



Ca' Foscari
University
of Venice

Master's Degree programme
in Economics and Management
of Arts and Cultural Activities

Final Thesis

THE ROLE OF SOCIAL MEDIA IN BRAND IMAGE AND PERCEPTION OF CULTURAL ORGANIZATIONS

Supervisor

Prof. Maria Lusiani

Graduand

Sofia Likhacheva

Matriculation Number 892626

Academic Year: 2022 / 2023

Introduction.....	3
Preface. Benefits of social media presence for art institutions.....	5
1. Theoretical Framework.....	13
1.1 Brand image and reputation management.....	14
1.2 Social media shaping the public perception of cultural organizations.....	26
1.3 Social Media Marketing Strategies.....	45
1.4 Social Media PR campaigns & content strategies.....	51
2. Methodology.....	64
Research design.....	64
Participants.....	65
Data collection.....	66
3. Findings.....	66
3.1 Case studies: Branding with Storytelling Archetypes.....	67
Archetypes evoked by the Museum of Russian Impressionism.....	67
Archetypes evoked by Brussels Museums.....	73
3.2 Comparing theory and practice: Interviews.....	80
Social Media Management at the Museums of Russian Impressionism.....	81
Social Media Management at Brussels Museums.....	86
4. Conclusion.....	91
Bibliography.....	93
Journal Articles.....	93
Social Media Posts.....	100
Books.....	103
Websites.....	105
Statistics.....	106
Reports.....	107
Conference Proceedings.....	108
Other.....	109
Appendices.....	109

Introduction

Social networks play an important role in modern society and have become an integral part of our everyday lives. Social networking sites (SNS) create opportunities for users to exchange information, communicate, and interact with each other. By curating their presence on social media platforms, companies can connect with their audiences, develop a unique brand identity (Aptly, 2022, p.3), and engage with users in a personal and informal manner. Thanks to social networking, in the modern day and age the dissemination of information is not subject to time and geographical location and occurs through various convenient communication channels (Bogost, 2018). Such instruments as direct messages, social media publications and the so-called “stories” and more have made it possible to exchange photos, videos, and textual content in order to fulfill various personal and business needs.

The topic of "The Role of Social Media in Brand Image and Perception of Cultural Organizations" holds significant academic, scientific, and general relevance in today's digital age. As society becomes increasingly interconnected and reliant on digital platforms for communication and information dissemination (Bogost, 2018), understanding the impact of social media on cultural institutions is crucial.

From an academic perspective, this research is relevant as it addresses a critical gap in the existing literature surrounding social media marketing and communications as applied to the Cultural Sector. By providing empirical insights into the complex connections between social media management and brand perception within the cultural sector, this study contributes to theoretical frameworks. Moreover, by applying a relatively new branding technique (Chen & Hartwell, 2012; Merlo et al, 2023) within the framework of arts organization, this thesis contributes to methodological approaches in use within the academic community.

The cultural sector consists of numerous actors and entities who, due to high competition, are forced to use various marketing and PR tools, including SNS, to shape their brand and attract audiences (Tronina, 2021). Therefore, this thesis aims to explore brand image and reputation management within the cultural sector with focus on the role of social media in shaping public perceptions of cultural institutions. In order to give a definitive answer to this question, the research delves into the theoretical background of brand image and reputation management, social media marketing strategies, social media as a PR campaign instrument, and shares concrete cases of the use of SNS by cultural institutions for these purposes.

Moreover, considering the potential that social networking platforms hold in terms of brand communication, the given research questions whether said potential is recognised and utilized by arts organizations on the basis of the analysis of two cultural institutions, the Museum of Russian Impressionism and Brussels Museums.

This thesis is structured into three parts: Preface, Theoretical Framework, and empirical research. The Preface further contextualizes the given research within the current digital landscape, outlining ongoing discourse regarding the role of Culture, the history of SNS and their demographics, providing explanations of social media communication and digital instruments from which arts organizations can benefit.

Theoretical Framework is divided into 4 chapters: Chapter 1.1 explores the theoretical foundations of the thesis, focusing on brand image and reputation management (Salnikova, 2012), components contributing to reputation (Dowling, 2003; Frost & Cooke, 1999), the internet's role (Szwajca, 2017; Lee, 2019), risk factors (Shandwick, 2013), and motivations for using social media in this specific field of practice. Chapter 1.2 investigates how social networking sites enhance brand image and reputation (Kent, 2008; Szwajca, 2017), addressing challenges in the cultural sector's image, benefits of social media for cultural engagement (Wong, 2012), demographic implications (Falk & Dierking, 1998), and its role in crises (Mei, Bansal, & Pang, 2010); storytelling in branding (Chen & Hartwell, 2012; Merlo et al, 2023); Chapter 1.3 looks into social media marketing strategies, communicational objectives, and the potential for fostering customer relations (Li, Larimo & Leonidou, 2021); Chapter 1.4 outlines the key principles of public relations on social networking sites (Flegontova & Anischenko, 2021), the role of digital content and its taxonomy (Dolan, 2019; Pletikosa Cvijikj & Michahelles, 2013), and examples of content marketing by art institutions globally.

The empirical part of the thesis consists of Methodology, extensively explaining the research design and other methodological implications, and Findings. The empirical research aims to investigate the potential of Social Networking Sites (SNS) in brand building and reputation management within the Cultural Sector, focusing on two institutions: the Museum of Russian Impressionism and Brussels Museums. The study employs a mixed-methods approach, combining qualitative methods like semi-structured interviews with a content analysis of online publications, replicating an investigation conducted by Merlo et al (2023), to gain insights into how cultural organizations manage public perceptions with social media. Following the analysis, the institutions in question will be mapped within the Storytelling

Archetypes framework (Chen & Hartwell, 2012). The semi-structured interviews will provide insights into Social Media practices in the cultural sector and validate theoretical concepts.

The findings of this research will confirm the capacity of social media as a branding and reputation management tool, which art institutions harness to their advantage by implementing digital analytical tools, social media marketing strategies, and the promotional functions that SNSs have to offer. Moreover, specific techniques, motivations, and intricacies of social media management within the Cultural Sector will be outlined. Therefore, the findings of this research have practical implications for stakeholders within the cultural sector, including museum directors, marketing professionals, and policymakers. By gaining a deeper understanding of how social media activities shape brand image of cultural organizations, stakeholders can develop more effective strategies to enhance their public relations and communication strategies.

Preface. Benefits of social media presence for art institutions

Cultural organizations take up a special place in modern society. Particularly in some parts of the world, like Europe, culture is provided with a unique status, as entire countries rely on its functions in order to promote their image on the global arena and develop their economies (Pashaeva, 2014). For instance, in 2013 European Economic and Social Committee introduced their “Promoting cultural and creative sectors for growth and jobs in the EU” initiative, which entrusts culture as a sector of the economy with the following roles within the framework of the EU: a) the pillar on which European values and social market economy rest; b) a peacemaker between local, regional, national, and EU levels of economic and social development; c) the guarantor of the European competitive advantage within all the stages of development of tangible and intangible goods; d) an accelerator of competition across all the sectors of the economy; e) a potent job market; f) the brand-maker for the EU on the global scene (Pezzini, 2013).

Therefore, if culture in itself communicates such a copious amount of messages, like national heritage of any given country, its aesthetic and ethical values, as well as changes of political, economic, and social character (Pashaeva, 2014), it is crucial to discover effective ways to translate said messages across and within all the institutions of the Cultural and Creative industries, each adding their value to the whole picture.

Prior to moving onto the tools which can be considered most effective in terms of communication within the CCS, it is necessary to point out some obstacles that may be in the way of cultural institutions attempting to promote their products and events. The problems and challenges faced by cultural organizations in Europe extrapolate on all their operational activities, intertwining different sectors and functions where communications play a big part, which makes the challenges multi-tiered. According to recent data, the European cultural sector largely relies on public funding, which is quite logical, since the public sector sets such high expectations for the cultural products produced under its auspices (OECD, 2022). However, it is a rather usual situation that even large donations from governmental bodies are not sufficient, especially in times of crisis when the budget is allocated to the most essential operational needs. Hence, a certain lack of funding can be witnessed within cultural organizations, especially in terms of communications and advertising, since any given cultural institution is more focused on maintaining the status quo rather than expanding, meanwhile on a larger scale governments choose not to prioritize culture in times of adversities (UNESCO, 2022).

Moreover, not only does reliance on public funding sometimes entail budget shortfalls, it also implies a certain degree of restrictions and pushes a specific agenda to be followed upon request of the “highest bidder”, also known as public bodies which fund said initiatives. These guidelines can also be referred to as censorship, which tends to control certain means of expression, the content of both cultural products and the materials used to promote them, tone of voice, and other choices made in the realm of communications and public relations (Open Society Justice Initiative, 2005; Hill et al. 2003). Due to these stipulations, cultural organizations often refrain from certain communicational decisions, which could theoretically be more effective than the scenario proposed by the public funders.

The problem seems to present itself as a vicious circle: cultural organizations inevitably rely on public funding (Tobelem, 2011), which leads them to take on a certain brand image, avoiding the more creative and innovative public relations strategies, which are often neglected as a whole due to lack of funding, provided from public entities who in turn expect said cultural organizations to promote values and enhance the reputations of entire countries, however, on specific terms. Nonetheless, If initiated and prioritized by a cultural organization, an effective communication strategy may help gain more independence in terms of both finances and general decision-making. A balanced and diversified media and communication strategy has the potential to foster brand-making of any given cultural institution, encourage community-building, forge networking and connections between

potential stakeholders, facilitating accountability and transparency practices, thus making way for a trustworthy, easy-to-monitor reputation, which guarantees more freedom of expression within artistic programming and attracts further funding and income opportunities that diversify revenue streams (OECD, 2017).

Another obstacle to be overcome by the Cultural and Creative Industries is the demographic crisis that has affected the arts sector for quite some time. It is a well known fact that the profile of an average visitor that European cultural institutions manage to attract follows certain patterns that repeat themselves from one year to the next. Those patterns can be categorized into gender imbalance (Van Reekum, Polman, 2016), aging audience (Dekker, 2012), and ethnic homogeneity (Arts Council England, 2019). The latter criterion is illustrated in The Arts Council England report, ethnic minority groups are underrepresented among museum visitors.

As for the aging audience factor, this phenomenon is not omnipresent, and though statistically speaking the situation has been improving (Cultural participation Monitor, 2022), in some cases the question still stands: cultural participation more often than not remains the prerogative of the older generation (Dekker, 2012). This demographic preponderance may be caused by the following aspects: the overall aging of the European population, with the median age nearing 48,2 years within the next few years (Eurostat, 2020). On the other hand, it may be more realistic for the generation of retirees and empty-nesters to make time for attending cultural events, as, due to their societal status, younger people are more likely to be occupied with work or family obligations (Dekker, 2012).

Last but not least, the gender imbalance among consumers of cultural products is manifested in the fact that generally women are more prone to engage in cultural events, than men. This dichotomy is conditioned by various socio-economic factors, such as gender roles which affect one's upbringing, and social norms that dictate which activities are considered masculine or feminine. Culture is generally associated with "the female experience", therefore many males would simply not consider cultural engagement as a form of leisure (Van Reekum, 2016).

The existing demographic paradigm can be shifted with the help of communications, especially those executed within Social Media Platforms. Firstly, it is important to acknowledge that younger generations are the most avid users of Social Media (Clement, 2023), as demonstrated by the statistics based on the usage of two of the largest Social Media platforms in the world, Facebook (Dixon, 2023; Aptly, 2022) and Instagram (Ruby, 2023). For instance, Facebook is most commonly used by both males and females aged 25-34

(17,6% and 12.3% respectively) (Clement, 2023). Whereas, Instagram's audience is composed of a similar demographic, as its daily users are under 34 years old, with the so-called Gen-Z taking the lead with 13.9% female and 16.9% male users. However, it is important to state that, if compared to the consecutive age-based strata (25-34), the percentage gap between the former and the latter is quite insignificant, with female users of both demographic groups constituting for the same percentage of 13,9% and Gen-Z male users surpassing the Millennial males by only 0.5% (Clement, 2023). Based on these statistics it is clear that by using Social Media, Cultural organizations are much more likely to attract a younger demographic, which many institutions successfully do, as it will be demonstrated within the next chapters.

As for the diversity of culturally engaged audiences, it has been proven by institutions like the Royal Opera House that reaching a more heterogeneous pool of visitors is made possible with the help of Social Media (Royal Opera House, 2019), among other communication strategies and tools. This case is going to be further investigated within the next chapters.

Having briefly established why Social Media as a communication tool is crucial in the modern day and age for cultural institutions to adopt, time has come to delve into the application of Social Media to communication strategies. First, it is imperative to define what Social Media is and how it relates to communications.

Communication is one of the most important components of the marketing mix. Via communications a company can present its values, objectives, marketing messages, products and overall image (Doyle, 2011). In recent years communications have been focused on personalized messages targeted at specific groups in order to forge more so-called "leads", also known as sales or engagement generated as a result of communicating a marketing message (Hill, L. O'Sullivan, C. O'Sullivan, 2003). Communications are required to be tailored to each channel, for example, public relations messages are aimed at the industry in which a company operates and various media outlets, hence it must be more "hard data"-oriented, showcasing a brand from a professional perspective. Whereas, social media communications are targeted at the everyday consumer, hence they require a more friendly tone of voice and "softer" content in terms of brand image (Doyle, 2011). Therefore, social media allows for a personal and trusted relationship between a company and its client.

The phenomenon of Social Media first emerged in the early 2000, forever changing the way humans communicate with one another, which immensely affected the very concept of social life (Baruah, 2012). Webster dictionary defines Social media as "*forms of electronic*

communication (such as websites for social networking and microblogging) through which users create online communities to share information, ideas, personal messages, and other content (such as videos)” (Merriam-Webster). Moreover, the Merriam-Webster dictionary suggests that the first known use of “*social media*” dates back to 2004, which coincides with the launch of Facebook which by Mark Zuckerberg and co-founders Eduardo Saverin, Andrew McCollum, Dustin Moskovitz and Chris Hughes from their Harvard dormitory on February 4, 2004 (Aptly, 2020).

The “first -known” Social Media platform which has been discussed above, was conceived as a digital analog to Harvard’s “Face-books” which were dispersed among the university houses representing a directory of every student living in each house. The founders of Facebook set out to unify all these segmented directories within one electronic medium which would allow students to create their own profiles featuring their photos, interests, and personal information in order to facilitate friendships, i.e. “*friend*” one another, and form connections within the inner-circle of the institution (Merriam-Webster).

Thus, rather than socializing within a group of people, SNS (Social Networking Sites) made way for myriads of one-to-one connections taking place online on a daily basis with the help of modern technology, personal computers and smartphones (Russo et al. 2008). This means that every second millions of messages, photos, and other means of digital communication are being shared across the globe, regardless of location and physical proximity. Various Social media platforms cater to a very diversified pool of users’ needs: forging friendships and romantic relationships, seeking advice, sharing recommendations and reviews, professional networking, or joining a community of like-minded people (Lee et al. 2014).

That being said, inter- personal communications are not the only type of connections made available by social networking. Various businesses and organizations, both non- and for-profit, can utilize social media in order to interact with stakeholders, receive feedback, and develop a trusted relationship with their clients (Xu et al. 2012). By establishing their presence on Social networking platforms, companies can reach their customers, build a distinctive brand identity (Aptly, 2022, p.3), and interact with their audience in a personal and “friend-like” manner, being available to their “client-friends” any time of the day and in any convenient form of communication – phone calls, messages, email, and more (Bogost, 2018). Therefore in the past years Social Media has become the media of choice for consumers all over the world (Dong-Hun, 2010), with the average European rate of social media penetration reaching approximately 81% in 2023 (Dixon, 2023), 74% of online consumers resorting to

Social media (Dixon, 2023), and over 50% of social-media users receiving information on their brands of choice by following their social media accounts (Ismail, 2017).

Due to the fast-paced dissemination of social media in modern society (Dickey, Lewis, 2010), various companies and organizations integrated it into their marketing and brand identity strategies (Gallaugh, Ransbotham, 2010). There are many factors affecting the enthusiastic embrace of SNS by brands, and as it has been pointed out above, one of them is the capacity to reach more customers via social networking, as well the diversity and richness of channels it offers (Thackeray et al. 2008). Another criterion playing a big role in the worldwide adoption of social media as a communication tool is its interactivity. Social media platforms are designed to be reciprocal in terms of B2C contact: organizations share information with customers, while customers are able to exchange said information between each other (Tsimonis & Dimitriadis, 2013). Therefore, Social media quickly became an equal part of marketing communication tools, along with direct marketing, advertising, personal selling, public reactions, etc (Tomse, Snoj, 2014).

The interactive nature of Social media as a communication tool allows companies to share and exchange information with their customers (Tsimonis, 2013). However, the informational flow does not only go one way, as one-to-one connections are formed between customers of any corporate account as well, therefore, a sense of community is created which gives the green light to followers of any given organization to interact with one another and said organization (Hlavinka, Sullivan, 2011). Thus personal and trusted relationships are formed with existing customers, non-users, and potential buyers, shifting the discourse around the traditional roles aligning with the service-seller and service-consumer rapport (Tsimonis, 2013). The unobvious advantage of such rapport is that followers and customers of any brand or organization can participate in selling activities, due to the opportunity to influence the purchasing decisions of other users (Sashi, 2012), entering the realm of word of mouth communication (Trusov, 2009), or the so-called “eWOM” (Tsimonis, 2013).

Another advantage of SNS as a means of communication is its qualitative prevalence over the more traditional communication channels (Trusov, 2009). Despite being quite effective in building brand awareness due to the capacity to reach huge audiences (Hoyer, Macinnis, & Pieters, 2013), a marketing message launched via radio, television, and print reaches a very fragmented group that is actually ready to respond to said message. Hence, the cost per lead in this type of campaigns is likely high, which makes traditional media a less preferable advertising channel for small or medium enterprises or non-profit organizations (Bruhn, 2012).

However, this is not the case when it comes to advertising or corporate communication on social media. Firstly, as mentioned earlier, thanks to various targeting tools available on social networking sites, it is possible to reach an audience which is most likely to be interested in a marketing offer (Libert, 2015). Secondly, thanks to social media algorithms that respond and adapt to the behavior of each user, one is able to either choose the commercial content that appeals to them, or is shown inherently interested offers and proposals, based on their previous purchases or actions taken within SNS (Libert, 2015). Thus, social media is a great field for market research as well, as it provides relevant information on consumers' behavior, desires, and needs, which makes it as easy as ever for companies to cater to the interests of their potential clients (Kozinets, 2002).

At the same time, this ability to cater to every need of one's customers poses somewhat of a problem, as in the current age of excess information, even the more conventional forms of online communication no longer manage to captivate the attention of consumers who have gotten used to the very responsive algorithms of digital marketing. According to the research conducted by P. Gillin, even at the rise of Social media in 2007 it was possible to witness the deviation away from traditional communication channels. The researcher identified several factors influencing the shift, such as *declining response rate* towards advertisement placed on websites and emails; the overall *technological development*, leading to the emergence of new tools and IT infrastructures, thus making the use of SNS more convenient; the discussed above *demographic changes*, with younger population being more responsive to the newer means of communication; *customer preference*, which is often influenced by eWOM; *low cost* per lead of social media communication when compared to its more traditional counterparts (Gillin, 2007).

Considering the discussed potential of social networking sites, art and cultural organizations can make social media one of the communication tools at their disposal in order to facilitate communication with their target audience on all levels: a) one-to-many communication, providing each user with relevant information tailored to their preferences with the help of targeting tools; b) Many-to-one communication, making it possible for any art organization to obtain feedback about their ongoing projects via various online channels provided by social networking sites; c) One-to-one communication, which is made easier by instant messaging platforms like WeChat and Facebook or messaging tools integrated in every social media platform on the market; d) Many-to-many communication, facilitated by the Internet and social networking, giving users the opportunity to freely exchange ideas and experiences within the digital premises of a cultural organization (Doyle, 2011);

Since social media manages to cover C. Doyle's four types of communication, it has the potential to expedite brand communication, establish and accelerate brand awareness for any given cultural organization (Fanion, 2011). The process of building brand awareness is sped up thanks to the audiences, spanning millions, social media has the access to. With social networking, arts organizations have the opportunity to reach all these users, spreading information about the activities and values of the institution, familiarizing the general public with it, and thus forging brand awareness. Apart from brand awareness, brand liking can also be increased through strategies applied to social media, featuring specific types of content that is created solely for that medium, initiatives that promote customer engagement, one-to-one conversations with customers, or a brand personality who invites followers to collaborate with the brand and participate in their online and offline activities (Vinerean, 2016).

Another way in which art institutions can benefit from the use of Social media is its capacity to boost sales of both tickets and merchandise (New Media Age, 2010). Via social networking sites, not only can one become informed about ongoing events and exhibitions, but also be redirected to an art institution's website, thus increasing valuable traffic, in order to buy tickets to said events. Furthermore, many museums and galleries have an online bookshop at their disposal, enabling their loyal audience to purchase memorabilia, catalogs and souvenirs. In recent years, such a function can be part of one's social media presence, thanks to social media instruments like "Instagram Shopping". For instance, the Museum of Modern Art in New York has an account designated to the museum design shop, featuring publications augmented with the purchasing tool¹. A positive example of the effectiveness of Social Media presence in terms of sales and monetary surpluses can be demonstrated by for-profit tech companies, such as Sony whose sales went up by a million pounds in 2012 thanks to Twitter. In the same year, Dell revealed making 3 million dollars in sales via the same social networking platform (O'Flynn, 2012).

Apart from monetary and reputational values, Social Media presence leverages reach. Thanks to the internet, arts organizations can reach out to people whose engagement would be very unlikely when it comes to the more traditional forms of communication (Dong-Hun, 2010). Social networking sites leverage the availability of content to more diverse audiences. Since the information about exhibitions, and art in general, is no longer subject to gatekeeping on the part of the privileged few, who usually constituted the target audience of various products within the art market, fewer steps are required to share the information. This

¹ MoMA Design Store. [@momadesignstore]. (2023, September 14). *Nothing quite says "I'm an Ed Ruscha fan" than an OOF hoodie*. Instagram. <https://www.instagram.com/p/CxLUR2hAb5b/?igsh=ZXJxOGlnYTdjMHp1>

phenomenon is called a “small-world” network. They create a “small-world” network (Marvel et al, 2013) where content is easily distributed to a large number of people, as the network is formed through voluntary connection and requires fewer steps for sharing information. The following chapters will further elaborate on the listed above benefits of social media presence for art institutions, and reveal concrete examples of how SNS are currently utilized by art institutions to cater to their varying needs in brand-making, reputational management.

1. Theoretical Framework

This chapter delves into the theoretical implications of the thesis, focusing on brand image and reputation management, their integration with social media, and the role of social media in shaping public perceptions of cultural institutions. The limited literature on Social Media usage within the cultural sector prompts a comprehensive exploration of closely related studies to address research questions effectively.

Chapter 1.1. will focus on brand image and reputation management; covering the advantages of reputation; how it differs from the notion of image; main target groups of corporate reputation; which components go into the making of reputation; the role of the Internet in branding and reputation management; reputation risk factors; main motivations for implementation of Social Media as a PR tool.

Chapter 1.2 delves further into how SNS can facilitate brand image and reputation, discussing the problematic aspects that go into the image of the Cultural Sector’s actors, the advantages of using Social Media in terms of encouragement of cultural engagement, the demographic implications that accompany cultural engagement, and the use of Social Media in situations of uncertainty and crises. The concept of storytelling and its use in branding will be approached.

Chapter 1.3 explores 3 Social Media Marketing strategies proposed by Li, Larimo, and Leonidou, the communicational objectives that shape brands’ social media presence, and the potential of social media in terms of customer relations.

Chapter 1.4 introduces the four key principles of public relations on social networking sites, the facilitating role of digital content in fulfilling said principles, its various typologies, and concrete examples of content marketing employed by art institutions worldwide.

1.1 Brand image and reputation management

The new form of social management — reputation management — emerged precisely not by chance. At the turn of the century, developed capitalist countries entered the concluding phase of post-industrial society development. The characteristic feature of this phase is the formation of a new value system, where the central place is occupied by the aspiration for a higher quality of life and individual self-realization. This resulted in a shift of priority economic tasks from the production of material goods to the sphere of services, information, and knowledge. Among the key trends of contemporary post-industrial society development, one can attribute the growth of service consumption compared to the consumption of goods, resulting in a decrease in material production and a change in employment structure. Therefore, the "white-collar" labor market has been rapidly growing, with information becoming its raw material, and the main means of production being the qualification of employees. New working conditions, together with the technological revolution – the emergence and widespread use of the internet – allow for a fundamental change in the principles of social management, moving from a centralized hierarchical management structure to information networks connecting individuals, institutions, and states. As a result of the rapid development of information and communication technologies, reality has been replaced with a vast array of virtual postmodernist signs, images, and symbols (Salnikova, 2012).

The new communication system, based on manipulating information through advertising and PR technologies, denying any authorities and unconcerned with the search for authenticity, primarily serves various organizational interests, resulting in the management of information, comprising a corporate reputation, coming to the forefront (Ibidem). According to Alison Rankin Frost and Chris Cooke (1999), a universally accepted definition of corporate reputation is lacking. However, most interpretations of the term can be categorized into two main groups:

The first group defines corporate reputation based on stakeholders' assessment of the organization's image. An organization strategically selects values and visual elements to portray itself in alignment with its business goals. These chosen visuals and values are then communicated to stakeholder groups, who interpret and evaluate them—whether accurately or inaccurately, positively or negatively. The resulting interpretation forms the corporate reputation. In this context, a favorable reputation is established by selecting visuals and values

that key stakeholders perceive positively and conveying them in a manner that is accurately understood (Frost, Cooke, 1999).

The second group characterizes corporate reputation in terms of stakeholders' assessment of the organization's performance. Stakeholders engage with the organization at various points, such as customers, employees, investors, or legislators. During these interactions, stakeholders evaluate their experiences with the organization, sometimes from the perspective of multiple groups. This evaluation contributes to the formation of the corporate reputation. In this scenario, a positive reputation is attributed to organizations perceived to uphold their brand promises or with whom stakeholders have had positive past experiences (Ibidem). Moreover, this argument is further developed by Salnikova (2012), who argues that the market value of a modern company can be significantly higher than the value of its tangible assets due to intangible assets, including business, or “corporate”, reputation, based on information about the real qualities and merits of the organization.

Thanks to a consistently positive image of the company, its position in the market remains stable even in a volatile and unpredictable market situation. In these conditions, a positive business reputation, based on the authority of individuals, social groups, or organizations, can influence the decisions and actions of other actors of the market. Such a reputation becomes a crucial advantage because a sustained positive opinion about the company stabilizes its position. At the core of authority and reputation is information continually produced by the individual or organization, making the selection, structuring, and purposeful use of this information essential for shaping a favorable public opinion. This function is carried out through communications between social entities, i.e. public relations (PR), aimed at identifying common perceptions and/or interests, and reaching a consensus based on these factors (Сальникова, 2012).

According to Salnikova (2012), reputation as a social phenomenon is functionally connected to the concept of "trust." A positive reputation helps save time in social interactions by propelling the trust-building process. Individuals or organizations with a good reputation are trusted more because of their past merits. Conversely, a bad reputation minimizes interaction with an undesirable individual or organization. In competitive conditions, the foundation of reputation becomes authority, both for individuals and social groups/organizations possessing real power and the ability to influence the decisions and actions of others. The degree and potential of this power depend on how authoritative the individual, group, or organization is in addressing specific tasks or events. Thus, the role of

reputation is particularly crucial in situations of uncertainty when market participants are unsure about how to act and endow those with a stable positive reputation and authority with decision-making prerogatives. This is why reputation concerns not the general public but professionals, those who, in the course of their activities, interact not with a created image but with the real entity hidden behind the facade of successful management. This is where the watershed between such concepts as "image" and "reputation" is drawn.

One of the first theorists of image is considered to be the Italian thinker, writer, and political figure Niccolò Machiavelli, who possessed acute "image thinking." The essence of such thinking is the ability to *build interpersonal communications by anticipating reactions from people and aligning one's actions with these reactions*. This way, positive relationships with those around are established. The manipulative nature of the image is noted by the well-known American sociologist, who made a significant contribution to the development of imageology, J. MacGinnis. According to him, in necessary cases, one should change not the person, not their character or views, but the impression they create, often more dependent on the media than on changes in the person themselves (Сальникова, 2012).

Frost and Cooke (1999) argue that brand perceptions generally fall into two categories:

The first group characterizes a corporate brand as a set of features that differentiate one organization from another. Organizations select features, such as visuals and values, that resonate most with stakeholders and then communicate these chosen features. The success of a brand hinges on identifying features that stakeholders perceive positively and effectively conveying them to the appropriate audience through suitable channels.

The second group also views a brand as a reflection of the organization's performance. This perspective broadens the scope of the corporate brand, acknowledging that stakeholders reassess their opinions of an organization's visuals and values based on their personal experiences with its operations. For a brand to thrive, expectations, i.e. brand image, must be met, and the promises made through communication need to align with the organization's day-to-day activities. Hence, a brand is the set of elements that a company uses to distinguish itself, while brand image is the perception or mental picture that individuals have about that brand based on their experiences and interactions. Branding efforts aim to shape a positive brand image in the minds of consumers.

Reputation and trust in a company cannot be bought; they can only be earned. The business reputation of an organization and its leadership is shaped by their real qualities and achievements. An image that reflects the genuine merits of its owner can strengthen the business reputation and become an integral part of it. Based on the above, important properties of corporate reputation can be formulated (Сальникова, 2012):

Firstly, reputation is a tangible asset for any company. This quality is based on its ability to create additional shareholder value, making investments in the company's development part of the overall management strategy. This implies that reputation management becomes rational and open to control.

Secondly, reputation is a more stable asset than physical property. The value of material assets is highly unstable, with significant price fluctuations observed in many markets. The value of reputation, on the other hand, tends to accumulate and grow. According to the consulting company InterBrand, the percentage ratio of tangible and intangible assets for companies like British Petroleum is 29:69, IBM is 17:69, and Coca-Cola is 4:69 (Шаипова, 2006). During economic downturns, reputation has the ability to maintain the shareholder value of the company. The significance of reputation is undeniable (Сальникова, 2012).

Reputation is a tool and an indicator of transforming intangible assets into valuable competitive advantages (or disadvantages), evaluated by target audiences and the general public. It is important to emphasize that these advantages become part of the reputation only when they are manifested in the process of communication, that is, when these qualities are known to the surrounding individuals. Only by structuring and transmitting positive information about the advantages of the company and its product, the organization's position will remain stable despite high competition and market instability. This is how the company develops the need to constantly shape and direct informational flows to target audiences, reinforcing the business reputation, in other words, engaging in reputation management.

Thirdly, reputation is a crucial channel of information about the company, as the foundation of reputation lies in information constantly produced by the company itself, its clients, competitors, and partners. Uncontrolled information flows also shape reputation, which can have unpredictable effects on the company's shareholder value. Therefore, managing reputation is so important, involving the selection, structuring, and purposeful use of information that ensures the growth of the company's shareholder value.

Professor Graham Dowling (2003, p. 7-9), highlighted the following advantages of reputation as a strategic asset for an organization:

- Inspires trust and adds additional psychological value to its products and services. For example, the quality of a service or good provided by a company with a good reputation is generally considered higher than that of a not highly regarded firm.
- Helps reduce the risk consumers consciously take when purchasing goods and services.
- Assists consumers in choosing between functionally similar products and services in their minds.
- Increases the satisfaction employees derive from their work, creating a sense of trust and responsibility, as the sole feeling of belonging to a great and benevolent organization affects the levels of satisfaction among employees.
- Helps attract more qualified employees to the company, as the majority of people would prefer to work in a famous and respected organization.
- Enhances the effectiveness of advertising and sales. As a case in point, statistics (Laricchia, 2023) show that Apple iPhone sales in terms of units sold have been increasing, soaring from approximately 55.8 million units in 2010 to about 225 million units in 2022. However, the pinnacle was reached in the fourth quarter of 2020 when the global sales of iPhones surpassed 90 million units, despite the ever growing price tag on the device.
- Contributes to the popularity of new products.
- Acts as a warning sign for competitors. Opens access to obtaining the highest-quality professional services. For example, the best marketing and advertising agencies wish to work with the most famous clients, thus “borrowing” their reputation.
- Serves as a lifeline during a crisis.
- Attracts investors.
- Increases distributor support and return on trading operations.
- Acts as a guarantee of effectiveness for business partners, when a firm signs a contract with entities like distributors and advertising agencies.

Building a positive reputation requires a considerable amount of time, but once established, it begins to yield real returns. To fully and effectively utilize this crucial strategic resource, continuous efforts are needed to strengthen and develop the reputation. It is important to understand that there is no reputation in general. Instead, one should talk about

the reputation of a specific product, brand, and the reputation of the company established in a particular market segment. Moreover, the reputation will vary for different social groups, so when creating a reputation, it is essential to segment target audiences and identify specific sets of individual values and authorities inherent to each group (Сальникова, 2012).

In this regard, the proposed categorization by G. Dawling (2003, p. 208-212) of four essential target audiences appears justified: normative, functional, diffuse groups, and consumers.

Normative groups authorize an organization to conduct activities, establish common laws and rules for these activities, and assess their performance. This group includes governmental institutions, authorities, regulatory bodies, public organizations, as well as business and professional associations. Expanding the above, it should be added that normative groups also exist within organizations. For example, the board of directors sanctions the activities of its company (Сальникова, 2012).

Functional groups directly influence all aspects of the organization's daily activities, contributing to the development of production and the improvement of service quality. These groups include employees, suppliers, distributors, retail and service enterprises, advertising and marketing agencies, as well as legal and consulting firms. The most important of these groups are the employees. If they respect their company, it reflects in their level of responsibility and work efficiency, contributing to the enhancement of the company's reputation in the eyes of the public (Dowling, 2003).

Diffuse groups show interest in the organization in terms of the protection of rights and freedoms of other members of society. This includes freedom of information, environmental protection, equal employment opportunities, the status of socially vulnerable population layers, and so on. The most important of these groups are journalists, as they significantly shape public opinion. A company that cannot establish positive communications with the media noticeably worsens its image and reputation, especially during crises (Ibidem).

An important yet highly heterogeneous target group is *consumers*. Marketers claim that consumers buy solutions to their problems and the satisfaction of their needs from organizations, not just products or services. Different consumer groups want different solutions from the company, so its reputation varies for each consumer group. Looking at the social dynamics of human interaction and information transmission in society, it is easy to discover the contradictions in the requirements of different target groups to the organization.

Therefore, for successful reputation building, the company must communicate with each target audience in its language, taking into account its preferences and expectations (Сальникова, 2012)

To establish effective external and internal communications, it is essential to identify and analyze individual components of reputation, with the aim of determining their impact on specific target audiences (Dowling, 2003).

Financial components have a decisive impact on the reputation of a company within normative and functional groups; they are also significant for diffuse groups to a considerable extent. Representatives of these target audiences pay increased attention to indicators such as the scale of the company's activities and its growth rates because a large company is subconsciously perceived as strong. Another crucial aspect in evaluation of a company's reputation is its financial stability, including profitability, solvency, and reliability.

Another essential condition for a good reputation is a company's publicity. Openness and transparency in finances, as well as corporate structure, have not yet become a global norm. Characteristic barriers for developing markets (aggressive tax policies, frequent changes in ownership, irrational property management due to a lack of qualified personnel) hinder the establishment of business publicity as a widespread phenomenon.

Equally important for external investors is the country's reputation as a whole. Social phenomena such as corruption, business dependence on authorities, unequal competitive conditions, imperfect legislation, criminalization, and the lack of political and economic stability negatively affect the country's authority. By way of illustration, 8.5% of foreign companies left the Russian market by the end of 2022 due to the ongoing “special military operation” (Mingazov, 2023).

Market components of reputation shape consumers' attitudes towards the company. In this case, the most important factor is the time-tested quality of products and services. Consumer loyalty to a particular brand indicates a stable positive reputation for the manufacturer. As noted by Philip Kotler (2011, p. 18), a brand is a repository of trust, the significance of which increases as consumer choices multiply.

Beyond the quality of products and services, the reputation of a company is influenced by its clients and partners. If they are authoritative and respected, these qualities are transferred to the company. It's not by chance that many firms, despite significant costs, hire celebrities to advertise their products (Сальникова, 2012).

Equally important are factors such as the positioning of the company, its actual market policies, and its influence in business and professional circles. The longer a company operates, the more trust it gains. Corporate components of reputation determine both the external and internal aspects of reputation. Functional groups, especially the company's employees, become the main target audience in communications. The staff is, on the one hand, the creator and bearer of the organization's reputation and, on the other hand, its active user. Each person has their socially approved system of authorities and norms. It is essential for them to understand where and for what purpose they work, the extent of their involvement in what is happening. Without a clear understanding of the company's mission by employees, its place in society, and the corporate values it adheres to, it is impossible to gain the trust and respect of the staff. Elements of corporate culture, such as the company's mission, corporate code, corporate identity, business ethics, and employee social protection, largely determine the company's reputation in the eyes of not only employees but also other representatives of functional groups—business partners and members of the business community. A good image allows the company to attract highly qualified specialists to work, even with a lower level of wages compared to a similar but less-known firm (Dowling, 2003).

Significant contributions to the business reputation of a company can come from the *authority of its leader*. Often, the top executive becomes the organization's business card, its main "brand," a fact sometimes reinforced by incorporating their name into the company's name (Сальникова, 2012).

Social components of reputation indicate the organization's social orientation. Today, the structure of relationships between business and society is transforming: society expects entrepreneurs not only to provide quality goods and services at a reasonable price but also to contribute to social stability. *Corporate Social Responsibility* (CSR) signifies the collective contribution of business to sustainable societal development. This term encompasses the creation of any economic benefits, control over production waste, employee care, honest advertising, transparency, and many other indicators of a company's economic, social, and environmental performance (Ibidem).

Any company interacts with a broad spectrum of individuals, organizations, and structures: banks, investors, shareholders, partners, clients, suppliers, municipal and federal authorities, media, end consumers, and representatives of civil society. A company engaged in social projects gains significant advantages in the competitive arena through the reinforcement of its reputation. In recent years, there has been a global increase in public

attention to corporate social responsibility, driven by the social activity of the population, which demands that all decisions affecting its interests be made with its involvement, government regulations of the business activities of large enterprises in the public interest, and the influence of the social environment on decision-making in companies' management.

When focused externally, Corporate Social Responsibility (CSR) brings benefits to the company in terms of interacting with the external environment, providing businesses with stability and resilience in conditions of constantly growing uncertainty (Сальникова, 2012).

Upon the previous examination of market, corporate, and social aspects of business reputation that form the foundation of reputation management, Salnikova points out that the practical toolkit for reputation management will vary for different target audiences, depending on the nature of their relationships with the organization and how these relationships influence the beliefs and feelings of the groups. To achieve this, the organization must hold comprehensive information about its current reputation and which changes should be made. In other words, managing internal and external communications should become a crucial part of the overall management strategy of a successful organization.

With the perception of brand management as a marketing practice and reputation management as a communications practice, it is unsurprising that when asked about the techniques used in reputation and brand management, decision-makers typically mention practices that could be labeled as traditional communication (or public relations) techniques for the former and traditional marketing techniques for the latter. For instance, marketing professionals often mention advertising as a tool for communicating brand, while communication experts refer to media relations approaches (Frost, et al. 1999).

Further elaborating on the methods of reputation management, Dowling (2003) emphasizes the significance of internal factors (such as corporate vision, strategy, official policy, corporate culture, etc.) in terms of brand image, rather than the communication with external audiences. Hence any third-party consultant will strive to influence the internal factors, focusing on the external communication strategy and instruments, like branding, sponsorship, PR, etc.

Expanding on the topic of brand communications, Kotler (2011) theorized that the Internet would open up entirely new avenues for improving business efficiency, tasks that were once impossible or very complex can now be easily accomplished:

- Distribute vast amounts of information about your company, products, and trade 24/7 through your website.

- Enhance procurement efficiency by using the internet to find new suppliers, get real-time updates on needs, make purchases through online portals, and find lucrative deals on online auctions and second-hand markets.

- Expedite order placement, deal closures, and payments to suppliers and distributors by establishing extranet connections with partners.

- Streamline talent acquisition through online recruitment services and email interviews.

- Improve employee and dealer information and training through the internet.

- Establish an intranet network connecting employees, headquarters, and the main company computer for easy access to news, employee information, product details, e-learning modules, work schedules, etc.

- Expand product promotion to a significantly larger territory.

- Enhance market research, customer databases, and competitor analysis using the rich information resources of the internet and conducting surveys online.

- Send advertising, coupons, samples, and informational messages to customers upon request or proactively.

- Tailor individual offers, services, and messages for specific customers.

- Significantly improve logistics and current operations through internet utilization.

The internet is a fantastic platform for communication, buying, and selling, with its advantages expected to grow over time. And one integral part of the world wide web are the social networking sites, holding their own innovative instrumentarium that can be used for the sake of brand building, promotion and of course reputation management.

Eccless et al. (2007), as highlighted in the "Harvard Business Review," outlines three categories of reputation risk factors: 1) the disparity between an organization's portrayed reputation and the actual reality; 2) shifts in consumer expectations; and 3) inadequate internal coordination, hindering the organization's ability to adapt to environmental changes, which corresponds to Dowling's ideas. However, social media broadens the spectrum of reputation risks and amplifies risk dynamics. Social media users express their opinions and share

information (often unverified) related to organizations, potentially widening the gap between the presented reputation and the actual reality. Additionally, social media users consistently scrutinize corporate social responsibility, demanding transparency. Organizations should not only possess but actively manage their social media accounts, being mindful of this reputational risk, aiming to control this 'force' and leverage it for their benefit (Jankauskaitė, Urbonienė, 2016).

Conversely, the utilization of social media by businesses is now both a requirement and an avenue for expansion. However, merely incorporating them sporadically and passively is insufficient for achieving success. Instead, a strategic approach is essential, treating social media as one of the fundamental tools in marketing communication.

The company's use of social media encompasses a broad range of possibilities, extending beyond the realms of marketing and public relations (PR) to include areas such as sales, customer service, human resources management, research and development (R&D), and corporate social responsibility (CSR). Primarily, social media serves the purpose of building and maintaining relationships with various user groups through the exchange of information, views, and comments. Consequently, companies leveraging social media may be oriented toward the following objectives (Szwajca, 2017):

- Creating and disseminating company/brand image
- Establishing relationships with customers and other stakeholder groups
- Advertising and promoting the sales of products and services
- Recruiting employees
- Gaining knowledge and new ideas

Social media predominantly functions as a novel tool and channel for both internal communication—facilitating interactions between company management and employees, as well as among employees—and external communication with external company stakeholders.

As previously mentioned, social media serves as a new and highly effective tool for engaging with various stakeholder groups, offering the opportunity to shape a desired image and cultivate the company's reputation. The unique advantage of new media in reputation-building lies in their ability to establish close relationships with engaged audience groups, fostering transparency and necessitating open, honest dialogues that contribute to earning greater trust from stakeholders. Internet media, in particular, are gaining increasing trust .

The dynamic growth and surging popularity of social media (SM) over the past decade have sparked increasing interest in this communication channel within the business environment. Companies in the most developed countries are increasingly leveraging the Internet and SM as crucial channels for marketing communication, developing comprehensive online marketing strategies. SM, with their unique features like interactivity, mass appeal, global reach, and accessibility, prove particularly valuable for establishing relationships and engaging in active dialogue with various stakeholder groups. Consequently, they represent a novel and vital tool for both building and safeguarding corporate reputation (Szwajca, 2017).

The utilization of social media (SM) is not only necessary for shaping a desired reputation but is also justified in the context of safeguarding it from emerging threats. The evolution of modern media has led to a proliferation of reputation risks. Research by Weber Shandwick (2013) indicates that managers now consider reputation to be one of the most vulnerable resources, susceptible to unforeseen attacks facilitated by Internet tools.

To sum up, this exploration into brand image and reputation management unravels crucial dimensions in the realm of corporate identity. Identifying the main target groups for corporate reputation and the integral components shaping it provides valuable insights for strategic planning. Moreover, recognizing the substantial role of the Internet in both branding and reputation management highlights the contemporary digital landscape where perceptions are crafted and disseminated. The exploration of reputation risk factors underscores the importance of proactive management within said landscape in the face of potential challenges. Lastly, the various motivations driving the implementation of Social Media as a PR tool highlight its significance in modern communication strategies. By navigating the dynamic interplay between brand image and reputation, internal and external communication, brands can establish and safeguard their identities in the ever-evolving digital realm.

1.2 Social media shaping the public perception of cultural organizations

Historically, museums, and art in general, have been notorious for their “high ground” within the stratas of society. From the artists’ patronage system and legendary Wunderkammerns of the Middle Ages and Renaissance, to Parisian XVIIIth century Salons and the impenetrable British Academy of Arts of the XIX century – art, museum, and exhibition practices have been perceived as rigid, elitist, and “institutional” – available only to the noble few not only within society at large, but also among those without whose talent

there would be no institution per se – artists themselves (Haskell, 2000). Participating in both cultural events and their creation used to be a prerogative of the upper-class, i.e. the only strata who had the access to education and plentiful funds in order to appreciate, sponsor, and engage with art (Bourdieu, 1984).

Even Avant-garde art of the early XXth century, while often pushing the boundaries of traditional artistic conventions, can still be considered "institutional" in the sense that it was produced and exhibited within the framework of established art institutions, such as galleries, museums, and art academies. These institutions played a crucial role in promoting and legitimizing avant-garde movements like Cubism, Futurism, Surrealism, and Dada, that sought to challenge existing norms and provoke new ways of thinking about art. Many artists within Avant-garde movements were critical of the institutions that supported them. They often questioned the commercialization of art, the power structures within the art world, and the commodification of creativity. One great example of this is Marcel Duchamp, who famously presented *ready-made* objects as art, e.g. the revolutionary 1917 “Fountain”, and the Dadaists, who engaged in acts of *anti-art*, a term coined by Duchamp himself (Greenberg, 1939). Despite this pioneering effort, it is doubtful that without institutional support Avant-Garde, like any other movement, would be successful.

Since Avant-Garde various actors within the art system were striving toward “decentralizing” art. The heyday of these shifts can be traced back to *institutional critique* which emerged as an art movement in the mid-XXth century, primarily during the 1960s and 1970s. It involved artists who turned their critical attention towards art institutions themselves, challenging their production, presentation, and reception of art, ultimately aiming to disrupt established norms and hierarchies, which enabled institutions to legitimize certain artists and exclude others, thus leveraging influence on the art system as a whole (Möntmann, 2006).

While during the mid-XXth century artists, curators, and other stakeholders of the art industry had to struggle in order to break the narrative and reform the existing system, often through rebellious means, today, at the dawn of the XXI century, museums and other art institutions can shape and alter the way they are perceived by doing as much as carefully curating their Social Media presence.

Contrary to the efforts of the key figures of the Avant-Garde and the institutional critique who endeavored to eliminate the gatekeeping within the art industry, cultural institutions till date struggle to attract a more heterogeneous audience. While the intention to make art organizations truly “public” is evident, audience engagement within the cultural

sector is still largely reliant on the same visitor profile – highly educated members of the middle or upper class (Falk, Dierking, 1998). Hence why many institutions have long opted for digital technology. Search engines make it easier for potential visitors to discover permanent and temporary initiatives arranged by their local cultural organizations, while various social media platforms facilitate the exchange of information about said activities between museum-goers and non-user art lovers. This is exactly how museums accelerate their brand awareness and make their agenda more accessible to a wider audience through social media and other digital tools (Wong, 2012).

However, as it has been stated earlier, Social Media is not merely a tool for sharing information, but it can also be employed for shaping the narrative around museums and other art institutions. For groups of people who fall out of the “highly educated upper and middle class” category, cultural institutions can be irrelevant or even intimidating, as they would much rather spend their free time elsewhere. Social media as a means of communication can help remove this kind of stigma around museums due to a plethora of factors, but what really goes to its advantage in respect to other media is the tone of voice. While communication via more traditional channels is bound by certain stylistic rules, Social Media allows cultural institutions to interact with their audience in a casual, personal way, removing the rigid boundaries and formalities which often overwhelm people (Wong, 2012).

Thus, art institutions have finally obtained the opportunity to be appealing to anyone and everyone by humanizing their discourse and removing the residue of bureaucracy and protocol. Many cultural institutions today have their own blogs represented by or featuring a certain persona that encourages followers to associate themselves with the company, its values and products, making the experience more relatable (Kent, 2008).

For instance, in order to put a human face to an old and established institution, Museum of Modern Art (MoMA) co-produced a podcast called "A Piece of Work" in partnership with actress and comedian Abbi Jacobson. The podcast emerged in 2017 and aimed to explore modern and contemporary art in an accessible and entertaining way. Allegedly, Abbi Jacobson has a keen interest in art, making her a fitting host for the podcast. The show featured discussions with artists, curators, and other art experts, providing listeners with insights into the world of art and MoMA's collection (Verdier, 2017). It is available on various podcast platforms, including the in-house digital space. However, due to the hybrid cultural nature of podcasts, it is hard to allocate them to a certain medium, whether it's a type social media content or a broadcast technology (Lindgren, 2022), it is important to mention that Jacobson has since appeared on MoMA's YouTube channel, where the actress

participates in short documentary videos and Q&As. Thus, through the podcast and YouTube streams and videos, the Museum of Modern Art aimed to diminish the distance between the institution and the user, making art more approachable and relatable to a broader audience.

The informal nature of Social Media enables arts organizations to engage followers in a playful, gamified manner, for example, by providing audiences with trivia questions with interactive buttons in *Stories* format, or competitions and even giveaways to increase engagement (Wong, 2012). Thus, The Van Gogh Museum calls artists around the world to participate in their annual online competitive initiative titled Flowers for Vincent, held on March 30th, also known as the birthday of Vincent Van Gogh. The submissions must be made under the hashtag “#flowersforVincent”, and the best works get featured on the multimillion Twitter account of the museum, with mentions of their creators². This is a great way for art enthusiasts to get recognised and promote their work. Additionally, in doing so the museum facilitates community -building and audience engagement, as like-minded appreciators of Van Gogh’s art get to engage not only with the institution, but also with each other, “liking”, sharing, and commenting on their submissions (Hlavinka, Sullivan, 2011).

Another way in which cultural institutions encourage practicing art is online tutorials that could be posted on various social networking platforms. As a case in point, Tate Modern’s “How to” series on YouTube. Within the framework of the rubric, different artists educate Tate’s subscribers on various painting techniques in order to encourage them to express their creativity themselves while learning about diverse art movements and their prominent figures in the meantime³. This is a great step towards a reputation of an egalitarian institution, which welcomes people of any background, level of artistic skill or knowledge about art history. Since art continues to be associated with a certain standard in terms of intellect and sophistication, a supposition of its inaccessibility still holds (Jacob, Brenson, 1998). Such initiatives, as the one put forth by Tate, shorten the distance between art and its beholder, proving that it is unnecessary to belong to some restricted group or a certain demographic in order to appreciate art.

To further elaborate on the aforementioned homogeneity of cultural institutions’ audiences, it is necessary to refer to another building block of equality – diversity. Despite the

² Van Gogh Museum. [@vangoghmuseum]. (2023, March 30). *Hurray! Today is the birthday of Vincent. He was born 170 years ago, in 1853. In honor of his birthday, we call on all creatives to make flowers for Vincent in any way, shape or form.* Twitter. [Van Gogh Museum on X: "👉 Hurray! Today is the birthday of Vincent. He was born 170 years ago, in 1853. In honor of his birthday, we call on all creatives to make flowers for Vincent in any way, shape or form. Don't forget to add #flowersforvincent and you might get featured on our socials! 🌸 https://t.co/PbT1dVjZyf" / X \(twitter.com\)](https://t.co/PbT1dVjZyf)

³ Tate. [@Tate]. (2022, September 2). *How to Paint Flowers Like a Pre-Raphaelite | Tate.* YouTube. [How to Paint Flowers Like a Pre-Raphaelite | Tate \(youtube.com\)](https://www.youtube.com/watch?v=...)

fact that many art institutions, like museums, have been conceived as universal, public organizations, they still struggle with diversity due to restricted resources and reach. However, in order for museums to be current and reflect an actual picture of modern society and truthfully reference the experiences of its diverse representatives, inclusion is not to be ignored. The problem of diversity is rooted in the composition of not only audiences, but also cultural content and staff (Wong, 2012).

With that being said, it is worth noting that increased cultural engagement, brought on by the ever-wide reach of SNS, does not necessarily equal increased diversity. Due to spatial inequalities, the existing patterns of funding, which prioritizes “highbrow” fine arts over the more inclusive contemporary or traditional art practices, lack of diversity in culturally engaged audiences still persists (Taylor, 2016), hence some researchers suggest that it is necessary to expand the notion of cultural participation, including digital engagement in the concept. According to the study conducted in 2019 by UK-based researchers Mihelj, Leguina, and Downey, the percentage of non-users of cultural products – both digital and physical – in general has been decreasing overtime. Some findings of the research can be considered rather underwhelming, suggesting that a surge in digital participation probably goes hand in hand with the overall population growth and applies largely to e-ticketing services. Nevertheless, it is imperative to mention that the same investigation had found that between 2005 and 2016, thanks to digitalization efforts, participation among ethnic minority groups has increased, coming in close with the levels of engagement of “white” visitors among middle-age groups (Mihelj, 2019).

Conversely, cultural institutions face a slight disillusionment in terms of the supposed demographic benefits caused by the use of digital instruments, Social Media included. Firstly, overall cultural participation continues to be dependent on higher education, if not on ethnicity and race. Secondly, museums and other cultural institutions have been dealing with a loss among the younger generation of visitors (Ibidem). Hence, the preceding information only partially proves the hypothesis regarding the capacity of Social Networking to diversify the culturally engaged population.

Nonetheless, this kind of potential still persists due to two main factors which have been discussed earlier. Firstly, the demographic scope of Social Media spanning millions of people worldwide is not to be ignored. Secondly, the casual tone of voice of this means of communication has the capacity to engage with people of various backgrounds, including those who do not compose the main culturally participating group, rather than intimidate and avert them (Kent, 2008). In the modern day and age, thanks to the notion of collective

intelligence, cultural organizations tend to look at their ongoing practices, such as exhibitions, educational activities, and other public initiatives, as collaborative projects that are built on valuable feedback retrieved from diverse opinions, voices, and experiences. SNS are a great way to capture such feedback, which makes it easier for art institutions to continue being current and relevant for their audiences and reflect the actual discourse that goes on in societies in their programming (Wong, 2012).

A great “metronome” to refer to is visitor reviews that can be found across various social media platforms, in a variety of forms. For instance, UGC (user-generated content) on platforms that are not primarily used for constituency feedback, such as Instagram, Facebook, Twitter, YouTube, etc., can carry valuable information regarding the visitor experience of any organization that had been mentioned in a unit of said UGC. Secondly, Social Networks developed strictly for sharing reviews, such as Yelp or Tripadvisor, also feature this type of feedback. However, while user-generated content found on non-specified platforms may at times be up to interpretation, reviews on designated sites are very concrete. Both can be utilized to capitalize on “collective intelligence”, enhance visitor experience, improve facilities, and even make corrections to programming.

Therefore, Social Media provides a breeding ground for the emergence of influential opinion-forming centers online, capable of disseminating both positive and negative information about an organization. And to protect one's reputation from bad reviews and their repercussions, an immediate and direct response is essential. This necessitates a continuous presence in the media, ongoing monitoring, and the implementation of mechanisms for swift reactions (Szwajca, 2017).

It is crucial to highlight that the utility of social media is particularly significant in managing various crisis situations. This includes not only those arising from negative comments but also crises resulting from mistakes, errors, legal or ethical violations, or unforeseen events (Ibidem). In each case, the effectiveness of crisis management is greatly influenced by open, efficient, and sincere communication (Mei, Bansal, & Pang, 2010).

A great example of crisis management performed with Social Media, among other tools, by a cultural institution is that of Mauritshuis. After being informed on the ongoing “Black Lives Matter” discourse that occurs beyond the walls of the Dutch museum (Ludwisiak, 2021), the organization has made a meaningful effort to attract more diverse audiences or to answer to their demands, at the least. Such efforts have had an effect on the gallery's programming.

It has been made abundantly clear that Mauritshuis is a collection founded by count Johan Maurits, who governed the colony Dutch Brazil and benefited largely from plantations that fell under his jurisdiction. Maurits played one of the key roles in the trans-atlantic slave trade, meaning that under his rule more than 24 000 enslaved africans were transported to Brazil (Monteiro, 2020). In light of the reignition of the Black Lives Matter movement in 2020, Mauritshuis had to acknowledge its history in order to avert a reputational crisis. Hence, many changes were made to the museum's programming, including the erection of a permanent exhibition entitled "Colonial History", within the framework of which 11 works that had previously been dispersed throughout the permanent collection of the museum have been brought together in order to address the colonial past of the museum (Mauritshuis 2020 report).

Another less risk-driven way in which cultural institutions can diversify their programming is by using SNS as an extra "floor space" and sharing insider information that has not been featured in exhibitions or other ongoing projects. It is an undeniable fact the curatorial practice comes with a certain range of limitations. Such as unavailability of cataloged artworks due to circumstances, like an ongoing loan to another institution or a subpar restoration state (Gilbert, 1962). Conversely, many cultural institutions refrain from displaying an overabundance of informational materials, choosing not to go beyond the minimal: labels, featuring the provenance of artworks, time period, the artist's name, and media; the information displayed on the walls is usually very concise and general. In doing so, art organizations strive to encourage the urge of personal exploration and discovery in their visitors (Ciolfi, 2002). These restrictions are widely applicable to those who abstain from guided tours or mediation, so for this particular strata of visitors it is convenient to seek information elsewhere. Hence why many museums and galleries today choose to reveal some of the undisclosed materials on other platforms, i.e. their Social Media accounts.

To illustrate, in 2023 the Museum of Russian Impressionism held an exhibition dedicated to a Russian gallerist, art dealer, and curator Nadezhda Dobychna, entitled "Dobychna's choice". In order to enrich visitor experience and expand upon the information available at the exhibition, the museum has capitalized on the opportunities offered by the digital realm and launched several online projects across various social media platforms. In particular, the museum has shared additional information related to singular exhibited artworks on their Instagram and Telegram accounts. Additionally, a comprehensive lecture has been uploaded on their YouTube channel, where an insight to the exhibition is offered by its curator, Anna Sklyarevskaya. Within the framework of the lecture the curator reveals the

pitfalls and challenges faced during the preparation stages, the discoveries that have been made while communicating with other institutions and scholars, and other information that was not featured in the standard visitor information kit. Furthermore, to elaborate on the exhibition, a homonymous animated series, i.e. “Dobychina’s choice”, has been made available on the VK page of the Museum Russian of Impressionism. Thus, leveraging the possibilities offered by SNS, the museum has been able to discover new versatile ways of displaying information and diversify their communication channels, ensuring the chance to reach the most diverse audiences.

However, reach is not the only goal of a communication strategy. Another aspect to be taken into account is engagement. Whereas in a museum setting some visitors can be reluctant to engage in one-to-one communication with the guides, mediators, or other visitors for various reasons, social networking sites are developed to capture feedback and encourage engagement (Lee, 2014). Hence, by consistently presenting various avenues for audience input and offering transparent means to express criticism or opposing viewpoints, cultural institutions can facilitate one-to-one, many-to-one, and B2C communication via digital channels, altering the traditional, conclusive stance on sharing knowledge, thus making said knowledge open to interpretation and discussion, or even argumentative (Wong, 2012).

In order to maximize on reaching an audience that is most likely to engage with a piece of digital content or a message, organizations have recently obtained the chance to utilize the newest technologies to their advantage. The new technology in question is consumer *targeted advertising*. The notion refers to the segmentation of the population into subgroups based on user preferences and then the delivery of advertisements for products and services that the subgroup will find desirable. Marketers leverage publicly accessible social media data for targeted advertising via tracking mentions or specific phrases, and extracting behavioral patterns, thus achieving strategic business objectives and gaining a competitive advantage in the market. Based on the collected data marketers are able to provide personalized solutions to consumers’ needs in their targeted ads (Jacobson, Gruzd, Hernandez-Garcia, 2020).

Nowadays, all the biggest social media platforms offer their targeting tools, these companies include Facebook, TikTok, VK, etc. However, in the western markets the Ad Manager provided by Facebook, which encompasses not only Facebook itself, but also Instagram (Absillis, 2016), seems to be prevailing. Approximately 63.3% of surveyed small and medium-sized businesses in the United States, engaged in online advertising, reported utilizing Facebook for paid digital advertising. Additionally, other social platforms like

Instagram, TikTok, Twitter, LinkedIn, and Pinterest garnered significant usage (Statista Research Department, 2022).

Since becoming a part of the Facebook ecosystem, Instagram has been striving to enhance its advertising, introducing new tools to allow brands to meet their goals more efficiently. In social media advertising, customization significantly boosts click-through rates (CTRs), i.e. the likelihood of someone clicking on an ad. Such an effect is achieved by aligning ads with users' interests. Targeting plays a crucial role, with Facebook's ad manager enabling businesses to tailor campaigns based on parameters like demographics and behavior. However, irrelevant ads are detested, emphasizing the importance of precise targeting. Instagram, owned by Facebook, provides similar targeting options, offering advertisers a powerful tool to enhance relevance and engagement. Hence, a successful campaign utilizes various targeting levels, including people who demonstrate similar attributes to a desired audience segment, interests, behavior, and location.. Testing these targeting levels in upcoming Instagram campaigns aims to determine which yields the highest click-through rate (Absillis, 2016).

As it has been made clear earlier, cultural organizations have been able to harness the potential offered by SNS to their advantage. However, a topic that needs to be further explored is the methodology according to which art institutions manage their online presence and identities. Such methodology differs from one organization to another and can be referred to as “storytelling” or “story marketing”. Coined in the 1990s, story marketing is a relatively new notion based on creating a consistent narrative that shapes the brand image, aids positioning, engagement, and leverages an emotional bond between a brand and its audience. Hence, normally, story marketing follows the following scheme: “emotions – conclusion – action”. (Komissarova, 2017). Falling in the realm of brand management, storytelling provides for a clear associative line in consumer memory, enhancing brand awareness and recognition (Gensler, 2013).

In general, brand stories have a clear plot, according to which various characters play respective roles within said brand, thus reaching some sort of a climax, and an outcome which provokes an empathetic response within the audience that is now more likely to remember the story and the brand that produced it. Such persuasive impact stems from “narrative transportation”, meaning that consumers are transported into the realm of the brand's narrative. As explored earlier, such a conduct between an organization and its audience enhances B2C and even C2C relationships (Lee, 2014), offering a conversational topic which nurtures the dialogue between a brand and its audience, as well as between consumers

themselves. Such one-to-many and many-to-many communication encourages consumers to enrich the brand story with their own experiences and ideas (Gensler, 2013).

Within traditional one-to-many marketing communications brands have exerted their stories onto audiences without much feedback, thus consumers have come to interpret brand stories according to their own liking and taste. Since prior to the age of Social media consumer voices were not as strong, within the framework of traditional communication means, brands were free to ignore the messages produced on the part of consumers. Conversely, in the zeitgeist of Social Networking, brands have been gradually losing control over their storytelling, due to the ever-effortless interruptions, appropriations, and reinterpretations conducted by audiences (Kuksov, 2013).

Currently, with the help of social media consumers have become empowered to share their own experiences related to the brands which they like to follow, which has made it hard for companies themselves to play a patronizing role in this business-to-consumer relationship. Consumer stories disseminated online may refer to positive and negative experiences in relation to brands, and the speed at which social networking allows such messages to spread makes this consumer behavior unavoidable and ubiquitous. Such discourse may enhance a brand's identity, attracting new audiences and improving reputation, as well as become a negative turning point in a brand's storytelling plot, which averts potential constituencies. Which is exactly the reason for brands to take matters into their own hands and turn the brand-related content produced by consumers to their advantage, by including it into their narratives. By learning how to stimulate the diffusion of positive user-generated brand stories, and correctly react to negative content, both for-profit and nonprofit organizations can create healthy brand stories that aid with reputation and crisis management (Gensler, 2013).

First, it is required to elaborate on the storytelling techniques currently used by various organizations. Consciously or not, storytelling is the means through which every enterprise communicates with its audiences, thus forming a system of narratives which has an effect on consumer perception. If these narratives fail to compose a coherent system due to their translation of opposing stories within the same communication strategy, the created brand image and credibility may become compromised. However, it should be noted that storytelling is a method of presenting information, and not a genre in itself, i.e. there is no template or a fixed form in which it is employed by companies. Hence, storytelling can exist in any desirable format. Contemporary platforms for storytelling include all existing social media platforms, like Instagram, YouTube, Facebook, VK, Twitter – and the form of

storytelling is conditioned by each respective platform and its specifics. The main aim is to get the message across in order to influence the target audience and reach a goal which is relevant to the communicator. Therefore, the forms of storytelling within modern mass communication are decisively varied and multifunctional (Komissarova, 2017), which is reflected in Table 1.

Table 1. Storytelling: fields, functions, forms (Komissarova, 2017)

№	Communication subject	Storytelling functions and goals	Forms of storytelling
1.	Company	Brand promotion Internal communications Anti-crisis communications	History of brand foundation Employees engagement, success stories Media coverage
2.	Social initiatives	Social problems Entertainment	Pro bono advertising Specialized websites, platforms
3.	Art and Culture	Spiritual and cultural values	Cinema, literature, etc.

Despite the absence of clear guidelines in terms of storytelling, several archetypes are often implemented in brand management and marketing. These archetypes work as triggers that provoke a certain emotional, visceral, or even unconscious response in the audience, which coincides with each archetype. Storytelling templates can be universal, comprehensive in spite of the cultural context, i.e. based on a common legend, myth, or narrative, which reiterates itself across cultures. For instance, one of the universal types of storytelling is the *Mother archetype*. The Mother archetype is employed to convey a nurturing, caring, and reliable brand image (Merlo et al, 2023). Drawing on Carl Jung's psychology, and based on 4 basic human desires – stability, mastery, belonging, and independence – researchers have determined 12 fundamental archetypes. The following Table 2 depicts how these archetypes correspond to the four desires.

Table 2. The 12 storytelling archetypes and their functions

Archetypes	Desire / Function
The Innocent The Explorer	<i>Independence</i> Pursuit of happiness

The Sage	
The Hero The Outlaw The Magician	<i>Mastery</i> Changing the world
The Caregiver The Creator The Ruler	<i>Stability</i> Feeling of security
The Everymen The Lover The Jester	<i>Belonging</i> Connection to others

Additionally to this categorization, within the framework of their extensive 2023 research, “Exploring the changing role of brand archetypes in customer-brand relationships: Why try to be a hero when your brand can be more?”, Merlo, Eisingerich, Gillingwater, and Cao have distinguished a theory, according to which an Individuals' motivation is better understood as a fusion of various needs rather than a consecutive progression along a hierarchy, like the notorious Maslow’s pyramid, and its subsequent refinement proposed by Alderfer. According to the two scientists, human motivation is based on a hierarchy of needs that require fulfillment in order for an individual to move on to a higher level. Ergo, from psychological needs (air, water, food, shelter, sleep, reproduction, clothing) to safety needs (personal security, employment, property, health), to love and belonging (friendship, intimacy, family, connection), to esteem (respect, self-esteem, recognition, status, freedom) and finally to the top of the pyramid – self actualization, i.e. the desire to become the most one can be (Maslow, 1943).

Building on Maslow’s theory, Clayton Alderfer proposed a modified theory known as the ERG theory (Existence, Relatedness, and Growth). While Maslow's so-called “pyramid” implied that human needs are organized in a hierarchical order, Alderfer's ERG theory introduced several significant changes and observations. The successor’s ERG theory simplified Maslow's five-level hierarchy into three broad categories – *existence needs*, including the physiological and safety needs from Maslow's theory; *relatedness needs*, that encompass social and esteem needs; and finally, *growth needs*, which align with Maslow’s self-actualization and self-esteem needs. which made it more practical and easier to apply in real-life situations. One of Alderfer's key contributions was the proposition that these three categories are not strictly organized in a hierarchical order, as Maslow suggested. Instead, they are more flexible, and individuals may simultaneously experience needs from different

categories. In other words, Alderfer acknowledged that individuals can pursue needs from more than one category at the same time (1989).

Drawing from this fundament, the more recent research (Merlo, 2023) suggests that individuals may prioritize needs differently, i.e. based on their unique circumstances, personalities, and life experiences, therefore introducing the 3×4 archetypes matrix which, most importantly, delineates dichotomies in respect to the ERG, creating a spectrum of archetypes which cater to a gradation of human desires:

Existence needs: This category encompasses the dichotomy between the need for certainty, which includes the desire for safety, stability, and control, and the need for uncertainty, on the other hand, which pertains to an inclination toward the unknown, change, and surprise.

Relatedness needs: The dichotomy in this category is between the need for significance and status, which includes the yearning for meaning, importance, and a sense of being valued, and the need for love and connection, which encompasses the desire for attachment, intimacy, and interpersonal relationships.

Growth needs: In this category the opposing forces are the need for personal growth, reflecting aspirations for individual development and self-improvement, and the need for contribution, including the tendency to help, serve, and support others.

To further augment and diversify the research, within the framework of the same research Merlo proceeded to take into account Hartwell and Chen's model, suggesting that each of the aforementioned archetypes can be further branched out into so-called families, with 4 subcategories ruled by the 12 core archetypes (Ibidem). It is worth mentioning that since Hartwell and Chen published their work in 2012, the 12 storytelling prototypes have been extended into 60 sub-archetypes (www.archetypes.in.branding.com). Nonetheless, for the purposes of aligning this research with the analysis conducted by Merlo, the more recently proposed siblings are not to be taken into consideration. Hence, the archetype model in question has the following structure:

Table 3. Archetype framework in question (Hartwell & Chen, 2012)

<i>Archetype</i>	<i>Sub-archetype</i>
<i>Sage</i> Keepers of wisdom, learning and knowledge	<i>Strategist</i> Confidence, clarity, and focus to make the right decision

to enlighten others	<i>Translator</i> Understand, analyze, and decode complex data
	<i>Shaman</i> Assured belief and mastery in one's capability and purpose
	<i>Detective</i> Find, package and present answers to problems
<i>Magician</i> Spellbound wonder, admiration and amazement	<i>Scientist</i> Sparks of brilliance that unblock new paradigms
	<i>Alchemist</i> Evolving, transforming and adapting to the changing world
	<i>Engineer</i> Ingenuity to bring things together and make them work smoothly
	<i>Visionary</i> Pioneering progress to tomorrow's modern world
<i>Explorer</i> Inner freedom and strength to take on hard challenges	<i>Guide</i> Diving forward with momentum and a clear sense of direction
	<i>Seeker</i> Looking for adventure and enjoyment in life
	<i>Dare Devil</i> Fearless, extreme, thrill-seeker
	<i>Futurist</i> Advancement of what's believed possible
<i>Jester</i> Spontaneous fun, laughter, and happiness	<i>Entertainer</i> Constant stimulation, novelties, and surprises
	<i>Fool</i> For a carefree life, lived without responsibility
	<i>Provocateur</i> Shock and awe to grab your attention
	<i>Shapeshifter</i> The confusing, unusual, distorted, and unexpected
<i>Sovereign</i> Glamour, wealth, perfection, wealth, and prestige	<i>Ruler</i> Power, dominance, and superiority
	<i>Judge</i> Symbols of justice, authority, order, and tradition
	<i>Ambassador</i> Admiration, achievement, approval, popularity
	<i>Patriarch</i> Pride and recognition from one's tribe
<i>Rebel</i> Independent, defiant, and refusing to conform	<i>Performer</i> Redefine the rules for the next generation of early adopters

to society's norms	<i>Gambler</i> Positive, forward-looking risk-taker
	<i>Maverick</i> Influencer of liberty, style, and fashion
	<i>Activist</i> Championing honest causes or ideologies that fight injustice
<i>Hero</i> Acts of bravery, courage, determination, and inner strength	<i>Athlete</i> Winning through enhanced peak performance
	<i>Liberator</i> Empowerment to rise from adversity and shine brighter
	<i>Rescuer</i> Superpowers capable of saving the day
	<i>Warrior</i> Unstoppable force of destruction in defense of a noble cause
<i>Lover</i> Intimacy, obsession, perfection, devotion, and passion	<i>Matchmaker</i> Finding what compliment each other perfectly
	<i>Hedonist</i> Indulgent, seductive desire for forbidden pleasure
	<i>Romantic</i> Adoration, appreciation for beauty and feeling special
	<i>Companion</i> Friendship, reliability, and attention
<i>Citizen</i> Inclusion and diversity within a global community	<i>Regular folk</i> Down-to-earth conformity and authenticity
	<i>Advocate</i> Promoting the benefits of participation and engagement
	<i>Networker</i> Expansion through multiple connections and hubs
	<i>Creator</i> Abundance, sustainability, nurturing vitality
<i>Innocent</i> Pure and simple	<i>Idealist</i> Instant gratification and contentment
	<i>Dreamer</i> Fantasy and make-belief that anything is possible
	<i>Child</i> Amusement, delight, and sweet treats everyday
	<i>Muse</i> Encouragement and motivation through simple steps
<i>Artist</i> Vibrant expression of	<i>Creative</i> Authentic style and originality that inspires

one's unique individuality	<i>Storyteller</i> Capturing and telling the truth
	<i>Entrepreneur</i> Novelty, innovation, and unique ideas
	<i>Designer</i> Creating through playful curiosity and interest
<i>Guardian</i> Protection, safety, and security for the long term	<i>Caregiver</i> Attentive reassurance and compassionate service
	<i>Healer</i> Restoring balance, harmony, and wholeness
	<i>Samaritan</i> Trust, acceptance, hope and sacrifice to those in greatest need
	<i>Angel</i> Doing good deeds that lift people up

So far, researchers and brand strategists have categorized different kinds of storytelling archetypes in various ways. Relying on the postulates of Jungian psychology, i.e. the four universal desires — independence, belonging, stability, and mastery— Mark and Pearson (2001) singled out 12 archetypes. The Innocent, the Explorer, and the Sage reflect independence and the universal pursuit of happiness; the Hero, the Outlaw, and the Magician refer to the aspiration for mastery and achievement, resulting in a shift of the current paradigm; the Caregiver, the Creator, and the Ruler correspond to stability and safety; and the Everyman, the Lover, and the Jester evoke networking and a sense of belonging.

By assuming these characters, brands can build their own unique storylines – and unravel them in a meaningful and consistent way – all the while appealing to the emotional intellect of their audiences (Merlo, 2023). According to the authors of “The hero and the outlaw”, humanizing brands in the proposed way, in other words associating companies with a certain character, enhances brand image and valuation. To set an example, Nike clearly takes on the Hero role, while Coca-Cola is the Innocent, appealing to simple enjoyment. These designated characters can make a big difference in how consumers perceive a company's worth.

While Mark and Pearson insisted that it's important for a brand to be consistent with representation of one archetype only, as not to sow any confusion and ensure the memorability of one's image, other researches suggest otherwise. To further elaborate, Wertime described brands' potential to connect with their audiences on several levels at once.

Companies with a strong brand image often create an equilibrium between subconscious messages transmitted via each archetype. In order for a brand to capitalize on this type of communication, some creativity is required to decide on which archetypes provide for a harmonious symbiosis within one strategy (Wertime, 2002).

More than twenty years later, this model still prevails, as leading brands' storytelling is crafted using several archetypes. This shift could be explained by the absence of such a variety of communication channels in the past, hence marketers opted for clarity in their messages to ensure their efficiency considering the limited touchpoints with potential customers and little to no targeting functions. However, in the modern day of information companies use several communication channels, combining various storytelling archetypes across them in order to reach the most diverse audiences possible (Merlo, 2023).

According to Merlo, there are three prospects that brands keep to when it comes to merging archetypes within their communication strategy. The first approach to implementing such a framework is layering different archetypes across the customer journey, so that each character facilitates the correct interpretation of a given message present on the customer path, which is composed of website pages, banners, or marketing campaigns employed over time. By turning to this diffused method, brands can leverage the power of storytelling in order to cater to customer needs specific to various points of their journey. For instance, many companies utilize such archetypes as Jester or Hero in order to make sure that they have grabbed the attention of non-users and increase brand awareness. The next step is retaining customers and building brand loyalty, and in order to reach this goal entities may rely on Guardian or Sage. Hence, it is crucial to understand which response one wants to evoke in audiences in which part of their journey.

The second technique one can exploit is combining various archetypes within one piece of media, ergo a social media post or an advertisement to guarantee that at its various points, it catches attention, captivates, and calls for action. While the third method is conveying different storylines via different communication channels, i.e. evoking one selection of archetypes on their social media and other archetypes in print or TV advertisements. To draw on the example of SNS, a brand with a presence on TikTok, considering its notoriously young audience, may want to appeal to one of the youngest demographic Gen-Z, who have just entered adulthood, commenced their careers, and gained buying power. Therefore, relating to themes that resonate with them, like Social Justice (Boyd, p. 210), Sustainability and Ecology (Singh, 2016), etc. – all with a nonchalant

delivery due to the largely entertainment-based nature of the platform. Hence, drawing on Table 3, a brand may opt for Rebel (Performer), Jester (Provokateur, Entertainer), Visionary or Healer to cater to all the interests of a younger audience and manage to not only captivate their attention, but also encourage them to stay and consume other messages put forth by a given organization.

While TikTok is known as the social networking platform for younger generations, Facebook has a reputation of an SNS with an older demographic, which is evidently illustrated by recent statistics on the demographics of the users of these applications. Drawing on the U.S. audience, Facebook users aged 45 and over represent approximately 36.5% of the overall audience of the platform (Dixon, 2023), while the same strata of the population comprises less than 4% of TikTok users (Cecil, 2023). Hence, when looking at brand presence on the former platform, one may come to a conclusion that it is somewhat drier and more formal.

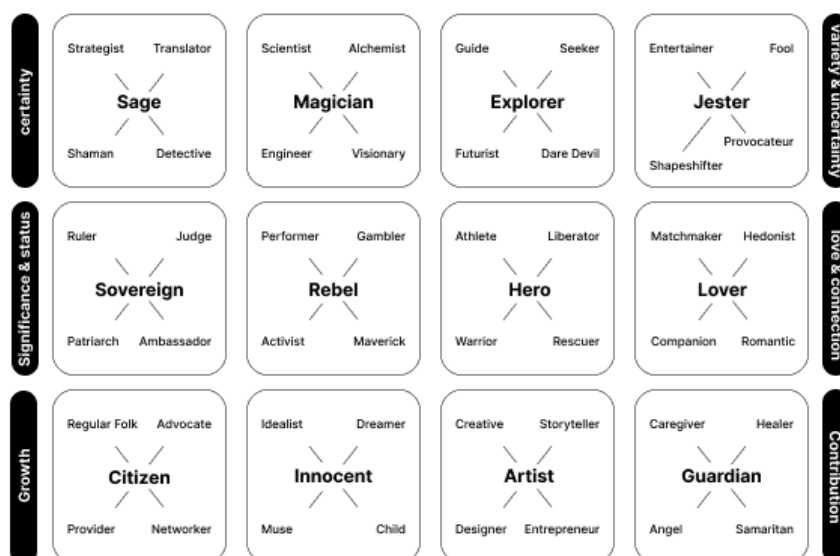
When comparing the online presence of Royal Opera House across various online platforms, precisely - TikTok, Instagram, and Facebook, a conclusion arises, insisting that TikTok and Instagram - two of the younger platforms in terms of audiences – are more diverse in terms of topics of messages and advertising opportunities. The messages emitted on Facebook mostly concern activities of Royal Opera House taking place on its own premises – both online and offline, mostly employing the Sage and Sovereign-family archetypes. All the while TikTok and Instagram have made room for a joint advertising campaign in collaboration with a clothing brand All Saints, after-show interviews of spectators, backstage footage and active participation of Royal Opera House employees of all levels (from dancers and singers to tour guides). In turn, the organization's image present on these two platforms evoke all archetypes of the Citizen family to a different extent, and even Rebel (Maverick and Gambler). – *do i need to exemplify the posts?*

As mentioned earlier, various archetypes can be utilized in order to amplify certain types of messaging and content. Building on previous research, Shahbaznezhad, H., Dolan, R., & Rashidirad, M. have categorized social media content into three primary groups: rational (also labeled as informational, functional, educational, or related to current events), interactional (including aspects like experiential, personal, employee, brand community, customer relationship, and cause-related), and transactional (also known as remunerative, brand resonance, and sales promotion).

Each content category can be used by a brand to serve a specific purpose within the user path. Such a path usually follows a notorious pattern, known as the purchase funnel or the AIDA model. The AIDA model, coined in the XXth century by Elias St. Elmo Lewis, is an abbreviation which stands for the following: 1) Attention or Awareness; 2) Interest; 3) Desire; 4) Action; (Rawal, 2013).

When cross-referenced with the archetypes system proposed by Merlo, a conclusion can be drawn that the steps of the purchase funnel typically align with certain archetypes. For example, in order to capitalize on the first, Awareness, stage of the customer journey, brands often resort to the “louder” archetypes, such as those from the top-right corner of the matrix (Table 4) – Matchmaker, Entertainer, Advocate, Jester, Idealist. Then, to spark interest, companies strive to exude confidence, strength and reassurance, hence, variations of Sage (Strategist, Shaman), Alchemist, Seeker, and The Visionary, located in the top-left, are evoked. With the purpose to seem more desirable to their audiences brands tend to exploit the internal personal confrontation between the will to possess and the internal forces that stop consumers from making a favorable decision. Hence in order to highlight these opposing forces, opposing archetypes are employed, such as the Sovereign, Rebel, and Hedonist. When the moment to call for action comes, it is empirical to offer audiences a set of clear steps, to emphasize simplicity of joy, represented by the archetypes from the bottom-left quarter of the table, ergo the Advocate, Regular Folk, Ambassador, and Detective – all to give a customer a clear solution to a desirable lifestyle.

Figure 1. The Archetype Matrix (Merlo et al, 2023, personal elaboration)



Expanding on the previous point, the impact of storytelling archetypes on a brand's identity is undeniable. The previously listed total of 48 archetypes play a pivotal role in not just shaping the brand's image but also in establishing a distinctive Tone of Voice. Moreover, they prove instrumental in presenting products in a manner that resonates with the intended audience. Essentially, archetypes act as the strategic avenue which is navigated by a brand to convey its narrative.

However, it's crucial to recognize that it is the content that serves as the dynamic vehicle that thrusts these archetypes into the spotlight. Social Media content is not just a randomly picked set of information, for it is the carefully selected messages that a brand chooses to share about itself in order to convey a certain image. Content becomes the driving force, determining how the brand wishes to communicate specific details about who they are and what they offer. In the dynamic symbiosis of archetypal storytelling and messaging a wholesome brand's communicative strategy is forged.

In conclusion, Social Networking Sites (SNS) can substantially facilitate the creation and sustainment of brand image and reputation in the Cultural Sector, however there are some challenges to be taken into account. The reality of ongoing discussion on the extent of effectiveness of Social Media in attracting new audiences might not be as promising as hoped, as the demographics of cultural engagement continue to feature the more educated and financially stable stratas of society. While Social Media communications can become a springboard in the direction of audience diversity, which according to CSR plays a crucial role in reputation management, it shows to be a bigger problem that cannot be solved by the means of social networking alone. However, Social Media has offered new ways of cultural engagement, which reveals its potential as a powerful tool for fostering audience interaction and participation.

Furthermore, the analysis of Social Media's role in situations of uncertainty and crises emphasizes its dual nature as both a risk and mitigation factor. While uncertainties pose challenges, adept use of Social Media can provide a platform for transparent communication and community building, essential elements for navigating crises and negative feedback. A great way to approach that is employing the discussed storytelling archetypes which can help institutions reach the intended audience, while creating a thorough and sustainable brand image, thus forming one of the biggest assets to any organization – reputation.

1.3 Social Media Marketing Strategies

By combining various branding techniques, including the novel archotyping method, in different types of messaging, leveraging various forms of communication around the online presence of an organization, and understanding clearly how and whom such messaging should reach in order to build a trusted relationship with customers, a Social Media Marketing strategy is yielded. Differences among brands in social media marketing stem from their strategic objectives, organizational resources, and industries. This diversity suggests variations in Social Media Marketing Strategies (SMMSs). In 2021, Li, Larimo, and Leonidou identified three criteria which facilitate the classification of SMMSs: 1) strategic objectives of social media usage; 2) direction of communication between customers and brands; 3) customer engagement level;

Strategic Social Media Objectives encompass the organizational goals achieved through SMMS implementation (Li et al, 2021). These goals vary from transactional to relational, influenced by the strategist's model of business–customer interactions. Diverse mental models of relations between brands and customers significantly impact managers' social media sense-making, shaping the specific role ascribed to social media in their marketing endeavors (Rydén et al. 2015). Rydén et al. (2015) categorize four social media marketing objectives, each guided by distinct mental models: 1) promoting and selling (business-to-customers); 2) connecting and collaborating (business-with-customers); 3) listening and learning (business-from-customers); 4) empowering and engaging (business-for-customers);

The orientation of social media interactions can manifest in three distinct manners, comprising (1) one-way interactions, characterized by conventional unidirectional communication where the company broadcasts content (e.g., advertising) on social media, and customers passively observe and react (Li, 2021); (2) two-way interaction, involving mutual and interactive communication with exchanges on social media, further branching out into firm-initiated interaction (where the company initiates the conversation) and customer participation (involving actions such as liking, sharing, or commenting on content) as well as customer-initiated interaction (where customers initiate conversations by inquiring, providing feedback, testimonials, or even posting negative comments about the company, with the company actively listening and responding to customer input) (Van Noort and Willemsen

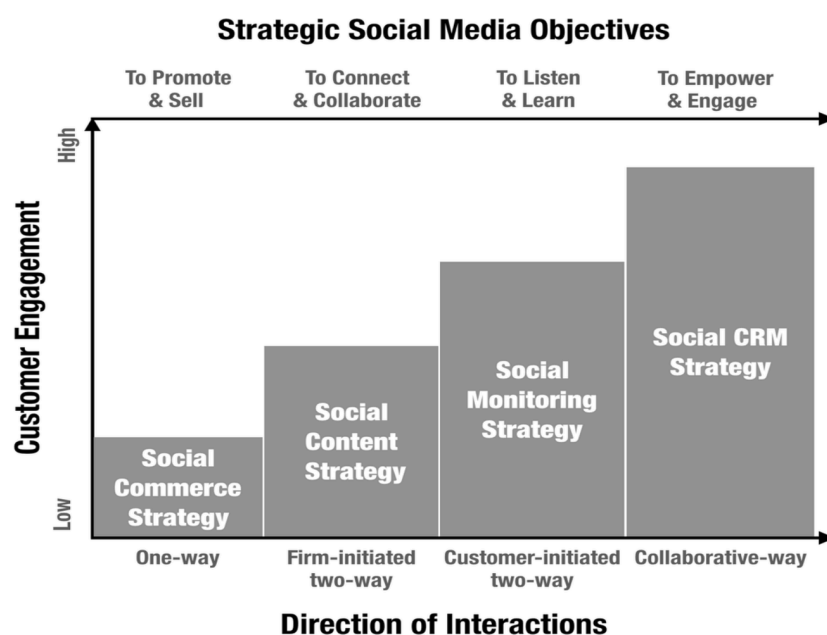
2012); and (3) collaborative interaction, characterized by the highest level of engagement built on frequent and reciprocal activities, granting both the brand and the customer the ability to influence each other (Joshi, 2009).

As per the customer engagement level, as previously mentioned, this is significantly influenced by the strength of connections and the intensity of interactions between the company and customers on social media, including both transactional and non-transactional aspects. In order to systemise the various degrees of engagement, Li et al. (2021) adopted an approach in keeping with which user engagement is viewed this as a gradation, spanning from minimal engagement levels (e.g., "liking" a page) to maximal levels of engagement (e.g., co-creation).

Using these three classification criteria, Li et al. (2021) have distinguished four unique SMMSs, marking an ascending gradation of strategic maturity: Social Commerce Strategy, social Content Strategy, Social Monitoring Strategy, and Social CRM Strategy.

Firstly, it is empirical to focus on the Social Commerce Strategy. Contrary to other strategies, Rydén et al. (2015, p. 6) argue that this strategy is not aimed at creating conversation or engagement; instead, the primary objective is leveraging commercial activities. Consequently, the social commerce strategy is considered the least mature among SMMSs, primarily focusing on transactional, short-term, goal-oriented activities. It operates mainly as a one-way communication strategy designed to attract customers in the short term (Li, 2021).

Figure 2. Taxonomy of social media marketing strategies (Li, Larimo, & Leonidou, 2021)



According to the Social Commerce Strategy, social media is viewed as a transformative selling tool that has revolutionized the interaction between buyers and sellers by providing sellers with an opportunity to gather customer information efficiently and making initial interactions more effective (Rodriguez et al., 2012, p. 367). While firms increasingly utilize social media for promotional and advertising purposes, the transactional nature of their activities in this strategy tends to make customers more passive and reactive. Customers contribute transactional value through purchases while not being highly engaged in the social media presence of a brand. In this context, customers' monetary resources are exchanged for the brand's promotional offerings. Successful execution of this strategy requires adequate selling skills and the utilization of multiple selling channels to maximize the synergistic effects of social media (Li, 2021).

In keeping with the second type of social media marketing strategy, proposed by Li et al, the Social Content Strategy involves the creation and dissemination of educational and/or compelling content in various forms, driven by a company's need for customer attraction and/or retention. Unlike other SMMSs, this strategy focuses on generating timely and valuable content based on customer needs rather than promoting products (Järvinen and Taiminen, 2016). By attracting audiences with valuable content, an increase in customer engagement is recorded, which in turn may ultimately lead to a boost in sales. According to Holliman and Howley (2014), content marketing is a customer-centric strategy, emphasizing the value of content based on its usefulness, relevance, and promptness. Therefore, this strategy facilitates two-way communication, where firms proactively deliver useful content, and customers respond positively to this content. The fundamental goals of this strategy are to build brand awareness and popularity through content virality, stimulate customer interactions, and promote positive word-of-mouth (Li, 2021).

Social media plays a crucial role in this strategy as communication tools for branding and WOM purposes (Holliman and Rowley, 2014). Firms generate social media content through their own efforts to actively engage consumers, such content is referred to as 'firm-generated' or 'marketer-generated' content. Simultaneously, brands invite customers to create user-generated content, conduct customer-to-customer interactions, such as exchanging comments and sharing brand-related content. In doing so, valuable content forged by organizations is exchanged for customer-owned resources, such as network assets and persuasion capital, with the goal of generating positive word-of-mouth and sustaining a trustworthy brand image (Li, 2021).

To implement a Social Content Strategy, brands focus on the way content is designed and presented and the way said content is disseminated, i.e. the social message and seeding strategies. Therefore, understanding the varied motivations for customer engagement and the interactive characteristics of social media is crucial in order to design valuable content and facilitate customer interactions that stimulate content sharing between customers (Li, 2021). Developing compelling and valuable content to transform passive social media observers into active participants and collaborators is a key capability required by firms adopting this strategy (Holliman and Rowley, 2014). Therefore, social content strategy emphasizes the empowerment of customers to speak for the brand.

The third social media marketing strategy is the Social Monitoring Strategy. Within its framework unfolds a dynamic listening and response process in which marketers actively engage, distinguishing itself from the more passive "push" communication approach of social content strategy. Unlike Social Content Strategy, which focuses on delivering content, social monitoring strategy necessitates the firm's active participation throughout the entire communication process, from content delivery to customer response (Barger et al. 2016). Specifically, this strategy involves not only observing and analyzing customer behaviors on social media but also proactively searching for and addressing customer needs and complaints in the online realm. It is characterized by a two-way communication process initiated by customers who comment and interact on social media, while the company leverages data on customer behavior to listen, learn, and respond effectively. The primary objective of this strategy is to enhance customer satisfaction and foster stronger relationships through continuous social media listening and responsiveness (Li, 2021).

In the current landscape where attitudinal and behavioral data becomes easily attainable for companies, brands adopting this strategy utilize social media platforms as tools to listen to customer input and gain valuable market insights to inform their marketing decisions. Social media monitoring allows firms to assess consumer reactions, evaluate the success of social media marketing initiatives, and allocate resources to introduction of innovative practices (Carlson et al. 2018). In essence, in this strategy, customers are expected to actively engage in social media interactions, providing immediate and real-time feedback, thereby contributing to product development and experience improvements (Li, 2021).

The emphasis of Social Monitoring Strategy lies in the careful listening and timely response to social media activities, leading to a better understanding of customer needs, critical market insights, and stronger customer relationships. This strategy requires active

involvement from firms throughout the communication process with customers, highlighting the importance of ongoing reciprocity rather than dependence on rewards for customer engagement (Barger et al. 2016). Key organizational capabilities, including effective information acquisition, interpretation, and response, are essential for the successful implementation of this strategy (Li, 2021).

The last social media marketing strategy on the agenda is the so-called social CRM strategy. Being the pinnacle of strategic maturity among the identified SMMSs, it embodies a philosophy and business approach upheld by technological infrastructure, operational guidelines, procedures, and social attributes. It is crafted to involve customers in a cooperative dialogue with the aim of delivering value that is mutually beneficial within a trusted and transparent business setting (Greenberg, 2009, p. 30). Social CRM integrates the advantages of both the social media dimension, such as customer engagement, and the CRM dimension, exemplified by customer retention (Li, 2021).

In contrast to traditional CRM, Social Customer Relation Management recognizes the active role of empowered customers in social media, engaging in collaborative interactions involving firm–customer, inter-organizational, and inter-customer communication. By enabling customer segmentation, Social Media CRM leverages customized marketing offerings, thus enhancing engagement and encouraging collaborative value creation, including the provision of innovative ideas by engaged customers (Li, 2021).

However, having created an innovative way to conceptualize social media management and marketing, Li et al. (2021) highlight that in order to strategically manage brands and customers effectively in the realm of social media, companies must reassess their approaches. Understanding diverse social media goals is key, prompting firms to tailor strategies to customer motivations. The authors emphasize the importance of customer engagement in a thoughtful manner in the course of marketing implementation, as social media platforms become resources of valuable behavioral and needs-based data, while customers actively participate in various types of interactions, be it between one another or with the brand, thus providing said information.

Li, Larimo, and Leonidou (2021) argue that managers should establish clear objectives for Social Media Management Systems (SMMSs) that are aligned with different business goals: social commerce, social content, social monitoring, and social CRM strategies. The researchers note that while some often focus solely on disseminating commercial information, i.e. focus their efforts on building a social commerce strategy, effective social media

investments imply reaching beyond this somewhat limited implementation of the SNS marketing potential. Therefore, companies should prioritize integrating platforms with internal customer relationship management systems to build specialized capabilities, leading to sustainable competitive advantages and superior performance. With that being said, Li et al. claim that the transformative power of social media in Customer Relationship Management (CRM) is evident. Beyond encouraging customer engagement, it involves proactively learning from and collaborating with customers. This collaborative interaction on social media not only directly impacts aspects like purchases but also contributes to the insights and information gained from understanding and analyzing customer data, i.e. “customer knowledge value”, offering brands opportunities for enhanced understanding and co-creation of products/services.

To sum up, with the means of content creation, i.e. content marketing, brands of both commercial and nonprofit nature strive to build a certain brand image, forge a positive reputation, by implementing respective SMMS that correspond to their mission, vision, and goals, while building a reciprocal relationship with their audiences.

1.4 Social Media PR campaigns & content strategies

Conducting a successful PR campaign on social networks is not as simple as it may seem at first glance. Experts consider the following to be fundamental rules of PR in social networks (Flegontova & Anischenko, 2021):

1. *Correct Selection of Target Audience*: Depending on the goals of the PR campaign, the right choice of tools and platforms for promotion largely depends.

2. *Utilization of the Principle of Mutual Exchange*: An effective PR campaign is built on close communication and interaction with the target audience, benefiting both sides. To gain favor from social media users, it's crucial to offer something interesting and valuable in return for their attention.

3. *Maintaining Honesty in Communication with the Audience*: The success of PR in social networks is closely tied to building honest and transparent relationships with the user community. Users are sensitive to insincerity, and any deception can lead to negative publicity.

4. *Definition of Performance indicators*: To eliminate subjectivity in evaluating the results of a PR campaign in social networks, it is essential to clearly define key performance

indicators. These criteria include the number of publications and advertising contacts, the quantity and sentiment of reviews and comments, the size of the community, and the daily page visit count.

PR in social networks is particularly suitable for tasks related to forming a socially oriented image, conducting niche branding, building a loyal user base, attracting targeted traffic, spreading news, and establishing effective feedback.

The principle of "mutual exchange" plays a crucial role in the success of PR in social networks. An effective PR campaign is one that is based on close communication and interaction with the target audience, providing mutual benefits. To win the favor of social media users in terms of the information being transmitted by a company (including advertisements), it is necessary to offer them something interesting and useful in return.

The success of PR in social networks is heavily reliant on building honest and open relationships with the user audience. Social media users are rightfully considered the most sensitive group in terms of manifestations of insincerity. Once caught in deception, they can promptly disclose it to the rest of the community or group. Therefore, openly and honestly stating goals and advantages to clients and sometimes identifying market offering shortcomings is crucial (Ibidem).

Finally, to eliminate subjectivity in assessing the results of a PR campaign in social networks, it is necessary to clearly define key performance indicators. These criteria serve as the basis for an objective analysis and evaluation and include the quantity of publications and advertising contacts, the number and sentiment of reviews and comments (including the ratio of positive to negative), the size of the community (subscribers), the number of daily page visits, and so forth (Flegontova, 2012).

Furthermore, it is important to address that none of the above listed principles would be achievable without a sufficient vehicle, which appeals to a certain target audience, sparks interest and encourages reciprocal exchange and interactions, provides sincere insights into the activities and daily functioning of an organization, and leaves a certain digital footprint, which makes it possible to track the set KPIs and assess the efficiency of a social media PR campaign. And this vehicle is content (Pulizzi, 2013).

Scholars, including Dolan (2019), Pletikosa Cvijikj and Michahelles (2013) have identified distinct categories of social media content, such as informational, remunerative, entertaining, and relational. Brands strategically leverage each category of these messages to attain specific effects, recognizing the nuanced preferences of their target audience. However, the reciprocal nature of communication, whether transpiring online or offline, implies a

mutual benefit, therefore the advantage is sought not only to the content sender but also by the recipients encountering these messages in their feeds. This twofold interaction dynamic proves advantageous for users, as the varied content types cater to a spectrum of audience needs that go along with the varying user preferences and expectations in the realm of social media.

According to Dr. Gao (2016), the Uses and Gratifications Theory (UGT, also referred to as U&G) is one of the most successful theoretical frameworks to evaluate media-use motivations and behaviors. It implies that the audience assumes an active role in selecting media to fulfill specific needs rather than merely receiving it passively. This theory has been further applied to social media, aiming to comprehend the motivations steering consumers' choices and usage patterns. By reviewing insights from diverse studies and drawing upon the gratifications typologies of traditional mass media (Katz et al., 1973), Gao and Feng have classified the gratifications within the framework of social media usage into five key categories: information seeking, entertainment, social interaction, self-expression, and impression management.

Information seeking: The ubiquity of social media has significantly diminished barriers to information sharing. Users leverage networking features to receive information from trusted and intriguing sources. Social media has become a platform of choice for staying informed about news and events, seeking product and content recommendations, and even obtaining health advice and online diagnoses. People turn to social media to make sense of a wide array of subjects.

Entertainment: A prominent share of the overall use of social media lies in providing entertainment. Users engage in browsing interesting content shared by others, divulging life experiences, and participating in the spread of gossip. This serves as a means for individuals to vent negative feelings, escape from problems, and fill their leisure time.

Social interaction: Particularly among younger generations, social media serves as a primary venue for exchanging social support, maintaining existing relationships, and forging new connections. Interactions occur through content sharing, commenting, reposting, and direct messaging. Within established social circles, social media enhances day-to-day communication and fosters the continuation of connections made in both the online and offline realms.

Self-expression: Social media becomes a canvas for individuals to share information about themselves, manifesting who they are and their preferences. This self-expressive behavior aligns with a motive for self-verification, according to which individuals aim to present their true selves to the world, reaffirm established self-concepts, and maintain consistency in self-knowledge. Additionally, self-expression is pivotal for creating an identity, crucial for gaining peer acceptance and exchanging social support.

Impression management: Numerous studies reveal that, much like brands leading various commercial activities, social media users intentionally curate their personal information to project a positive image to others. This deliberate presentation is often employed to develop social relationships and enhance self-status. Such self-enhancement behaviors are intrinsically linked to the need for preserving and elevating self-esteem.

UGT, initially formulated to explore motivations and behaviors related to traditional media consumption, has found a rich application in the realm of social media studies. Researchers have embraced UGT as a lens through which one can obtain an understanding of the motivations that push individuals to actively choose and engage with various forms of content on social media platforms (Dolan, 2019). The application of UGT to social media studies involves classifying content into distinct categories based on the gratifications it provides to users. This classification, briefly mentioned in the beginning of the chapter, stems from the UGT and correlates to each gratification discussed within the framework of the theory. This classification is structured around two primary *rational appeals: informative content and remunerative content* (Pletikosa Cvijikj and Michahelles, 2013). Additionally, it incorporates two principal *emotional appeals: entertaining content and relational content*. Aligned with UGT principles, these four content types are anticipated to fulfill the motivations of different segments of social media users, leading to both active and passive expressions of social media engagement and behavior, as discussed earlier (Dolan, 2019).

According to Dolan, rationally framed message appeals have been classified as those containing factual information about the product. These appeals focus on product specifications, features, performance, and other tangible cues. Distinguishing themselves from emotional appeals, which convey less objective and more subjective information, rational appeals aim to establish lasting impressions based on product aspects open to individual interpretation. In social media, rational message appeals are posts containing elements like brand-related information, product-related details, and product-oriented facts, like the release date, price, etc (Pletikosa Cvijikj and Michahelles, 2013). Content based on concrete prompts

and signals is most likely to be appreciated by consumers who make purchasing decisions guided by logic, research, and facts, often characterized by higher education or a strong technical background. In contrast, emotional appeals may resonate more with individuals valuing less factual information and displaying greater emotional involvement, such as less-educated consumers or teenagers (Leonidas and Leonidou 2009).

Furthermore, social media can provide rational content with remunerative benefits. For instance, a publication may feature a deal or offer, promotion or loyalty programme, and other monetary incentives (Dolan, 2019).

Emotional or affective appeals address viewers' psychological and social needs, aiming to evoke emotions associated with the brand or product. These appeals seek to provoke either negative or positive emotions that can motivate purchases. Emotional appeals often highlight brand personality through entertaining content, remarkable facts, the so-called emojis, holiday mentions, humor, teasers, slogans, and wordplay. This content seeks to call upon positive emotions and warm feelings, constituting an emotional appeal and leveraging a certain bond with consumers. Additionally, emotional appeals may foster social interaction through relational content, polls and questions, discussion topics, and engaging in small talk or banter (Dolan 2019).

Perceptions of emotional or rational appeal depend on the type of emotion and the arousal and valence of the appeal. In line with previous research on social media communications, this study categorizes posts with entertaining and relational content as having an emotional appeal. Engaging with emotional content provides users with a means to express feelings, enhance self-esteem, and fulfill their need to share information (Ibidem).

A study conducted by Leonidas and Leonidou (2009) suggests that Emotional appeals are characterized by a subjective nature and a reduced amount of information, mainly focusing on creating an emotional “lens” through which tangible aspects of the product are perceived, allowing for individual interpretation. Hence why different recipients of the same message may interpret it differently.

Emotional appeals capture consumer attention by eliciting strong feelings and interest, intending to create a more vivid and enticing memory of a favorite brand. However, the effectiveness of this depends on the emotional intensity experienced by each individual, influencing subsequent attitude formation toward a specific product or brand. Generally, due to the great sentimental impact produced, emotional appeals are more easily recalled by

consumers when compared to rational appeals, especially when characterized by strong, lively content (Leonidas and Leonidou, 2009).

Ultimately, high consumer recall, whether for rational or emotional appeals, doesn't guarantee persuasion to purchase the advertised product or brand. This depends on various factors, including the target audience and their level of involvement with the specific product (Schiffman & Kanuk, 2004). The persuasiveness of rational appeals hinges on whether the arguments align with the consumer's existing beliefs, while in terms of emotional appeals, it relies on the relevance of the message content to recipients. The persuasiveness of an emotional appeal is also influenced by the level of emotional intensity it conveys, as seen in fear appeals, where stronger fear may decrease the effectiveness of the advertising message (Leonidas and Leonidou, 2009).

For instance, the so-called FOMO (fear of missing out) phenomenon is often employed by brands to increase the persuasiveness of their emotional appeals. Such “FOMO appeals” evoke significant commercial, cognitive, and emotional responses in recipients, although these responses may have positive outcomes. Externally initiated fear-based advertising, being dependent on external factors, involves various entities, individuals, and social situations, leading to responses like social approval, shame avoidance, ego-involvement, and self-esteem. However, according to a research by Hodkinson (2019), involving a focus group, the discomfort experienced by FOMO appeal recipients often result in unsatisfactory outcomes of their decisions. The analysis of focus group transcripts revealed the absence of positive words like 'happy' and 'satisfying' in connection with FOMO appeal-driven decisions, suggesting that benevolent outcomes are relatively rare once such appeals are presented, creating a challenging situation for consumers.

Circling back to the classification of content included in the two appeals discussed earlier (Dolan, 2019; Pletikosa Cvijikj and Michahelles, 2013), it is imperative to give a more extensive denomination of various kinds of publications that fall under the previously discussed content types: informational, remunerative, entertaining, and relational (Dolan, 2019).

Many consumers tend to research prior to making a purchase in order to get a greater understanding of a desirable product, its key characteristics, the price range it is sold within, and differences between alternatives currently present on the market. It is informational content that helps the audience find answers to these issues. Informational content is based on factual information, rather than a marketing message. With its help potential buyers can draw

their own conclusions and form an attitude towards the information received. Hence why informational content is often marked as useful.

Apart from the aforementioned possible manifestations of informational content, the category includes: company and industry news; interviews with experts; interesting figures, facts, and statistics; research; unmasking myths and stereotypes; reviews of products and services (Shvetsova, 2022). Illustratively, cultural institutions adeptly incorporate this category of informational content as industry news into their social media communication strategies. This very common practice is demonstrated by Mauritshuis. Recently, the museum enthusiastically unveiled its participation in a new street art initiative, aptly named Museum Murals. This venture was thoughtfully shared on their Instagram account (@mauritshuis_museum), showcasing a seamless integration of informational content within the cultural sector's social media landscape.

Furthermore, the Tretyakov Gallery in Moscow provides another compelling example of leveraging informational content for effective social media communication. This esteemed cultural institution consistently updates its audience on a diverse array of events through channels like Telegram (<https://t.me/c/1721762401/9975>). From upcoming lectures and masterclasses to concerts and special guided tours, the Tretyakov Gallery employs a strategic approach to disseminate valuable information about its cultural offerings, enhancing engagement and fostering a deeper connection with its audience.

Initially, offering a wealth of knowledge, updates, and information within the product category, such as cultural heritage and the various forms in which it is monetized or promoted with the help of cultural institutions, serves to enhance attitudes towards said institutions more effectively than solely presenting brand-centric details. This approach, involving the dissemination of comprehensive information beyond the ecosystem of an arts organization, establishes a valuable connection for consumers with a broader spectrum of knowledge. As consumers engage in learning and drawing from this extended information, it contributes to the development of a brand image characterized by trustworthiness. Additionally, this strategy allows consumers to perceive the cultural brand as adopting a more nuanced and sophisticated approach to branding, evoking associations with elements of upper-class distinction (Gao, 2016).

In the examination of social media communication strategies employed by arts organizations throughout this study, a distinctive pattern emerged. Notably, cultural institutions frequently capitalize on their unique collections as a cornerstone for generating

content. A significant portion of museums' posts and communications is centered around historical narratives, meticulously unfolded for their audiences within the realm of social media messaging. Consequently, the social media footprint of heritage establishments predominantly comprises content delving into the narratives behind artworks. Such publications may take the form of spontaneous posts or be strategically tailored to fulfill specific communication objectives, whether it be commemorating a special occasion, serving as native advertising, or acting as an educational resource.

Progressing further, the realm of entertaining content serves as a compelling illustration of a symbiotic relationship between consumers and brands, seamlessly aligning with the principles of Uses and Gratifications Theory (Dolan, 2019).

On one front, entertaining content serves as a powerful means of escapism for audiences, providing them with a valuable opportunity to detach from the intricacies of their everyday lives. This escapism contributes significantly to the audience's emotional well-being and relaxation. Simultaneously, this genre of content emerges as a catalyst for enhancing customer loyalty, presenting organizations in a positive and uplifting key. By captivating audiences in moments of joy and amusement, entertaining content creates a unique bond, fostering a sense of connection that extends beyond mere transactional relationships.

Moreover, apart from its role as an escape, entertaining content functions as a strategic retention mechanism. By preventing users from diverting their attention elsewhere, it actively sustains their interest and engagement. In essence, it becomes a vital tool for organizations to retain their audience's focus in a landscape flooded with diverse stimuli (Shvetsova, 2022).

The spectrum of entertaining content is broad and encompasses various formats, including the so-called memes, quotes, jokes, comics, quizzes, horoscopes, and more. Each element within this arsenal plays a distinct role in weaving a narrative of amusement and engagement, contributing to the overall effectiveness of the content strategy (Shvetsova, 2022). While this category may seem unsuitable for art institutions, there have been instances of its use within various communications strategies across the cultural sector. Illustratively, the Museum of Russian impressionism in collaboration with an online editorial which has its focus on culture as a lifestyle, launched a digital “quiz” or “test”, calling on their audiences to “test their art-historical intuition”. This mutual project has been promoted on various social media pages of the museum, such as VK and Telegram. It has been proclaimed by both entities that the creation of the test falls under the auspices of the ongoing “Author unknown. Touching upon the main points” exhibition (Rules of Life, 2023).

The Editorial Board of “Rules of Life” in collaboration with the museum of Russian Impressionism invites their audiences to take on the role of a researcher and decide: "unknown author" or not "unknown author." According to the authors, usually, paintings with no clear attribution are hidden away in storage, yet they often rival the works of well-known artists, and as a confirmation of this standpoint, curators will present "unknown authors" works alongside recently attributed canvases by Vasily Kandinsky, Nikolay Milioti, and other masters. In this piece of entertaining content users get to experience what it is like to be an insider of an art exhibition, making scientific discoveries and executing research that will become the basis of such an event.

Another type of content that can be considered a close relative to entertaining material is engaging content, however unlike its aforementioned counterpart, the latter implies a certain level of reciprocation on both sides of a communication effort. Engaging content extends its influence by actively involving the audience in a two-way interaction. Beyond mere amusement, its core purpose lies in fostering meaningful connections with users, prompting them to participate in conversations, share opinions, leave comments, and contribute to the overall discourse. The dynamic nature of engaging content stimulates audiences to not only consume but actively participate in the content creation process, transforming them from passive observers into active contributors to the online dialogue.

This multifaceted approach to audience engagement includes a spectrum of strategies and forms, such as contests, games, surveys, marathons, flashmobs, challenges, and master classes. It also incorporates interactive events like flash mobs and live broadcasts, creating an immersive digital environment. By incorporating these elements, brands and content creators aim to cultivate a sense of community, encouraging users to not only consume but actively participate, fostering a more robust and interactive online presence (Shvetsova, 2022).

A good example of engaging content, especially its “flashmob” hypostasis is the way the Mauritshuis manages to utilize the most notorious piece of their collection and unique selling point, Vermeer’s *Girl With a Pearl Earring*, which is not only unanimously considered a masterpiece within the scientific community, but also poses the museum visitors' preferred and most beloved artwork (Annual Report, 2020, p. 39). As an innovative way to approach the vacant spot left by Vermeer's iconic "Girl with a Pearl Earring" during its temporary relocation to the Rijksmuseum in Amsterdam for a Vermeer exhibition, the Mauritshuis in The Hague has introduced the “*My Girl with a Pearl*” initiative. Art enthusiasts and admirers of the painting are encouraged to submit their personalized renditions of the masterpiece, with

minimal constraints specified by the Mauritshuis website, allowing for diverse interpretations in various media ranging from self-portraits to depictions on unconventional surfaces such as painted iron or even arrangements of household dishes.

Concurrently, connoisseurs of Vermeer's work can engage with the “My Girl with a Pearl” initiative on Instagram through the Mauritshuis' dedicated account, @mygirlwithapearl, fostering a participatory and creative extension of the artistic experience (The Art Newspaper, 2022), or by simply mentioning the museum in their respective publications under the hashtag “MyGirlWithAPearl”. Till date Mauritshuis is eagerly sharing the creations of its followers, as seen on their “Highlights” entitled “Your Girls”.

The next type of content in question is user-generated content (UGC), i.e. a form of content generated by subscribers on social media platforms, offers businesses a strategic advantage by alleviating the need for dedicated editorial and design resources. This approach allows companies to populate their websites, social media channels, and newsletters with content created by their audience, thereby maintaining the interest of potential customers. Comments, reviews, and photos on social media incur no production costs. We leverage materials freely provided by the company's customers. This practice not only saves time but also reduces the workload for editors, email marketers, and SMM specialists, allowing them to focus on other tasks. Subscribers, witnessing feedback from the company, consequently feel an integral part of the brand.

According to Artem Chekhovsky (2019), a content marketing expert of an email marketing service, Unisender, UGC is perceived by customers as unbiased information. In keeping with AnnexCloud, people trust user-generated content 1200% more than brand messages. UGC encourages users to engage further with the brand through comments on posts, corporate hashtags on social media, and reviews on the website. Moreover, user-generated content has been shown to enhance sales, with websites incorporating UGC experiencing an average revenue increase of 18%. It also elevates conversion rates by 161%.

Typically encompassing reviews and evaluations of specific products, user-generated content becomes a valuable asset for businesses. Manifestation of real user experiences carry a heightened level of trust among consumers compared to conventional advertising methods. This category of content extends beyond testimonials and includes diverse forms such as text and video reviews, images featuring subscribers with the product, submitted news, user reviews, and audience-generated questions (Shvetsova, 2022).

User-generated content is often utilized by art institutions, Museum of Russian Impressionism included. For instance, its latest post of this nature on social media platforms like VK, Telegram, and Instagram dated January 8, features visitors of the ongoing exhibition “Author Unknown. Touching upon the main points”, posing with exposed artworks and participating in master classes. The caption reads: “<...> *We're sharing moments from those who have already visited us. Hurry up to see the works that have only recently been attributed, and paintings by still unknown artists <...>*”.

Further elaborating on the topic of various types of content employed in social media strategies, another method of presenting information online is referred to as selling content. Selling content is crucial when a customer has identified a problem and actively seeks a solution by searching for a specific product or service, i.e in the stage when an individual transitions from a non-user to user. At this pivotal moment, it becomes imperative to effectively communicate the company's offerings and issue a compelling call to action, encouraging a purchase. This type of content serves as a strategic tool to guide the customer through the decision-making process.

Examples of selling content encompass various messages tailored to capture the customer's attention and drive conversion. These may include promotional newsletters, designed to highlight exclusive offers and updates; commercial proposals presenting the unique value proposition; purposeful landing pages crafted to facilitate seamless transactions; engaging posts about ongoing sales and enticing discounts; vivid examples showcasing the practical application of the product; enticing “lead magnets” designed to attract potential customers; and insightful case studies illustrating successful product implementations. By strategically employing these selling content strategies, businesses can effectively guide potential customers from consideration to conversion, ensuring a seamless and persuasive journey (Shvetsova, 2022).

Art institutions can utilize selling content in their favor in an array of ways. As a case in point, Royal Opera House’s announcement of the organization’s Black Friday offers, published on November 24, 2023. The post invites “opera and ballet lovers” to prepare for the upcoming holiday season with Royal Opera House merchandise. In accordance with the special offer proposed by the institution, one has the opportunity to enjoy a £20 discount on purchases totaling £100.

The final type of social media messaging slated for discussion is the so-called “viral content”. Viral content, characterized by its rapid and widespread dissemination across the

internet, serves to captivate a large audience, consequently amplifying online traffic. The capacity of content to become viral often hinges on chance occurrences (Shvetsova, 2022).

The propensity for content to become viral is, in part, influenced by physiological arousal. Content eliciting high-arousal positive emotions, such as awe, or high-arousal negative emotions, such as anger or anxiety, tends to achieve greater virality, which goes in line with the previously discussed “emotional appeal” (Dolan, 2019). Conversely, content evoking low-arousal or deactivating emotions, such as sadness, exhibits lower virality. These findings remain consistent even after monitoring factors such as the surprise, interest, or practical utility of content, all of which positively correlate with virality. Experimental outcomes obtained by Berger and Milkman (2012) further affirm the causal impact of specific emotions on content transmission, emphasizing that said influence depends on the level of excitement or emotion induced by a message.

Viral content often intersects with other types of messaging, such as entertaining publications, including videos, memes, curated articles, along with interactive elements such as flash mobs and challenges, quizzes. However, whether a message becomes viral or not is determined by the grade at which a user emotionally resonates with its content (Berger, 2012). Nonetheless, the level to which an audience emotionally connects with an online publication remains a rather unpredictable phenomenon. According to a study on viral content conducted by Anand and Mathew (2014), the phenomenon of viral growth is not consistently maintained throughout the entire lifespan of a product or message. The research uncovers that the surge in viral growth may occur at various stages, i.e. somewhat spontaneously – at the phase of the initial product launch or later in its lifecycle, altering the overall trajectory of viral expansion. Encompassing all the aforementioned types of content and causing often unforeseen dissemination of a message between users, the viral phenomenon is classified separately from its counterparts.

When cross-referenced with the previously discussed storytelling archetypes (Merlo, 2019), it becomes evident that certain types of content concord with particular archetypes. According to Merlo, For instance, a brand aiming to attract attention and introduce its products to new customers might incorporate the Jester or Hero archetypes into their messaging, striving to appeal emotionally to their audience and elevate the chance of a publication “going viral”. However, for sustained attention, customer acquisition, and loyalty, the brand may shift to archetypes like Sage or Guardian, which corresponds with entertaining content, previously referred to as a sort of strategic retention mechanism. Finally, for

cross-selling, rekindling interest, and conveying corporate and social responsibility, it employs archetypes like Liberator or Matchmaker, which goes hand in hand with the selling content type.

Furthermore, content needs to be optimized, so that social media users are more likely to interact with it, thus providing valuable data on the effectiveness of a message. Social media professionals face the challenging task of establishing clear effectiveness standards and translating social media use into tangible organizational benefits. Engagement has emerged as a crucial metric for communication professionals to evaluate stakeholders' experiences and link engagement to cognitive and behavioral outcomes benefiting organizational goals. To advance the engagement framework, researchers and practitioners must define engagement and establish appropriate measurement methods (Jiang, Luo, Kulemeka, 2016).

Conceptualizing stakeholders' social media engagement involves different perspectives. Many studies define engagement as a collection of experiences related to customers' perception of how a social media site fits into their lives, categorizing facets such as commenting, sharing information, expressing support or criticisms, and engaging directly with organizations to establish online communities. Jiang, Luo, and Kulemeka proposed to assess social media efforts using Brian Haven's 4-I-dimensional engagement model (Paine, 2008). Building on existing communication and social media literature, they detailed the measurement model with both tangible and intangible factors:

1. Involvement: Includes web analytics like site traffic, page views, time spent, link clicks, and trackbacks.
2. Interaction: Encompasses robust stakeholder actions such as purchasing behaviors, catalog requests, email sign-ups, comments, and the uploading of audios, videos, and photos.
3. Intimacy: Relates to the emotional component exhibited by stakeholders in conversations and actions, capturing meanings behind posts, comments, reviews, and social media threads.
4. Influence: Addresses the likelihood of public members engaging in outreach-expanding actions, such as sharing corporate blogs or YouTube videos with their social networks and making purchasing recommendations.

Conversely, professional organizations, such as the #SMMStandards coalition (2013), have crafted social media measurement protocols, focusing on six key priorities: 1) content sourcing and methods; 2) reach and impressions; 3) engagement; 4) influence and relevance;

5) opinion and advocacy; 6) impact and value. Simultaneously, Jim Sterne lists 100 indicators that can help measure one's success on social media – from “volume of consumer-created buzz for a brand based on the number of posts ” to “job applications received” (Sterne, p. 5-7). By exemplifying on such a wide and heterogenic array of possible performance indicators, the author strives to emphasize the importance of measurement with a concrete purpose in mind. Hence KPIs vary from one organization to another and answer to certain business needs formulated by decision -makers.

In conclusion, the success of a PR campaign on social media hinges on the ability to eliminate subjectivity in assessing results by clearly defining key performance indicators. However, when it comes to the more qualitative values, implementation of the rest of the aforementioned principles needs to be taken into consideration, various types of content strategies correspond to different PR expectations. When it comes to audience segmentation, various types of content may reach different groups of social media users, for instance, selling content is crucial if one wishes to expand their audience by converting non-users into users. Simultaneously entertaining content works well as a retention mechanism, as it helps to fulfill the second online PR campaign rule by leveraging mutual exchange. Numerous content strategies, including the utilization of UGC, may help increase transparency, which is crucial in times of crises and uncertainties. Therefore, by intertwining these principles of social media PR campaigns with various types of content, organizations can build meaningful relationships with their audiences and achieve their communication goals.

2. Methodology

Research design

The objectives of this research are to a) understand and conceptualize the potential that SNS hold in terms of brand building and reputation management, particularly when applied to the Cultural Sector; b) identify if cultural organizations indeed deem Social Media a powerful communication and marketing tool and explore the extent of that belief, i.e. investigate how sporadic or streamlined practices around social media are, based on the examples of two cultural institutions; c) conduct an analysis of social media communication strategies of chosen organizations (Museum of Russian Impressionism, Brussels Museums) drawing on

concepts discussed within the theoretical framework; d) verify the theories provided in chapter 1 in relation to the practices occurring within institutions in question.

This study employs a mixed-methods research design, combining qualitative methods such as semi-structured interviews with a content analysis of online publications. The qualitative approach is deemed appropriate for gaining in-depth insights, while content analysis adds a quantitative dimension to explore patterns in branding with SNS.

Participants

The participants of this study include representatives from the Museum of Russian Impressionism and Brussels Museums. The key informants are the Social Media Managers of the institutions.

The two-participant sampling size is justified by the interest in executing a comparative analysis of the two institutions and their social media implementation techniques, in order to discover certain patterns, or their absence, thus proving or disproving the theoretical basis of this study.

The participating institutions were selected based on two main criteria: (1) the subject should implement a consistent and thoughtful social media communication strategy; (2) the subject should not rely on attendance stemming from the influx of tourists, hence exhibiting the need for a potent communication strategy;

Museum of Russian Impressionism is a privately funded institution, thus not reliant on government sponsors or grants. Established in 2016, it stands as a relatively young institution. Despite its youth, the museum showcases a robust annual program, featuring three temporary projects alongside a permanent exhibition curated from Boris Mints' collection, housed on the second floor. Notably, the museum's thematic focus extends beyond Impressionism to encompass Russian Avant-garde, demonstrating a commitment to exploring diverse artistic movements of the late 19th and early 20th centuries. These endeavors are marked by rigorous research efforts undertaken by the museum's dedicated exhibition department. Moreover, each exhibition serves as a prominent cultural event within the city, attracting participation from numerous museums and private collectors both domestically and internationally. This collaborative approach ensures a rich and expansive display of artworks sourced from across Russia and beyond, resulting in exhibitions of significant scale and enduring interest (Serednyak, personal communication, February 2, 2024).

Brussels Museums is a nonprofit organization, serving as the umbrella federation for all museums across the Brussels region. Formerly known as the Council of Brussels

Museums, our primary mission revolves around fostering connectivity among the diverse array of museums in the region, that encompasses historical, art, and thematic museums, representing a broad spectrum of cultural and societal interests. With a focus on both public and sector-specific initiatives within the museum industry, the federation is dedicated to enhancing accessibility and visibility for museums while also optimizing their operational efficiency. Through a variety of initiatives, Brussels Museums aims to make museums more accessible to the public and to highlight their presence within the cultural landscape of Brussels (Magnaijargal, personal communication, February 9, 2024).

Data collection

Content Analysis. The basis of this analysis is “Exploring the changing role of brand archetypes in customer-brand relationships: Why try to be a hero when your brand can be more?” conducted by Merlo, O. Eisingerich, A. Gillingwater, R. Cao, J. (2023). In the course of their investigation, the authors mapped various companies within the Storytelling Archetypes framework, coined by Hartwell and Chen (2012). Similarly this research attempts to “map” the investigated cultural institutions within the same system.

In order to achieve that objective, content analysis will involve analyzing 100 publications produced by the investigated institutions across various social media platforms on account of their a) theme and goal (entertainment; education; advocacy; self-expression, etc.); b) tone of voice (the emotions evoked, phrases and collocations used); c) their construction (the consecutive use of various archetypes vs. the evoking of a single archetype). Based on these characteristics, the institutions in question are mapped according to Merlo et al’s methodology, revealing the leading archetypes, and thus the main objective of communication efforts on social media, i.e. the desired image of said institutions.

Interviews. Semi-structured interviews, consisting of 18 questions (see Appendix A for details), will be conducted to explore the institutions' perceptions of Social Media, the strategies employed, and their beliefs regarding its effectiveness.

The findings from interviews and content analysis will be cross-referenced to provide a comprehensive understanding of Social Media practices in the cultural sector, validating or refining theoretical concepts.

Interview questions are partially inspired by insights gained from “The Cultural Content Survey” produced by One Further. The survey accepted submissions from March through August 2022. The research conducted by One Further provides context and informs the development of interview questions (One Further, 2022).

3. Findings

The findings chapter delves into a comprehensive analysis of the data collected through interviews and content analysis, offering a detailed exploration of the insights gained. This chapter aims to present a nuanced understanding of the practices and perspectives surrounding social media as a branding and reputation management tool in the cultural sector. Through a synthesis of qualitative and quantitative findings, we unravel the intricacies of how cultural institutions perceive, adopt, and utilize social media, shedding light on both the challenges and opportunities they encounter in the dynamic realm of online communication.

3.1 Case studies: Branding with Storytelling Archetypes

In order to get a closer look at SNSs as a branding tool employed by cultural organizations, an analysis regarding the Social Media presence of The Museum of Russian Impressionism and Brussels Museums was conducted.

This analysis draws inspiration from the previously discussed research study titled "Exploring the changing role of brand archetypes in customer-brand relationships: Why try to be a hero when your brand can be more?" conducted by Merlo, O., Eisingerich, A., Gillingwater, R., and Cao, J. (2023). The authors of this study meticulously examined a spectrum of companies through the lens of the Storytelling Archetypes framework, as introduced by Hartwell and Chen in 2012, who conceptualized branding using 48 storytelling archetypes. In alignment with this approach, the present research endeavors to apply this framework within the cultural sector, represented by two organizations – Museum of Russian Impressionism and Brussels Museum. By doing so, we aim to gain valuable insights into the application of the novel branding technique within the context of these cultural entities, providing a comparative analysis within the established theoretical framework.

Archetypes evoked by the Museum of Russian Impressionism

An investigation of the communication strategy of the Museum of Russian Impressionism has been executed across three of the most typical platforms within the Russian Social Media Segment: Instagram, VK, and Telegram. The goal of the assessment is to map the institution in the context of the 12 families of Archetypes, thus disclosing the brand image translated to consumers.

The examination involved the analysis of 100 social media posts, created within the framework of the institution's ongoing exhibition, titled “Author unknown. Touching upon the main issues” (see Appendix C for more details).

Overall, in the case of the Museum of Russian Impressionism, the most employed archetypes across the 100 analyzed messages transmitted via the 3 evaluated social media channels are Entertainer and Storyteller, each evoked in 35 posts; Muse, with 34 messages; Shaman, to which the museum communications team referred 24 times. At the medium tier in terms of usage sit the following archetypes: Networker (19), Translator (17), Scientist (14), and Companion (12). The most rarely employed archetypes are Caregiver, evoked in 8 posts, Advocate and Alchemist, used in 7 messages each; Detective, Seeker, and Angel each appeared in 5 different publications; Entrepreneur was mentioned 4 times, while Samaritan inspired 3 posts. The least exploited character within the ongoing communication strategy of the museum was the healer, invoked in 2 publications.

Table 5. Archetypes evoked by Museum of Russian Impressionism

Detective	5
Shaman	24
Translator	17
Scientist	14
Alchemist	7
Seeker	5
Caregiver	8
Healer	2
Angel	5
Samaritan	3
Storyteller	35
Entrepreneur	4
Muse	34
Advocate	7
Networker	19
Entertainer	35
Companion	12

Therefore, the archetype families used by the Russian Museum of Impressionism to the highest degree are the following: Sage (mentioned in 46 publications), Artist (mentioned in 39 publications), Jester (mentioned in 35 publications), Innocent (mentioned in 34 publications), Citizen (mentioned in 26 publications), Magician (mentioned in 21

publications), Guardian (mentioned in 18 publications), Lover (mentioned in 12 publications). According to the first look at the data obtained via the conducted evaluation, the brand image evoked by the cultural institution in question is striving to exhibit such characteristics, as wisdom, knowledge, and mastery – according to Sage, creativity and freedom of expression – as conveyed by Artist; inclusion, advocacy, and participation – in accord with Citizen, while working to entertain its audiences (see Table 3 for more details).

These results correspond with the role of museums in modern society. As conceptualized by Nina Simon (2012), museums are envisioned as entirely participatory, where visitors and staff share personal interests, encouraging ongoing contributions, collaborations, and co-creation, measuring impact collectively. The author insists that truly modern museums resemble coffee shops or community arts centers, prioritizing democratic processes and dialogue facilitation over authoritative practices. Moreover, according to the Museum Association (2017), museums address societal issues, promote inclusion, and actively engage with diverse communities, positively impacting lives. The Museums Association advocates for a socially purposeful role for museums, emphasizing their positive social impact and the need for ongoing public investment. In turn, Museum Next (Carlsson, 2023) emphasizes the educational and innovation-driving roles of museums.

Similarly, Museum of Russian Impressionism alludes to these ideas in their social media communication. While evoking Citizen and Guardian archetypes, the organization advocates for the participation of various minority groups, promoting their multi-sensory exhibitions, accessible to people with disabilities. *“The exhibition space is a multi sensory laboratory. You can see the artworks from different perspectives – of color, light, texture, or form.”*⁴ This very message promoted innovation as well, as only a state-of-the-art museum facility could make such an opportunity possible. Furthermore, the institution's multimedia ecosystem enables audiences to engage in an online preview of the recently inaugurated exhibition, complete with a link to the museum's YouTube channel.

As far as community building is concerned, the museum frequently promotes their “Friend of Museum” card, which offers to its holders not only access to exhibitions, but also additional events that facilitate networking. In doing so, the organization invokes the Detective (Sage family), i.e. offering visitors a solution to a desired lifestyle: *“Attend all exhibitions of the Museum of Russian Impressionism; visit top projects of partner museums;*

⁴ Museum of Russian Impressionism [@rusimp_museum]. (18 October, 2023). *Выставка «Автор неизвестен. Коснуться главного» в Музее русского импрессионизма до 21 января!* Telegram. https://t.me/rusimp_museum/1503

participate in field trips and architectural excursions; create paintings at plein airs and in the workshop; get discounts at the "Serovin and Korov" store and Impress Cafe."⁵ The Citizen archetype (Networker, Advocate) is evoked in the objective of the museum to promote participation and engagement, expanding through multiple connections and hubs: *"We love art and uniting enthusiasts around it!"*⁶ Lastly, the publication is finished with a gentle prompt towards buying the card, which corresponds to the Muse archetype from the Innocent family (encouragement and motivation through simple steps).

With the help of social media publications, Museum of Russian Impressionism reaches the next objective set for modern museums, i.e. the promotion of inclusion and social justice. As a case in point, on October 15th, also known as the White Cane Safety Day, the institution published a series of posts across all their social media platforms in order to advocate for the cause: *"Today, on International White Cane Day, we remind how blind and visually impaired visitors can explore our museum. Several paintings in temporary exhibitions and the permanent collection are accompanied by tactile replicas and aromas. They can be interacted with independently or on a free tour with touch-based commentary."*⁷ Due to the aim of this message, Citizen (Advocate) and Guardian (Angel, Samaritan). While Angel stands for good deeds, Samaritan alludes to making sacrifices for those in greatest need – which the museum does, providing all the inclusive services (guided tours, master-classes, tactile "stations", and access with guide-dogs) free of charge.

However, the dissemination of the archetypes across the aforementioned platforms is not equal due to the fundamental differences between the SNS in question. For example, one of the first inconsistencies discovered during the analysis of the social media communication strategy of the Museum of Russian Impressionism, is the fact that one of the aforementioned archetypes is evoked rather often on VK and Telegram, while being less present on Instagram. The referenced archetype is Muse. According to Merlo et al (2023), archetypes from the bottom -left quarter of the matrix, where Muse is situated, are often employed by brands to deliver a call-for-action. This is exactly the reason why the art institution alludes to this part of the Innocent family at the end of almost every message on the more multifunctional

⁵ Museum of Russian Impressionism [@rusimp_museum]. (27 October, 2023). *Любим искусство и объединять увлеченных людей вокруг него.* Instagram. https://www.instagram.com/p/Cy5SUXMOY8h/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWF1ZA==

⁶ Ibidem.

⁷ Museum of Russian Impressionism [@rusimp_museum]. (15 October, 2023). *Сегодня, в Международный день белой трости, напомним, как незрячие и слабовидящие посетители могут знакомиться с нашим музеем.* Telegram. https://t.me/rusimp_museum/1497?single

Russian platforms, providing a link to the online ticket office, interviews, and partnerships in a simple, nurturing, and uplifting tone.

While Muse is quite ubiquitous in the publications on VK and Telegram, it is hardly ever evoked in Instagram posts. Such a gap can be easily explained by the nature and preset features of the latter application. As mentioned in a study conducted by Risqo M. Wahid in 2022, Instagram is considered of the less reciprocal platforms in terms of Social Media Management. This conclusion can be justified by the restrictions depriving the social network of the option of embedding links in a post, unless it is sponsored content, thus eliminating one of the avenues of user interaction and engagement. Due to that fact, the Muse often evoked in the examined institution's publications on Telegram and VK, and rarely within their western counterpart.

Taking into account the same messages, adapted for different SNSs, this paradigm becomes more evident. For instance, in the recent publication showcasing Leonard Turzhansky's "Moscow. Samoteka." created between 1910 and 1915,⁸ Muse's presence is much more prominent on VK and Telegram compared to Instagram, thanks to the link embedding feature. On Telegram, users are seamlessly redirected to the online ticket office by clicking the phrase "Buy a ticket," while the VK version of the post displays the same link alongside the call to action.

Another quite ubiquitous archetype present in the Museum of Russian Impressionism's communication is the aforementioned Citizen, particularly Networker and Advocate types. For instance, Networker is very evident in collaborative publications and projects, such as a joint podcast featuring the curator of the "Author Unknown" exhibition and the columnist of an online editorial "Rules of Life" (mentioned in previous chapters), author of "Art is Sexy" Telegram channel. The podcast episode was promoted by the museum in a series of posts⁹, embedding links to the collaborating entities in the messages, thus leveraging mutual promotion, hence expansion through connections.

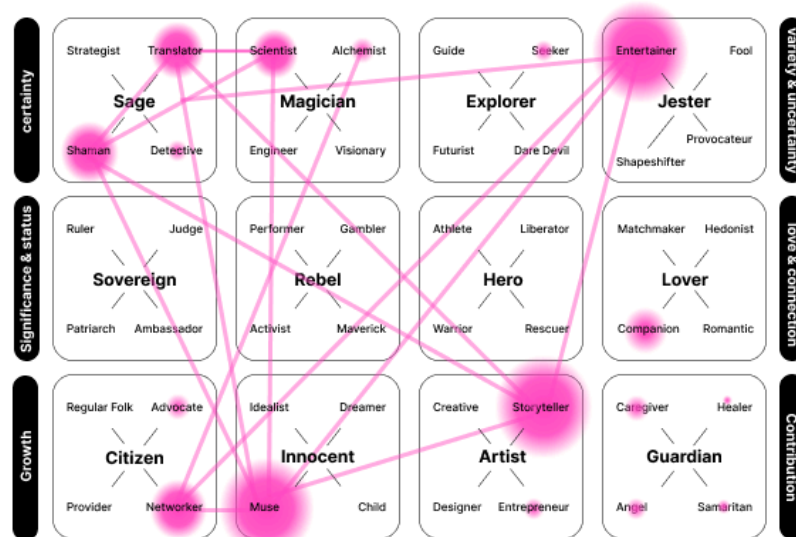
Another aspect of the Museum's communication is the translation of its expertise in the questions of art, specifically, the so-called Russian Impressionism. According to the information shared in the social media publications of the institution, it has a great impact on

⁸ Museum of Russian Impressionism. [@rusimp_museum]. (20 January, 2024). "The working style of Turzhansky was quite unique." Telegram. https://t.me/rusimp_museum/1698

⁹ Museum of Russian Impressionism. [@rusimp_museum]. (12 November, 2023). "Why do some paintings lack an author; how were signatures on canvases perceived in different eras, and how is the attribution of works conducted today?" Telegram. https://t.me/rusimp_museum/1559

the art historical community in Russia, as new discoveries are made in the course of preparation for exhibitions. As a case in point, a publication which went live on November 3, 2023 features a caricature the author of which was established during the development stage of “Author Unknown.”¹⁰ Another case when the museum’s staff made a valuable discovery when preparing for the previous exhibition, “Dobychina’s Choice”, is disclosed in a lecture presented by the curator of said exhibition.¹¹ The curator shares how Nikolay Benois’s portrait of Dobychina,¹² which had been considered missing, was rediscovered and made part of the exhibition. In doing so, the Museum of Russian Impressionism relies on the Sage-family archetypes, representing expertise, mastery, purpose (Shaman), and deciphering complex data, art-historical contexts, notions, and jargon and explaining them to average users (Translator).

Figure 3. Mapping the Museum of Russian Impressionism brand image (Merlo et al, 2023: personal elaboration)



Regardless of the fact that the museum’s communication is highly dependent on the Sage archetypes, which has been put in evidence earlier, it manages to combine the archetypes from the top-left segment with the opposing Jester and Artist. According to the findings of the analysis, the most likely combinations of the archetype families within one message are the following: Sage - Artist, Sage - Citizen, Sage - Innocent, Sage - Magician, Sage - Jester;

¹⁰ Museum of Russian Impressionism. [@rusimp_museum]. (3 November, 2023). *The authorship of this caricature was established during the preparation for the exhibition "Author Unknown. Touching upon the Main Points."* Telegram. https://t.me/rusimp_museum/1538

¹¹ Museum of Russian Impressionism. [rusimp_museum]. (13 July, 2023). *The Journey of Nadezhda Dobychina: the collection, exhibitions, destiny.* YouTube. [Путь Належлы Лобычиной: коллекция, выставки, судьба \(youtube.com\)](https://www.youtube.com/watch?v=...)

¹² Benois, N. (1924). *Portrait of Nadezhda Dobychina.* Private Collection

Jester - Citizen, Jester - Innocent, Jester - Artist. The combinations depend on the objectives and types of publications, as well as the platform where they are published. These somewhat opposing forces join within the Museum's brand image to convey important aspects of its programming and curatorial efforts, while conforming to the high standards for museums worldwide.

Building upon the previous argument, it is important to state that the aforementioned narratives orbit a central point which is translated in almost every message put forth by the institution, which can be considered one of its unique selling points. Apart from curating, maintaining, further developing and researching the vast collection of masterpieces of prominent Russian artists – which corresponds to Sage – the museum's endeavors are very much in tune with the current discourse around inclusion, participation, and innovation (Networker and Angel archetypes). The Museum of Russian Impressionism conjures innovative and entertaining ways of interacting with art, shifting the existing paradigm of museums being “zones of exclusion”, comprehensive or even attainable to a selected strata of people (as exemplified in chapter 1), towards inclusion and universal access.

This type of image is achieved through the consistent structuring of the Museum of Russian Impressionism's messaging, which is conditioned by the desired perception of the institution. In the next chapter, the communication strategy of the museum will be further analyzed, based on the interview with the social media manager of RusImp.

Archetypes evoked by Brussels Museums

An analysis of the image invoked by Brussels Museums has been conducted across three various social media platforms – Instagram, Facebook, and TikTok – with the goal of mapping the institution across the 48-Archetype framework. The investigation replicates the one performed by Merlo et al (2023). The assessment comprises the evaluation of 100 social media publications, encompassing a time period spanning from September 2023 until January 2024 (refer to Appendix C for additional information).

As part of its social media communication strategy, Brussels Museums employed 26 archetypes from 10 archetype families. The most utilized characters were Explorer, with 70 publications; Citizen, with 74 mentions; and Innocent – 56 social media posts alluded to this archetype. Jester, encountered in 33 messages, and Lover, with 34 publications, fell in the medium tier, along with Sovereign, to whom the communication alluded 25 times. The lower

tier is represented by Sage – with 27 mentions; and Artist – with 18. The most rarely utilized archetypes were Hero (10) and Magician (5).

Table 6. Archetypes evoked by Brussels Museums

Detective	6
Scientist	3
Translator	7
Shaman	4
Ruler	13
Judge	2
Patriarch	1
Ambassador	9
Liberator	2
Athlete	8
Guide	8
Seeker	62
Entertainer	21
Shapeshifter	1
Fool	11
Creative	16
Entrepreneur	2
Regular Folk	10
Advocate	4
Networker	60
Muse	48
Dreamer	6
Idealist	2
Companion	29
Matchmaker	7
Alchemist	2

Therefore, the communication strategy of the entity encompasses 10 out of 12 overall archetype families, and 26 out of 48 overall archetypes. Such a variety can imply that the organization either strives to allude to as many audience segments as possible, or, on the contrary, has not yet established a distinct voice. However, further analysis helps determine a pattern which validates the former hypothesis, i.e. the presence of a pattern which justifies such a dispersion across the archetype groundwork.

The case of Brussels Museums conforms to the “museums as entertainment” concept, discussed by van Aalst & Boogaarts (2002). In their research, entitled “From Museum to

Mass Entertainment: The Evolution of the Role of Museums in Cities”, the authors discuss the growing competition and challenges faced by urban museum clusters in the 21st century. According to van Aalst and Boogaarts, as the number of museums increases, competition rises not only among individual museums but also among clusters within the same city and different cities. In order to endure the competitions, museums have transformed into commercialized attractions. Today, museums are seen as catering to tourists, incorporating commercial elements like museum stores and cafes. The concept of "edutainment" has emerged, blending educational and cultural activities with commerce and entertainment. Museum policies have experienced a shift toward increased public participation, emphasizing blockbuster events and controversial themes to attract a wider audience. Thus, the traditional focus on preservation of culture has evolved into a more public-oriented mission, aided by new technologies and digital presentations.

In order to translate the mission of “edutainment”, Brussels Museums evokes archetypes that spark interest and prompt further exploration. Jester – the epitome of fun and entertainment – is often employed to attract attention, which corresponds to the findings provided by Merlo (2023). Lover is utilized by the organization in order to compensate for the need to belong, to make the reader feel like they are a part of a community. Due to the nature of Brussels Museums, uniting over 120 museums in Belgium’s capital, another very prominent archetype within its messaging is Networker. The institution capitalizes on such a variety of cultural organizations represented in the city, while competing with other European capitals and forms entertainment, which confirms the previously discussed notion (van Aalst & Boogaart, 2002).

As a case in point – an Instagram post the organization published within the framework of the grand reopening of the Magritte Museums after restoration. The message begins with a reference to internet culture: “*The Magritte Museum is in its glow-up era*”¹³. Such a playful demeanor, the use of modern youth slang and emojis are all attributes of the Jester family, in this case, its Entertainer counterpart, as it is quite stimulating and even surprising, coming from a cultural organization, and therefore, attention-grabbing.

Another great example of the use of Jester as a stimulating introduction of a message, is the publication that went live on December 20, 2023¹⁴: “*Now that Mariah Carey has*

¹³ Brussels Museums. [@brusselsmuseums]. (18 January, 2024). *The Magritte Museum is in its glow-up era*. Instagram. [The Magritte Museum is in its glow-up era. Have you visited them since the re-opening? If not, now is the good time! 🍏🌟 #brusselsmuseums... | Instagram](#)

¹⁴ Brussels Museums. [@brusselsmuseums]. (20 December, 2023). *Now that Mariah Carey has officially defrosted, the holiday season is upon us!* Instagram. [Brussels Museums \(@brusselsmuseums\) • Instagram photos and videos](#)

officially defrosted, the holiday season is upon us!". The rest of the text layers other aforementioned archetypes, such as Networker from the Citizen family, and Ruler (Sovereign): *"With that, many of our museums will have special opening hours or will be closed during the upcoming weeks"*. In this case, Brussels Museums not only represents a network of cultural institutions, but also acts as its head. *"So, make sure to visit your museum's opening hours before planning your visit!"* – alludes to Seeker (Explorer family), encouraging to discover what Brussels's cultural scene has to offer, while giving friendly advice in accordance with Lover (Companion).

Lover is often used within the social media communication of Brussels Museums. The most exploited sub-archetype of this family is Companion, alluding to the sense of belonging, and bringing a friendly tone of voice to the publications. For instance, the following message is written in such a warm and nonchalant way, as if it comes from a personal friend: *"The winter holidays are almost over. Were you able to visit your favorite museum with your children?"*¹⁵. The message is written in two languages, French and Dutch which conforms with the Networker's aim to connect people of different backgrounds, uniting them under the auspices of one entity. The publication is brought to an end with a prompt to seek for inspiration on the organization's website, thus encouraging the reader to initiate an activity via a simple step, which matches perfectly with the Muse archetype (Innocent family).

Another character from the Lover family emerging in Brussels Museums's social media presence is Matchmaker. Its main purpose is to give the audience a solution which most likely aligns with its interests. In a post dedicated to the results of the Art Nouveau year¹⁶, the organization acknowledges the interest expressed by its audience towards this style of art, urging it to discover more of what the year had to offer in terms of cultural events: *"With almost 7.000 visits through the Art Nouveau Pass during this time, we have seen you getting more interested in this artistic movement and we will therefore continue to provide you more offers through our pass"*¹⁷.

Furthermore, the same publication features an archetype which has not yet been discussed within the framework of cultural institutions. Hero, more specifically Athlete has been evoked by Brussels Museums on several occasions, including the aforementioned

¹⁵ Brussels Museums. [@brusselsmuseums]. (4 January, 2024). FR • *Les vacances d'hiver sont presque terminées*. Instagram. [FR • Les vacances d'hiver sont presque terminées. Avez-vous pu visiter votre musée préféré avec vos enfants ? Si ce n'est pas le cas... | Instagram](#)

¹⁶ In 2023 Brussels was proclaimed the capital of Art Nouveau (City of Brussels, 2023).

¹⁷ Brussels Museums. [@brusselsmuseums]. (2023, December 12). *2023, Brussels was named as the Art Nouveau capital and throughout the year, we celebrated this occasion through numerous activities, inaugurations, and exceptional events..* Instagram. [Brussels Museums \(@brusselsmuseums\) • Instagram photos and videos](#)

message. The phrase “*With almost 7.000 visits through the Art Nouveau Pass during this time,*” is used by the institution to express pride for its performance. Another instance in which Athlete came into play was a news dedicated to record attendance at Brussels Museums, disseminated across the organizations social media accounts. “*We are kicking off 2024 with a bang because, in 2023, all of you wonderful people broke the record for museum visits with 4.980.000!*”¹⁸ This sentence reveals the peak performance of Brussels Museums, leading to a record, which is associated with the Athlete archetype.

Another pioneering character employed in this very publication is Sovereign, particularly Ruler. “*We, at Brussels Museums, are delighted by your support, and are just as excited about the upcoming year,*” – the message reads, as Brussels Museums rightfully comes forward as the head of a network of art institutions represented by this larger entity, which is characteristic of this archetype, according to Chen and Hartwell’s (2012) framework. By employing lexicon, featuring words like “dazzling” or “exceptional” the organization alludes to Ruler’s superiority and overall Sovereign’s glamor, perfection and prestige: “*Because experiences are the best present you can give, get your loved ones the dazzling Art Nouveau Pass for the holidays*”¹⁹.

It is worthy of mentioning that all the Sovereign-family archetypes have been encountered within Brussels Museums’s communication. Along with the Networker type, standing for connections between various entities, in this case the cultural institutions of Belgium’s capital, Sovereign consolidates this network, putting the organization on top of the rather dispersed museum cluster. Thus the museums of the city are represented as a unified front in the face of the pivoting competition among European museums, which correspond to van Aalst and Boogaarts’s theory (2002). Of course, the different shades of Sovereign are used in other contexts as well, including the mentions of historical museums, basing their identity on tradition. Moreover, the Ambassador archetype is largely used within the Art Nouveau Year campaign, as the nature of the artistic style in question calls for certain epithets that reflect the decorativeness, spirituality, and abundance of the style (Senott, 2004).

In the course of the analysis, it has been put into evidence that the communication strategies employed by Brussels Museums on social media vary from platform to platform.

¹⁸ Brussels Museums. [@brusselsmuseums]. (2024, January 11). *We are kicking off 2024 with a bang because, in 2023, all of you wonderful people broke the record for museum visits with 4.980.000!* Instagram. [We are kicking off 2024 with a bang because, in 2023, all of you wonderful people broke the record for museum visits with 4.980.000!... | Instagram](#)

¹⁹ Brussels Museums. [@brusselsmuseums]. (2023, December 16). *Because experiences are the best present you can give, get your loved ones the dazzling Art Nouveau Pass for the holidays.* Instagram. [Brussels Museums \(@brusselsmuseums\) • Instagram photos and videos](#)

Apart from the archetypes employed, there are some language differences between the messaging, particularly on Facebook. Most messages disseminated across various platforms are adapted for their audiences. Accordingly, publications on Facebook cater to their respective audience, boasting the largest pool of users aged 50 and up, according to statistics (AARP, 2023). Perhaps, this is the reason why Brussels Museums chooses to translate certain publications from English to Belgium's national languages. Among these publications are the introduction of "Unfree Labour" exhibition²⁰, posts about "Josef Hoffmann - Falling for Beauty" show²¹, publications dedicated to the Meunier Museum²², and more.

Another social networking site with a specially-tailored communication strategy is TikTok, with an audience primarily consisting of Gen-Z (Dixon, 2023). Therefore, in order to appeal more to the younger generation Brussels Museums differentiates its messaging within this social media platform, evoking the Jester archetypes 55% more often. When it comes to TikTok, an online video platform, the elements suggestive of different archetypes vary more than on other SNSs. Factors such as background music, titles, and trending content all contribute to this effect. For instance, music choice has affected the tone of the message in publication featuring Museum Night Fever²³, a museum night event held annually, or a publication featuring the American car collection at Autoworld²⁴.

Another very prominent archetype often evoked on Brussels Museums's TikTok page is Regular Folk from the Citizen family. According to Chen and Hartwell's framework (2012), Regular Folk alludes to conformity, authenticity, and relatability. A great example of the use of this archetype is the "Day in the life of the Social Media Manager of Brussels Museums" publication²⁵. In a series of images, the BM employee reveals a typical day of work, in a playful and humorous manner, putting a real human face on the organization.

²⁰ Brussels Museums. [@brusselsmuseums]. (2023, November 28). *FR • L'article 23 de la Déclaration universelle stipule : « Toute personne a droit au travail, au libre choix de son travail, à des conditions équitables et satisfaisantes de travail et à la protection contre le chômage.* Facebook. <https://www.facebook.com/BrusselsMuseums/posts/pfbid0LLfuNrxDeFXbmM3UCqo5kaPRqnZee4nopsVrG7WXLUkzcfZuxDSXADPuXLYZ4Kixl>

²¹ Brussels Museums. [@brusselsmuseums]. (2023, December 5). *FR • Connaissez-vous les œuvres de l'architecte et designer austro-morave Josef Hoffmann ?* Facebook. <https://www.facebook.com/BrusselsMuseums/posts/pfbid0aZRetB56rPMNtXp93tiEKExfgmjGJPi8EkPW4g6iZBiKJLbs8oRWmnYYXfuLTtNpl>

²² Brussels Museums. [@brusselsmuseums]. (2023, November 15). *FR • Connaissez-vous les œuvres de l'artiste belge Constantin Meunier ?* Facebook. <https://www.facebook.com/BrusselsMuseums/posts/>

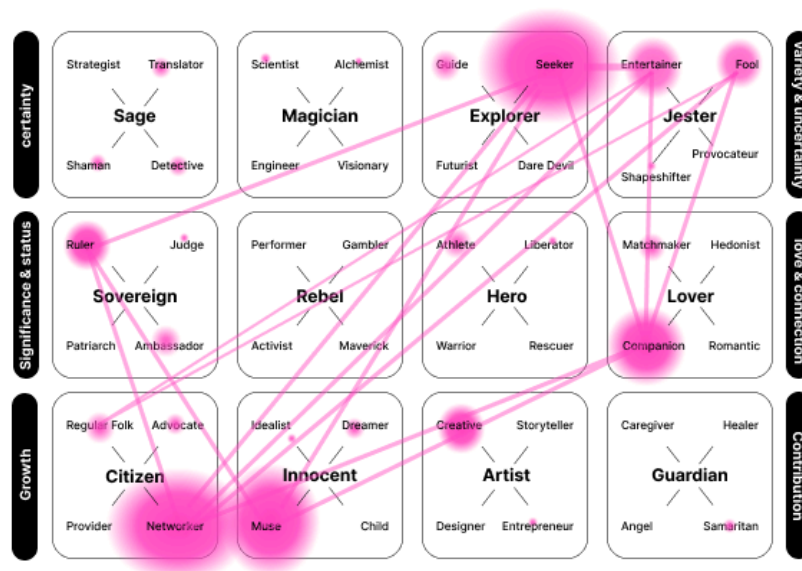
²³ Brussels Museums. [@brusselsmuseums]. (2023, October 19). *See you on Saturday for Museum Night Fever!* TikTok. <https://vm.tiktok.com/ZGekRrFS5/>

²⁴ Brussels Museums. [@brusselsmuseums]. (2023, September 12). *We couldn't help it.* TikTok. <https://vm.tiktok.com/ZGekbYjvw/>

²⁵ Brussels Museums. [@brusselsmuseums]. (2024, January 26). *Hi! I'm Anujin (she/her), the social media manager of BM!* TikTok. <https://vm.tiktok.com/ZGekRBdY7/>

Furthermore, Regular Folk is very eminent in the modern meme culture, as it is heavily reliant on relatability (Ask & Abidin, 2018). Brussels Museums leverages this attribute to craft viral content, alluding to modern pop and internet culture. As a case in point, an array of publications on TikTok, including an exposition at Foundation Boghossian featuring snails represented in all artistic media²⁶ and an Instagram publication, reading : “POV: It's 3°C outside and you and your friends are dressed so warm, you're starting to look like astronauts”²⁷. In this message, Brussels Museums attempts to convey a down-to-earth image, building a connection between the collection of the Belgian Comic Strip Center and everyday experiences, thus increasing its relevance.

Figure 4. Mapping Brussels Museums brand image (Merlo et al, 2023: personal elaboration)



Overall, the most frequently encountered archetype pairings within the social media communication campaign of Brussels Museums are Explorer-Citizen, Explorer-Innocent, Explorer-Jester, Explorer-Sovereign, Citizen-Sovereign, Citizen-Innocent, Citizen-Lover, Lover-Jester, Lover-Explorer, Lover-Innocent, Citizen-Jester.

In conclusion, according to the primary analysis conducted on the basis of the examination proposed by Merlo et al (2023), Brussels Museums brand image goes hand in hand with the concept of edutainment (van Aalst, 2002). The organization strives to present

²⁶ Brussels Museums. [@brusselsmuseums]. (2023, July 7). *Junji Ito wouldve loved all the snails at @Foundation Boghossian*. TikTok. <https://vm.tiktok.com/ZGekWw9rN/>

²⁷ Brussels Museums. [@brusselsmuseums]. (2023, November 30). *POV: It's 3°C outside and you and your friends are dressed so warm, you're starting to look like astronauts*. Instagram. <https://www.instagram.com/p/C0RmFe1okr4/>

cultural events organized under its auspices in an entertaining and grounded manner, leveling itself with the audience. To render this perspective, the institution evokes such archetypes as Jester (Entertainer, Fool), Lover (Companion, Matchmaker), and Citizen (Regular Folk, Networker). Via building the online communication in accordance with these storytelling strategies, Brussels Museum manages to leverage a higher interest in its events. In order to amplify this effect, the organization pairs the aforementioned archetypes with Explorer (Seeker, Guide) and Innocent (Muse), actively encouraging attendance and cultural engagement. Finally, representing 120 museums and cultural institutions of Belgium's capital, Brussels Museums alludes to the Sovereign archetype family (Ruler, Ambassador) to invoke its instance and authority.

3.2 Comparing theory and practice: Interviews

In order to prove or disprove the previously discussed analysis and expand the examination of how the Museum of Russian Impressionism and Brussels Museum utilize social media as part of their communication strategy, interviews with the social media managers of respective cultural institutions have been conducted. Overall, according to the findings of the interviews, Social Networking Sites (SNS) offer considerable potential for enhancing brand image and reputation within the Cultural Sector and are successfully utilized for that matter by the investigated organizations.

As discussed in Chapter 1.3, a Social Media Marketing strategy employed by any organization is characterized by the integration of diverse branding strategies across multiple online platforms; and by the comprehension of the target audience and effective methods for message dissemination to create a trustworthy rapport with it. Differences in how brands approach social media marketing are influenced by their strategic objectives, the resources they have at their disposal, and the unique dynamics of their respective industries. In order to classify the social media strategies employed by the Museum of Russian Impressionism and Brussels Museums, the following aspects will be assessed: 1) objectives of social media usage; 2) direction of communication between audiences and the organizations; 3) audience engagement level (Li et al, 2021).

Social Media Management at the Museums of Russian Impressionism

The Social Media Manager of the Museum of Russian Impressionism, Lidiia Seredniak, named three main objectives of their social media communication: "There are

several general goals for our content. Firstly, it's about *increasing the museum's visibility* through various formats - these can be materials about artists whose paintings are exhibited in the museum. These can be materials about the museum itself, such as overview videos. These can be materials that talk, for example, about our merchandise. There's also an *educational goal*. We create a lot of content in various formats: including lectures, real-life situations, and posts. Text cards, a more classic post format, that talks about the art of the period, which we specialize in - the late 19th, early 20th century. [...] *We pay a lot of attention to inclusion in the museum*" (Seredniak, personal communication, February 2, 2024). Hence, according to Rydén (2015), such externally-directed social media communication objectives striving to educate the audiences and advocate for inclusion, while promoting the activities of the museum that help tackle these goals, can be categorized as empowering and engaging (business-for-customers). Which corresponds to the concept of the participatory museum (Simon, 2012).

In terms of audience engagement leveraged by the social media campaign, drawing from the interview with the social media manager of the Russian Museum of Impressionism, it is rather collaborative, i.e. marked by frequent and reciprocal interactions, empowering both the institution and its audience to mutually influence each other (Joshi, 2009). This reciprocity is manifested in the percentage breakdown of the types of content the Museum of Russian Impressionism produces. "60% of the content is dedicated to storytelling about paintings, about artists. We see that this content is more in demand by the audience - we see it in engagement, in the number of reactions, in reposts, etc. But at the same time, 40% of the content is devoted to the museum's work" (Serednyak, personal communication, February 02, 2024).

Moreover, when talking about crisis management, Seredniak mentions that the museum staff tries to work preventatively when it is clear that a problem may arise, adapting their social media content to match the needs of their audience: "Additionally, between exhibitions, we have a period of exhibition changeover, during which we completely reconfigure the museum halls for the new exhibition. Old walls are torn down, new ones are erected, and everything is repainted. This process generally takes two weeks, during which the museum is closed. We make extensive efforts to inform potential visitors about the museum's operating hours during this time. Long before the exhibition changeover begins, we remind people through separate posts, and we update information on Google Maps and Yandex Maps. Overall, both offline and online, wherever possible, we strive to communicate this information" (Ibidem).

Furthermore, the Museum of Russian Impressionism often incorporates user-generated content within their social media messaging and resorts to the help of volunteers when creating content: “For example, the museum has its own merchandise, and we often invite volunteers, photographers, to help us shoot it, come up with some concepts, how to make it interesting? Or, for example, the museum has a museum cafe. The highlight of this cafe is that the baristas create drinks specially for each exhibition, based on several paintings, and we also talk about it on our social networks. Volunteers often assist us with such content as well” (Serednyak, personal communication, February 02, 2024). Therefore, the audience which is composed of ordinary users, as well as the volunteering enthusiasts, becomes the co-creator of the online presence of RusImp.

As far as engagement levels are concerned, based on the discussed collaborative and rather reactive social media communication strategy of the museum, it is likely that the engagement levels of the institution’s virtual audience are maximal, if not nearing the maximum.

However, when asked if the Museum of Russian Impressionism uses a CRM system connected to the social media platforms of the institution, the social media manager answered that currently there is lack of the resources to launch a full-fledged CRM. Nonetheless, the organization manages customer relations in a very prompt and proactive manner. RusImp uses Brand Analytics for a comprehensive tracking of all references of the museum across social networks. Even in instances where direct tagging is absent, the tool captures any textual mentions of the museum, enabling proactive engagement. “We often reply - communicate, or if there is any question, we respond”, – explains Serednyak (personal communication, February 2, 2024). Moreover, as it has been mentioned earlier, the same digital instrument is utilized by the organization in terms of crisis management: “We actively monitor all our comments, mentions, and tags. If any controversial situation arises, we quickly address it through comments or direct messages, aiming to resolve it promptly. Different reactions can occur, and some individuals might express their dissatisfaction. We strive to handle these situations promptly and courteously” (Ibidem).

Building on the factors that comprise the organization’s success in the realm of SNSs (the objectives of empowerment and engagement, encompassing the educational mission of the social media campaign, the focus on inclusion and the varied museum activities and programmes covered within the messaging of the institution; reciprocity of the directions of communications; high levels of engagement and co-creation of content; the proactive stance in regards to customer relations), and taking into account the absence of a proper CRM

system, one can conclude that the social media marketing strategy of the Museum of Russian Impressionism is represented by a *social monitoring strategy*, leaning towards the social CRM strategy (Li et al, 2021).

The aspiration towards the social customer relations management strategy is reflected not only in the preemptive communication established with audiences across a multitude of channels and monitored for mentions and prompts. The Museum of Russian Impressionism strives to develop customized offerings, thus leveraging collaborative value creation. The museum conducts a comprehensive segmentation of its audience and the respective tailoring of various messages in order to increase their appeal: “Targeting helps us to tailor messages written for the youth audience – at the youth audience. We use different formulations, words, and images that differ from our more standard ones, so to speak. We try to find new approaches. Plus, when it comes to teenagers, we have an educational program specifically for them. For example, we organize tours, research tours - we talk about them online. And we position the museum building itself as a nice place to hang out because it's stylish, beautiful, and bright” (Serednyak, personal communication, February 2, 2024).

Therefore, the Museum of Russian Impressionism curates their social media presence in a manner that sets the institution quite high on the scale of strategic maturity (Li et al, 2021), with only one step remaining to reaching the peak. The thoroughly tailored social media strategy allows the Museum of Russian Impressionism to successfully conduct its public relations campaigns on social media and create a desired brand image which, based on the interview, does not contradict the reality.

Firstly, the museum has a clear understanding of its target audience (Flegontova & Anischenko, 2021), which the employees of the institution strive to reach in various ways that go beyond social media marketing: “The main target audience, across all social networks, is women aged 35-44. We try to attract different audiences, and a big goal is to attract young people, teenagers, and students. If we were to draw a portrait of the target audience, it would be a woman aged 35-44, living in Moscow or other major cities. Looking at the statistics, St. Petersburg ranks second, followed by other million-population cities like Yekaterinburg, Rostov-on-Don, and Yaroslavl. In general, it's residents of metropolises, so to speak”. (Serednyak, personal communication, February 2, 2024).

According to Dowling (2003), one of the most prominent success factors that go into brand image and reputation is the presence of transparent and effective communication within functional groups of a company, its employees per se. Mutual internal understanding of a corporate mission and vision, as well as a sense of belonging to an entity which strives to

positively impact society and the world is required to forge effective external communication of these values. As explained by Serednyak, the Museum of Russian Impressionism leverages a rather small number of employees to create a close-knit working environment: “Our museum team is relatively small. With just 30 people and an open-space layout, we all share the same space, albeit divided into different zones for various departments: for instance, the exhibition department, the educational department, and our PR department. Overall, it's one cohesive space, and our internal communication largely relies on personal interactions. While some matters are addressed via correspondence and specific group chats, especially if they require written documentation, the primary mode of communication is offline and personal. For example, we have a chat with all colleagues where we share media publications about the museum showcasing our work and visitor feedback. [...] For each exhibition, we prepare a catalog. I read information about the exhibition in the catalog. We have several meetings with the exhibition curators, where they talk about the exhibition, the concept, and they recommend a lot of additional materials to read on this topic. [...] Everything is so flexible that each department collaborates closely with others. For instance, our art historians often feature in our videos, discussing paintings, while the marketing department assists in brainstorming new social media formats, and our designer actively contributes as well. In general, our approach is highly adaptable, without strict protocols dictating how things should be done”.

Furthermore, the museum capitalizes on the principle of mutual exchange (Flegontova & Anischenko, 2021), establishing communication and interaction with its audience, which benefits both sides. The social media manager is completely aware of the type of content, which the subscribers of the organization’s social networking channels appreciate the most, and leverages these types of publication in order to retain audiences and cultivate loyalty. “During the quarantine period, there was an increase in the audience from regions because we launched major online projects, including live streams and lectures, and we continue this trend. We understand that part of the audience, who are subscribed to our social networks, have not visited the museum; they use the museum's platforms as a source of information. While this enthusiasm has slowed down, it continues. So, our online products continue to attract an audience not only from Moscow” (Serednyak, personal communication, February 2, 2024).

In doing so, the Museum of Russian Impressionism strives to maintain honesty in communication with its audience, patiently answering their questions and promptly averting

any negative reactions that may come its way. This aspect of communication has been extensively covered within the social media marketing strategy argument.

Finally, to ensure objectivity in evaluation of its public relations efforts on social networks (Flegontova & Anischenko, 2021), RusImp has defined and puts to practice clear key performance indicators. “We look at the statistics for all networks every week, collect them weekly, compare them monthly. We look at the reach of posts; engagement is important to us, as well the ratio of reactions to the number of subscribers and the ratio of reactions to our reach. These are the main KPIs for us. [...] But, of course, we look at the number of profile visits - so that publications lead to profile visits in the first place” (Serednyak, personal communication, February 2, 2024).

Therefore, the Museum of Russian Impressionism successfully conveys the desired brand image within its online communication campaign, which is further validated by the findings of the analysis conducted in accordance with the 48 storytelling archetype framework (Chen & Hartwell, 2012). The brand image consists of four main components:

(1) Expertise, conveyed by the use of Sage archetypes, especially Shaman: “We act as experts on the topic, despite this, we try to speak in simple language about sometimes complex things. Many appreciate us precisely for this expertise. All the content we use on social networks is based on art-historical articles and research materials” (Serednyak, personal communication, February 2, 2024).

(2) Museum as a place of leisure, which is reflected by the use of Storyteller and the Citizen family: “We have a fairly large excursion program, which includes children's programs, masterclasses, tours for children, programs for adults. Also, masterclasses, lectures for adults. It is the work of our souvenir shop, it is the work of the cafe, our inclusive program. [...] The museum has a museum cafe. The highlight of this cafe is that the baristas create drinks specially for each exhibition, based on several paintings, and we also talk about it on our social networks. [...] The museum is located on the territory of the former Bolshevik factory, which is now a business district, and our museum is the former warehouse of the Bolshevik factory for flour and sugar. [...] Also, as an architectural object, it's quite attractive to the audience, and the territory of the Bolshevik factory, which is now restored, is also attractive. It's quite famous, beloved among tourists as a place for walks and so on” (Serednyak, personal communication, February 2, 2024).

(3) Edutainment (Aalst & Boogaarts 2002), conveyed by the evokement of Entertainer, Storyteller, and Translator.

“We strive to explain sometimes complex topics in a friendly and engaging manner, even if they involve many art-related terms. In brief, I would describe it as a friendly, engaging, and interesting narrative about art” (Serednyak, personal communication, February 2, 2024).

(4) Inclusion, invoked by Advocate and Guardian archetypes (Samaritan, Angel, Healer, Caregiver).

“We pay a lot of attention to inclusion in the museum. For example, for each exhibition, we make tactile copies and scents that complement and enhance the perception of works. We have tours in Russian sign language, tours with audio description, and we also have an educational department and a colleague who specifically deals with the inclusive program. We pay a lot of attention to this and actively talk about it on our social networks” (Serednyak, personal communication, February 2, 2024).

Social Media Management at Brussels Museums

The Social Media Manager of Brussels Museums, Anujin Magnaijarga, outlined the following objectives of the organization's social networking: “I think for the most part it's kind of all of the above [to reach new audiences, engage existing audiences, promote events/exhibitions, drive commercial income, drive attendance, storytelling, keep stakeholders informed, give a platform to artists]. We are active on Instagram, Facebook and TikTok. We want to increase the visibility of our museums. [...] In our federation, we have over 120 members, so that is over 120 museums and that's a lot of museums. We always have a number of the most popular and well known museums. While that's great, our purpose is to help people discover museums that they have never heard of. Besides the public, we also have a LinkedIn page that's being used mainly for our sector, our members, the professional community, and there you can say that we strive to inform our stakeholders, our partners” (Magnaijarga, personal communication, February 9, 2024). Therefore, in keeping with Rydén et al (2015), the communication objectives of BM are connection and collaboration (business-with-customers), i.e. the organization's need to attract new audiences and retain them with the help of its cultural products and content.

As per the audience engagement captured by the social media presence of Brussels Museums, it can be characterized as two-way interaction, which can be characterized by interactive communication on social media, encompassing both firm-initiated interactions and customer participation (liking, sharing, or commenting). Additionally, within this model, customers initiate conversations through inquiries, feedback, testimonials, or even negative

comments, with the company actively listening and responding to customer input (Van Noort and Willemsen 2012). “ I do community management every day, manually. I look at all the notifications, read all the messages, and treat them accordingly” (Magnaijarga, personal communication, February 9, 2024).

When it comes to community management in times of crisis, the social media officer of Brussels Museums described the complications caused by the recent terrorist attack in Brussels: “One of the most recent crises that we had was during last year's Museum Fever. It took place on 21st of October 2023. It was a Saturday, and it was that week when a terrorist attack took place. The national security level was at its maximum, and the government was advising people to stay at home. It was definitely a huge crisis for us because the week of the event itself, that's where we get the highest sales”. These events attracted a negative response from some members of the organization’s audience, as the realization of the Museum Night Fever event was in-line, despite the dire circumstances. Nonetheless, the employee managed to tackle the negativity by listening to the feedback and responding to it accordingly. “We told them what was factual, of course. We acknowledged all these things happening, but also the event had been in preparation for almost a year. We did our best to communicate to our audience, our potential visitors, how we were taking specific actions to guarantee safety during our event. And once we communicated that, we definitely saw a shift in people's attitudes” (Magnaijarga, personal communication, February 9, 2024).

Another characteristic of the two-way interaction model is the utilization of user-generated content, which companies encourage their audience to share (Li, 2021). Based on both the content analysis and interview, Brussels Museums utilizes user-generated content quite frequently, eagerly mentioning the creator in their publications. “The content that we put out is on one side reused either from the museums, or from the community, so user generated content. [...] In a lot of the cases we use user generated content” (Magnaijarga, personal communication, February 9, 2024).

Taking into account the two-way interaction model observed within Brussels Museums’s communication, and the frequent adaptation of user-generated content, the engagement level of the organization’s online audience can be characterized as quite high.

Drawing from these aspects of the social media communication strategy of Brussels Museums, while bearing in mind the absence of a CRM system connected to the institution’s social media platforms, or other tools that could partially substitute their functionalities (Ibidem), the SMMS performed by the belgian organization is Social Content Strategy, which places the institution on the medium-high tier of strategic maturity (Li et al, 2021). The Social

Media presence of Brussels Museums facilitates the expansion of the organization's reach, which is indicated as one of its main goals.

Brussels Museums strives to reach as wide of an audience as possible, targeting not one group specifically, but rather choosing to deliberately transmit their messages to all the habitants of Brussels: "Our audience are people in Brussels, everyone. Brussels represents a lot of things. It's both the Belgians who are born and raised here, as well as expats. We want to speak to everyone, and to attract everyone. I mean, the museums and culture aren't for specific demographics, everyone should learn and discover about it" (Magnaijarga, personal communication, February 9, 2024).

However, BM does differentiate between audiences when it comes to specific messages or projects. For instance, as it has been previously noted, the institution uses different languages on different platforms: " I think, in Brussels, the majority of people speak English, and even if they don't speak advanced English, we already use the most accessible form of language, so that anyone can understand. Even if your English isn't at an extremely advanced level, you too can understand it. Thanks to, say, Instagram or Facebook's translation feature, everyone can translate and see the content or texts. English is just a convenient way to reach a lot of people. But we also do use our national languages in specific moments or scenes, like when we really want to guarantee that everyone understands the message. For example during what time a museum is open, or what the ticket prices are. This is the information we deliver in English" (Magnaijarga, personal communication, February 9, 2024).

Moreover, Brussels Museums targets specific events to their respective and intended audiences: "When it comes to specific projects, we have segments in my mind. For example Museum Night Fever, it's mainly aimed for a young audience. So there we try to attract visitors from 16 to 35 years old, all financial backgrounds, all education levels, I think it's really just a matter of age. But besides that, it's really for everyone. But definitely, I think that there are different audiences per platform, definitely Facebook is the more elderly. Instagram is the general pool. TikTok, however, has a very different audience, I believe the majority of people there are under 35 years old. So I think it's good to have all the platforms, so we know we are reaching everyone here" (Ibidem). This observation has already been validated by the increased use of Jester archetypes on the organization's TikTok page.

As per the communication between the functional groups of Brussels Museum, Magnaijarga has reported a presence of a corporate communication framework, including various digital tools, such as newsletter and intranet: "[...] from a general communication

point of view, we have our newsletters. We also have an intranet that is through our website, so every staff of museums can register and create an account, and that's where all the resources are. There's even a forum where people can talk among each other and seek collaboration. As for the other social media managers, there are a number of them that I know through work. I think among social media managers, it's very common to just talk among ourselves on Instagram. And among my colleagues at Brussels Museums, we are all regular office people, so we talk in person very regularly” (personal communication, February 9, 2024).

BM conforms to the principle of Mutual Exchange (Flegontova & Anischenko, 2021), actively listening to its audiences and answering to their needs. “[...] on Facebook we often get comments from our audience saying ‘*Why this is not in French?*’, ‘*Why is this not in Dutch?*’ Of course, to answer their needs, we kind of do the mix [of languages]”, the social media manager confirmed. “I'm clearly seeing that people really love video content these days, so I'm definitely going to combine quite a number of static content with more video content” (Magnaijarga, personal communication, February 9, 2024). Such an approach helps cultivate transparency and open communication between the cultural institution and the audience.

In order to evaluate the performance of its social media communication, Brussels Museums has defined a set of KPIs, which retrieved via the built-in monitoring systems of each SNS: “I definitely monitor all the given metrics that each platform’s analytics provide. So definitely things like reach, engagement, impressions. But on a bigger level, likes, shares, and saves are definitely KPIs that I value”. The metrics get assessed on a regular basis, complete with a final annual report: “I have my excel sheet, where I gather all the analytics, numbers at the end of the month and then of course I make annual reports at the end of every year to compare how the year progressed” (Ibidem).

In keeping with the aforementioned strategies and principles, Brussels Museums successfully executes its social media public relations campaign, conveying the desired image, elaborated by the 48-archetype framework (Merlo, 2023) and further validated by the results of the interview. Hence the component of BM’s brand image transmitted via its social media channels are:

(1) The representative of Brussels Museums at large, reinforced by the Sovereign archetypes.

“It's just really being the backbone and supporting system for all our member museums. We aren't really helping every single museum to reach every single target of theirs,

but we do exist to be the spokesperson of the sectors. So, yes, we do form the voice of all the sector” (Magnaijarga, personal communication, February 9, 2024).

(2) Building connections and creating a platform for museums of Brussels, represented by the ubiquity of Networker across the analyzed social media publications.

“The purpose of our existence is of course to connect all the museums in the Brussels region. That being historical museums, art museums, museums that focus on societal issues, so all forms of museums. [...] In our federation, we have over 120 members, so that is over 120 museums and that's a lot of museums. We always have a number of the most popular and well known museums. While that's great, our purpose is to help people discover museums that they have never heard of” (Magnaijarga, personal communication, February 9, 2024).

(3) Entertainment, manifested by the prominence of Jester and Lover archetypes.

“[Our Tone of Voice] is extremely casual. It is very accessible, very understandable, and informal. We talk about exhibitions as if we are visitors, as if any average person would talk about them, whether you make a pun or joke out of it or make a pop culture reference. Yeah, it's very casual and friendly. We at all costs avoid complex artistic words or the use of jargons. We like to present ourselves as more of that one friend you have that just happens to visit a lot of exhibitions and knows a lot about museums” (Ibidem).

(4) Accessibility and popularization of museums. This aspect of BM’s messaging is confirmed by Explorer and Innocent (Muse) archetypes, encouraging the audience to discover what the diverse cultural landscape of Belgium’s capital has to offer.

“We want to increase the visibility of our museums. We want to put the word out about our products or that our event is coming soon, so that you can get a ticket. It's really about inspiring people to go to museums. It's about helping them discover something they haven't heard of” (Ibidem).

Overall, the both cultural organizations successfully meet the goals of their social media marketing strategies. The differences between them are subject to the nature and specificities of each institution. While the Museum of Russian Impressionism operates as a very interconnected ecosystem which strives to promote its own offerings, products and events for its own good, Brussels Museums represents more than a diverse 120 cultural entities, and due to the heterogeneity of this framework it focuses on the promotion of partnering institutions. Hence why, the social media tactics implemented by each of the organizations in question can be considered well-rounded in their respective circumstances.

Both organizations reported the noticeable effectiveness of social media when it comes to expanding reach and attracting new audiences. The museum of Russian

Impressionism observed a surplus of regional and foreign followers, thanks to digital initiatives taken up by the institution during the COVID-19 pandemic. By capitalizing on educational content, RusImp has managed to keep to this tendency, as the number of subscribers from remote cities and abroad continues to gradually increase (Serednyak, personal communication, February 2, 2024).

When it comes to the reach of Brussels Museums, the social media manager of the organization stated that the organization has already reached a significant portion of the identified younger audiences. Specifically on TikTok, there is a noticeable presence of younger viewers, with the number of youth followers increasing steadily each month (Magnaijarga, personal communication, February 9, 2024).

Finally, when asked if promotion without the use of social media is possible in the current landscape, the social media managers of both organizations replied with a definitive 'No'. "In terms of public activities I think you cannot exist without social media. Whether you are a cultural institution or any type of organization or brand, I think having an Instagram page is a must" (Ibidem). "In my opinion, no. I think it's necessary to be on the same platforms as your audience, and I don't think so. Currently, it's not possible" (Serednyak, personal communication, February 2, 2024).

4. Conclusion

To conclude, Social Media has proven to be a powerful tool for branding and reputation management. By implementing a strategic approach to their social media presence, cultural institutions can capitalize on the benefits that social networking holds. Understanding the primary audiences for corporate reputation and the key elements that shape it offers valuable insights for strategic planning. Acknowledging the significant role of SNSs in branding and reputation management underscores the modern digital environment where perceptions are formed and shared. Social Media presents new avenues for cultural engagement, showcasing its potential as a catalyst for audience interaction and involvement.

By examining factors that pose risks to reputation, arts organizations can proactively navigate potential challenges in this digital landscape. Despite inherent challenges that come with the utilization of Social Media, setting fostering transparent communication and community development as a goal alleviates crises and negative feedback. Employing various branding techniques, such as the discussed storytelling archetypes, helps effectively reach

target audiences, cultivating a comprehensive and enduring brand image, thus solidifying reputation as a cornerstone asset for any organization.

Employing various content creation strategies, arts institutions can develop a distinct brand image and foster a favorable reputation. By implementing Social Media Management Strategies aligned with their mission, vision, and objectives, one has the power to shape public perceptions, while simultaneously establishing a transparent and reciprocal relationship with their audiences.

Through approaching one's social media presence with clarity and wisdom, cultural organizations can effectively conduct PR campaigns online. Establishing clear key performance indicators is crucial when it comes to eliminating subjectivity and understanding the progress of one's communications journey. Audience segmentation also plays a significant role, as various types of content should be intended to reach respective groups of social media users.

Conducted on the basis of content analysis of social media publications produced by the Museum of Russian Impressionism and Brussels Museums, empirical research further validates the aforementioned conditions. By integrating these principles the investigated arts organizations have been able to cultivate meaningful relationships with their audiences and accomplish respective communications objectives. The Museum of Russian Impressionism has successfully managed to promote its offerings, products, and events, reaching audiences from remote geographical locations. Brussels Museums has illustrated the potential of social media to attract and engage the youth audience, and successfully promote partner institutions, leading to record attendance in 2023. As a result, by tailoring social media strategies to their respective needs, these organizations managed to enhance their performance overall, not limited to communication practices.

Answering the second research question is the inevitable conclusion that the evaluated cultural organizations recognise the potential of social media as a communication and strategic management tool. The Museum of Russian Impressionism and Brussels Museums are reaping its benefits. Both organizations deem the promotion of cultural institutions without SNS impossible, as one has to be on the same platform as their audience in order to reach it. However, does the majority of arts organizations recognize it too?

Bibliography

Journal Articles

Aaker, D. & Norris, D. (1982). Characteristics of TV commercials perceived as informative. *Journal of Advertising Research*, 22, pp.22–34.

Alderfer, C. P. (1989). Theories Reflecting My Personal Experience and Life Development. *The Journal of Applied Behavioral Science*, 25(4), 351-365.

<https://doi.org/10.1177/002188638902500404>

Ask, K., & Abidin, C. (2018). My life is a mess: Self-deprecating relatability and collective identities in the memification of student issues. *Information, Communication & Society*, 21(6), 834-850.

Barger, V., Peltier, J. W., & Schultz, D. E. (2016). Social media and consumer engagement: A review and research agenda. *Journal of Research in Interactive Marketing*. ISSN: 2040-7122. URL: [Social media and consumer engagement: a review and research agenda | Emerald Insight](#)

Baruah, T. (2012). Effectiveness of Social Media as a tool of communication and its potential for technology enabled connections: A micro-level study. *International Journal of Scientific and Research Publications*, 2 (5)

Berger, J. & Milkman, K. L. (2012). What Makes Online Content Viral? *Journal of Marketing Research*, 49(2), 192-205. <https://doi.org/10.1509/jmr.10.0353>

Bruhn, M., Schoenmueller, V., & Schäfer, D. B. (2012). Are social media replacing traditional media in terms of brand equity creation?. *Management research review*, 35(9), 770-790. doi:10.1108/01409171211255948.

Carlson, J., Rahman, M., Voola, R., & De Vries, N. (2018). Customer engagement behaviours in social media: Capturing innovation opportunities. *Journal of Services Marketing*. URL: [Customer engagement behaviours in social media: capturing innovation opportunities | Emerald Insight](#)

Cerquetti, M. (2017). Audience development: Local art museums and visitors: Audience and attendance development. *ENCATC JOURNAL OF CULTURAL MANAGEMENT AND POLICY*// Volume 1, Issue 1. pp. 20-27. URL: [2707-journal_voll_issue1_dec20112128.pdf \(encatc.org\)](#)

- Ciolfi, L., & Bannon, L. (2002, September). Designing Interactive Museum Exhibits: Enhancing visitor curiosity through augmented artefacts. *Eleventh European Conference on Cognitive Ergonomics* (Vol. 7).
- Dekker, P. (2012). Civil society innovation and Ageing: The Case of Cultural Participation. *Journal of Arts & Communities*, 3(1), 19-35.
- Dickey, I.J., Lewis, W.F. (2010). The evolution (revolution) of social media and social networking as a necessary topic in the marketing curriculum: a case for integrating social media into marketing classes. *Society for Marketing Advances Proceedings*, pp. 140-143.
- Dolan, R., Conduit, J., Frethey-Bentham, C., Fahy, J., Goodman, S. (2019). Social media engagement behavior: A framework for engaging customers through social media content. *European Journal of Marketing*, Vol. 53 No. 10, pp. 2213-2243.
<https://doi.org/10.1108/EJM-03-2017-0182>
- Dong-Hun, L. (2010). Growing popularity of social media and business strategy. *SERI Quarterly*, Vol. 3 No. 4, pp. 112-117.
- Eccless, R.G., Newquist, S.C., Schatz, R. (2007). Reputation and its risks. *Harvard Business Review*, Vol. 85, No 2, pp.104-114. URL: [\(PDF\) Reputation and its risks \(researchgate.net\)](#)
- Fanion, R. (2011) Social media brings benefits to top companies. *Central Penn Business Journal*, 27 (3), p. 76. URL:
https://www.researchgate.net/publication/262575006_Brand_Strategies_in_Social_Media
- Frost, A., Cooke, C. (1999). Brand v reputation: Managing an intangible asset. *J Brand Manag* 7, 81–87. URL: [Brand v reputation: Managing an intangible asset | Journal of Brand Management \(springer.com\)](#)
- Gallaughar, J., & Ransbotham, S. (2010). Social media and customer dialog management at Starbucks. *MIS Quarterly Executive*, 9(4). URL: [SOCIAL MEDIA AND CUSTOMER DIALOG MANAGEMENT AT STARBUCKS: EBSCOhost](#)
- Gao, Q., Feng, C. (2016). Branding with social media: User gratifications, usage patterns, and brand message content strategies. *Computers in Human Behavior*. Volume 63. pp 868-890. ISSN 0747-5632. <https://doi.org/10.1016/j.chb.2016.06.022>.
- Gensler, S., Völckner, F., Liu-Thompkins, Y., & Wiertz, C. (2013). Managing Brands in the Social Media Environment. *Journal of Interactive Marketing*, 27(4), 242-256.
<https://doi.org/10.1016/j.intmar.2013.09.004>

- Gilbert, C. (1962). The Mantegna Exhibition. *The Burlington Magazine*, 104(706), 5–2.
<http://www.jstor.org/stable/873506>
- Hlavinka, K. & Sullivan, J. (2011). Urban legends: word-of-mouth myths, madvocates and champions. *Colloquy*, 1-14.
- Hodkinson, C. (2019). Fear of Missing Out (FOMO) marketing appeals: A conceptual model. *Journal of Marketing Communications*. 25:1, 65-88, DOI: 10.1080/13527266.2016.1234504
- Holliman, G., & Rowley, J. (2014). Business to business digital content marketing: marketers' perceptions of best practice. *Journal of Research in Interactive Marketing*. ISSN: 2040-7122.
 URL: Business to business digital content marketing: marketers' perceptions of best practice | Emerald Insight
https://www.researchgate.net/publication/235360688_The_Field_Behind_the_Screen_Using_Netnography_for_Marketing_Research_in_Online_Communities
- Ismail, A.R. (2017). The influence of perceived social media marketing activities on brand loyalty: the mediation effect of brand and value consciousness. *Asia Pacific Journal of Marketing and Logistics*, Vol. 29 No. 1, pp. 129-144.
- Jacobson, J., Gruzd, A., & Hernández-García, Á. (2020). Social media marketing: Who is watching the watchers? *Journal of retailing and consumer services*, 53, 101774. URL: [Social media marketing: Who is watching the watchers? - ScienceDirect](#)
- Jankauskaitė, D., & Urbonienė, A. (2016). Organization's reputation management through content creation and sharing in the social media. *Transformations in business & economics*, 15, pp. 21-35. URL: [J.04~2016~1581084591808.pdf \(litanistika.lt\)](#)
- Järvinen, J., & Taiminen, H. (2016). Harnessing marketing automation for B2B content marketing. *Industrial Marketing Management*, 54, 164-175.
<https://doi.org/10.1016/j.indmarman.2015.07.002>
- Jiang, H., Luo, Y., & Kulemeka, O. (2016). Social media engagement as an evaluation barometer: Insights from communication executives. *Public relations review*, 42(4), 679-691.
 URL: [Social media engagement as an evaluation barometer: Insights from communication executives - ScienceDirect](#)
- Joshi, A. W. (2009). Continuous Supplier Performance Improvement: Effects of Collaborative Communication and Control. *Journal of Marketing*, 73(1), 133-150.
<https://doi.org/10.1509/jmkg.73.1.133>

- Katz, E., Blumler, J. G., & Gurevitch, M. (1973). Uses and Gratifications Research. *The Public Opinion Quarterly*, 37(4), 509–523. <http://www.jstor.org/stable/2747854>
- Kent, M. L. (2008). Critical Analysis of Blogging in Public Relations. *Public Relations Review* 34: 32–40. URL: http://www.mlkent.com/PDFs/Kent_Blogging_2008.pdf
- Knoll, J. (2016). Advertising in social media: a review of empirical evidence. *International journal of Advertising*, 35(2), 266-300. URL: [Full article: Advertising in social media: a review of empirical evidence \(tandfonline.com\)](#)
- Komissarova, L., Vasilieva, A., Groban, E. (2017). Storytelling as a Communication Technology. *PR and Advertising in a Changing World: Regional Aspect*, (17), 96-104. [Russian] URL: <https://cyberleninka.ru/article/n/storitelling-kak-kommunikatsionnaya-tehnologiya>
- Kozinets, R.V. (2002). The field behind the screen: using netnography for marketing research in online communities. *Journal of Marketing Research*, 39(1), pp. 61-72. URL: [https://doi.org/10.1177/0022042602238596](#)
- Kuksov, D., Shachar, R., Wang, K. (2012). Advertising and Consumers' Communications. *Marketing Science* 32(2):294-309. <https://doi.org/10.1287/mksc.1120.0753>
- Lee, J., Choi, J., Kim, C., & Kim, Y. (2014). Social Media, Network Heterogeneity, and Opinion Polarization. *Journal of Communication*, 64 (4), 702–722. doi.org/10.1111/jcom.12077
- Lee, J. W. (2019). Organizational Usage of Social Media for Corporate Reputation Management. *Journal of Asian Finance Economics and Business*, 6(1), 231-240. URL: [Organizational Usage of Social Media for Corporate Reputation Management by Jung Wan Lee :: SSRN](#)
- Leonidou, L. C., & Leonidou, C. N. (2009). Rational versus emotional appeals in newspaper advertising: Copy, art, and layout differences. *Journal of Promotion Management*, 15(4), 522-546. DOI: 10.1080/10496490903281353
- Li, F., Larimo, J., & Leonidou, L.C. (2021). Social media marketing strategy: definition, conceptualization, taxonomy, validation, and future agenda. *J. of the Acad. Mark. Sci.* 49, 51–70. <https://doi.org/10.1007/s11747-020-00733-3>
- Libert, T., Grande, D., & Asch, D. A. (2015). What web browsing reveals about your health. *Bmj*, 351. doi:10.1136/bmj.h5974.

- MacInnis, D., Moorman, C., Jaworski, B. (1991). Enhancing and measuring consumers' motivation, opportunity and ability to process brand information. *Journal of Marketing*, 55, pp.32–53. URL: <https://www.jstor.org/stable/1251955>
- Marvel, S. A., Martin, T., Doering, C. R., Lusseau, D., & Newman, M. E. (2013). The small-world effect is a modern phenomenon. *arXiv preprint arXiv:1310.2636*. URL: <https://arxiv.org/abs/1310.2636>
- Maslow, A. H. (1943). A theory of human motivation. *Psychological Review*, 50(4), 370–396. <https://doi.org/10.1037/h0054346>
- Mei, J., Bansal, N., Pang, A. (2010). New Media: A New Medium in Escalating Crises? *Corporate Communications: An International Journal*, 15(2). URL: [New media: a new medium in escalating crises? | Emerald Insight](#)
- Merlo, O. Eisingerich, A. Gillingwater, R. Cao, J. (2023). Exploring the changing role of brand archetypes in customer-brand relationships: Why try to be a hero when your brand can be more? *Business Horizons*, Volume 66, Issue 5. URL: <https://www.sciencedirect.com/science/article/pii/S0007681322001355>
- Mihelj, S., Leguina, A., & Downey, J. (2019). Culture is digital: Cultural participation, diversity and the digital divide. *New Media & Society*, 21(7), 1465-1485. <https://doi.org/10.1177/1461444818822816>
- Monteiro, C., & Odegard, E. (2020). Slavery at the Court of the 'Humanist Prince' Reexamining Johan Maurits van Nassau-Siegen and his Role in Slavery, Slave Trade and Slave-smuggling in Dutch Brazil. *Journal of Early American History*, 10(1), 3-32. <https://doi.org/10.1163/18770703-01001004>
- Paine, K. D. (2008). Are we engaged yet? Social media measurement. Engagement in social media: Web stats, visitor behavior, and relationship theory. *The Measurement Standard*. URL: <http://kdpaine.blogs.com/themeasurementstandard/2008/03/are-we-engaged.html>.
- Pashaeva, M. R. (2014). The Communicative Activity of Culture and Arts organization: the research results. *Ideas and Ideals*, 1(19), 2, pp. 119-126. [Russian]
- Pletikosa Cvijikj, I. Michahelles, F. (2013). Online engagement factors on Facebook brand pages. *Soc. Netw. Anal. Min.* 3, 843–861. <https://doi.org/10.1007/s13278-013-0098-8>

- Rawal, P. (2013). AIDA Marketing Communication Model: Stimulating a purchase decision in the minds of the consumers through a linear progression of steps. *International Journal of Multidisciplinary Research in Social Management*, Vol. 1 , 2013, pp 37-44.
- Richins, M. L. (1991). Social Comparison and the Idealized Images of Advertising. *Journal of Consumer Research*, 18(1), 71–83. <http://www.jstor.org/stable/2489486>
- Risqo, M., Gunarto, M., Gunarto, W. (2022). Factors Driving Social Media Engagement on Instagram: Evidence from an Emerging Market, *Journal of Global Marketing*, 35(2), 169-191, DOI: 10.1080/08911762.2021.1956665
- Rodriguez, M., Peterson, R. M., Krishnan, V. (2012). Social Media’s Influence on Business-to-Business Sales Performance. *Journal of Personal Selling & Sales Management*, 32:3, 365-378, DOI: 10.2753/PSS0885-3134320306
- Russo, A., Watkins, J., Kelly, L., & Chan, S. (2008). Participatory communication with social media. *Curator: The Museum Journal*, 51, 21–31. doi:10.1111/j.2151-6952.2008.tb00292.x
- Rydén, P., Ringberg, T., & Wilke, R. (2015). How managers’ shared mental models of business-customer interactions create different sensemaking of social media. *Journal of Interactive Marketing*, 31, 1–16.
- Salnikova, L. S. (2012). Reputation management - an important part of the management strategy of a successful organization. *Management Sciences*, 3 (4), 50-59. [Russian] URL: [reputatsionnyy-menedzhment-vazhnaya-chast-upravlencheskoy-strategii-uspeshnoy-organizatsii.pdf](#)
- Sashi, C.M. (2012). Customer engagement, buyer-seller relationships, and social media. *Management Decision*, 50(2), pp. 253-272.
- Shahbaznezhad, H., Dolan, R., & Rashidirad, M. (2021). The Role of Social Media Content Format and Platform in Users’ Engagement Behavior. *Journal of Interactive Marketing*, 53(1), 47-65. <https://doi.org/10.1016/j.intmar.2020.05.001>
- Sharipova, S. (2006). Increasing the value of companies - the logical outcome of effective PR policy. *Securities Market*, 2, 7. [Russian] URL: [Аналитическая роспись статей. С. Шаипова, Увеличение стоимости компании - закономерный результат эффективной PR-политики. Муниципальная Информационно-Библиотечная Система г. Новокузнецка \(libnvkz.ru\)](#)

- Singh, A. P., & Dangmei, J. (2016). Understanding the generation Z: the future workforce. *South-Asian Journal of Multidisciplinary Studies*, 3(3), 1-5. URL: UNDERSTANDING-THE-GENERATION-Z-THE-FUTURE-WORKFORCE.pdf (researchgate.net)
- Szwajca, D. (2017). The role of social media in corporate reputation management—The results of the Polish enterprises. *Foundations of Management*, 9(1), 161-174. URL: [The Role of Social Media in Corporate Reputation Management – The Results of the Polish Enterprises \(sciendo.com\)](#)
- Taylor, M. (2016). Nonparticipation or different styles of participation? Alternative interpretations from taking part. *Cultural Trends* 25(3): 169–181.
- Thackeray, R., Neiger, B.I., Hanson, C.L. and McKenzie, J.F. (2008). Enhancing promotional strategies within social marketing programs: use of Web 2.0 social media. *Health Promotion Practice*, Vol. 9 No. 4, pp. 338-343.
- Tobelem, J-M. (2011). The arts and culture: a financial burden or a way out of the crisis? *ENCATC JOURNAL OF CULTURAL MANAGEMENT AND POLICY*, Volume 3, Issue 1, p. 55. URL: [2689-encatc_journal_vol3_issue_1_20135361.pdf](#)
- Tomše, D., & Snoj, B. (2014). Marketing communication on social networks: Solution in the times of crisis. *Marketing*, 45(2), 131-138. URL: https://www.researchgate.net/publication/269658460_Marketing_communication_on_social_networks_Solution_in_the_times_of_crisis
- Tronina, V. E. (2021). SMM promotion of cultural and artistic institutions: experience of art museums in Yekaterinburg. *Strategies for the development of social communities, institutions, and territories. — Vol. 1. — Yekaterinburg*, 2021, 1, 191-197.
- Trusov, M., Bucklin, R. E., & Pauwels, K. (2009). Effects of word-of-mouth versus traditional marketing: findings from an internet social networking site. *Journal of marketing*, 73(5), 90-102 .doi:10.1509/jmkg.73.5.90
- Tsimonis, G., & Dimitriadis, S. (2014). Brand strategies in social media. *Marketing Intelligence & Planning*, 32(3), 328-344. URL: <https://www.emerald.com/insight/content/doi/10.1108/MIP-04-2013-0056/full/pdf?title=brand-strategies-in-social-media>

van Aalst, I., & Boogaarts, I. (2002). From Museum to Mass Entertainment: The Evolution of the Role of Museums in Cities. *European Urban and Regional Studies*, 9(3), 195-209.

<https://doi.org/10.1177/096977640200900301>

Van Noort, G., & Willemsen, L. M. (2012). Online Damage Control: The Effects of Proactive versus Reactive Webcare Interventions in Consumer-generated and Brand-generated Platforms. *Journal of Interactive Marketing*, 26(3), 131-140.

<https://doi.org/10.1016/j.intmar.2011.07.001>

Van Reekum, C.M., Polman, H. (2016). The Gender Gap in the Arts: Gender Differences in Museum and Symphony Attendance in the Netherlands. *Psychology of Aesthetics, Creativity, and the Arts*, 10(4), 442-452.

Vinerean, S. (2016). Branding Strategies for Social Media Marketing. *Expert Journal of Marketing* 4(2) pp. 77-83. URL: <https://marketing.expertjournals.com/23446773-409/>

Wong, A. (2012). Social media towards social change. *Museums, Equality and Social Justice* (pp. 281-293). Oxford, UK: Routledge. URL:

<https://library.oapen.org/bitstream/handle/20.500.12657/46394/1/9781136318702.pdf#page=330>

Xu, C., Ryan, S., Prybutok, V., & Wen, C. (2012). It is not for fun: An examination of social network site usage. *Information & Management*, 49 (5), 210–217. DOI:

10.1016/j.im.2012.05.001

Social Media Posts

Brussels Museums. [@brusselsmuseums]. (18 January, 2024). *The Magritte Museum is in its glow-up era*. Instagram. URL: [The Magritte Museum is in its glow-up era. Have you visited them since the re-opening? If not, now is the good time! 🍏 ✨ #brusselsmuseums... | Instagram](#)

Brussels Museums. [@brusselsmuseums]. (2023, December 12). *2023, Brussels was named as the Art Nouveau capital and throughout the year, we celebrated this occasion through numerous activities, inaugurations, and exceptional events..* Instagram. URL: [Brussels Museums \(@brusselsmuseums\) • Instagram photos and videos](#)

Brussels Museums. [@brusselsmuseums]. (2023, December 16). *Because experiences are the best present you can give, get your loved ones the dazzling Art Nouveau Pass for the holidays.* Instagram. URL: [Brussels Museums \(@brusselsmuseums\) • Instagram photos and videos](#)

- Brussels Museums. [@brussel museums]. (2023, December 5). *FR • Connaissez-vous les œuvres de l'architecte et designer austro-morave Josef Hoffmann ?* Facebook. URL: <https://www.facebook.com/BrusselsMuseums/posts/pfbid0aZRetB56rPMNtXp93tiEKExfgmjGJPi8EkPW4g6iZBiKJLbs8oRWmnYYXfuLTtNpl>
- Brussels Museums. [@brussel museums]. (2023, July 7). *Junji Ito wouldve loved all the snails at @Foundation Boghossian.* TikTok. URL: <https://vm.tiktok.com/ZGekWw9rN/>
- Brussels Museums. [@brussel museums]. (2023, November 15). *FR • Connaissez-vous les œuvres de l'artiste belge Constantin Meunier ?* Facebook. URL: <https://www.facebook.com/BrusselsMuseums/posts/>
- Brussels Museums. [@brussel museums]. (2023, November 28). *FR • L'article 23 de la Déclaration universelle stipule : « Toute personne a droit au travail, au libre choix de son travail, à des conditions équitables et satisfaisantes de travail et à la protection contre le chômage.* Facebook. URL: <https://www.facebook.com/BrusselsMuseums/posts/pfbid0LLfuNrxDeFXbmM3UCqo5kaPRqnZee4nopsVrG7WXLUkzcfZuxDSXADPuXLYZ4Kixl>
- Brussels Museums. [@brussel museums]. (2023, November 30). *POV: It's 3°C outside and you and your friends are dressed so warm, you're starting to look like astronauts.* Instagram. URL: <https://www.instagram.com/p/C0RmFe1okr4/>
- Brussels Museums. [@brussel museums]. (2023, October 19). *See you on Saturday for Museum Night Fever!* TikTok. URL: <https://vm.tiktok.com/ZGekRrFS5/>
- Brussels Museums. [@brussel museums]. (2023, September 12). *We couldn't help it.* TikTok. URL: <https://vm.tiktok.com/ZGekbYjvw/>
- Brussels Museums. [@brussel museums]. (2024, January 11). *We are kicking off 2024 with a bang because, in 2023, all of you wonderful people broke the record for museum visits with 4.980.000!* Instagram. URL: [We are kicking off 2024 with a bang because, in 2023, all of you wonderful people broke the record for museum visits with 4.980.000!... | Instagram](#)
- Brussels Museums. [@brussel museums]. (2024, January 26). *Hi! I'm Anujin (she/her), the social media manager of BM!* TikTok. URL: <https://vm.tiktok.com/ZGekRBdY7/>
- Brussels Museums. [@brussel museums]. (20 December, 2023). *Now that Mariah Carey has officially defrosted, the holiday season is upon us!* Instagram. URL: [Brussels Museums \(@brussel museums\) • Instagram photos and videos](#)
- Brussels Museums. [@brussel museums]. (4 January, 2024). *FR • Les vacances d'hiver sont presque terminées.* Instagram. URL: [FR • Les vacances d'hiver sont presque terminées.](#)

[Avez-vous pu visiter votre musée préféré avec vos enfants ? Si ce n'est pas le cas... |](#)

Instagram

MoMA Design Store. [@momadesignstore]. (2023, September 14). *Nothing quite says "I'm an Ed Ruscha fan" than an OOF hoodie.* Instagram. URL:

<https://www.instagram.com/p/CxLUR2hAb5b/?igsh=ZXJxOGlnYTdjMHp1>

Museum of Russian Impressionism. [@rusimp_museum]. (12 November, 2023). *Why do some paintings lack an author, how were signatures on canvases perceived in different eras, and how is the attribution of works conducted today?* Telegram. [Russian]. URL:

https://t.me/rusimp_museum/1559

Museum of Russian Impressionism. [@rusimp_museum]. (20 January, 2024). *"The working style of Turzhansky was quite unique."* Telegram. [Russian]. URL:

https://t.me/rusimp_museum/1698

Museum of Russian Impressionism. [@rusimp_museum]. (3 November, 2023). *The authorship of this caricature was established during the preparation for the exhibition "Author Unknown. Touching upon the Main Points."* Telegram. [Russian]. URL:

https://t.me/rusimp_museum/1538

Museum of Russian Impressionism. [rusimp_museum]. (13 July, 2023). *The Journey of Nadezhda Dobychina: the collection, exhibitions, destiny.* YouTube. [Russian]. URL: [Путь Надежды Добычиной: коллекция, выставки, судьба \(youtube.com\)](#)

Museum of Russian Impressionism [@rusimp_museum]. (15 October, 2023). *Сегодня, в Международный день белой тростки, напомним, как незрячие и слабовидящие посетители могут знакомиться с нашим музеем.* Telegram. [Russian]. URL:

https://t.me/rusimp_museum/1497?single

Museum of Russian Impressionism [@rusimp_museum]. (18 October, 2023). *Выставка «Автор неизвестен. Коснуться главного» в Музее русского импрессионизма до 21 января!* Telegram.[Russian]. URL: https://t.me/rusimp_museum/1503

Museum of Russian Impressionism [@rusimp_museum]. (27 October, 2023). *Любим искусство и объединять увлеченных людей вокруг него.* Instagram. [Russian]. URL:

https://www.instagram.com/p/Cy5SUXMOY8h/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==

Tate. [@Tate]. (2022, September 2). *How to Paint Flowers Like a Pre-Raphaelite | Tate.*

YouTube. URL: [How to Paint Flowers Like a Pre-Raphaelite | Tate \(youtube.com\)](#)

Van Gogh Museum. [@vangoghmuseum]. (2023, March 30). *Hurray! Today is the birthday of Vincent. He was born 170 years ago, in 1853. In honor of his birthday, we call on all creatives*

to make flowers for Vincent in any way, shape or form. Twitter. URL: [Van Gogh Museum on X: "🎉 Hurray! Today is the birthday of Vincent. He was born 170 years ago, in 1853. In honor of his birthday, we call on all creatives to make flowers for Vincent in any way, shape or form. Don't forget to add #flowersforvincent and you might get featured on our socials! 🌸](#)
<https://t.co/PbT1dVjZyf> / X (twitter.com)

Books

Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgment of Taste*. Harvard University Press. URL:

[Pierre_Bourdieu_Distinction_A_Social_Critique_of_the_Judgement_of_Taste_1984.pdf](#) (monoskop.org)

Boyd, D. (2014). *It's Complicated: The Social Lives of Networked Teens*. Yale University Press. New Haven, Connecticut, 2014, pp. 296, ISBN 973-0-300-16631-6.

Dowling, G. (2003). *Creating Corporate Reputations: Identity, Image, and Performance*. M.: ИНФРА-М. [Russian] URL: [Даулинг-Грэм-Репутация-фирмы.pdf](#) (pstu.ru)

Doyle, C. (2011). *A Dictionary of Marketing*. Oxford: Oxford University Press. Retrieved from <https://archive.org/details/dictionaryofmark0000doyl>

Falk J. H. & Dierking L. D. (2000). *Learning from museums: visitor experiences and the making of meaning*. AltaMira Press. p. 71

Gillin, P. (2007). *The new influencers: A marketer's guide to the new social media*. Linden Publishing.

Greenberg, C. (1939). Avant-garde and Kitsch. *Harrison & Wood (eds.): Art in Theory, 1990*. URL:<https://cpb-us-e2.wpmucdn.com/sites.uci.edu/dist/d/1838/files/2015/01/Greenberg-Clement-Avant-Garde-and-Kitsch-copy.pdf>

Greenberg, P. (2009). *CRM at the speed of light: Social CRM strategies, tools, and techniques for engaging consumers*. New York: McGraw-Hill Osborne Media. URL: [CRM_at_the_Speed_of_Light-libre.pdf](#) (d1wqtxts1xzle7.cloudfront.net)

Hartwell, M., & Chen, J. C. (2012). *Archetypes in branding: A toolkit for creatives and strategists*. How Books.

Haskell, F. (2000). *The ephemeral museum: old master paintings and the rise of the art exhibition*. ISBN 0-300-08534-6. pp. 1-7.

- Hill, L., O'Sullivan, C., O'Sullivan, T. Butterworth-Heinemann (2003). *Creative Arts Marketing*. Routledge. p. 180
- Jacob, M. J., & Brenson, M. (Eds.). (1998). *Conversations at the Castle: Changing audiences and contemporary art*. MIT Press.
- Kotler, P. (2011). *Marketing Insights from A to Z: 80 Concepts Every Manager Needs to Know*. Moscow: Alpina Publisher. [Russian] URL: [Маркетинг от А до Я: 80 концепций, которые должен знать каждый менеджер \(qamalladinuniversity.online\)](http://qamalladinuniversity.online)
- Lindgren, M., & Loviglio, J. (2022). *The Routledge Companion to Radio and Podcast Studies* (1st ed.). Routledge. <https://doi.org/10.4324/9781003002185>
- Möntmann, N. (Ed.). (2006). *Art and its institutions: current conflicts, critique and collaborations*. Black Dog Publishing. URL: https://www.academia.edu/45617256/Art_and_Its_Institutions
- Powdthavee, N. (2014). Social Comparison Theory. In A.C. Michalos (Ed.), *Encyclopedia of Quality of Life and Well-Being Research*. Springer, Dordrecht. https://doi.org/10.1007/978-94-007-0753-5_2740
- Pulizzi, J. (2013). *Epic Content Marketing: How to Tell a Different Story, Break through the Clutter, and Win More Customers by Marketing Less*. McGraw Hill Professional. pp. 3-9
- Wertime, K. (2002). *Building Brands & Believers: How to Connect with Consumers Using Archetypes*. John Wiley & Sons (Asia) Pte. Ltd. p. 215.

Websites

- #SMMStandards. (2013). *About #SMMStandards*. URL: <http://www.smmstandards.com/about/>.
- Bogost, I. (2018, October). Brands are not our friends. *The Atlantic*. URL: <https://www.theatlantic.com/magazine/archive/2018/10/brands-on-social-media/568300/>
- Carlsson, R. (2023, September 15). *Why we need museums now more than ever*. Museum Next. URL: <https://www.museumnext.com/article/why-we-need-museums-now-more-than-ever/>
- Chekhovsky, A. (2019, February 22). How to unify user-generated content and email marketing? *Unisender*. [Russian]. Retrieved from [Как объединить пользовательский контент и email-маркетинг | Блог Unisender](URL)

City of Brussels. (2023, January 1). *Art Nouveau Brussels 2023*. City of Brussels Official Website. URL: [Art Nouveau Brussels 2023 | City of Brussels](#)

Ludwisiak, M. (2021). How Museums Could Reimagine Themselves in the Aftermath of the Black Lives Matter and Rhodes Must Fall Movements. *Artnet*. URL: [How Museums Could Reimagine Themselves in the Aftermath of the Black Lives Matter and Rhodes Must Fall Movements \(artnet.com\)](#)

Merriam-Webster. (n.d.). Social media. In *Merriam-Webster.com dictionary*. URL: <https://www.merriam-webster.com/dictionary/social%20media>

Mingazov, S. (2023, January 20). Only 8.5% of foreign companies managed to leave Russia by the end of 2022. *Forbes Russia*. [Russian] URL: <https://www.forbes.ru/biznes/483977-tol-ko-8-5-zapadnyh-kompanij-smogli-ujti-iz-rossii-dokonca-2022-goda>

Rules of Life Editorial Board. (2023, October 10). Artist Unknown: Can you guess which paintings have no author? *Rules of Life*. [Russian] Retrieved from [Угадайте художника: тест на знание русского искусства 19 и 20 веков. Только знаток искусства справится](<https://pravilamag.ru>)

Sennott, R. S. (2004). *Encyclopedia of twentieth century architecture (Vol. 1)*. Fitzroy Dearborn. URL: [ART NOUVEAU \(architecture-history.org\)](#)

Shandwick, W. (2013). *Risky business. Reputation online*. URL: [Weber Shandwick - Online Reputation Management - Risky Business \(yumpu.com\)](#)

Shevtsova, T. (2022, November 16). Guide to the main types of content. *Unisender*. [Russian] URL: [Основные виды контента: как их использовать в соцсетях и рассылках](<https://www.unisender.com/blog/content/>).

Simon, N. (2012). *The Participatory Museum*. URL: [Read Online – The Participatory Museum](#)

The Art Newspaper. (2022, December 29). Do you want to be the girl with the pearl earring in Vermeer's masterpiece? URL: <https://www.theartnewspaper.com/articles/do-you-want-to-be-the-girl-with-the-pearl-earring-in-vermeer-s-masterpiece>

Verdier, H. (2017, July 13). A Piece of Work: Broad City's Abbi Jacobson hosts a modern art podcast. *The Guardian*. URL:

<https://www.theguardian.com/tv-and-radio/tvandradioblog/2017/jul/13/a-piece-of-work-broad-citys-abbi-jacobson-hosts-a-modern-art-podcast#comments>

Statistics

Cecil, L. (2023). U.S. TikTok audience 2023, by age. URL: U.S. TikTok audience by age 2023 | Statista

Clement, J. (2023). *Distribution of Facebook users worldwide as of January 2023, by age and gender*. URL:

<https://www.statista.com/statistics/376128/facebook-global-user-age-distribution/>

Clement, J. (2023). *Distribution of Instagram users worldwide as of January 2023, by age and gender*. URL:

<https://www.statista.com/statistics/248769/age-distribution-of-worldwide-instagram-users/>

Dixon, S. (2023). *Facebook: quarterly number of MAU (monthly active users) worldwide 2008-2023*. URL:

<https://www.statista.com/statistics/264810/number-of-monthly-active-facebook-users-worldwide/#:~:text=How%20many%20users%20does%20Facebook,used%20online%20social%20network%20worldwide.>

Dixon, S. (2023). *Social media: global penetration rate 2023, by region*. URL:

<https://www.statista.com/statistics/269615/social-network-penetration-by-region/>

Dixon, S. J. (2023). *U.S. Facebook users 2023, by age group*. URL: U.S. Facebook demographics age 2023 | Statista

Eurostat. (2020). *Ageing Europe — looking at the lives of older people in the EU*. URL:

https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Ageing_Europe_-_statistics_on_population_developments#:~:text=The%20EU-27%27s%20median%20age,in%20Poland%2C%20Slovakia%20and%20Malta.

Laricchia, F. (2023). Apple's iPhone revenue from 3rd quarter 2007 to 4th quarter 2023. URL:

[Apple iPhone revenue by quarter 2023 | Statista](#)

Ruby, D. (2023). *77 Instagram Statistics 2023 (Active Users & Trends)*. URL:

<https://www.demandsage.com/instagram-statistics/#:~:text=There%20are%20currently%20over%202.35,by%20the%20end%20of%202023.>

Statista Research Department (2022). Digital ad platforms used by SMBs in the U.S. 2022. URL: [Digital ad platforms used by SMBs USA 2022 | Statista](#)

Reports

AARP. (2023). *2023 TECH TRENDS AND ADULTS 50+*. URL: 2023 Tech Trends and Adults 50+ (aarp.org)

Aptly. (2020). *History of Facebook*, p. 3.

Aptly. (2022). *Social Media Platforms*, p. 4.

Arts Council England. (2019). *Equality, Diversity and the Creative Case: A Data Report*. artscouncil.org.uk. URL:

https://www.artscouncil.org.uk/sites/default/files/download-file/Equality%20Diversity%20and%20the%20Creative%20Case_A%20Data%20Report.pdf

Cultural participation Monitor. (2022). *Findings from the Autumn 2022 wave*. The Audience Agency. URL:

<https://www.theaudienceagency.org/evidence/covid-19-cultural-participation-monitor/recent-key-insights/autumn-2022->

Museums Association. (2017). *Museums Change Lives*. URL:

[28032017-museums-change-lives-11.pdf \(museumsassociation.org\)](#)

OECD. (2017). *Creating a Culture of Independence. PRACTICAL GUIDANCE AGAINST UNDUE INFLUENCE*, p. 13. URL: [Culture-of-Independence-Eng-web.pdf \(oecd.org\)](#)

OECD. (2022). *The Culture Fix. Chapter 5, Public and private funding for Cultural and Creative Sectors*. URL:

<https://www.oecd-ilibrary.org/sites/29f05369-en/index.html?itemId=/content/component/29f05369-en#section-d1e27165>

One Further. (2022). *The Cultural Content Survey*. URL: [The Cultural Content Report 2022 — One Further](#)

Open Society Justice Initiative. (2005). *The Growing Threat of Soft Censorship. A Paper on Indirect Restrictions on Freedom of Expression Worldwide*, p. 3.

Pezzini, Konstantinou. (2013). *Promoting cultural and creative sectors for growth and jobs in the EU. COM(2012)537*. URL:

<https://www.eesc.europa.eu/en/our-work/opinions-information-reports/opinions/communication-promoting-cultural-and-creative-sectors-growth-and-jobs-eu-com2012537>

Royal Opera House. (2019). *Annual Report 2018/19*, p. 9. URL: <https://static.roh.org.uk/about/annual-review/pdfs/annual-report-1819.pdf>

Royal Picture Gallery Mauritshuis (2020). *Annual Report*. URL: <https://www.mauritshuis.nl/en/about-us/annual-reports/>

UNESCO. (2022). *Assessment of the impact of COVID-19 on cultural and creative industries*. p. 173.

Conference Proceedings

Anand, A. B. Mathew, M. (2014). Exploring viral phenomenon as an innovative trajectory. *Proceedings of PICMET '14 Conference: Portland International Center for Management of Engineering and Technology; Infrastructure and Service Integration*, Kanazawa, Japan, pp. 3062-3072. URL: [Exploring viral phenomenon as an innovative trajectory | IEEE Conference Publication | IEEE Xplore](#)

di Furia, M., Nicoli, N., Akyar, Ö.Y., Rossi, M. (2022). Storytelling Practice in Sectors of Education, Psychology, Communication, Marketing: A Narrative Review. In *International Conference on Psychology, Learning, Technology* (pp. 41-62). Cham: Springer International Publishing. https://doi.org/10.1007/978-3-031-15845-2_3

Flegontova, A. S., & Anishchenko, K. L. (2021). PR tools in social media. Russia and the world: Development of civilizations. Transformation of civilizational values in the modern world: *Proceedings of the XI International Scientific and Practical Conference. In 2 parts. Moscow, April 21-22, 2021*. (p. 514). [Russian] URL: [Russia_and_the_world_2021-04-1.pdf \(imc-i.ru\)](#)

Other

Absillis, E. (2016). How Can Event Companies Use Facebook's Ad Manager to Optimise the Click-Through-Rates of their Native Instagram Ads? URL: [How Can Event Companies Use Facebook's Ad Manager to Optimise the Click-Through-Rates of their Native Instagram Ads? \(diva-portal.org\)](#)

Benois, N. (1924). *Portrait of Nadezhda Dobychina*. Private Collection

Appendices

1. Appendix A. [Appendix A: interview questions - Documenti Google](#)
2. Appendix B. [Appendix B: Interview Transcripts - Documenti Google](#)
3. Appendix C. [Storytelling Archetypes Analysis - Google Sheets](#)
4. Appendix D. [Appendix D: Figures - Google Drive](#)