



The Power of Using Social Media in Museums for Better Engagement

Souzan Ibrahim Hassanein Ibrahim

Helwan University, Heritage and Museum Studies Department

Abstract

This article draws attention to the unlimited roles of the use of social media in museums and highlights the need of engaging museum communities by using it. Social media can open an endless discussion and understanding of museums' collections. It also can remove museums' physical walls and make engagement much easier for many users with physical access difficulties through its diverse platforms including Facebook and Instagram. In addition, it opens the doors for more creativity, designs, concepts, and ideas in museums. Social media is an effective tool and capable to turn visitors into active participants. According to (Nina Simon 2010), engaging in participatory museums can occur at different levels starting from the users as passive consumers, and ending with the full participatory atmosphere. The increasing access to the Internet has put the power of communication in museums. Furthermore, social media can help museums to generate or develop public knowledge by letting participants share images, information, and experiences with surrounding groups of people.

Keywords: Social Media; Museums; Engagement; Participation

Research Methodology

This research aimed to highlight the diverse roles of using social media in museums as a helpful tool for achieving better engagement. To collect data, the author consulted various sources like archival and contemporary online museums' platforms including Facebook and Instagram. Furthermore, the published literature and illustrative photos played a significant role in explaining some concepts. She also conducted some worldwide field visits to museums which in turn widened the knowledge of the effective methods of using social media for better engagement as an analytical approach to this study. This approach helped the researcher to assess the benefits of social media use and explore the possible experiences that would be probable to be applied.

Internet in Museums: History, Usage and Importance

The more museums contribute to the Internet in varying ways, the more Internet users will recognize museums as reliable sources of useful online information¹.

¹Herminia Din & Phyllis Hecht, (2007), The Digital Museum: A Think Guide, American Association of Museums, Washington.

The previously mentioned statement said by Hecht and Herminia highlights the importance of using the internet in museums to achieve a wider spread. The Internet is a universal network of networks enabling computers of all categories to openly be in touch and share services throughout the whole world². The second half of the 1960s witnessed the beginning of using technological means in museums. The aim of adopting technology during that time was due to the need of capturing, standardizing, and automating information about collection objects. Creating a database for the collection became the responsibility of the curators and registrars.

A quickly growing awareness of the importance of computer technology started to appear at that time which allowed the introduction of technology into museums. In this regard, museums' conferences cared about the adoption of computer technology for museum practices. After the 1960s the work become more complicated and museum professionals began to digitalize images of the objects in the collection. The use of metadata and data dictionaries became more common; hence audio, video, and more digitalized systems appeared. The workflow in museums became smoother after the introduction of these new technologies and systems. Internet arrival gave the chance for these systems to develop more programs like videoconferencing and exhibitions³. Museum's computerization at that time focused on recording and managing the collections, more than caring for museum education and interactive exhibits.

Using computers platforms for managing the collections is different from using them for interactive exhibits and this split was due to technological limitations, but recent technology helped in combining both⁴. Museums' staff faced challenges to cope with the arrival of the new systems and technology to serve the museum mission and get the best practice from them. With time this technology enhanced the experience of museum visitors and reached new audience, which helped museums to cope with the digital revolution⁵. Technological developments arrival also decreased the gap between collection management systems and interactive exhibits. Not only this, but also they started to share some common characteristics⁶. Some people might think that the Internet and museums are going in two different directions as the Internet cares about and deals with virtual matters, while museums are about real objects.

²Mark Handley, Colin Perkins, & Edmund Whelan, (1996), SAP: Session Announcement Protocol in Internet Draft.

³Herminia Din & Phyllis Hecht, (2007), The Digital Museum: A Think Guide, American Association of Museums, Washington.

⁴Howard Besser, (1997), The Transformation of the Museum and the Way it's Perceived, the Wired Museum: Emerging Technology and Changing Paradigms, PP: 153-170.

⁵Herminia Din & Phyllis Hecht, (2007), The Digital Museum: A Think Guide, American Association of Museums, Washington.

⁶Howard Besser, (1997), The Transformation of the Museum and the Way it's Perceived, the Wired Museum: Emerging Technology and Changing Paradigms, PP: 153-170.

How museums and the Internet could work together and how to transfer the foe into a friend? To answer this question museum should recognize the importance of using the Internet. Din and Hecht mentioned in their book “The Digital Museum” that there are common areas between the Internet and museums. (Figure, 1) is showing the common spaces which link museums and the Internet where they both have visitors and information.

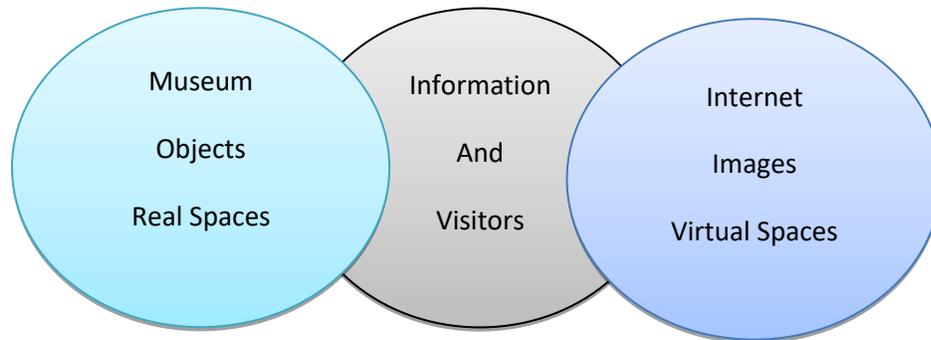


Figure 1, the common spaces between Internet and Museums.

After: Din, H., & Hecht, 2007.

By discovering the common spaces between museums and the Internet, transferring the relationship from foe to friend would become much easier. Even though the way of presenting the information in museums and via the Internet is different, the content would remain the same. In one way or another, visitors can do any kind of activities whether they are real or virtual visitors such as learning, participating, socializing, and researching. Museums have just begun to develop a way in which they convert real visitors into web visitors. For example, some museums provide their real visitors with audio tours and then send some selected objects to the visitors’ e-mails after their visit. This selected list is connected to more information on the museum’s website which in turn becomes broader with each visit to the museum and becomes part of the visitor’s personal history of the museum⁷. Sooner or later, museums would have online memory, although the idea of becoming virtual is not accepted by many museums especially those who are caring more about real objects and their impression. The increasing desire of making the collections more accessible would encourage a merge of all cultural institutions with one digital memory in the long run.

A one digital memory institution would be a digital backup of the collections of archives, libraries, and museums, which in turn preserve this content for future generations⁸. (Figure, 2) shows that providing the public with easy access to information is a shared responsibility between museums and the Internet. Internet and museums should work together as they complement each other. For instance, the Internet can’t offer real objects, but it can offer a high resolution for them and easier access for the objects that are hard to deal with in the real exhibition⁹. The appearance of museums on the web can be an extension of media in the interior

⁷Herminia Din & Phyllis Hecht, (2007), The Digital Museum: A Think Guide, American Association of Museums, Washington.

⁸Werner Schweibenz, (2004), Virtual Museums, the Development of Virtual Museums, ICOM News Magazine, vol. (3), PP: 3.

⁹Herminia Din & Phyllis Hecht, (2007), The Digital Museum: A Think Guide, American Association of Museums, Washington.

of actual displays. Electronic media appeared in museums starting in the mid-1980s. The electronic media could be authoritative and substantive by connecting it with real collections¹⁰.

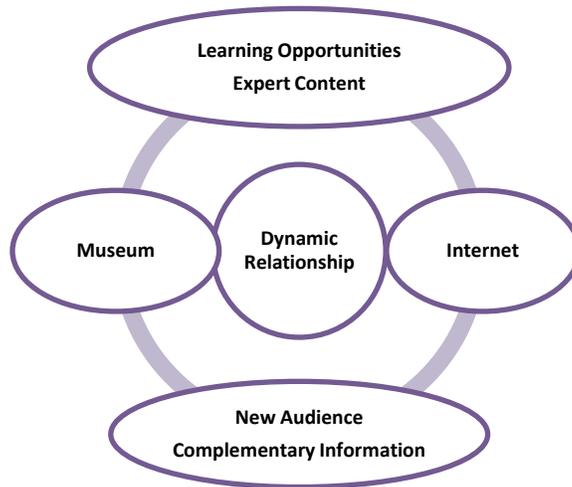


Figure 2, the dynamic relationship between museums and Internet.
After: Din, H., & Hecht, 2007.

The year 1989 witnessed the birth of the existence of permanent media in museums by creating “The Media and Technology Professional Committee” of the American Association of Museums (AAM). New issues were discussed by the “International Conference on Hypermedia and Interactivity in Museums” (ICHIM). The appearance of the World Wide Web (WWW) in the mid- 1990s helped the media to extend beyond the walls of museums to a wider public. By 1991, many new issues faced the museums like using the multi-media to create presentations for the public and visitors' consumption inside and outside museums to experience at home. From one point of view, multi-media is questioned by some professionals in the static exhibitions while others hoped it could attract younger and diverse museums audience.

The year 1997 was a turning point towards the importance of using the web in museums. As this year witnessed the birth of the first book, *The Wired Museum*,¹¹ which examined the role of media in museums and the Internet influence. A technology consulting firm, Archives and Museum Informatics, planned the first conference in 1997 supporting the growth of using the Internet in museums. The conference discussed many Internet issues like building sites, copyright issues, and collaboration. To motivate some institutions to improve their web-sites the conference awarded museums' web-sites that had creative content.

The museums' professionals argued the existence of digital media in museums and wondered about the importance of digitalizing the content on the web-sites¹². Museums along with the Web conference perused the idea of professionalizing museum web design forward by offering technology and media designers to become leaders in progress. Hence, the American Association

¹⁰Selma Thomas & Ann Mintz, eds. (1998), Virtual and the Real: Media in the Museum, American Association of Museums.

¹¹Edited by Katherine Jones-Garmil

¹²Katherine Jones-Garmil, (1997), The Wired Museum: Emerging Technology and Changing Paradigms, American Association of Museums

of Museums' Media and Technology committee was influenced to present awards for the most excellent websites in 1999. The Internet developed, progressed, and was widely adopted by museums, and by 2000 the Public History Resource Center developed a guiding principle for sorting the sites and reviewing activities with a critical eye.

Creating a rating system was essential to promote high-quality standards of Internet practice. In June 2001, the Journal of American History and History Matters cooperated in developing a review for the history of the websites in some institutions and among them were museums. By 2002, the Museum Journal adopted the theme of technology and the Internet in museums in each article. Several museums built up online content to catch the attention of millions of potential virtual visitors. The role of the Internet in museums in the twenty-first century becomes more dynamic and vital. It would help museums to bring virtual visitors to the physical doors of the museum and promote their collection. The Internet couldn't develop the content on its own, but it needs efforts from experts to offer reliable and credible knowledge to its users. The intellectual value of the Internet increases with the increase in the online contributions¹³.

Social Media

Social media is an effective tool that can be used by museums to involve and outreach more audiences in some of their activities. Sorry to say that social media has no standard definition as Scott and Jacka argued.

They defined social media as “A set of Web-based broadcast technologies that enable the democratization of content, giving people the ability to emerge from consumers of content to publishers”¹⁴. Moreover, social media is considered another channel for museum visitors' engagement alongside the traditional forms of museum's activities and programs¹⁵.

Forms of Social Media

Mayfield, A., mentioned that there are many forms of social media and stated that innovation and change are still working to add more forms. Social media platforms are like MySpace, Facebook, and Bebo where people communicate with friends and share content. Blogs are online journals that are among the best-known social media platforms. Additionally, Wikipedia is the most-known online multilingual encyclopedia which has more than two million English articles and acts as a database. Wikipedia allows people of all ages to add or edit the information in the content. Audio and video files are available through Podcasts which are applicable through services like Apple iTunes and are available by subscription. Moreover, Forums are an influential and popular platform of online communication that appeared before the term “social media”.

Twitter is considered an obvious leader in the field of micro-blogging which is a combination of bite-sized blogging. Small amounts of content (‘updates’) are available online and through the mobile phones¹⁶. Nowadays, many fields are trying to make use of the widespread of social

¹³Herminia Din & Phyllis Hecht, (2007), *The Digital Museum: A Think Guide*, American Association of Museums, Washington.

¹⁴Peter R. Scott & J. Mike Jacka, (2011), *Auditing Social Media: A Governance and Risk Guide*, John Wiley & Sons.

¹⁵Alicia Blum-Ross, Kristiina Kumpulainen, & Jackie Marsh, (2019), *Enhancing Digital Literacy and Creativity: Makerspaces in the early years*, Routledge.

¹⁶Antony Mayfield, (2008), *What is Social Media? iCrossing*.

http://crmxchange.com/uploadedFiles/White_Papers/PDF/What_is_Social_Media_iCrossing_ebook.pdf.

media to create a better engagement level. The museum sector is among the fields that look for better engagement to achieve their educative goals. Nina Simon is among the most effective writers who are highly engaged in the issue of museums engagement.

Participatory Museum:

Nina Simon defined the participatory museum in her book as:

“A place where visitors can create, share, and connect with each other around content. Create means that visitors contribute their own ideas, objects, and creative expression to the institution and to each other. Share means that people discuss, take home, remix, and redistribute both what they see and what they make during their visit. Connect means that visitors socialize with other people-staff and visitors-who share their particular interests. Around content means that visitors’ conversations and creations focus on the evidence, objects, and ideas most important to the institution in question”¹⁷.

The way of delivering information to visitors and consumers forms the main difference between traditional and participatory museums’ designs. Traditionally the visitors receive the content to consume it. On the other hand, the participatory design allows the users to create content through multidirectional content experiences. This might appear for some very exciting and for others messy. The golden key is to make use of the mess to achieve excitement, (figure, 3).

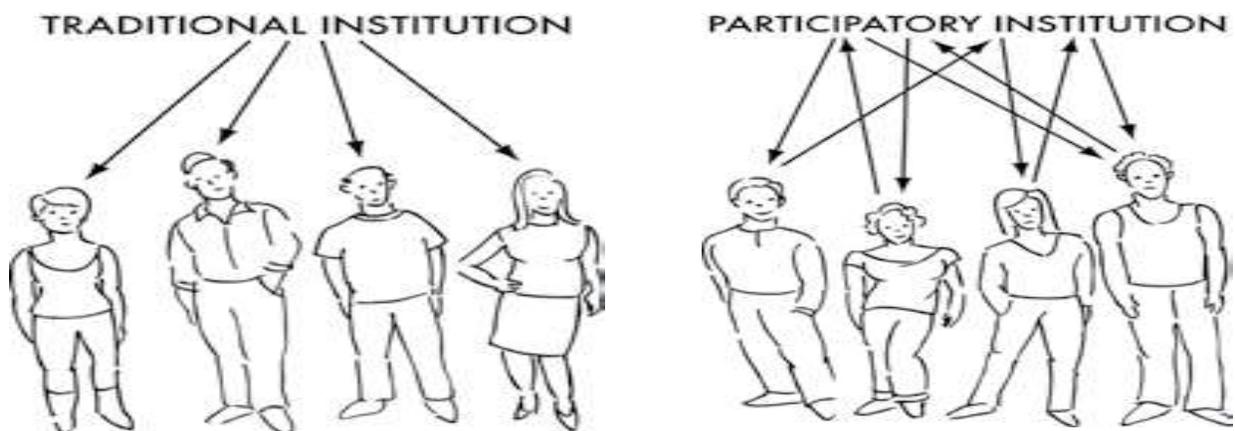


Figure 3, the difference between traditional & participatory institutions.

After: Simon, N., 2010, *the participatory museum: Museum 2.0*.

Levels of Participation

To reach the greatest impact of engagement either in museums or via social media channels, participants should feel well respected and engaged by giving them a tangible way to create, share, and connect around content. Experience design in museums can occur at different levels. Simon stated in her book numerous levels of social participation that are arranged as follows:

- Individuals Receive Content (where users are passive consumers)
- Individual Interaction with Content (where users can interact with the content in a non-networked way)
- Individual, Networked, Interaction with Content (where users are allowed to see the interaction of each other)

¹⁷Nina Simon, (2010), *The Participatory Museum: Museum 2.0*.

- Individual, Networked, and Social Interaction with Content (where users interact with the help of Web 2.0)
- Participation / Collective Social Interaction with Content (people can interact directly with each other around the content)

To reach the highest level, the museum should satisfy the beginning levels or at least understand them¹⁸.

Social Media Levels for Increasing the Engagement

Museums must know how to engage their online community through social media. The following five levels of engagement would help museums to segment their community members for better engagement:

- **Observing:** is the most passive level where users watch and wait to decide if the conversation is interesting and valuable enough to join or not.
- **Following:** is about listening to the conversation, for instance, users can follow on Twitter or Like on Facebook.
- **Engaging:** is about interacting in a limited manner, for example, clicking to continue reading, watching a video, or Liking a wall post.
- **Endorsing:** is to share content actively with others, i.e. re-tweeting, sharing via Facebook, etc.
- **Contributing:** is the strongest level of engagement and serves as your most influential ambassador. Participating or even interacting like Facebook posting or commenting on a blog.

Museums need to focus more on levels four and five to build deeper relationships with the users. This does not mean that museums should not pay attention to the other Levels from one to three, because there are techniques to level them up to be Endorsers and Contributors¹⁹.

Social Media Implementation in Museums as a Method of Online Engagement

The different visitors could be more or less equal by using social media. Social media provides minorities the opportunity to create a movement and speak to the crowds on issues they care about, which in turn make their voices heard. Facebook, Instagram, and other platforms work as a welcoming space inside museums which open equal opportunities to many visitors. Social media is a powerful tool for communities who are worried or unaware of the way to the engagement in the spaces of museums. It is a perfect way to get connected to those, who might not have been connected before²⁰. The traditional way by most museums to experiment with participation is behind closed doors.

This way could be for instance with focus groups where the museum develops exhibitions by community members. This method is often limited and involves a small number of participants. The social web technologies development in the mid-2000s transformed the traditionally limited participation to more flexible and available design anytime or anywhere. For many visitors of the museum, the online participatory actions are unpleasant as many specialists argue. This is true, but the opposite is also true. Many visitors prefer to deeply participate via social media rather than the museum. Unfortunately, the museums represent this kind of visitor non-social, non-

¹⁸Nina Simon, (2010), The Participatory Museum: Museum 2.0.

¹⁹Rippetoe, K., (2011), How Engaged is your Community? The 5 Levels of Social Media Engagement, Unconventional Wisdom, the Tuvel Communications Blog.

²⁰Vidangos, K., (2017), Museums and the Contemporary Issues they Face. Minorities, Museums and Social Media

dynamic, and non-participatory places²¹. Museums are progressively open to local knowledge, cultural diversity, and public memory. Social communications played a vital role in this concern as they helped museums to connect with visitors' memories, identities, and understandings about certain topics²².

Now museums are institutions where memory, knowledge, and history are observed, to a certain extent instead of being only sites where cultural influence is asserted²³. The "making of meaning" is achieved by museums and visitors whether the visitors are people, who lived during a certain time, or school students who work on research projects²⁴. Presented studies suggest that museums can also enable their participants to discover the history of images themselves and with other communities²⁵. The museums' visitors might want to engage in complicated and controversial subjects as long as they could contribute. They can make comments, or talk to museums' workers and visitors.

This participatory environment can be achieved through some social media activities that enable participants to continue the dialogue later in their own preferable space and time through blogs or content shares²⁶. The museum should be understood as a social place, or a 'forum', for achieving cultural interaction. The wide spread of social media answered some critical questions about museums that have not been answered since the appearance of the new museology movement in the 1970s.

Social media allowed sharing authority with an audience to the extent that they become dynamic "meaning-making" contributors. It further provided visitors with participatory opportunities in the museum and connected them to the museum's collections. The participatory atmosphere inside the museum can bring people together from different cultural backgrounds for mutual activities around museum content²⁷. Social media is an outstanding start to create a social museum as one of the enabling technologies. Using social media platforms in the museum prepares the ground for more complicated implications of social business²⁸ on the museum activities, for instance by encouraging all employees to engage in relevant discussions on LinkedIn. A shared language is provided through social media to talk about more complicated social processes in museums. Hashtags, originally a Twitter tool, have started to appear everywhere, even in printed magazines.

²¹Nina Simon, (2010), The Participatory Museum: Museum 2.0.

²²George Hein, (2002), E. Learning in the Museum. Rutledge.

²³Angelina Russo, Jerry Watkins, Lynda Kelly, & Sebastian Chan, (2008), Participatory Communication with Social Media. Curator: The Museum Journal 51, no. 1, PP: 21-31.

²⁴Eilean Hooper-Greenhill, (2003), Counting Visitors or Visitors who Count? In The Museum Time Machine, Routledge, PP: 221-240.

²⁵John H. Falk, (2006), An Identity-Centered Approach to Understanding Museum Learning. Curator: The Museum Journal 49, no. 2, PP: 151-166.

²⁶Lynda Kelly, Carolyn Cook, & Phil Gordon, (2006), Building Relationships through Communities of Practice: Museums and Indigenous People. Curator: the Museum Journal 49, no. 2, PP: 217-234.

²⁷Natalia Grincheva, (2013), Cultural Diplomacy 2.0: Challenges and Opportunities in Museum International Practices. Museum and Society 11, no. 1, PP: 39-49.

²⁸Social Business is the Ability of an Organization to Use its Communities to Improve its Performance.

Such a shared language is a powerful tool for organizational change and the development of social practices elsewhere in the organization²⁹. The widespread of social networking on the web means that users seek online social interaction. These sites allow their users to interact with each other and feel like a part of a group. Museums started to understand that they could provide such kind of atmosphere for their online visitors. Sometimes the web enables its visitors more contributions than the real museum, for instance, the visitor has no space in the museum to write a label or create an exhibition, but recently the web started allowing different age groups of visitors to contribute and create content. For example, many teenagers could publish daily on social networking and add their opinions on blogs³⁰.

Recommendations

In order to reach a higher level of engagement via social media platforms, the researcher suggests the following ideas:

- Providing the curriculum of technology and computer sciences in schools with a database on museums' social networking websites and reviewing them periodically to identify any updates to link schools to museums through social media.
- Seeking to regularly activate all the social media pages of museums and keep them updated periodically. Furthermore, creating pages for museums on the most popular and used social platforms is very essential step.
- Paying attention to community involvement through museums' social media channels is significant. Calling for collecting users' ideas about creating temporary exhibitions in a museum, or participating in creating museum content such as designing electronic games or interactive tables can be very helpful in attracting users' attention. This way would be effective, especially for the younger generation. It would also provide wider opportunities for people with special needs by providing them with specially designed programs that fit their needs and support them in gaining information in case they are unable to physically visit museums.

Conclusions

Making use of social media in museums can transform museums from being authoritative cultural institutions to suppliers of interactive experiences where visitors can access museums according to their own choice, place, and time. Furthermore, the social web can provide visitors with information and knowledge nationally and internationally which encourages cultural exchange by connecting users all over the world. Museums have the duty of being trusted online sources among other cultural networks that deliver knowledge to communities. In addition, museums perform numerous roles in keeping cultural content and facilitating its access to users to allow them to explore their ideas and reach their conclusions. The widely spread access to technologies and the Internet in museums enriched communication and increased its power. Social media can further help museums to generate or develop popular knowledge by letting participants share images, information, and experiences with the surrounding population.

²⁹Jasper Visser & Jim Richardson, (2013), Digital Engagement in Culture, Heritage and the Arts.

³⁰Herminia Din & Phyllis Hecht, (2007), The Digital Museum: A Think Guide, American Association of Museums, Washington.

استخدام وسائل التواصل الاجتماعي في المتاحف وقدرتها علي توفير مشاركة أكثر فاعلية.

المستخلص

يتناول هذا البحث الدور الهام والغير محدود لإستخدام وسائل التواصل الإجتماعي في المتاحف لجذب الإنتباه إلي أهميتها في إشراك المجتمعات المتحفية من خلالها. تمتلك وسائل التواصل الإجتماعي القدرة علي فتح نقاشات مستمرة حول المجموعات المتحفية بل والمساهمة في فهمها وتفسيرها بشكل أفضل. كما تستطيع أيضاً وسائل التواصل الإجتماعي من خلال منصاتها المختلفة مثل الفيسبوك وانستجرام خلق مناخ تفاعلي أفضل من خلال قدرتها تذليل العوائق المادية الخاصة بالزيارات الفعلية للمتاحف مما يساعد بدوره في تسهيل عملية التفاعل المتحفي خصوصاً للزائرين اللذين يعانون من صعوبات جسدية تمنعهم من الزيارات الفعلية للمتاحف. أيضاً تستطيع وسائل التواصل الإجتماعي خلق مساحة إبداعية أوسع لإستقبال تصميمات و مفاهيم و أفكار جديدة من زائري تلك المواقع الإجتماعية الخاصة بالمتاحف. كل هذا يساهم بشكل كبير في جعل وسائل التواصل الإجتماعي أداة فعالة قادرة علي تحويل زائريها إلي مشاركين فعالين. وفي هذا الصدد تطرقت الكاتبة (نينتا سيمون) في كتابها الصادر عام 2010 إلي المراحل المختلفة للمشاركية المتحفية والتي تبدأ من كون الزائر مجرد مستخدم سلبي للخدمات المتحفية المُقدمه له إلي كونه زائر متفاعل ضمن مناخ متحفي تفاعلي. وبمرور الوقت تزايد استخدام وسائل التواصل الإجتماعي بالمتاحف والذي بدوره ساهم في زيادة قوة التواصل بالمتاحف، كما أنه شارك في زياده المعرفة لدي العامة من خلال مشاركة الصور والمعلومات والخبرات بين مجموعات كبيرة من الناس.

الكلمات الدالة: وسائل التواصل الاجتماعي؛ المتاحف؛ مشاركة؛ تفاعل

Bibliography

- Alicia Blum-Ross, Kristiina Kumpulainen, and Jackie Marsh, (2019), Enhancing Digital Literacy and Creativity: Makerspaces in the early years. Routledge
- Angelina Russo, Jerry Watkins, Lynda Kelly, and Sebastian Chan, (2008), Participatory Communication with Social Media. Curator: The Museum Journal 51, no. 1, PP: 21-31
- Antony Mayfield, (2008), What is Social Media? ICrossing, http://crmexchange.com/uploadedFiles/White_Papers/PDF/What_is_Social_Media_iCrossing_ebook.pdf.
- Eilean Hooper-Greenhill, (2003), Counting Visitors or Visitors who Count? In The Museum Time Machine. Routledge, PP: 221-240
- George Hein, (2002), E. Learning in the Museum. Rutledge
- Herminia Din & Phyllis Hecht, (2007), The Digital Museum: A Think Guide, American Association of Museums, Washington
- Howard Besser, (1997), The Transformation of the Museum and the Way it's Perceived, the Wired Museum: Emerging Technology and Changing Paradigms, PP: 153-170
- Jasper Visser & Jim Richardson, (2013), Digital Engagement in Culture, Heritage and the Arts

- John H. Falk, (2006), An Identity-Centered Approach to Understanding Museum Learning, Curator: The Museum Journal 49, no. 2, PP: 151-166
- Katherine Jones-Garmil, (1997), The Wired Museum: Emerging Technology and Changing Paradigms, American Association of Museums
- Kelly, L., & K. Breault, (2006), Developing Educational Websites: Investigating Internet Use by Students and Teachers, In Proceedings of Thinking, Evaluating, Rethinking, ICOM-CECA Conference, Rome.
- Lynda Kelly, Carolyn Cook, & Phil Gordon, (2006), Building Relationships through Communities of Practice: Museums and Indigenous People, Curator: the Museum Journal 49, no. 2, PP: 217-234
- Mark Handley, Colin Perkins, & Edmund Whelan, (1996), SAP: Session Announcement Protocol in Internet Draft.
- Natalia Grincheva, (2013), Cultural Diplomacy 2.0: Challenges and Opportunities in Museum International Practices, Museum and Society 11, no. 1, PP: 39-49
- Nina Simon, (2010), The Participatory Museum: Museum 2.0
- Peter R. Scott & J. Mike Jacka, (2011), Auditing Social Media: A Governance and Risk Guide, John Wiley & Sons
- Rippetoe, K., (2011), How Engaged is your Community? The 5 Levels of Social Media Engagement, Unconventional Wisdom, the Tuvell Communications Blog. Available from: <http://www.tuvell.com/blog/2011/08/17/how-engaged-is-your-community-the-5-levels-of-social-media-engagement/> [Accessed 12th Aug. 2022].
- Selma Thomas & Ann Mintz, eds. (1998), Virtual and the Real: Media in the Museum, American Association of Museums
- Social Business is the Ability of an Organization to Use its Communities to Improve its Performance
- Vidangos, K., (2017), Museums and the Contemporary Issues they Face. Minorities, Museums and Social Media
- Werner Schweibenz, (2004), Virtual museums, the Development of Virtual Museums, ICOM News Magazine, vol. (3), PP: 3.