Minutes of ARRE technical meeting:
Sharing Communities. Projects and practices for a shared strategy in social and digital communication and other digital uses
La Venaria Reale, 25 -26 June 2015

Attendees:

La Venaria Reale, Italy

Andrea SCARINGELLA, Head of press office and external relations

Matteo FAGIANO, New media project manager, press office and communication

Andrea MERLOTTI, Head of research & study department

Clara GORIA, Research & study department

Silvia VARETTO, Supervisor of educational services

Salvatore PERRI, Dunter CEO (external agency)

Daniele LOMBARDI, Social media strategies (external agency)

University of Turin, Italy

Maria Beatrice Failla, Researcher

Castello di Rivoli, Italy

Alessia GIORDA, Promotion and enhancement of historical and artistic heritage

Centro Conservazione e Restauro La Venaria Reale, Italy

Stefania DE BLASI, Responsible for the documentation centre, library, communication

Schloß Schönbrunn Kultur- und Betriebsges.m.b.H., Austria

Daniela HOLZER, Online marketing manager

Palace of Versailles, France

Elise ALBENQUE, Head of marketing and partnerships

Maïté LABAT, Multimedia project manager and community manager

Prussian Palaces and Gardens in Berlin-Brandenburg, Germany

Gesa POLERT, Intern communication

The Royal Castle in Warsaw, Poland

Aldona MODRZEWSKA, Digitalisation project manager

Dominika SOBOLEWSKA, Digitalisation project deputy manager

Museum of King Jan III's Palace at Wilanów, Poland

Jagoda KRUSZEWSKA, Employee of communication department

Hubert FRANCUZ, Employee of development department

Konrad PYZEL, Employee of communication department, editor-in-chief of museum website

Parques de Sintra - Monte da Lua, S.A., Portugal

Pedro TROCADO, Coordinator of technological projects

Sandra MATOS, Digital communications executive

Peterhof State Museum-Reserve, Russia

Valeria KARPOVICH, PR-Specialist

Historic Royal Palaces, United Kingdom

Tim POWELL, Digital producer, creative programming and interpretation

ARRE, France

Elena ALLIAUDI, Acting coordinator

Florie JARRIGE, Trainee

Thursday 25 June

9.30	Opening of the meeting	Paola Zini
	Introduction	Andrea Merlotti
9:45	Summary of questionnaire answers and introduction to Creative Europe ARRE project	Elena Alliaudi
10.00	La Venaria Reale, social media and digital communication - proposal for sharing communities	Matteo Fagiano Andrea Scaringella
	Connecting with visitors: which strategy for which public	
10:20	"Passage to knowledge" and sharing knowledge	Konrad Pyzel Jagoda Kruszewska Hubert Frankuz
10:40	Digitalize your collection: key challenges for digitalized museums and Digital strategies for educational activities or to attract young/teenagers	Aldona Modrzewska DominikaSobolewska
11:00	Break	
11:20	Social media and digital strategies for Chinese visitors	Elise Albenque
11:50	Discussion: Challenges of advertising companies	Matteo Fagiano Salvatore Perri Daniele Lombardi
	The power of storytelling for Royal Residences	
14:00	R&D approach: digital strategies as a way of allowing visitors to experience history	Tim Powell
14:20	Adapting content to visitor profiles, the example of *Fala Conmigo app*	Pedro Trocado Sandra Matos
14:40	Residences of the future: storytelling, in times of technological and social change	Daniela Holzer
15:00	Communicating cultural heritage: words, images and digital technologies. The case of *Storify*	Clara Goria SilviaVaretto Salvatore Perri
	"*La vita delle opere":* an experimental app for Venaria Reale. A slow digital experience for the History of Conservation in Residences	Stefania De Blasi Maria Beatrice Failla
15:30	Break	
15:50	Discussion: Your Google projects	Moderator: Maïté Labat
16:20	Questions and conclusions of the day	All

16:30 Between history and entertainment: Introduction by Domenico De Gaetano of
"Peopling the Palaces at Venaria Reale, video-installations by Peter Greenaway"

Friday 26 June

10:00	**Knowing and sharing our public** Digital strategies to improve knowledge of our public, collect data and increase value	Moderator: Daniela Holzer
10:30	Monitoring: digital platforms to improve the knowledge of audiences, monitor and analyse social media comments and to measure the impact of campaigns and crises	Pedro Trocado Sandra Matos
11:00	Break	
11:30	Discussion: How to manage an e-reputation? The role of opinion leaders, blogs, Wikipedia.	Tim Powell
12:00	The Peterhof State Museum-Reserve. The first steps towards a successful social media presence	Valeria Karpovich
12:15	Questions and discussions	All
14:00	**Workshop**: **projects for sharing communities** How could ARRE members share their public and create a common database? How can we promote other residences, their programs and their activities to our public? How can we support each other in our digital communication activities?	Moderator: Elise Albenque Matteo Fagiano

Thursday 25th June

Paola Zini, President of La Venaria Reale

La Venaria Reale was born in 2007 after 8 years of restoration works and it represents one of the biggest restorations in Europe. In spite of being one of the most popular cultural sites in Italy, the institution in very young and thus it is very important for us to share experiences and proposals with other European residences, which could be also interesting for other institutions of Torino and Piedmont area.

Introduction –Andrea Merlotti - Director of the research canter of Venaria Reale

During the technical meeting on the issue of scientific research, that took place last November in Versailles, I discussed with my French, Russian and Polish colleagues the importance of defining what a royal residence versus a museum is. We found a definition that we all share. Over the years many museums have established very clear definitions also from the legal point of view, however, it is not the same for our residences. In many European countries, the difference between residences and museums is quite blurred and sometimes residences became museums (like Palazzo Pitti in Italy). To handle the question we launched a 3 years project that will define what a residence is exactly.

Afterwards, we will focus on analysing the use of storytelling in our residences. In fact, one of the approaches in defining what residences are is also to understand what story we tell and how this *storytelling* has evolved in last years. Today, storytelling and residence definitions are very important especially if we think of how we communicate our common heritage. This is the reason why cooperation between researchers and communicators is essential and I hope that this day will represent the beginning of this cooperation for a common goal.

Elena Alliaudi – acting coordinator ARRE

The mission of the Association of European Royal Residences is to develop the existing network of professionals working in European Palace-Museums by providing a context in which they can analyse and share practices and experiences.

We do this by organizing regular meetings on general and specific technical themes, by facilitating international mobility between sites, running exchange programs and creating common tools.

This is the second technical meeting about digital strategy. The first one was in Gödöllö in 2013 and it focused on the digital practices of residences, especially in the field of Communication and Social Media.

This technical meeting is a strategy meeting and it aims to encourage residences to go ahead in this field and share their best practices. The goal is to understand which is the best way to obtain and keep audiences and we will look at it from the point of view of digital strategies by:

1) Identifying what is the most appropriate strategy for different types of public such as young visitors or foreign visitors. *[Part I - Connecting with visitors: which strategy for which public]*
2) Knowing how we can share experiences in the field of storytelling, how we can tell our story beyond traditional methods (guided tour, audio guide…). *[Part II - the power of storytelling of Royal Residences]*
3) Understanding and knowing our visitors and their expectations in order to offer them a more appropriate experience of the Museums. *[Part III -]*

As a result of this first technical meeting on web and social media, we hope to create the opportunity to work together in a workshop called: projects for sharing communities.

ARRE Creative Europe project

This meeting will also serve to introduce the topic of the project that ARRE is preparing for the Creative Europe Call (deadline next October) that aims to bring professionals from different fields together to work in cooperation. Furthermore, it will be a unique opportunity to create a common innovative digital tool and to develop a strong international and collaborative spirit.

With the cooperation of researchers, experts on sociology and other experts in the field of tourism and cultural marketing, the project will bring to all of us new skills and a better understanding of the target audience of the European Residences.

The idea is to imagine and create an innovative digital platform that will enable members of our network to:

- Share communities (by providing, for instance, a link of all ERR social media pages, comments etc.),
- Experiment new forms of involvement through digital media
- Improve visitor experience

This digital tool may also be used as an exchange platform between professionals of European Royal Residences (experience, jobs, projects etc.).

It will be a long project of more than 3 and a half years to enhance professional skills, to compare and share experiences through international work sessions, and to strengthen our skills through mobility grants and training courses. I am sure that this TM will be the first step towards this strong collaboration.

Consorzio di Valorizzazione Culturale "La Venaria Reale", Italy

Andrea Scaringella, head of the communication department

The Reggia was inaugurated and opened for the first time to the public in October 2007 after 8 years of restoration, the largest restoration project in Europe in the field of cultural heritage. Before its restoration, Venaria was not known at all. Neither as a monument, nor as a tourist site and no more by foreign tourists than by Italians. Even Turin residents and Piedmontese people did not know much about La Venaria Reale.

Since this opening we have worked a lot in terms of promotion and communication when the restoration was in progress, for the opening, and also during the following years to support and accompany various events that we organise. Those events are good opportunities to communicate the whole Venaria concept. Since then, the Reggia has organized 33 exhibitions and 3 000 events with a great deal of success and has attracted around 800 000 visitor per year.

According to a recent statistical survey based on social media, La Venaria Reale is the best-liked Italian monument for foreign tourists. When it opened, the communication was based on traditional systems (faxes, website, email etc.) and conventional media (press, media etc.).

Digital changes, for instance, the potential of web 2.0 and social media, make the work more exciting and intriguing in terms of reputation, sharing visitor experience and opinion.

We are now on the edge of moving from communication to the visitor to communication with the visitor.

Social media and digital strategy, a short historical overview
Matteo Fagiano, social media manager

Social media activities at La Venaria Reale started in 2009, but only in 2011 was social network management given to the Communication and Press Office. Since 2013, the Press Office has worked to stabilise and increase the presence of the Reggia on social media and has created new social media with good success. Nevertheless, we have realized that we needed to change our way of thinking and our director has also understood the importance of this media. Therefore has decided to invest money in this field.

In 2014, La Venaria Reale started a partnership with a special agency called Dunter (for the management and the reorganization of platforms, content, languages etc.), which aims to:
- Build a long-term social media strategy
- Implement social media platforms
- Identify the best way to manage editorial activities
- Define a style, language and a unique and original feeling
- Expand our community by increasing numbers and engagement
- Position the brand at the top of the list nationally and internationally.

Strategy, methodology and plan: our strategy is planned to ensure our presence on existing social networks, to open new profiles, to ensure the use of each social media according to particularities and languages and to target advertising activities.

We created a System to facilitate collaboration with all our staff. Everyone can participate in a united and efficient communication system. Our strategy has three pillars:
- Multi-channel (events, web, online and offline advertising)
- Multimedia (text, video, photo, viral activities, graphics etc.)
- Timing (such as on-going activities with a specific target.)

To explore the potential of each type of social media we differentiate the activity on the basis of the used tools. We work on general social media (Facebook, Twitter, Google+ etc.), geolocation, social rating platforms (four square; trip advisor etc.) and photo/video platforms (YouTube, Instagram).

Everyday activities are managed according to daily and monthly editorial schedules that we share and that offer a long-term vision.

Over the 15 months of activity with this new approach, the result is a remarkable growth of our presence on social media with 74 513 Likes on Facebook, and 8 737 Followers on Twitter. We are investing extensively in Facebook, Twitter, Google + (thanks to the collaboration with Google) and in Instagram because we believe that those social media are very important. These are the main platforms to promote the image of the Reggia with a mix of entertainment and information in the same flow which the users can perceive.

Our storytelling approach is based on 3 categories of content:
- The Reggia = architecture, location, history, garden, curious facts and highlights to present the distinctive features of the Reggia to attract the public and encourage loyalty
- The calendar = inform about exhibitions and events Tourist Information = to inform the public and provide tourist information (opening time, bookshops etc.)

Concerning YouTube, we have recently reorganised our presence in a more detailed way to ensure greater accuracy and the management of a playlist running on a daily basis. The challenge is that we need an original and a good quality video playing constantly on YouTube. Unfortunately, making good videos is very expensive. This is a difficulty that you may have also experienced.

On Instagram we set up activities to create more interaction with other social media and to publish powerful pictures to celebrate the wonder of the place. Moreover, we involve the public in our activities by showing pictures taken by our visitors.

Flickr is a social platform more specifically designed for professional photographers. We reorganized our presence on Flickr by creating a new group, which aims to involve users who could provide good quality pictures of the Reggia.

I would also like to discuss briefly our advertising campaigns. We invest quite a lot in these activities on the main platforms (Facebook, Twitter, Google...).

We are also very careful to be present at all important social events that attract a large public such as Museum Week (2014, 2015), to interact with other museums in Italy and in Europe, and also to engage visitors in online activities trying to communicate about the Reggia in a new and fresh way.

We are proud of the event conceived by the New-York-based photographer Dave Krugman, who organised a creative digital movement with Instagram users who presented museums while they were closed and empty. On 28 February this year we organized the first empty event here at the Reggia called *#EmptyReggia.* We invited 8 professionals who took beautiful pictures that were admired and shared by our community. This event is also organized by the Metropolitan Museum of NY, the Royal Opera House in London and the Tate Modern.

For us it is important to have good coordination between social activities and the conventional press office. Today, everything is preceded by a hashtag; it is very important to make things sound interesting and to attract attention to the link with press activities.

In addition to social media activities, we are preparing an *app* with *beacon* technology to visit the Reggia and the Gardens and the objective is to exploit the communication as well as the marketing potential of this kind of app.

We are running an innovative school project based on the use of social media as a tool for visiting the Reggia. It is also very useful to generate "storytelling" on the part of students themselves.

For a couple of years we have been present on Google Art Project (paintings from the collection, a map on street view, an interior view, and Gigapixel images).

We hope that this meeting will be the beginning of our collaboration, and that it will not only allow us to share our experience, to help us grow and to keep up to speed, but also to be able to turn ARRE into a sort of instrument of collaboration and into a single platform that we can share together and which will make us feel like a unique entity.

Our proposal for sharing communities is trying to focus on things that we can do together like:
- Create a professional Facebook group addressed to all communication and marketing professionals of the network. As such, we could discuss on a daily basis, share experiences, projects and best cases, and maybe plan out common projects and inform each other of events like the #empty. We may organise such events together in different residences in Europe.
- Create an ARRE dedicated #FF (Follow Friday) so that every member can promote the activities of other residences on his Twitter account with tips and advice to share with the public: inform audiences of what other residences do.
- Design a social wall that can be used as an aggregator of content published by ARRE members, maybe by identifying a common hashtag under which we could type all the messages that we want to share with our community. This would open up an on-going flow of information and communication to share our communities.

Part I - Connecting with visitors: which strategy for which public

Museum of King Jan III's Palace at Wilanów, Poland

***"Passage to Knowledge"* and the sharing of knowledge**
Konrad Pyzel, Department of communications

The website "Passage to Knowledge" is part of a project that the Museum of King Jan III's Palace at Wilanów has developed with European funding in the field of conservation. It is a source of information mainly for scientific professionals, but also for the general public. The quality of the scientific articles is certified by the museum's brand. About 100 scientists and experts and 3 000 scientific articles contribute to enrich the historical and cultural content of the website.

Articles focus on the Baroque period and stories about inhabitants of Poland in the 16th-19th centuries, significant events, everyday life, court fashion, etc. We have a complex and highly developed search engine with about 12 000 categorised tags, but we also have a normal search engine for the layman. Finding the right article is easy and they are well referenced on Google.

10-15% of the articles are translated into English and available to a European public. This website is important because it creates links between Polish Scientists with scientists from the whole of Europe.

In order to know more about the most consulted topics we looked at the statistics and noticed that the average consultation time is around 5 min and the most popular topics are linked to educational programs. The first version of the website was launched 5 years ago and needed some improvements that were made possible by European funding we obtained.

It is quite interesting to highlight what the most popular topics are according to our audience. For example, last year was the 600th anniversary of the Ottoman-Polish relationship and people's interest in it is quite visible, thus, it helps us to understand our audience. What is also interesting is that we can observe links between the topics on our website and those being studied in schools on the basis of students' research.

The website is mainly a scientific website and that is why we can find only articles and no multimedia or film ads. Today, in order to improve this tool, we think it would be useful to have easier access with simpler design and a more visible search engine. The new design will incorporate a horizontal view to be more accessible for touch screens and to look like a traditional book. The new version of "Passage to Knowledge" will be launched in August, however, we are still working on it and on the English version.

Mobile applications "Blessing or Curse"
Hubert Frankuz, Department of development

I'm responsible for launching new projects (such as mobile apps and all the technical projects) and I'm speaking on behalf of my team of 4 people working on the development of communications.

I chose a topic for today thinking more about the process than the product itself. What I want to share with you is how we work and why we think that this is a good example of how to work with technologies.

The title of my presentation is "Blessing or Curse" because we can think of both when we speak about mobile applications. My opinion is based on a few years of experience working with different kinds of mobile apps and on previous application we launched. The first multimedia app dates back to 2011 and when it came out we realized that it was not as good as we thought. I think the biggest mistake we made at the beginning of production was to believe that people needed the application. Unfortunately, it was not the case. Having kept this in mind we are now working on two applications thanks to European funding. Obtaining money specifically for this project pushes us to create our ideas and there is no going back. Thus we need to ask ourselves the right questions in order not to lose this important opportunity.

One of the apps is a multimedia guide and the other is about biodiversity in the park gardens. The last one is a huge challenge for us because it is based on a long research process; it is complex and very professional. It is based on beacon technology and QR.

Creating a mobile app about biodiversity. Using Agile (production process) and User Centred Design (creative process), which are the most successful processes to create an app, still failed to answer our main questions: why create the app? Why do visitors need this tool? What is the aim of this app?

We understand that there is not one solution for even the same problems. When we tried to involve too many people the process became completely compromised as it was when we tried to do it alone. Therefore, it is important to find a balance between having too many people involved and not enough.

We understood that even if we can't avoid outsourcing (we need it for some specific tasks and processes), or us, it is vital that the creative process remains in-house. Only this way we can maintain our control over the project.

Another huge problem is to understand who will benefit from the project. Who are the people that will be interested in the project?

Methodology used to develop our app: we repeated the procedure [Research → Design → Research] until we had the product. "Research", in a general sense, means any kind of activity, which gives you a perspective over what you are doing. It may simply mean asking your colleagues or anybody else, to give you their advice about the product.

We started by thinking about what kind of mobile app we wanted. At the end of a day of brainstorming, we had a lot of notes and ideas but we still did not know how to create a mobile app and we had some questions about the definition of biodiversity. Too many topics and words to describe biodiversity came up. The basic question we finally asked ourselves was: why would anybody use our app?

We realized that people would probably need a map in the park because we do not have an efficient way to distribute paper maps properly. This was our starting point.

Thus we had a map and the desired result of the project and these two things combined together gave us the basic outline for our topic. At the same time we knew that we did not want to make another guide and we came up with the idea of a quest. This long process finally enabled us to establish a structure that we could always keep in mind; its aims are to:

- Support visits of the park and garden; there is no reason to use the app if you are not going to the park.
- Let users discover content in a participative way, not only by using content in a passive way.
- Let users take something home. In fact, the public generally never comes back to the app after the visit. So we understood that we had to include some things in the app, which would be useful at home and we came up with some ideas, e.g. sharing traditional old Polish food recipes that visitors can try to do at home after their visit.

The app will be available in app stores in April 2016.

The Royal Castle in Warsaw – Museum, Poland

Digitalize your collection: key challenges for digitalized museums and digital strategies for educational activities or to attract young/teenagers
Aldona Modrzewska, Digitalization project manager

The Royal Castle in Warsaw has existed as a museum for over 30 years, and counts around 600 000 yearly visitors to the castle and gardens. We also have a tin roof opened to the public in 2011. The Museum has more than 300 employees in different departments across several fields such as marketing, security, administration and finance and the most important, the science department. All together we implement several projects and one of them is the digitalization project. Dominika and I are a small team. Our professional responsibilities are mainly connected with a digitization project and our activities are mainly focused on education.

[Presentation of the movie]: this video was launched in 2013 and shows the whole process implemented to digitalize our collection. It aims to explain how to show your collection on your website.

Our goal is to publish our collection online: we have had a new website since last December and to encourage public interest in our collections, we published available catalogues of all our exhibitions

on this new website. This website allows users to search items in several different ways as we have 10 categories (painting, sculptures, drawings etc.). The new electronic catalogues are all bilingual (Polish –English) and include photographs and detailed descriptions.

Dominika Sobolewska, Digitalisation project Manager

One of the benefits of new technologies is that they allow us to interact with other users. Multimedia displays are provided for temporary or permanent exhibitions and they support traditional exhibitions, inciting people to explore a topic more deeply. Through our website, visitors can interact with the content and select information. Interaction also occurs through quizzes and tests that visitors can do to test their knowledge. In this way we also attract younger visitors. Our website also features an educational panel with games where children can build an empire estate: receiving information after every step that tells them if their choice was correct.

In connection with the growing popularity of mobile devices, two more applications were launched this year.

- The first one is the product of cooperation between several cultural entities in Warsaw and Cracow (including Laziensky Museum). It aims to encourage visitors to find a specific work of art or painting and to take a picture of it in a safe way (without flash). The software automatically recognises the photographed item and displays basic information on its author, technique, size, history and interesting facts associated with it. The application creates a picture gallery to which the users can return after leaving the museum.

- The second application was developed for a competition and is housed by the Orange foundation. It aims to introduce children to art and culture in an unconventional way. With financial support from the academy in Warsaw, pupils from two secondary schools have created another application on Napoleon. This application will accompany an exhibition about Napoleon and Empire arts that will be held in autumn. The pupils have created multimedia content for selected objects presented at the exhibition, including visualisation and audio description. The app is based on the QR code system and its task is to provide more information about the masterpieces and show Napoleon's influence in art and other contexts.

The aim is to demonstrate how we can encourage people to deepen their knowledge and make their visit more attractive. New technologies also allow us to take care of people with disabilities and facilitate their contact with the arts. This is the most important and precious use of technologies in museums.

This is our priority, and thus the Royal Castle in Warsaw often uses new technologies to realise actions for people with disabilities; for example our website homepage and the collection website are accessible to visually impaired users.

In 2011, we produced descriptions in audio description systems for two rooms in the castle and during the Night of Museums event, a mobile version of the guided tour was offered to visitors in sign language.

In 2014, our homepage received an award for the cultural institution website with the best accessibility for people with special needs.

In the years to come we would like to bring the museum even closer to people with disabilities. Thus we are planning to create replicas of the most important objects as well as a model of the entire structure of the Castle, using high quality digital images produced by us with three-dimensional scanning and printing technologies in order to bring art closer to our visually-impaired visitors. Our

dream is to equip these three-dimensional copies with *thermometer* sensors so that visually-impaired people can feel not only shapes but colours as well.

Conclusion: using digital tools lets us involve visitors more and raises their awareness of the life of our institution.

Discussion: The Royal Castle in Warsaw decided to create a new website instead of using the Google project platform. They need to make their website more attractive and hope that this new website will become the main website. However, this does not mean that they would never work with Google.

They also try to monitor their activities by observing statistics from the website and by using social media to involve people and invite them, especially young people, to use the collection website and increase its popularity.

Of course the capture in the most costly part of the project and in other countries there are also some legal issues around capturing paintings and publishing online pictures of masterpieces. Fortunately, the Royal Castle in Warsaw is strongly supported by the Polish government and they could implement this project within a 5-year initiative called Culture Plus, where all cultural institutions have the opportunity to receive funding, and so we have the opportunity to create our project, a studio, engage staff, etc. This would probably not be possible without this external funding.

Etablissement public du château, musée et domaine national de Versailles, France

Social media and digital strategies for Chinese visitors
Elisa Albenque, in charge of marketing and partnerships

I would like to explain how we develop our strategies to reach Chinese visitors especially by working on *Wechat*, which is the main social network in China. It is a brand new project; we just opened our account two weeks ago so we are beginners in this subject. The marketing department and the digital team worked together very closely for this project.

Palace of Versailles and its Chinese's audience: In 2012 the Chinese became the world's top spenders on international tourism, overtaking the Americans and the Germans. This is a major development because everybody is affected by this phenomenon which is changing the tourism industry and about which we still have some stereotypes.

In 2015, more than 100 million Chinese people travelled outside China. France is the second favourite destination of Chinese visitors after Australia, and in Versailles we are particularly affected. Generally we still consider that they come in groups, on package deals for their first time and thus, we think that it is easy and that we do not have to make much of an effort. But this situation has changed very quickly. Of course some of them still come with groups visiting 8 countries in 10 days but now we can observe new Chinese tourists and a new way of travelling.

First of all these new Chinese visitors are very young (in Versailles the average age of Chinese visitors is 32 years old, for other tourists it is 40). They are more connected than the former generation and more educated. They are also more demanding, as they seek to change the traditional way of travelling, expressing their individuality and sharing it with their friends on social media. Basically, they are looking for a unique travel experience. In marketing terms it is important to know that they are also big spenders.

In 2014, in Versailles, we welcomed more than 5000 visitors coming from China, which represents 25% of Chinese visitors coming to France; they in turn represent 9% of all our visitors.

In 2015, Chinese tourists were probably the leading foreign visitors to Versailles (from the beginning of the year they represented more than 13 % of our tourists, the same amount as Americans). It is a very large number considering the fact that the French public accounts for 20% of our visitors.

Looking at the figures about Chinese visitors arriving in Paris we can observe that more than 40% are 'repeaters' and 70% claim to be travelling individually.

As we already have many Chinese visitors at Versailles, you might wonder why we want to target them — do we really need more Chinese visitors to come to Versailles? Furthermore, do we really need to make Versailles famous for these visitors? The answer is no, we do not really need to attract more Chinese visitors because, especially during summer, the Palace is already so crowded.

In fact, the aim of this project is not to develop notoriety but to give them advice and information, including historical and geographical landmarks to help them understand the place and the complex history of the site. We also have to give them practical tips and help them to enjoy their visit.

Of course this is what we want to do with all foreign visitors but in this case we have to be more attentive because the differences in language and culture are greater.

We also have marketing objectives. If we give visitors efficient tools to enjoy their visit, they might be more prepared, they might buy tickets online, and they might choose to stay longer to consume services. Of course we hope to gain their loyalty and increase positive comments on social networks and recommendations which is very important since the Chinese visitors widely use advice to plan their trip, and as such it would also enable us to obtain sponsorship in China.

This is a long-term strategy that we started in 2010 with the Chinese version of our website (only 5 languages available), a dedicated audio guide in Chinese etc. However, we noticed that only 0.5% of "virtual" visitors were Chinese. For a long time we thought it was because they come in groups and they do not need to prepare the visit but in fact we realized that our website is simply unreachable from China and we need to be hosted inside the country. That was a big mistake.

Then we developed a free app for the gardens (thanks to sponsorship from Orange) and since the Chinese people love gardens, we decided to adapt it into the Chinese language. In this adapted version there are a lot of videos and audio recordings in Chinese, however, we still have some problems. We observe that the Chinese represent 10% of total downloads of the Apple version, which is quite good and representative, but only 1% of total downloads are for Android versions. The reason is that the Android versions are based on *GooglePlay,* which, once again, is unreachable in China. So we had to put our app on Chinese stores. Furthermore, the sharing function of the app is linked to Facebook and of course there is no Facebook in China! What I am trying to convey is that when you try to work on a digital strategy to reach Chinese people, you need to forget everything you know and discover a completely new world.

A strategy like that is quite easy to implement from Europe but you need a Chinese speaker and, first of all, before reaching the digital Chinese world you have to:

1) Understand the tools → The digital world in China in a few words:
   - Baidu is the main search engine.
   - Weibo (but it is decreasing) and WeChat that is a new social media, which is gaining quickly in popularity.
   - Online tourism agencies are also very used in China and 30% of tourists book their trip online. Of course comments and recommendations are very important.

2) Analyse what Chinese people say about you.
   What was the e-reputation of the Palace of Versailles in China?

For example, if you look at Baidu Versailles which is quite famous; everybody knows it and it is so famous that many Chinese companies use the word "Versailles" to develop brands.

There are more than 5.3 million posts about the Palace of Versailles and we discovered a new Versailles through their point of view. We even learned something about ourselves, especially about links with Chinese history. It was also very interesting to have all this information. For example I discovered that Louis XV had Chinese clothes that he wore at parties. It is also important to see what they really know about Versailles and what they are interested in. For example we observed that there were a lot of images of mirror decoration. I asked my Chinese reference the reason for this particularity and she told me that in China, nothing similar exists, so it is fascinating for them.

Even if Baidu is not always so relevant (according to Baidu maps, Versailles is everywhere in China), we observed the diversity of images that Versailles represents for Chinese people (not only the mirror gallery). Many famous Asian people have visited the Palace (for example the pianist *Lang Lang*, who has 10 million followers and he posted many things about his visit). For example, we learnt that Chinese visitors do not want to use audio guides. Often just little details can make all the difference. The research on digital media was very interesting, to learn what Chinese visitors think, what they know, what they are interested in etc. and we observe that many visitors try to give other visitors tips, which is a very useful way to make visitors our best ambassadors in promoting the best way to visit Versailles.

Of course we also find some negative comments, which are the similar to those of foreigner visitors, related to the fact that the palace is overcrowded.

Why WeChat? It is quite new; it was launched in 2011 by Tencent, the big Chinese IT group (like Google in Europe). At the beginning WeChat was made for smartphone and was based on messages with multiple ways to communicate.

Now it is much more than that. WeChat is the first social media to really integrate e-commerce, which is really mixed in with other features. This is really interesting for luxury brands and also for us since our online platforms are not reachable in China. You can target your audience in a precise way and communicate directly with customers on a one-to-one basis. It includes a digital wallet to facilitate payment so you can pay everything very easily from WeChat.

In 2014, WeChat had 438 million active users and 96% of smartphones were covered. The average time spent on WeChat by users is 40 minutes a day. The level of commitment is very high but unfortunately it is difficult to be visible and it is impossible to know the number of followers. If you are not a famous brand it is quite difficult to acquire followers naturally. To build brand awareness we really recommended putting QR code in everything you produce for Chinese visitors (flyers, products etc.).

We also did a benchmark of the brands that have a WeChat account and we observed that they are mostly luxury brands, which also develop e-commerce.

There are not a lot of cultural institutions. For example we did not find any American institutions, but the only big cultural institution we found was of course the Forbidden City.

Being on WeChat offers the opportunity to catch people's interest during the entire trip, before and after, and to gain their loyalty. To create an official account you have to negotiate with Chinese authorities and you need to prove the identity of your institution. It is a quite long process and you have to be supported by somebody in China.

The social network offers two kinds of official account:

- The Service account has the best visibility, however, you can only post 1 message per week (like a newsletter). It is less flexible than Facebook because you have to establish a communication plan and you need content adapted to Chinese audiences. (Exhibition, Court life etc.)
- The Subscription account is less visible but you can post every day

From your account you can create a little website adapting the content in a social media language. It is not just a passive website that you consult when you click on information. WeChat "pushes" your messages that you keep even if you do not have connection on your smartphone. You can also use it for a delivery of content. For example we created a list of the rooms of the palace with historical information. The problem is that this part is reachable only with a Wi-Fi connection and for us it is difficult to have Wi-Fi in the entire palace. Thus, it is important to take it into consideration.

One of the difficulties is to provide good quality adapted content. To avoid making the big mistake of just translating content, we asked our Chinese project manager to readapt the scientific content. The problem is that we do not have any control over it at the moment and we do not know what she writes.

Social media in the Palace of Versailles are managed internally and in a very flexible way. However, for WeChat we had to change our way of working a little: we outsource it (nobody speaks Chinese), we try to plan our content (we have only 1 message per week) and have to adapt it.

Last year Versailles put on an exhibition about the historical links between France and China; we have started to use some of this content and we can see that Chinese visitors are really interested in this type of information; in Kings and the Life at Court, and they want to know how people lived and a lot of other little stories.

Now our main aim is to increase WeChat followers by promoting the account. We do this also through famous Chinese people visiting Versailles (like Lang Lang) and through our luxury brand partners (like Dior), asking them to communicate in WeChat. It is also very important to think about Chinese people in Europe who can promote your account to other Chinese friends. We have to promote the account everywhere on the site and think about the languages we use in the Palace (for example today, there are no information panels in Chinese). We also need to adapt the content in our other interpretation tools and maybe think about having Chinese people in our staff.

Now we have a partnership with Hermes that creates a special scarf for us, the *"promenade à Versailles"*. These sales are contributing to the restoration of the palace apartments and we are trying to develop our e-commerce platform for Chinese people.

Discussion: our official website is still hosted in Europe so WeChat does not help us to increase our website visitors. For now we have more than 500 followers in WeChat since our account is new. Today, everything is on WeChat, Chinese people use it for everything so the best thing to do now is to focus on WeChat. Our goal is to increase our followers, then we could think about hosting our website in China.

The agency we have worked with is based in China, it deals directly with the TenCent team but we also have a project manager in France who speaks both perfect French and Chinese.

This is a first experiment because we need to establish contact with our Chinese visitors. During the exhibition about China last year, we realized that we really did not have the tools to communicate in China.

Furthermore, we know that there are other Asian countries using WeChat, which will be expanded through all of Asia, so it is not limited to Chinese people. For example in Versailles we have a lot of Korean visitors; the figure has just exploded and it is increasing.

Of course we observe seasonal peaks. Chinese people come a lot in January for the Chinese New Year and this is advantageous for us because in Europe it is low season. During this time, half of the people in the palace are Chinese. How can we be sure that they are Chinese? Our figures are based on regular one-to-one surveys that we carry out traditionally. We cross these figures with those that come from the distribution of audio guides and other products (like maps etc.).

Unfortunately, we still do not have special guided tours for Chinese people but we are looking into adapting our audio guides for Chinese visitors. The team in charge of this issue is a transversal team which should understand whether we should be proposing different content for them that would better match their interests. The risk of doing two separate visits is that the context of world tourism is changing very fast. So the idea is to keep the same tool and propose different levels of detail to test the content that they might like. Of course we would add some comparison with Chinese history to give them historical landmarks, maybe in the introduction.

They also come a lot during the summer but we have to communicate with them effectively because the palace is so crowded. For this reason we prefer to push them to come in January and February.

Three people are working on this project. One is from the marketing department, one is from the digital department and we have one trainee.

This first experience is just to let you know that this is a larger issue and we have to work in a transversal way with other departments. Our team is composed of 4 permanent staff in the marketing department and 5 in the digital department.

Discussion: The challenge of advertising companies
Moderator: Salvatore Perri (Dunter), La Venaria Reale.

As an external agency, we started working with La Venaria Reale to manage advertising on the main social media. We started our activity in collaboration with the marketing department and we moved our budget from conventional promotion on paper to digital media.

When we started in 2014 the main goal was to structure and consolidate the online community, especially on Facebook. We started with 15.000 contacts and now we have many more. After this first step we started to use the budget to increase interaction with some strategic content to promote exhibitions and events at the Palace and to communicate about the Reggia in relation to the main neighbouring cities that are well connected and represent a large potential number of visitors.

In 2015 we chose to diversify further our schedule and to use the budget to increase activities on others platforms. We have also asked to increase the budget to invest in Twitter and Google.

We spend 60% of the budget on Facebook (40% of this on the Italian market) because it is still the largest network with the best community. We also did an "abroad campaign" in German, French and English. They are more expensive than national campaigns and we are still evaluating the result.

On Facebook we use 4 types of advertising campaigns: one to promote individual exhibitions through sponsored links optimized and based on click count, and another to increase the number of likes. Facebook tends to put on the first page the announcement that receives the highest number of clicks. We also use multiple links to create different announcements with photos.

On Twitter we carried out advertising for Museum Week and we were the only Italian cultural institution to do so. We also made an advertising campaign to generate followers for our main account

with the aim of increasing commitment and promoting our apps and content. Sometimes it works better than on Facebook but the followers are much more expensive than likers.

We also started using Google *ad words* but it was very expensive and we did not receive the result we expected. Afterwards, we discovered that display campaigns are the more effective way to advertise on Google. They allow you to be present on Google's partner websites; you can select a website and a key word, so you are able to catch the attention of people interested in the topic. We think that it is more successful than a word search campaign. Finally they also provide a lot of useful data to profile people.

Even if the display on Google is not very user-friendly or precise, you can target by subject (all the websites that Google lists for a specific topic), by key word (the key words related to a specific website) and by position (directly on the website where I want to appear). Do not overlap too many criteria when targeting users. Google assistance suggests creating a specific campaign for each type (position, subject and key words) and checking which one is the most successful, for which public at which time.

Part II: the power of storytelling for Royal Residences

Historic Royal Palaces, United Kingdom

R&D approach: Digital strategies as a way of allowing visitors to experience history
Tim Powell, Digital Producer, Creative Programming and Interpretation

R&D is a new approach that deals with actions we do digitally on site and that includes Research and Development phases combined with an interpretative approach.

I will give you an example from the latest project that I am running, "The Lost Palace" which is our first attempt at putting this into practice. Our goal is the same as before the massive use of digital strategies: telling history and allowing people to choose their own adventure. One way of telling stories is sensing history through a very powerful sensory experience ("*you can smell palaces*") and the other one is inspired from the theatre world.

We focused on the idea that our visitors come to have an experience and not just to learn something and, in spite of being something that people do not say very often, whenever we ask our visitors how we should use digital, they always say one thing: NO SCREENS. In fact, visitors come to palaces to travel back in time, they are looking for an escape from their modern world and visiting a palace is an extraordinary experience (really "not ordinary").

The challenge for us is how to use digital in a non-dominant way where people interact with digital tools. We live in an age where digital technology is actually very physical and we should try to find new ways for people to interact with spaces and with each other. We have to let the art speak and be the powerful thing. We have to offer them an experience that they cannot have anywhere else.

"The Lost Palace", or how to use the benefits of "losing a palace". Visitor research said that there was great interest in exploring the broader Whitehall Palace. The Whitehall palace was the largest palace in Europe (larger than Versailles) and it was the main residence of British monarchs for nearly 2 centuries. Today no one really knows its history apart from the fact that there is a direct link with the places of power in the UK today. This is so meaningful because it shows how much the society we are living in today is inspired by the history we look after.

So the idea of the project is to map the old palace (it looked like a village) and recreate the streets of Whitehall. We want the language we use to make people sense this lost space and recreate the atmosphere of theses governmental streets where people play and perform history. It is an active act of imagination that we ask people to do. If people say no screens, why should we put screens in an imaginary palace? These are the principles we try to follow conducting this work and I believe that, as an organisation, this is the right way to deal with a constantly changing world.

The project, which will be launched in summer 2017, is organized in 2 phases:
- The first phase aims to develop a prototype (we offered 5 grants to finance prototypes)
- The second phase aims to finally create the first public version.

The reason why we organised it in 2 phases is that we have never done a project like this before and we would like to open the project to the public in order to test the approach on real audiences before committing. We would like people to experience what happened in a palace, making their experience much more powerful and complete. The prototypes must be a new combination of technology and creative content and have a clear R&D direction. What we need is to learn. This strategy also allows us to cooperate with curators for the prototype design.

Other projects that we are developing with the R&D approach, which enable the public to develop creative tools are:

- *Pain study*: a game where each person is a character, 4 people play and make decisions together, inventing history.

- *Heart of the king:* a visitor guide following Charles 1st on his final walk before being executed, using his heartbeat as a guide through various historical events.

- *Talking statues*: taking statues around the city that can speak. It worked quite well because we used really big names (e.g. great scriptwriters).

Another interesting example (from the USA) is The Pen Cooper Hewitt, which is a high-tech device that resembles the most basic design tool; the Pen is a key part of the new museum experience. Given at admission, it enables every visitor to collect objects from around the galleries and create their own designs on interactive tables. At the end of a visit the Pen is returned and all the objects collected or designed by the visitor are accessible online through a unique web address printed on every ticket. These can be shared online and stored for later use in subsequent visits as a personal collection.

New technologies today let us do a lot of things; it is easy today to recreate a visit of an old building on an Ipad, but I am not sure that is a good strategy for the future. I would like to highlight that the emotional connection that history leaves on visitors is very important and we should not forget the power of collaboration with our public. It is extremely important to know your audience and yourself.

Parques de Sintra - Monte da Lua, S.A., Portugal

Adapting content to visitor profiles, the example of *Fala Conmigo* app
Pedro Trocado, Coordinator of Technological projects

Parques de Sintra has managed cultural and natural landscapes since 1995 (Unesco), dealing with different types of needs (architectural, natural, public etc.), and 3 of our 9 sites are part of ARRE.

We are a unique case in Portugal; we have no state funding and have total flexibility in our management. Our entire budget comes from ticket revenues, merchandising, services that we offer and marketing activities. This is a virtuous circle because we manage more sites, we have more incoming visitors, and all this impacts more and more the heritage preservation.

Our mission is to understand heritage, to open new sites and to make them better for the visitors.

Visitors are around 2 million for the 9 sites (in 2014). Pena Palace receives the most - 900.000 visitors per year, a huge number for Portugal. What we observe is that the origins of visitors are changing; Brazilian visitors are increasing each year (10%), Russian and oriental audiences (Chinese) are also increasing. To accompany our visitors, we have tried to change our approach, creating virtual characters who act as the hosts of the Palaces, delivering information to visitors and trying to adapt content according to the type of visitors to attract their attention.

Fala Conmigo App: the project is to create a new approach in delivering information to visitors, based on the promotion of cultural heritage using virtual characters (former masters and servants of the residence), on delivering data to visitors, and on creating agents to communicate with young people. A Consortium of private enterprises was established (research centre of technological university in Lisbon and private companies in the field of innovation and technology) to develop new ways to deliver content. We also received some funding from European Union to develop the project. We have chosen the Palace of Monserrate because we have very little historical information about it; it is a small palace, 85% visitors are foreigners. The palace is empty, so we want to create a new prototype application to communicate a brief history of the palace through former inhabitants of the palace (e.g. Francis Cook).

We used an attractive design, physical solutions which are easily adaptable to different sites like multi-touch information with virtual agents used as teachers and purveyors of information. A virtual person who responds to people can be problematic: accent, noise interference, controlling the beginning and end of the voice capture. Another spot called learning spot: interaction with a multimedia concept - a prototype for group audiences.

The main challenges were the voice recognition, different ways of asking the same thing, language structure, relaying emotion vs facial expression, the different specific knowledge about Montserrate. We tried some cartoons but they did not work very well.

Solutions found: voice recognition with multi-language options (Portuguese, English, Spanish), natural language comprehension, and simple explanation in real time interaction; we need to monitor the question and the time.

Some figures: more than 20% of users are under 18, because the other visitors look for more conventional solutions that are easier to learn and play. The tool has been a huge help to our guides and monitors leading groups, facilitating the transfer of knowledge to children.

Schloß Schönbrunn Kultur- und Betriebsges.m.b.H., Austria

Residences of the future: storytelling, in times of technological and social change.
Daniela Holzer, Online Marketing Manager

There are two of us managing the websites and Facebook profiles of 7 institutions.

I would like to talk about storytelling through new media channels; we have difficulty reaching the target group in the different channels. We have created a special Sisi story, using a small budget of 6 000 euros. Local audiences are important to us; we target young girls and have created an infographic on Pinterest.

We decided to make a film shared on YouTube (50000 views), on a cosmetic hair channel. In October we invited people in Hofburg to get a special Sisi hair style; a curator explains how you should style your hair and makes a presentation of the event. Every girl with a Sisi hairstyle gets free entry with a special guided tour; after a picture is posted on Facebook, everybody has to sign a charter to use the picture.

We carried out an advertising campaign on Facebook which obtained 20 000 views.

La Venaria Reale and the Conservation and Restoration Centre

Communicating cultural heritage: The case of *Storify*

Clara Goria, research centre: Venaria Reale has recently worked on an educational project aiming to rethink and reinterpret the experience of school visits. School trips have to be more structured educational experiences in order to better understand our cultural heritage through entertaining content. Methodology:

1) Selecting story file to use the experiences written by young students.

2) Using technology to let young students express themselves

We gave teachers material to prepare the visit in order to have some conventional and some novel activities for students who could describe their own Reggia. All the contents have been recently translated and published in English.

Silvia Varetto, educational services: we decided to involve students (17-19 years) because we observed that when they came to visit the palace they were distracted (often by their smartphones). We told them to put their smartphones in their bags and invited them to participate in this experiment: using smartphones for a different purpose, to choose what they watch and to select an itinerary with their teachers.

In this way they become protagonists of their visit and we manage to capture their attention. We observed that they changed completely; they took possession of the space, and wandered around in close contact with architecture. All the pictures that students made during the visit were uploaded on Twitter, Flicker etc. Their level of satisfaction was high and also the guide who participated in this experiment felt very gratified.

Salvatore Perri, (Dunter): *Storify* is a multimedia platform where it is possible to aggregate content from different platforms such as Twitter, Facebook, You Tube, audio files, blogs, daily newspapers.

With this project we were able to engage young students in fun activities. Seeing the students teaching the teachers how to use the tools was very gratifying; it completely changes the perspective.

Results: 10 stories about several subjects to understand how people enjoy the visit. We used Story File as the main tool: content generated by users. Parents signed permission at the beginning of the school year, as judicial aspects were a problem, for example for young under 14s using Facebook.

A slow digital experience for the History of Conservation in Residences: *"La vita delle opere"*:

Stefania de Blasi, Center for Conservation and Restauration, La Venaria Reale and Maria Beatrice Failla, University of Turin

The life of artworks is a Pilot project on research and communication in history and museums conducted by 3 universities (Turin, Venice, Pisa). Its aim is to talk about a specific question: what happens to artworks after they are realized.

As the idea is to tell the story in three different museums, the project includes a research part and a workshop on storytelling.

Bringing different professionals together should help us to communicate with a non-expert public and attract visitors. The application would be a slow digital experience inviting visitors to take more time to understand a single object, also because sometimes there is confusion concerning the real furniture

collection of our Residences. The project aims to answer to those questions and explain to the public that furniture has changed over time; it has been adapted to the new taste of owners, fashion etc.

Friday 26th June

Part III: Knowing and sharing our public

Discussion - digital strategies to improve **knowledge of our public, collect data and increase value**

Moderator**:** Daniela Holzer, Online Marketing Manager
Schloß Schönbrunn Kultur- und Betriebsges.m.b.H, Austria

I would like to know about your experience concerning big data because the question is quite new for cultural institutions; it is very complex. Big data is often related to marketing. In Schönbrunn for example we just collect email addresses and we would like to be sure that it is legal to use this kind of data for marketing actions on Facebook. Never forget that as a museum we always should be trustworthy.

Hubert Francuz: the most important thing is processing the data, not just collecting it (data base). To process data it is important to define what data is.

"*Big data*" in Royal Residences.
Tim Powell: at the Tower of London in summer we did some experiments with a public study that could track visitor flow through mobile phones. This is a way to count people but you do not get any other kind of information. This is the reason why you do not have to ask permission, as you do not store data.

Even traditional audio guides, that now seem very old fashioned, produce big data.
Pedro Trocado: We have also tried to analyse the movement of visitors. To do this you have to compare data with something that is already measurable, for example entrances.

Hubert we had one offer to put a device in Wilanow in order to collect data but there is a legal problem and I am really interested to understand how to use these kinds of devices. I would like to be put into contact with some companies that do this. Data alone is useless, you have to combine and process it to obtain the information you want.

Often the analysis is complicated, but I am sure of the benefits of doing it; for example in preservation activities, you could combine temperature readings and the number of people inside the palace. However, this type of analysis is often really expensive and sometimes may be useless. I think that there is a very intelligent way to share our data for example about our collections. *Europeana* is too complicated and not all researchers can use it.

Daniela Holzer: dealing with big data needs specific skills. In 2013 we did an advertising display campaign, however, it was not so successful. We spent a lot of money but we did not sell a lot of tickets and I could not control since it was very technical issue for our team.

Elise Albenque: in Versailles we do not have this data coming from mobile phones but we would like to develop an app with the audio guide with practical info and geolocalisation in order to understand more about visitor behaviour. It would be very interesting for us and also more precise than traditional

methods. However, I do not know how we could do it legally. Dealing with big data is very complicated also because often there are a lot of systems and people that collect data, thus it is quite difficult to manage and build a big system. Now we use online tickets and online shop platforms to obtain visitor information and we would also like to develop online sponsorship. The idea is to cross all this data. The key is to know exactly what our goals are; it is not just something we do to have a big database. For example, we tried using Google ads but finally we didn't really see an impact of this campaign and stopped using it.

Nevertheless, we learn a lot from data, for example in Versailles we know that 70% of visitors come for the first time and we send them a kind of guide before their trip. Using this data allows us to enhance their visit and their understanding and we can also use this information for promotion and marketing actions. Now we are developing the post-visit guide and the principle is the same. We ask visitors to interact with us and we push them to discover our collections online. We just need to find the right balance between using data for educational activities and marketing actions.

Sandra Matos: We are trying to do the same in Sintra and the idea is to put all the data that we have from different sources (website, online tickets, marketing campaign etc.) on a platform, integrate Wi-Fi geolocation and public studies, and conduct questionnaires with the public. Now we only know the visitors´ nationalities but we would like to know what drives them to come, and how they plan their trip, etc. It is very complicated but the idea at the end is just to click and get a report.

Daniela Holzer: How far can we get like this? Could this be a way to know and share our visitors?

Tim Powell: What about the ethics of this? We should ask visitors clearly in order to inform them and allow them to have freedom to agree.

Gesa Polert: in Germany we have strong data protection laws that do not always allow us to use data. One colleague from the SPSG has been working for 2 years just on the protection of a sponsors' database. In Europe we all have this problem more or less and we need to know the subject very well. I suppose we all have legal staff working on it, but working on big data is still something new, thus we need new skills and often our colleagues are not up to date on these issues. Maybe, when you work on projects like this, it is sometimes better to outsource to someone who knows exactly what we can or cannot do.

Jagoda Kruszewska: according to Polish laws we always have to ask for any kind of data we collect. I agree on the fact that the first step is asking ourselves why we need big data to make sure that clients agree. For example, I am not sure that our visitors would like a pop up ad to buy their tickets. We have carried out research on the audience in our neighbourhood and we have observed that there are 2 groups of people who do not come very much: Middle-aged cultural clients and young people with big aspirations and money. The question is how we can work with these groups. The problem is that if you want to do marketing and an ad campaign you need money.

Hubert Francuz: the potential of big data could be reinforced by using it at European level, creating a massive wave of data coming from the Internet.

Maïté Labat: the responsibility of our institutions is also to make data available from our collections. Data could also have an educational mission and our responsibility is to make this data understandable for people; this implies a huge amount of work for museums. It is a balanced exchange – we receive all the data from our visitors/clients and we have to put it online available for everybody.

Parques de Sintra - Monte da Lua S.A., Portugal

Monitoring digital platforms to improve knowledge of our audience, monitoring and analysing social media comments to measure the impact of campaigns and crises

Parques de Sintra manages a lot of different sites and it is difficult to define a strategy since it is impossible for one person to manage 10 Facebook accounts.

In 2013, when Parques de Sintra started managing all these different sites, we understood very clearly that we needed to define a common digital strategy.

Our Facebook page was created in 2009 but at the beginning it was managed by a person who was not even from the communication department. Later, our company understood that the strategy had to be well defined instead of allowing anybody to post anything. In 2013 I joined the company and our new website was launched, the TripAdvisor page was registered, and we added Google+ and LinkedIn. In 2014 we launched the YouTube channel and another more specific Facebook page just for Portuguese people; In April 2015, we launched online ticketing.

Facebook has been growing, it started with 12.000 fans in 2013 and now we have at 200.000. What is really important is to define your strategy for positioning. You have to know your audience, to whom you are speaking. We have two different audiences because our Facebook fans are mainly Portuguese but our visitors are mainly foreigners.

We observed that the most successful posts are posts with photos because that is what people like and share the most. It is also important to schedule the post for the right time. Posts are often translated (Portuguese and English) and we aim to make people feel part of the site. For example, right now the National Palace of Queluz is undergoing major restoration work and every week we post something about it in order to include people in the transformation. One of our problems is that people get lost in the park since it is situated in the middle of the forest. In this case scenario Google + is very useful because it allows us to monitor data.

It is important to know how many people search our website; we can track where they drive from and it is important to understand where we can place advertisements and what people ask the most.

We registered the site on TripAdvisor in order to monitor what people say about us after the visit. In this way we understand our audience better and we can also interact with visitors in order to help them obtain the right information.

The Youtube channel is quite successful because video is very engaging. The average time spent visualising our videos is 1:30 minutes.

Since last year we have also done some digital campaigns to promote the park and monuments in the UK, Spain and Germany and we only use keywords. It has not been as successful as we expected. It has generated more people on the website but finally it has not generated the sales we were hoping for.

When we hold some events, such as concerts, we use digital campaigns to promote them and increase sales. In this case ad words are not enough and we try to be present on TV, in newspapers, Facebook etc.; every concert we have promoted this way has been sold out (instead of 50% without any digital campaign). We use campaigns also to promote our Birthday program (kids' parties in the park) and it works. Furthermore, we can collect data and use it.

We also have a platform monitoring our presence on social media and what visitors say about us on social media in order to analyse data, understand visitors´ level of satisfaction and the topics they talk about the most. This platform brings together big data, but only from social media. In this way it is easy to react quickly in case of crisis or to adapt our content and directly reach the interest of our visitors. We can also see who the opinion leaders are, monitor bloggers and interact with them. Sometimes we invite them because they are very important in promoting our sites.

Every day there is a new list of all posts and topics on social networks (not only the ones where we are present) which help us to manage situations especially in case of crisis. We have an alarm system for a

crisis on social media and for example, last year we had to manage a strange situation: a very old tree, which was sick had to be cut down and people started to complain on social media; thanks to that alarm system we were aware of the issue in real time and were able to react quickly and avoid greater damage.

The next project is developing a study platform that can produce aggregated data and reports.

We are using a company called "*Seasons"* but there are a lot of types. We use a paying one but there are also some free; with the free ones you only have access to a set amount of mentions over which you cannot control it anymore.

Maria Beatrice Failla: In Italy, we are late on this issue. Do you have a protocol to analyse and monitor this data and to improve interaction between museums, followers and visitors?

Sandra Matos: We are just trying to figure it out and see what is the best. There is no protocol.

Maïté Labat: About the analysis you get, have you observed a difference in the communities you have on Facebook and Google+? For example, in Versailles we have observed that people using Twitter are different from those who use Facebook It is difficult to measure it.

Sandra Matos: We have noticed this too, but unfortunately for the time being we do not count these statistics. For example the test says that approximately 30 people who are on Facebook are also on Twitter which you can finally see from the type of post.

Daniela Holzer: I have made a reporting template and I have observed that there is no crossover point to check the impact on Facebook and Twitter. I can share the template if you are interested.

Tim Powell: Did you have a balance between interactive posts and posts that are just entertainment?

Sandra Matos: Most of the posts are entertainment and what is interesting for us to know is that people are very interested in detailed, substantial posts with real sentences rather than small pieces of information (especially on history subjects and curious facts). These posts work better and push people to learn more. Then sometimes we create quizzes to give free concert tickets, however, they do not participate, they just want to use the content, transforming and adapting it.

Jagoda Kruszewska: Did you analyse what kind of post the people really like? As Facebook changed its policies, did you observe that content is spread in different ways depending on whether they contain more or less text or pictures. We have asked Facebook some questions but they never answered. They only contact us when they want to sell ads. However, Facebook is quite new in Poland.

Sandra Matos: Yes I noticed that while comparing last year and this year; Facebook changed its algorithm. The posts that reach more people are those with pictures and the engagement is higher. I think they changed the way they calculate because it is impossible to increase engagement while reaching fewer people than before.

Tim Powell: it is a closely guarded secret; they want to make money by selling ads.

Maïté Labat: I think they need nice cultural pages with high quality content; this is why they approach many museums. They realised that museums are important for them because even if we do not have a lot of money and we are not the biggest clients, we display high quality content on museums.

The Peterhof State Museum-Reserve, Russia
The first steps towards a successful social media presence
Valeria Karpovich, PR specialist

The Peterhof State Museum-Reserve has not developed a structured digital strategy yet. Recently, the museum has realized that all its palaces are not connecting as one museum complex so it needs some

rebranding. We started by making a logo and we have also developed a project with Google and Samson online. Last year we worked a lot on our websites (including the project with Versailles). We updated the website with a Russian designer paying considerable attention to what visitors might appreciate the most and analysing other European websites. Furthermore, we tried to adapt and modify the texts. We also asked our photographer to take interesting shots of our museum, hoping that people stay more than 3 minutes on our website; we have created a good app adaptation for mobile phones.

This year we are also working on our Instagram account but it has not been very successful. The reason is quite simple; we do not have enough staff to manage it. For the same reason we have only 3000 followers on Facebook, but we have a local social media where we have a lot of Russian followers. Unfortunately, we do not have a Twitter account. Nevertheless, this year we are launching a contest on Instagram asking visitors to upload their photos of Peterhof. The author of the most popular photo will get a prize.

In September we have a great multimedia show with sound and fireworks which is a real success for Peterhof and for its image.

Discussion: How to manage an e-reputation – the role of opinion leaders, blogs, Wikipedia…

Moderator; Tim Powell, Digital Producer, Creative Programming and Interpretation
Historic Royal Palaces, United Kingdom

Nowadays, social media and new digital technologies in general, create new challenges and we have to be very careful because places, that we are representing, have symbolic meaning. I am thinking especially about managing the reputation in crisis situations and I have some good examples about very interesting ways to respond. For example, some time ago a prehistoric object from the National museum of Denmark was discovered to be a fake: they responded by making a video with a curator explaining what had happened.

Maïté Labat: Anish Kapoor exhibited 6 works of art in the gardens of Versailles, at the beginning of June. The artist never told us the name of the pieces but three days before the exhibition opened he was interviewed by a French newspaper. During that interview, he said that one artwork was called "dirty corner" and that it was the queen's vagina in Versailles. You can imagine the communication crisis; it was crazy on social media. We know that every year it is hard with contemporary art in Versailles, but on this occasion, Catherine Pégard, our President decided to tweet by herself. Many people started to send message insulting her, asking for her dismissal. We chose not to answer any insulting messages but only reasonable questions. Of course, internal coordination was difficult, especially on social media where we also see a lot of political and racist posts. However, the traditional press was quite positive. Communication crises are always hard to handle because you are never prepared.

Tim Powell: We have never had this type of crisis, but while we were sponsored by De Beers, traditionally linked to mine accidents in the Congo, we had some difficulties. In that case, if conversations get negative, we drive them into a blog (which has no followers!).

Sandra Matos: I think it is good that discussions are shown on social media. The key is having a channel that you control as you can act quickly. A lot of museums do not want to be on social media because they are afraid; however, being there makes you aware of the problem. If you just work with traditional tools you cannot control the problem as quickly as on social media.

Matteo Fagiano: Our worst moment was 2 years ago when one of our directors was arrested. It was hard to manage on social media, it was a big crisis and we were not prepared to manage it. Social

media were not professionally managed and we decided not to reply, because we had no argument. Whatever we could say might have created more confusion. On that occasion we saw our good reputation, built over many years, vanish in a moment due to something that the institution had no control over.

Maïté Labat: The most important thing is the coordination inside the institution. Even if our senior management is convinced that digital is important, they still do not have the reflex to use social media when crisis comes, they always think about the traditional press while the news is already on Twitter; this is inevitable now. It is a long process to integrate social media into people's mentalities. They cannot build a strategy like they did 10 years ago when media did not have this power to spread information. In Versailles we still have a lot of work to do in this sense. Our heads often forget that crises always appear in social media first and not in newspapers. This is a reversal of former practices and it is very important to consider this phenomenon now.

Gesa Polert: in SPSG we have guidelines for everything we have to say, both to the press and social media (even if we are just beginning) and policies to manage our reputation. Using social media changes the type of communication. For example for more than 10 years we have had questions related to our park entrance; of course, communication is local and the press is not interested in it. However, it is very important to be able to get in contact with our visitors and to answer their questions. Being present on social media could help us to do so.

Daniela Holzer: in Schönbrunn an employee that had been dismissed opened a web site, attacking the reputation of the Palace. We were not prepared to face something like and we made a lot of mistakes. The attack was often against our boss who did not want to answer personally and asked us to use the institution account which was a very difficult situation. I advised my boss to get off social media since it was so personal to discuss such things on social media and I suggested that he invites the employee to discuss things face to face.

Tim Powell: the first rule is: never ever lie. Never pretend to be anyone else because actually, if you work inside the palace, you project your point of view. Sometimes, the staffs want to show that we have happy visitors and so they write comments on social media platforms, however, we do not need that since we already have happy visitors. In terms of improving reputation, when it comes to social media, we are required to adopt the rules of the game adapting to the style of these new media. If HRP have been successful on social media, it is because we have made the effort to be more playful, more relaxed, more conversational, and interactive. We are closer to visitors when using words like "historical", "royal" etc. Your tone of voice has to be more social than in a non-digital channel.

Maïté Labat: I agree. In fact our most popular tweet was on 31 December, saying "is everybody ready tonight" using an image of Louis XIV dancing (he is known for his passion for dancing). It was successful because it was very playful.

Workshop: Projects for sharing communities.

Maïté Labat: we would like to talk about Google; I know that a lot of Residences already work with it. At Versailles we have been working with Google since 2009 with street view and we were the first French museum in the "Art project".

This year, we developed a virtual exhibition with another French institution called the Palace of Vaux le Vicomte (the palace of Nicolas Fouquet, finance minister to Louis XIV). There is a curious story behind this palace because it seems that Louis XIV was jealous of a beautiful party given by Fouquet, that he decided to have him arrested. The stories of the two men are clearlylinked and we wanted to develop an exhibition about their common taste for art and how they employed the same artists like

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Charles le Brun or André le Notre. Google developed a new tool especially for this project that allows institutions to share collections online, so now we can assemble collections in the same virtual exhibition.

As long as your institutions are on the Google platform, it could be interesting to think of a common exhibition of European Royal Residences since we could share our collections on the Google platform. My former digital advertising boss at Versailles is now working at Google and thus it is easy for us to keep in contact with them. Basically, Google provides free tools and maybe they could make them available for us if we plan to create a common project.

The same way we built a project with Peterhof about Peter the Great's trip from Russia to Versailles, we could share our collections as now a lot of us are on the Google art project and we also have free tools. Maybe, it could be an action to develop ARRE, taking advantage of the international brand image and power of Google as long as we find common topics and curators from every residence participate. For the project with Vaux le Vicomte we created a team with one curator and two digital managers from each institution and it took 3 months to set up the project and put online the virtual exhibition. Also, because of the originality of the topic, the exhibition gained a lot of attention from the press and for ARRE it could be a very good way to go public and not to be just a network of professionals. I think this could be a way forward for development. Google could be interested in providing support for this type of operation but it is the role of our curators and scientific colleagues to launch it.

Tim Powel: We have been trying to be on Google, but we are not yet because the contract was difficult.

Sandra Matos: We are on Google maps and we also have Google street view of the parks. Queluz, Sintra e Pena collections are in the Google art project and we have also made a virtual exhibition in Queluz Palace.

Matteo Fagiano: We also have street view in the gardens, and interiors and collections are in the Google art project.

Konrad Pyzel: Google became interested in street view in Poland with the 2012 Football Championship and on this occasion they contacted us, asking permission to publish images on street view in the court of our Palace. We tried to take advantage of this request, asking them to participate in the art project. It was a really good experience; they even provided the translated version of the contract. In 2012 we were one of just 2 museums in all of Poland participating in this project and the press were very interested in this operation since it was new at that time in Poland. Today we have 55 art works in the Google project and for us it has been extremely useful. Of course we gained audience but this cooperation had a very positive impact on the museology environment in Poland. A lot of museums in Poland contacted us to learn about our strategies in the field of audience management; success has been related to the scientific and professional environment. We also launched the Gigapixel image.

Gesa Polert: we also collaborated with Google, but what surprised me a little bit was that they had never told us before what we had to do and they never tell you what your work looks like afterwards. I would be interested to share this experience with you maybe in another meeting.

Tim Powell: What is the audience for the Google art project?

Maïté Labat: You have a statistic tool and you can link it to your platform, in order to attract people and journalists. Our first exhibition was 3 years ago and it reached 2 million views. In the same manner it could be extremely interesting and useful in terms of traffic and popularity to show the public that we exist as a European network. This group was created to share experiences but we could also imagine doing something together in the public eye, showing how this efficient network makes

sense on a historical level. Maybe we could just start by making a video like a teaser of royal residences in Europe.

Tim Powell: It would be good to have social media activities about common events. For example, next year in England will be the year of the gardens.

Matteo Fagiano: It is time to try to work all together, to identify some common projects to be developed immediately and to work as a unique entity. For instance to share our community and to inform our network, that we are all part of this network of Royal Residences and telling them about the activities that other residences organize. We can start to inform our communities that we are a network.

1) My first proposal is to create a Facebook group, all managers of social media or communication activities could join this group to share experiences, easy to do! We can do it immediately.

2) The other proposal would be to identify a common # hashtag that we can use simply when we write a tweet with issues related to the Association. We would dedicate a follow Friday on our Twitter feed with the aim of informing our communities about what other residences do. Then we have to join forces on others fronts. For example, we can inform each other on the FB page about events being organised by our residences so the other residences can post a tweet about it or just before the opening day.

3) We could also create a social wall with a streamed flow of all content published under the same # in order to raise awareness of the existence of this European network.

In this way we help the public to understand that there is a European network.

If you all agree we could set up this private group on FB and through that tool start working on this project of a day on Twitter dedicated to us. If we all agree, we can create an ARRE hashtag and use many topics.

Maite Labat: The first proposal regarding a common private group is a very good idea. I am sure it could work. For example, similarly, 3 weeks ago in Versailles we received 50 community managers of French museums with whom we have created a joint working network. We meet every 3 or 4 months in different museums and we are very efficient because we can share our day life professional issues, including difficulties.

About the proposal of a #Follow Friday for European residences, I was thinking we could prepare an event that take place once a year and that could be an entire day dedicated to the Royal Residences like "ask a curator day" trying to gain audience and set one day each year dedicated to Royal Residences of Europe on Twitter (it is the easiest way) and I am sure we could get support from Twitter.

We have just to choose a date!

Gesa Polert: We have used an acronym for more than 10 years but it never worked and from our experience I do not recommend using one because people do not remember it. For the general public it would be better to use something easier than "ARRE" like for example "Royal Residences". ARRE could be reserved for internal professional communication.

A recurring problem in ARRE technical meetings is to define "residences" because it is not the right term for everybody (Castles, Palaces…).

Link to the FB group:

www.facebook.com/groups/796728573781258/859107634210018/?notif_t=group_activity