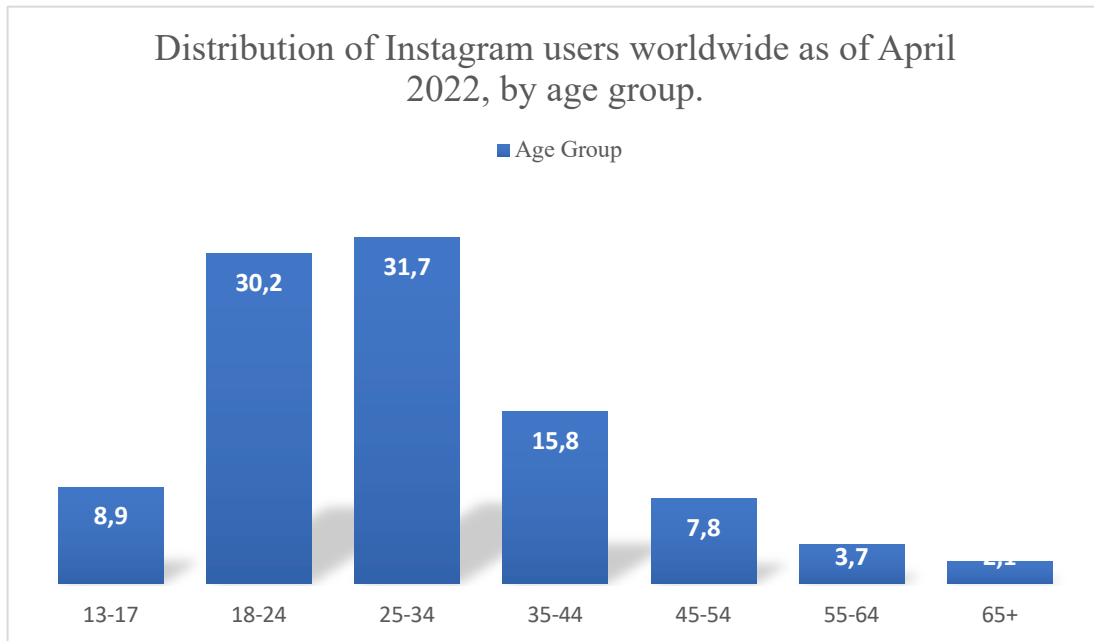
Plate 3: *Distribution of Instagram Users Worldwide as of January 2022, by Age Group,* created by the author with data sourced from "Statista", June 2022; https://www.statista.com/statistics/325587/instagram-global-age-group/ [last accessed 3 June 2022].

Distribution of TikTok users worldwide as of April 2022, by age group.

■ Age Group

Age Group	Value
18-24	41,7
25-34	31
35-44	13,3
45-54	6,7
55+	4,1
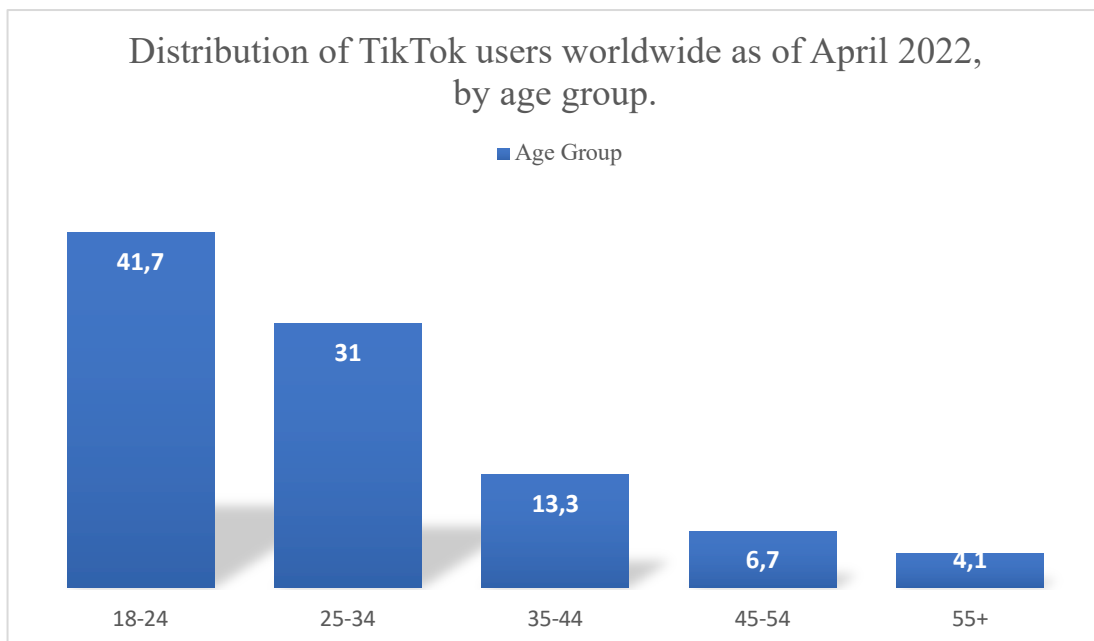
Plate 4: *Distribution of TikTok Users Worldwide as of April 2022, by Age Group,* created by the author with data sourced from "Statista", June 2022; https://www.statista.com/statistics/1299771/tiktok-global-user-age-distribution/ [last accessed 3 June 2022].
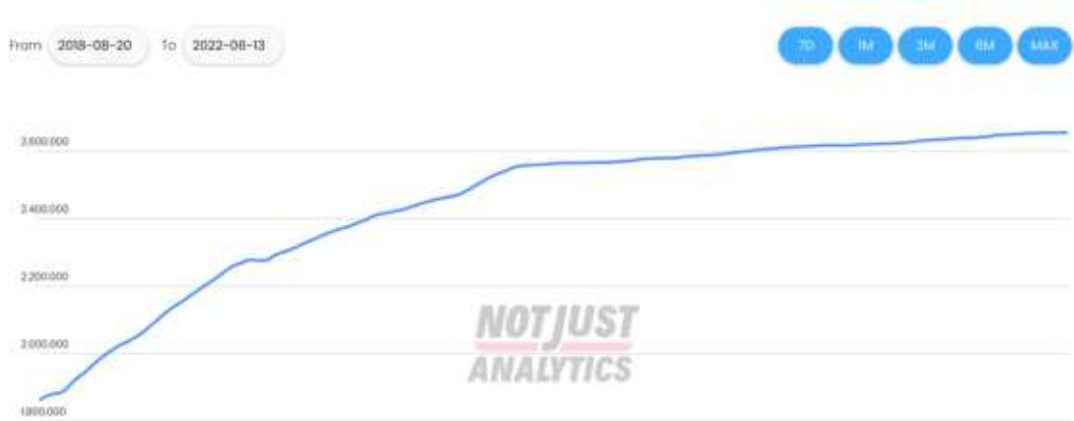
Plate 5: *Follower Growth on the Solomon R. Guggenheim Instagram profile analysed with Not Just Analytics*, screenshot taken by the author, 5 June 2022, https://www.notjustanalytics.com/.
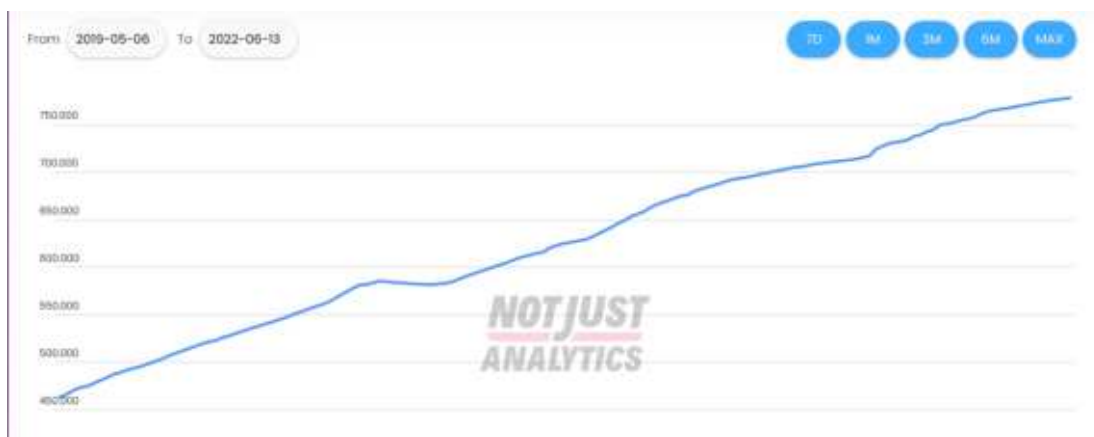
Plate 6: *Follower Growth on the Guggenheim Bilbao Instagram profile analysed with Not Just Analytics*, screenshot taken by the author, 5 June 2022, https://www.notjustanalytics.com/.

Komar & Melamid
UNITED STATES: MOST WANTED PAINTING

Plate 7: Komar & Melamid, *United States: Most Wanted Painting,* 1995. Source: https://awp.diaart.org/km/usa/most.html.

Komar & Melamid
ITALY: MOST WANTED PAINTING

Plate 8: Komar & Melamid, *Italy: Most Wanted Painting,* 1995. Source: https://awp.diaart.org/km/ita/most.html.

Plate 9: *Bar Chart of Responses to Question 1,* screenshot taken by the author, 25 May 2022.
https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.

Plate 10: *Bar Chart of Responses to Question 2,* screenshot taken by the author, 25 May 2022.
https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.
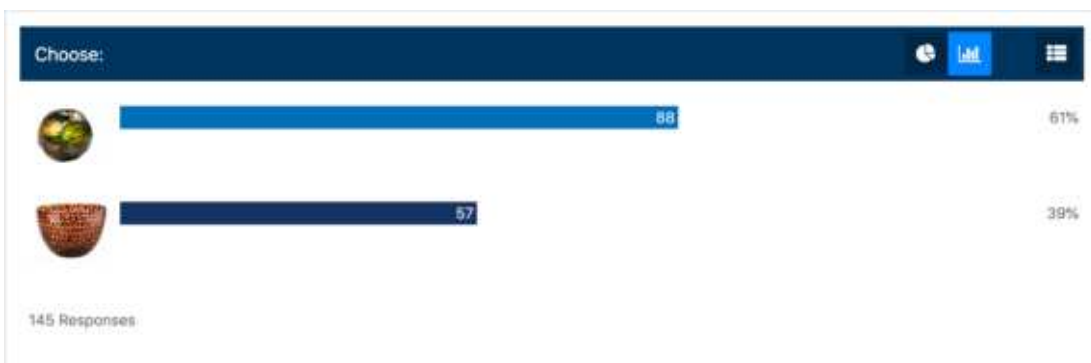
Plate 11: *Bar Chart of Responses to Question 3,* screenshot taken by the author, 25 May 2022.
https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.

Plate 12: *Bar Chart of Responses to Question 4,* screenshot taken by the author, 25 May 2022.
https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.

Plate 13: *Bar Chart of Responses to Question 5,* screenshot taken by the author, 25 May 2022.
https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.

Plate 14: *Bar Chart of Responses to Question 6,* screenshot taken by the author, 25 May 2022.
https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.

Plate 15: *Bar Chart of Responses to Question 7,* screenshot taken by the author, 25 May 2022.
https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.
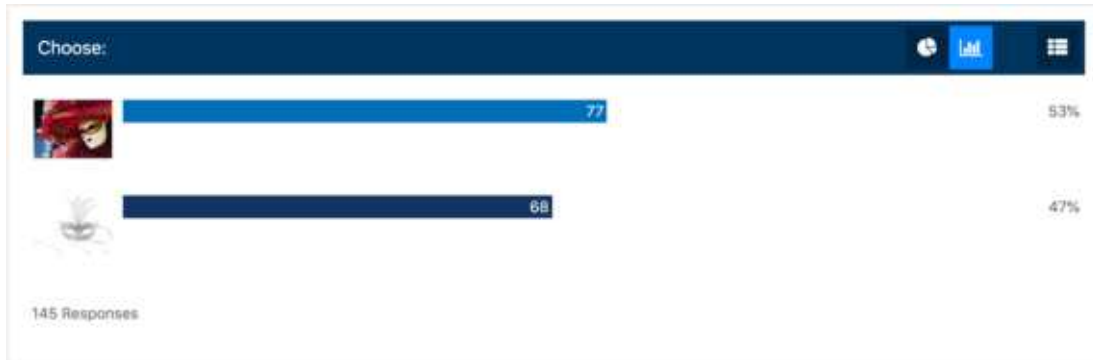
Plate 16: *Bar Chart of Responses to Question 8,* screenshot taken by the author, 25 May 2022.
https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.

List of Tables

Table 1:   Debi Hayes, *Strategic Focus and Audience Development Approaches,* in "Rethinking the missionary position – The quest for sustainable audience strategies, 2002.

Table 2:   *Number of Followers on the Three Used Social Media Platforms,* Created by the author, 18 May 2022.

Table 3:   *Representation of the Paintings Characteristics*, Created by the Author, 2022.

Table 4:   *Representation Answers Paired to Each Painting,* created by the author, 2022.

List of Illustrations

Illustration 1:   Michela Addis, *Edutainment as Interaction,* in "New Technologies and Cultural Consumption – Edutainment is Born!", 2005.

Illustration 2:   Kristina Maria Madsen, *Relation Between Game-Based-Learning, Gamification and Edutainment,* in "The Gamified Museum – A critical literature review and discussion of gamification in museums", 2018.

Illustration 3:   Rick Rogers, *Model for audience development*, in "Audience Development: Collaboration Between Education and Marketing, 1998.

Illustration 4:   Debi Hayes, *Static Map of Audience Typologies,* in "Rethinking the missionary position – The quest for sustainable audience strategies, 2002.

Illustration 5:   Debi Hayes, *Map of Audience Development Potential,* in "Rethinking the missionary position – The quest for sustainable audience strategies, 2002*.

Illustration 6:   *Peggy Guggenheim house museum,* source "The Peggy Guggenheim Museum". https://www.guggenheim-venice.it/en/the-museum/.

Illustration 7:   *Website Icon of The Peggy Guggenheim Collection,* Screenshot taken by the author, 17 May 2022. https://www.guggenheim-venice.it/.

Illustration 32:	Vasily Kandinsky, *Upward,* 1929, oil on cardboard, 20 x 49 cm, The Peggy Guggenheim Collection, Venice. Source https://www.guggenheim-venice.it/en/art/works/upward/.
Illustration 33:	Piet Mondrian, *Ocean 5,* 1915, charcoal and gouache on paper, glued on Homasote panel in 1941 by Piet Mondrian, paper 87.6 x 120.3 cm; panel 90.2 x 123 x 1.3 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/ocean-5/.
Illustration 34:	Robert Delaunay, *Windows Open Simultaneously 1st Part, 3rd Motif,* 1912, oil on canvas, *57* x 123 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/windows-open-simultaneously-1st-part-3rd-motif/.
Illustration 35:	Giorgio De Chirico, *The Red Tower,* 1913, oil on canvas, 73.5 x 100.5 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/the-red-tower/.
Illustration 36:	Grace Hartigan, *Ireland,* 1958, oil on canvas, 200 x 271 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/ireland/.
Illustration 37:	Jackson Pollock, *Alchemy,* 1947, oil, aluminium, alkyd enamel paint with sand, pebbles, fibres and broken wooden sticks on canvas, 114.6 x 221.3 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/alchemy/.
Illustration 38:	René Magritte, *Empire of Light,* 1953 – 54, oil on canvas, 195.4 x 131.2 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/empire-of-light/.
Illustration 39:	Salvador Dalí, *Birth of Liquid Desires,* 1931 – 32, oil and collage on canvas, 96.1 x 112.3 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/birth-of-liquid-desires/.
Illustration 40:	Leonor Fini, *The Shepherdess of the Sphinxes,* 1941, oil on canvas, 46.2 x 38.2 cm, The Peggy Guggenheim Collection, Venice. Source: https://www.guggenheim-venice.it/en/art/works/the-shepherdess-of-the-sphinxes/.
Illustration 41:	*Ferro della Gondola.* Source: https://venezia.italiani.it/ferro-gondola/?cn-reloaded=1.

Plate 13:   *Bar Chart of Responses to Question 6,* screenshot taken by the author, 25 May 2022. https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.

Plate 14:   *Bar Chart of Responses to Question 7,* screenshot taken by the author, 25 May 2022. https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.

Plate 15:   *Bar Chart of Responses to Question 8,* screenshot taken by the author, 25 May 2022. https://www.quiz-maker.com/Dashboard?err=1#pg=results&qp=2343994x2F4DcCBB-85&tab=geo&fb=267210.

Bibliography

Addis M., *New Technologies and Cultural Consumption – Edutainment is Born!*, in "European Journal of Marketing*"*, 2005, vol. 39, 7/8, pp. 729-736; https://doi.org/10.1108/03090560510601734 [last accessed 10 April 2022].

Anderson M. L., *Museums of the Future: The Impact of Technology on Museum Practices*, in "Daedalus*"*, 1999, vol. 128, pp. 129-162.

Babbie E. R., *The Practice of Social Research*. 12th ed. Belmont, CA: Wadsworth Cengage, 2010.

Balloffet P., F. H. Courvoisier, and J. Lagier, *From Museum to Amusement Park: The Opportunities and Risks of Edutainment*, in "International Journal of Arts Management*"*, 2014, vol. 16, 2, pp. 4-18.

Belloti F., R. Berta, A. De Gloria, A. D'ursi, and V. Fiore, *A Serious Game Model for Cultural Heritage*, in "Journal on Computing and Cultural Heritag*e"*, 2012, Vol. 5, 4, pp. 1-27; https://doi.org/10.1145/2399180.2399185 [last accessed 12 April 2022].

Berberick S. N., and M. P. McAllister, *Online Quizzes as Viral, Consumption-Based Identities,* in "International Journal of Communication", vol. 10, 2016, pp. 3423 – 3441.

Bernstein J. S., *Standing Room Only: Marketing Insights for Engaging Performing Arts Audiences,* London*:* Palgrave Macmillan, 2014.

Bossavit B., A. Pina, I. Sanchez-Gil, and A. Urtasun, *Educational Games to Enhance Museum Visits for Schools*, in "Journal of Educational Technology & Society*"*, 2018, vol. 21, pp. 171-186.

Botti S., *What Role for Marketing in the Arts? An Analysis of Art Consumption and Artistic Value,* in "Journal of Arts Management"*,* 2000, vol. 2, 3, pp, 14-27; https://www.jstor.org/stable/41064697 [last accessed 21 April 2022].

Carlson M., *When News Sites Go Native: Redefining the Adverting-Editorial Divide in Response to Native Advertising*, in "Journalism*"*, vol. 16, 7, pp. 849-865.

Dalì Salvador, *Conquest of the Irrational,* New York: J. Levy, 1935.

Desai P., and A. Thomas, *Cultural Diversity: Attitudes of Ethnic Minority Populations Towards Museums and Galleries*, London: BMRB International for the Museums and Galleries Commission, 1998.

Deterding S., D. Dixon, R. Khaled, and L. Nacke, *From Game Design Elements to Gamefulness: Defining Gamification*, in proceedings of the *15th International Academic MindTrek Conference: Envisioning Future Media Environments*, 2011.

De Barnier V., and J. Lagier, *La resistance à l'art contemporain: des attitudes et representations des publics aux implications marketing*, in "Décisions Marketing*"*, 2012, vol. 68, pp. 47-57. https://www.proquest.com/docview/1448776062 [last accessed 10 April 2022].

De Jans S., K. Van Geit, V. Cauberghe, L. Hudders, and M. De Veirman, *Using Games to Raise Awareness: How to Co-design Serious Mini-games?,* in "Computers & Education", 2017, vol. 110, pp. 77-87; https://doi.org/10.1016/j.compedu.2017.03.009 [last accessed 12 April 2022].

Donald J. G., *The Measurement of Learning in the Museum*, in "Canadian Journal of Education*"*, 1991, vol. 16, 3, pp. 371-382, https://doi.org/10.2307/1494885 [last accessed 15 April 2022].

Freedman G., *The Changing Nature of Museums,* in "Curator – The Museum Journal*"*, 15 January 2010, vol. 43, 4, pp. 295-306; https://doi.org/10.1111/j.2151-6952.2000.tb00013.x [last accessed 7 April 2022].

Grew Rachael, *Sphinxes, Witches and Little Girls: Reconsidering the Female Monster in the Art of Leonor Fini* Loughborough University, 2010*,* https://core.ac.uk/download/pdf/288373628.pdf.

Hayes D., *Rethinking the Missionary Position' – the Quest for Sustainable Audience Development Strategies,* in "Managing Leisure", 2002, vol. 7, 1, pp. 1-17; https://doi.org/10.1080/13606710110079882 [last accessed 20 April 2022].

Hill L., *Creative Arts Marketing,* London: Routledge, 2017.

Kundu R., and N. M. Kalin, *Participating in the Neoliberal Art Museum*, in "Studies in Art Education", 2015, vol. 57, 1, pp. 39-52; https://doi.org/10.1080/00393541.2015.11666281 [accessed 21 April 2022].

Lien YN., *Mobile Edutainment System – National Palace Museum as an Example*, in "3rd International Conference on Future Internet of Things and Cloud", 2015, pp. 597-601; https://doi.org/10.1109/FiCloud.2015.91 [last accessed 12 April 2022].

Manzo C., *5 Lessons Library Websites Can Learn from BuzzFeed*, in "Weave Journal of Library User Experience", Vol 1, 3, 2015.

Matallaoui A., N. Hanner, and R. Zarnekow, *Introduction to Gamification: Foundation and Underlying Theories,* in *Gamification*, S. Stieglitz, C. Lattemann, et al., Berlin: Springer, 2017, pp 1-18; https://link.springer.com/chapter/10.1007/978-3-319-45557-0_1 [last accessed 11 April 2022].

Mencarelli R., M. Pulh and S. Marteaux, *When Museum Offer Echoes Consumption Tendencies*, in "LEG-CERMAB Cahier de recherché*"*, 2007.

Morison B. G., and J. Gordon Dalgleish, *Waiting in the Wings: A Larger Audience for the Arts and How to Develop It,* New York: American Council for the Arts, 1993.

Muijs D., *Doing Quantitative Research in Education with SPSS*. 2nd edition. London: SAGE Publications, 2010.

Museum of Modern Art (New York, N.Y.), *12 Americans,* edited by Dorothy C. Miller, New York: Simon & Schister, 1956.
https://assets.moma.org/documents/moma_catalogue_3331_300062161.pdf?_ga=2.28145020.1392818878.1655557910-989809056.1655557910.

Museum of Modern Art (New York, N.Y.), *René Magritte,* edited by James Thrall Soby, New York: Doubleday, Garden City, N.Y., 1965.
https://assets.moma.org/documents/moma_catalogue_1898_300062306.pdf?_ga=2.33518974.1392818878.1655557910-989809056.1655557910.

Museum of Modern Art (New York, N.Y.), *The New American Painting, as Shoen in Eight European Countries, 1958-1959,* New York: The Museum of Modern Art, 1959.
https://assets.moma.org/documents/moma_catalogue_1990_300190211.pdf?_ga=2.94232285.1392818878.1655557910-989809056.1655557910.

Nakatsu R., M. Rauterberg, P. Ciancarini, *Handbook of Digital Games and Entertainment Technologies,* Berlin: Springer, 2017.

Noehrer L., A. Gilmore, C. Jay, and Y. Yehudi, *The Impact of COVID-19 on Digital Data Practices in Museums and Art Galleries in UK and US*, in "Humanities and Social Sciences Communications*",* October 15 2021; https://doi.org/10.1057/s41599-021-00921-8 [last accessed 5 April 2022].

Parsons S., and S. V. Gray Cobb, *Reflections on the Role of the 'Users': Challenges in a Multi-Disciplinary Context of Learner-Centred Design for Children on the Autism Spectrum*, in "International Journal of Research & Method in Education*"*, 2014, vol. 37, pp. 421-441;
https://www.tandfonline.com/doi/abs/10.1080/1743727X.2014.890584 [last accessed 12 April 2022].

Poling Clark V, *Kandinsky: Russian and Bauhaus Years, 1915-1933*, New York: Solomon R. Guggenheim Foundation, 1983.

Quinn S. M., *Feeding Our Identities: BuzzFeed Quizzes as a Tool for Personal Identification in the Social Digital Age,* Roger Williams University, Communication & Media Studies Theses, 2017.

Rheingold H., *Virtual Reality*, New York: Touchstone, 1992.

Rogers R., *Audience Development Collaborations Between Education and Marketing,* London: Arts Council of England, 1998.

Rudenstine A. Z., *Peggy Guggenheim Collection, Venice*, New York, Harry N. Abrams, Inc., Publishers, 1985.

Simon N., *The Participatory Museum.* Santa Cruz: Museum 2.0, 2010.

Subelytė Grazina and Daniel Zamani, *Surrealism and Magic, Enchanted Modernity,* Munisch, London, New York: Prestel, 2022.

Thomas N., *Mission Creep?,* in "Apollo Magazine"*,* October 2019, vol. 47.

Taormina F., and S. Bonini Baraldi, *Museums and Digital Technology: a Literature Review on Organizational Issues*, European Planning Studies, 2022; https://www.tandfonline.com/doi/full/10.1080/09654313.2021.2023110 [last accessed 2 June 2022].

Why We Engage: Attending, Creating, and Performing Arts, in "National Endowment for the Arts", 2017; https://www.arts.gov/sites/default/files/Why-We-Engage-0920_0.pdf.

Vail K., *Peggy Guggenheim: The Last Dogaressa*, Venice, Marsilio Editori, 2020.

Web References

Artists, in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/art/artists/ [last accessed 17 May 2022].

Artist Web Projects Spolight: Vitaly Komar and Alex Melamid, The Most Wanted Paintings, 1995, in "Dia Center for the Arts; https://www.diaart.blog/home/spotlightkomarandmelamid [last accessed on 17 June 2022].

A Snowball Effect, in "Cambridge Dictionary"; https://dictionary.cambridge.org/dictionary/english/a-snowball-effect [last accessed on 16 May].

BuzzFeed Community, in "BuzzFeed"; https://www.buzzfeed.com/community/about [last accessed 15 May 2022].

Centrepompidou, in "Instagram"; https://www.instagram.com/centrepompidou/?hl=en [last accessed on 14 May 2022].

Conservation Department, in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/art/conservation/ [last accessed 17 May 2022].

Create an Awesome Quiz in Minutes, in "Quiz Maker"; https://www.quiz-maker.com/ [last accessed 7 May 2022].

Francis T., *'True Gen': Generation Z and Its Implications for Companies*, in "McKinsey & Company", 12 November 2018; https://www.mckinsey.com/industries/consumer-packaged-goods/our-insights/true-gen-generation-z-and-its-implications-for-companies [last accessed on 1 May 2022].

Geacolor, in "Venini"; https://www.venini.com/eu/en/collezione-dautore-en/geacolor-fo379200000x0c7/ [last accessed on 28 April 2022].

Geyser W., *Instagram Quiz Stickers: How They Can Help Market Your Business,* in "Influencer Marketing Hub", 17 August 2021; https://influencermarketinghub.com/instagram-quiz-stickers/ [last accessed on 13 May 2022].

Guggenheim_venice, in "Instagram"; https://www.instagram.com/guggenheim_venice/?hl=en [last accessed on 14 May].

In Depth, in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/art/in-depth/ [last accessed 17 May 2022].

Johnson H., *Arts and Culture in a 'New Normal'*, in "The British Psychological Society*"*, July 2020, pp. 98-99. https://thepsychologist.bps.org.uk/volume-33/summer-2020/arts-and-culture-new-normal [last accessed 5 April 2022].

Komar & Melamid, *The Most Wanted Paintings on the Web*, in "Dia Center for the Arts"; https://awp.diaart.org/km/index.html [last accessed on 30 April 2022].

La Storia, in "Venini"; https://www.venini.com/eu/it/la-storia/ [last accessed on 28 April 2022].

Maddalena R., *Chi è la social media manager degli Uffizi che ha avvicinato gli under 25 all'arte, grazie a TikTok,* in "Forbes"; https://forbes.it/2021/04/28/ilde-forgione-la-social-manager-che-ha-rilanciato-gli-uffizi-grazie-a-tiktok/ [last accessed on 18 May 2022].

Metmuseum, in "Instagram"; https://www.instagram.com/metmuseum/?hl=en [last accessed on 14 May 2022].

Murrine Romane, in "Venini"; https://www.venini.com/eu/it/art-glass/collezione-dautore/murrine-romane-fo352021000a1f/ [last accessed 29 April 2022]

Museum Definition, in "International Council of Museums"; https://icom.museum/en/resources/standards-guidelines/museum-definition/ [last accessed on 2 April 2022].

Nelson T., *Why Icom Postponed the Vote on Its New Museum Definition,* in "Museums Association", 2 October 2019; https://www.museumsassociation.org/museums-journal/opinion/2019/10/01102019-definition-just-start-of-conversation/ [last accessed 2 June 2022].

The Extraordinary General Conference Postpones the Vote on a New Museum Definition, in "International Council of Museums", 7 September 2019; https://icom.museum/en/news/the-extraordinary-general-conference-pospones-the-vote-on-a-new-museum-definition/ [last accessed on 1 April 2022].

People Not Followers, in "Not Just Analytics"; https://www.notjustanalytics.com/ [last accessed 18 May 2022].

Public Programs, in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/learn/public-programs/ [last accessed 17 May 2022].

Support Us, in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/support-us/ [last accessed 17 May 2022].

The Solomon R. Guggenheim Foundation, in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/the-museum/foundation/ [last accessed 17 May 2022].

Uffizi Galleries Social Media Policy, in "Le Gallerie degli Uffizi"; https://www.uffizi.it/en/pages/social-media-policy-of-the-uffizi-galleries [last accessed 4 June 2022].

Uffizi TV, in "Youtube"; https://www.youtube.com/channel/UC9iTjM1LI5k60EhfTwNPO5w/videos [accessed 4 June 2022].

Visit, in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/visit/ [last accessed 17 May 2022].

Works of Art, in "The Peggy Guggenheim Collection"; https://www.guggenheim-venice.it/en/art/works/ [last accessed 17 May 2022].

Yazdinian N. G., *The Role of The Younger Generation in Influencing the Art Industry*, in "Forbes", 7 October 2021; https://www.forbes.com/sites/forbesbusinesscouncil/2021/10/07/the-role-of-the-younger-generation-in-influencing-the-art-industry/?sh=536173fa5fc7 [last accessed on 4 May 2022].