

**Minutes of the ARRE technical meeting  
Royal Castle of Gödöllő, Hungary  
19-20 September 2013**

**Object: « Entering the digital age: European royal residences and E-strategies »**

Attendees:

**Gödöllői Királyi Kastély KN Kft, Hungary:**

Tibor GONCZI, General Manager

Boglárka TUSKE, Marketing

Ildikó FALUDI, Museum

Judit HERNIGL, Secretariat

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

Daniela HOLZER, Online Marketing Manager

**Coudenberg - Former Palace of Brussels, Belgium:**

Laetitia CNOCKAERT, Scientific assistant

**Palace of Versailles, France:**

Maïté LABAT, Multimedia project manager and community manager

Elise ALBENQUE, In charge of Marketing and Media Partnership

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

Jagoda KRUSZEWSKA, Communication Department

Hubert FRANCUZ, Development Department

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

Fernando MONTESINOS

**Palácio Nacional de Mafra, Portugal:**

Isabel YGLESIAS OLIVEIRA, Curator/PR responsible

**Historic Royal Palaces, United Kingdom:**

Deirdre MURPHY, Collections Curator

**ARRE, France**

Céline DELMAR, Coordinator

Sofia ROUMENTCHEVA, trainee

**Introduction:** The Association of European Royal Residences (ARRE French acronym) was created in 2001. ARRE's mission 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.

The idea of the topic "web and social media" came during the General Assembly in Copenhagen in 2012 when it was decided to have a meeting of European royal residence web, mobile web and social media staff. All the European Royal residences from the Network are handling Internet surfaces and digital channels and it could be interesting to share their experiences on the topic. The question of communication reappears regularly for the ARRE. Is it a Network dedicated to communication with the hundreds of professionals that work in Royal residences or should it be open to a larger public?

As a result of this first technical meeting on web and social media, we hope to create a Network of professionals in charge of web and social media within the European Royal Residences, provide sources of inspiration for web or social media projects and reinforce cooperation between the Royal residences in the field of web and social media. We hope to explore the opportunities provided by digital technology in order to

engage, extend and refresh the cultural offer of the European Royal Residences and explore a possibility of cooperative action in the web area.

### Summary of the questionnaires:

According to questionnaire answers, different departments can be involved in the web and social media area: Marketing department (Schönbrunn), Public Relations department (Historic Royal Palaces), Communication and Press Department (Venaria Reale), Public Relations Department (Mafra), Development Department and Communication Department (Wilanów), Department of Communication (Versailles).

However many staff members from other departments (i.e. education, conservation) can be involved.

While, the content of websites and social media channels is often written internally, especially concerning basic information, (opening hours, prices, etc.) although, the content can be outsourced and entrusted to a specialist in case of scientific articles or specialized applications. On the other hand, the design and layout are built by an external specialized company, generally in close cooperation with the institution employees.

Some of residences don't have staff exclusively dedicated to the web and social media (Godöllö Coudenberg, Mafra, Wilanów) it depends on the institution size and on the strategic approach. It can be variable. In Schönbrunn, one person within the marketing department is in charge of web and social media. At Historic Royal Palaces, four members of staff are working in this area. At Wilanów there is no single employee responsible only for web and social media; three employees are responsible for developing and managing the area of new technologies, while three other employees, in the Communication Department, are involved in the website project (editing and managing content). In Versailles, there are 7 permanent employees. Each year, the office is reinforced with interns and temporary employees.

The staff member's profile can be very different according to the activities developed by the residence in the web area. Sometimes, specific marketing education is required (Schönbrunn), also a public relations background (Historic Royal Palaces), a journalistic background (Venaria Reale). Generally employees with humanistic background are required (art history, cultural studies, sociology, archeology and philology). Often, different skills are necessary - writing texts, editing photographs, designing skills and basic IT knowledge. In fact various staff members can include contents on the website in their day-to-day work (Educational department etc.).

All the members have a main website. We can see different approaches. When a member manages several residences, different websites can be produced as is the case for Schloß Schönbrunn Kultur-und Betriebsges.m.b. H. (7 websites). The other possibility is to have one website with different pages - Historic Royal Palaces or the Prussian Palaces and Gardens Foundation Berlin-Brandenburg.

According to the institution' size and the number of palaces managed, the number of pages and visitors, and the quantity of content offered to the users are variable. All websites give practical information to the visitors, but the target public can also be more specialized – teachers, students, and scientist. For example in Wilanów, the choice was made to transform the museum website into a virtual museum by amassing a large amount of scientific information. This work resulted in the creation of a virtual encyclopedia of the history of the Polish-Lithuanian Commonwealth, the royal residence at Wilanów, and the people related to it.

The Royal residences have to go through some kind of development or redevelopment process of their main website. This might be small scale, or it might be large scale, a complete reworking, redesign and relaunch of the entire website. Some of them have recently improved, or are improving their websites (Coudenberg, Venaria Reale, Mafra), others are planning to do it soon (Schönbrunn, Wilanów, Versailles).

The main future goals are: the implementation of a responsive design, re-design of website to increase usability, improvement of calendar of events, better Social Media Integration, changing the structure of information, implementing more intuitional searching mechanism, presenting even more contents to the public, simplifying access to contents, enhancing experiential approaches, offering a more interactive and easy way to prepare and share visit.

The web is being used as a collaborative or participative space. Users aren't passive readers of contents anymore and can also be producers. We talk about User Generated Content (UGC) or Crowdsourcing.

Some of the residences have developed a mobile version of their websites, for example Schönbrunn - [m.schoenbrunn.at](http://m.schoenbrunn.at), [m.hofmobiliendepot.at](http://m.hofmobiliendepot.at), [m.hofburg-wien.at](http://m.hofburg-wien.at), Historic Royal Palaces, Venaria Reale, Wilanów, and Versailles. The mobile version usually offers a simplified version of the website.

Websites, but also social media channels such as Facebook and Twitter can be used in order to promote the cultural offers of the institutions. Exhibitions and other events can be announced. Mailings and Newsletters are also a way to communicate with repeat visitors or members or friends of your institution. For example, the Palace of Versailles develops a “pre-visit” email and a “post-visit” email for online ticket customers to give them information and contents, but also to encourage them to discover the digital tools and to buy other products.

As cultural institutions, our Palace-Museums don't have a strong commercial orientation. However they use marketing as a way of promotion, and also in order to develop secondary activities. For example, Schönbrunn has an online platform [www.imperial-austria.at](http://www.imperial-austria.at) for buying tickets. Wilanów is developing an online store and uses social media to advertise, inform, and is building the museum's brand. The sales of on-line tickets at the Palace of Versailles represent 10% of direct sales. Palácio Nacional de Mafra is also interested in developing the on-line ticketing and the e-shop.

The Royal residences are also taking part in International initiatives such as *Google - Art Project 2011* (Versailles, Wilanów and La Venaria Reale), *Indoor Google Maps* (Schönbrunn Palace or Coudenberg). There is also *Europeana 2008*, but European residences are not taking part in this initiative.

Furthermore Royal residences are using digital technology to improve their visitor experience. This concerns the general public, students, but also public with disabilities to whom specific tools are dedicated. Concerning web applications offered during the visit - Royal residences are very active in that area. For example, *Coins and Kings* produced by Historic Royal Palaces in association with an exhibition about the Royal Mint at the Tower of London, the Native App: ‘Schönbrunn Gardens’ planned by the palace of Schönbrunn, or “The Gardens of Versailles”, which offers different ways to discover the gardens of Louis XIV made by André Le Nôtre. Moreover, at Versailles in 2013-2014, another application about the Trianon palaces and the Queen's hamlet will be published. The palace at Wilanów has also developed a multimedia guide operating on Android (Wilanów iiiGuide) and a garden app operating on Android and IOS, based on light webpages with photos and articles. The museum is developing more complex versions of the multimedia guides. They have also developed a simple game application - *King Jan's otter*. Venaria Reale has developed a mobile app for the deaf with a video guide in Italian Sign Language. Historic Royal Palaces have a similar offer. The Royal Castle of Gödöllő is using intelligent QR coding and 3D applications in museum area. Another interesting issue is the augmented reality. Wilanów has developed a special Augmented Reality layer and many other residences are interested in that technology. (ex. Venaria Reale, Schönbrunn)

Most residences have one or several social network channels. They all have Facebook. But most also have Twitter and Google +. Some of the members, such as Historic Royal Palaces possess all the outfit of networks (Facebook, Google +, Twitter, YouTube, Flickr, Instagram, Tumbler, Vine...) It is also interesting to know how members use Linked In. It is the occasion to discuss how the different networks can be managed. It can also be a source of inspiration to colleagues who would like to develop this kind of Social Media.

The budget dedicated to Web and social media may vary between institutions. Some of them don't have any specific budget (Coudenberg, Mafra), while in others it can be considerable, from 15.000 € at Venaria Reale to more than 200 000 € at Versailles.

### **Discussion 1: How do you improve the visitor's experience thanks to the digital? 3D, Flashcode, mobile?**

- **Presentation: Smart-QR code**

It is a new Hungarian invention - a way to do smart QR codes.

#### Problems with QR codes:

- They are static codes: the information is coded in it and after printing it can't be changed. For this reason the links are frequently broken.
- QR codes are not aesthetic- black and white.

#### Solutions:

- The parameters can be modified and the destination of the code can be changed: the code is no more static.
- Using a single code to give multiple information: different languages, adaptation to different apps and devices

- Colourful QR code: a logo, photo or another graphic solution can be integrated inside. It can be used in marketing and adapted. It is more attractive for visitors.

#### How:

- Providing a surface, a web site platform where personalized QR codes can be created and managed: add text, contacts, photo gallery, 3D guided tour and provide any additional information about an exhibition etc.
- The user can decide to change the destination of the QR code: the information behind it.
- Possibility to choose a country or place where the QR code is available
- Choose the information behind the code: Multiple information, for example, the answer given by the QR code can depend on the language of the device used to scan it.
- Possibility to combine the different parameters: a wide range of possibilities.
- Mobile mini-website creator program: QR codes can be combined with mini-website readable by mobile devices.
- It is also possible to have a QR code with a time restriction which can be used to give some content or promotional offer to the public for a limited period of time. The validity can be programmed through the web site platform.
- There is not a limitation of the number of QR codes generated per institution. It depends on the business project and there are different packages. Statistics on who geographically uses the QR codes can be made

Examples of the use of these techniques: providing additional information in replacement of printed materials, giving access to 3D tours, having a complete image of an object from inside and out during an exhibition, promotional offers, reaching a larger public in different languages.

#### **The use of 3D in museums, filming, QR coding**

The Palace of Gödöllő has the intention of using the smart coding during its next exhibition and introducing it in its pedagogical system. A QR code is also put into business cards of the museum staff. They lead directly to the home page of the palace.

At Historic Royal palaces the QR codes were used during the latest fashion exhibition in order to give additional content, for example to show how the dresses were made. The visitors could keep the content. It can be a replacement for the large amount of printed text. There is an important demand for these kinds of tools

In Versailles during an exhibition about carriages, the QR codes made possible a virtual visit of the interior of carriages which were not accessible otherwise.

Wilanów Palace is using QR codes, NFC technology as well as a traditional audioguide system. The audioguide devices which museum rents to the visitors feature a numeric keyboard. Those who want to use their own mobile devices (smartphones, tablets, etc.) can download an app called Wilanow iiiGuide for free from Google Play. This application, available only for Android devices, allows users to utilise a QR scanner and the NFC technology, provide the devices used support those functions (VGA camera and/or NFC chip). In terms of content, i.e. pictures and articles, both the audioguide system and the app are the same. The audioguide and the Wilanow iiiGuide work only for the interiors of the palace. A separate QR system is used in the gardens and the park. The museum cannot provide wi-fi connection in the gardens, so the system supports only 3G or other mobile internet technology. The user can scan QR codes only with his/her private device. For the next year, the decision was made to rent very simple devices and develop an application which would be complex and address people who are familiar with Android. The application will be offered for free to those who have their own devices. There are no statistics about the use of the app. For next year, in association with the “Canaletto project”, there is a plan to build and implement a digital questionnaire which will help to determine what kinds of visitors use the QR code system and what are their expectations.

At the Rosenborg Castle, QR codes are also used during exhibitions in order to provide additional information.

## **Discussion 2 – How do you promote the royal residences by using the web? What will be the future development of your website content? and efficient ( i.e. due to small resources)**

### **I. What will be the future development of Royal residences' website content?**

Parques de Sintra Monte da Lua – There is to be a complete reorganization of the website. Each project regarding the palaces, monuments and parks will be directly integrated into the website. If there is a specific public objective, then a specific section will be made for that objective, but that is once the new website has been created. This means that the website can be integrated into all of the areas of work within the company. This as a result will change the working culture of the company.

Historic Royal Palaces - In a process of developing a new digital strategy.

There are five major strands. A particularly interesting strand is that they are looking at visitor journeys, and are in the process of developing personas, slightly more than your typical marketing personas. They are fictional characters who have complex sets of needs, their digital visits across the company's different sites are being mapped. This allows them to see how for example a visitor on Facebook can come across their site, somebody who would not otherwise see it. They are looking at the outcome of visiting families who may be sharing digital devices. This allows the company to look at details such as whether a map is sent to them upon their arrival, whether there are audio guide problems involving many people trying to share the device and whether the families sent push notes letting them know digitally that there are particular workshops taking place for children. So they are thinking specifically about where and how a website touches the public.

A website can't be thought of as having closed content. Every department should have a contribution in the website though the website should not be the only platform of communication.

In the past the website was considered to be a whole, to be the only source of information, but now digital consumers are picking their information from different places. In order to answer to their needs, fictional but realistic characters with complex sets of needs are developed. It is a touch point strategy. The issue is that it is important that every channel has its own and specific information. But the problems are time management and who will create and manage the whole content. It is the content that is the most time consuming, the detailed historical content that is needed, and how to get the absolute most out of it digitally.

### **Discussion about the website of the future**

The structure of the information on the Internet is changing and a linear way of thinking is not specific enough for it anymore. IAS system shows how we can customize the information and make it readable, personalized and clear. The website of the future will have three levels of content. The first one is the level of graphical communication (the visual bases – symbols, graphics, interactivity) touch screen has made graphics more important than they were in the past, and they must be simple and easy to work with. They should be interactive, in that you should be able to remove the parts that don't personally interest you. In the future cookies should be able to recognize users and only show them information of personal interest. The 2<sup>nd</sup> level gives you the basic content of the website, such as an application, with customized content that the user has chosen specifically to see. The 3<sup>rd</sup> level is the deep and full content of the website.

### **II. How royal residences are using social media? How they manage them successfully (developing real communication with the visitors, building group of devoted followers, etc.)?**

#### **Moderating Facebook**

Most of the residences are using Facebook as a channel of communication. They are informing users about the activities and the cultural offers of the institution.

Challenge: How to make Facebook alive and build a different relationship with users? What are the different tricks used by Royal residences in order to keep the audiences interest.

- **Adapt the content to reality**
- **Make a relation with actuality**

Find a relationship with something which is already happening. It is possible to prepare content in advance.

Examples: Videos prepared by Historic Royal Palaces in relation with the birth of the royal baby.

- **Adapt the content to people's everyday life**

The content on social networks must be simple and spontaneous because that drives an immediate response from people. This kind of communication is appreciated in social media because it creates an echo of what people are experiencing. Nevertheless, Royal residences also have to maintain a high quality content.

Example: Post pictures showing the change of seasons or related to celebrations – the Christmas tree at Kensington, Pumpkins at the queen’s hamlet at Versailles for Halloween.

- **Show something new and exceptional**

Information showing the institution “behind the scenes” is very appreciated on Facebook. It is a way to share with the community something that people can’t see - pictures from the closing day, restorations, and parts of the palace which are not accessible to the public.

Example: A photo of the empty Hall of mirrors on Sunday night at Versailles.

- **Initiatives**

Involve the public by giving them the possibility to communicate. It is way to find a new audience but also to create a community of fans.

- Ask a curator day, games (where was this picture taken?)

- **Story telling**

It works very well in social media channels, especially Facebook because it makes the profile alive and involves the visitors by creating a dialogue.

- Emotional content

It is a successful strategy because it increases the user’s reactivity. As it raises emotions it creates an immediate level of communication. Simple stories work well.

Example: Wilanów palace posted a picture of a duckling found in the gardens

- A creation of a fictive profile

Using an imagined character (a person or animal) is a very good idea because it makes people react and keeps their interest. At the same time the content must be adapted to social media communication - the approach must be simple and not too heavy and intellectual.

Examples: The Gödöllő mouse – invites children to come and discover the castle where the mouse lives; the First World War museum at Meaux created a profile of a soldier from the First World War by using his journal. It is an interesting and emotional way to communicate this subject. In 2009 Historic Royal Palaces had a Facebook profile for the Henry VIII.

- **Creation of a Timeline**

It is a way to highlight collections but also to attract user’s attention.

Examples: At the Palace of Versailles the rate of committed people increases for few days when there is a picture added to the timeline. Historic Royal Palaces also has a very large Timeline on Facebook.

[http://www.hrp.org.uk/Resources/Press\\_Release\\_-\\_Tower\\_1000\\_year\\_old\\_facebook\\_timeline\\_FINAL\\_2.pdf](http://www.hrp.org.uk/Resources/Press_Release_-_Tower_1000_year_old_facebook_timeline_FINAL_2.pdf)

- **Collaborative projects**

A common project with other residences can be built. (Cf. discussion on Friday)

An example of cooperation between residences in the web area is the “Versailles –Peterhof” project concerning the travel of Peter the Great to Versailles.

<http://www.peterhof.chateauversailles.fr/index.php?lg=uk#/intro>

- **Commercial content on Facebook?**

In Royal residences social media are focusing on storytelling and are generally not developing commercial initiatives on Facebook.

### **Cost management**

Not all the residences have a budget specially dedicated to digital projects. The advantage is that social media doesn’t cost anything. Developing a partnership is also a good solution.

Example: The project “Share your snapshots of Versailles” developed by the Palace of Versailles in collaboration with Flickr had no budget at the beginning. Also, in relation with an exhibition about fashion the palace had a partnership with Vogue who made the website and developed videos. Versailles could also benefit from their audience.

### **Time management**

Even low cost projects are time consuming and most royal residences have no staff or a limited one that manages web and social media. An important issue is updating content on weekends and holidays. Sometimes,

it is necessary to handle events like the “European heritage days” and “Ask a curator” on holidays. There is not really a solution because the public expects that there is always somebody behind the computer. Another problem is to fill all channels with content. It is not appropriate to use the same content but regarding the lack of time there is no other solution. It is difficult to engage dialogue with all your visitors when you are one or two people. It is a current issue in cultural institutions even for those which have an important staff dedicated to social media. It is important to rationalize the information in order to gain time.

### **How to involve other people in web projects**

An efficient way to manage social media is to involve other people in the production of content.

A blogging ambassador scheme at the palace of Versailles: people interested in arts but also in fashion, cooking, and gardening are chosen. They are invited to different visits and activities and they can share their experience on their blogs. Bloggers have their own blogging platforms but the palace of Versailles created a page on its website (Intimate Versailles) to make a link to the blogs and to explain to the visitors that they can have the same experience. It is a way to make the public discover Versailles in a different way and give information about guided tours which are not so well known.

Partnership with Wikipedia (palace of Versailles) It is a good way to create contents and make people create contents about Versailles. A wikipedian was doing his final internship at Versailles working for 6 months –He was in charge of managing wikipedian pages about Versailles.

We organised meetings between wikipedians and curators and organized shooting sections to create content.

### **Managing different social media with their specific audience**

Different people are commenting on Twitter and Facebook. Twitter is used for immediate and simple conversations, Facebook is more about broadcasting. Facebook is more community focused than Twitter. The palace of Versailles has a committed community with fans on Facebook while at Twitter there is a larger audience. There are different reactions – on Facebook the public don’t appreciate contemporary exhibitions while at Twitter people like it. The message and the communication must be adapted. In some countries Twitter is used by specific groups of people such as in Poland, where it is used by diplomats, politicians and journalists.

We can see that young people are no more on Facebook but they are on Twitter and WhatsApp.

Regarding the limited resources the same content is usually posted on both channels, there can also be an automatic connexion.

### **Social Media Policy**

Historic Royal Palaces has a special social media policy for staff. There are some recommendations on how to build a successful conversation (grab attention, encourage discussion, allocate time to interact, use key days) but also how to avoid getting into difficulties (be transparent about who you are, remember that you are legally responsible, don’t take risks) and what is appropriate and not appropriate to post (respecting privacy of colleagues, respecting the image of the organization, etc.).

## **Workshop: How can we promote ARRE thanks to digital projects?**

### **1. ARRE website [www.europeanroyalresidences.eu](http://www.europeanroyalresidences.eu)**

Available in French and in English (official languages of our Network), the ARRE website was created in 2009 and went online in 2010. It is organised into different sections.

On the homepage, the user can see a map with the different palaces. The pictures of different palace members of our Network appear and slide across the screen. The homepage is dedicated to the news from ARRE and from the individual members.

The ARRE section gives information on the Network running: statutes, the charter, team, contact...

The members’ section presents each member. Two ways to access the individual webpages of each 17 members: from a map or from a list below. Two additional headings explaining *how to become member?* And *How to support the Network?* Each member page offers different pictures of the place: palaces, gardens, inside and outside views.... On the left side, a short text summarizes the history of the palace(s). On the right side,



the user can read practical data: address, website and an explanation on the institution managing the palaces. Then more information about the palace is available from two headings below: article or events.

The initiatives section lists all the internal or external events organised within our Network. Internal events mean for the members, only the technical meetings. An external event can be opened to other professionals (for example a symposium) to journalists (press conference) or an event dedicated to larger audience (Such as when the ARRE members jointly organised the European Heritage Days in 2010). You can select upcoming or past events. In the Articles heading, the personal stories of professionals who carried out a placement in another European palace thanks to the European Leonardo da Vinci grant are published.

The projects section is dedicated to long-term projects co-financed by the European Commission. The results of the different projects are presented.

The resources section offers different documents: our official brochure, press releases, and links towards websites created by ARRE.

When the website was created in 2009, we thought that members would take time to enrich the contents of the website. A user's guide was written to explain how to use the Content Management System (CMS). But due to lack of time, the members never add contents to the website by themselves. Only few members have sent texts and pictures that the secretariat regularly put online but not all members. This creates a disproportion between "active" and "less active" members. For some members, events date 2010. The website appears as not used because it is not updated.

**How can we encourage the members to add contents and keep this website alive? How can we develop a participative approach? How can we improve the website in order that it becomes a dialogue platform between the ARRE members?**

Target groups of the ARRE website:

- Network members and all professionals who work in palace-museums or in cultural heritage.

The ARRE website must be evolved for answering to the expectations of our ARRE members' staff.

How many people contact you through this website? Who are the users of the website outside the ARRE members?

The institutions which are not ARRE members yet, use the website for contacting the secretariat and asking how to join the Network.

Within the DEHRR project, 2009-2011, the target groups were schools and teachers. In 2012, the secretariat received several requests from teachers organising schools trips abroad.

A recent request came from a TV producer who planned to create a series of documentaries on the kitchens and cuisine in Royal Residences.

We don't have many requests from visitors who would be interested by a tour in several European royal residences. But the website doesn't have a marketing approach; the website is just used for informing Internet users of the Network's existence.

The website must just be used for sending out information; the secretariat won't have the time for answering requests.

**→ See attached recapitulative table**

Interested links:

<http://www.pinterest.com/Theworldof1689/>

<http://www.pinterest.com/Theworldof1689/boards/>

<http://www.pinterest.com/vincenthornoy/fireplaces/>



## 2. The Timeline project – presentation and discussion

→ See Power Point Presentation.

### What kind of information will the Timeline website provide? What questions will it answer?

What are the connections between our European royal residences? What have been the consequences of the main historical events on our residences? When were our palaces built? Which European sovereigns reigned during the same period? What are the ties between the European royal families?

### Presentation of the current prototype

<http://www.timeline.coudenberg.com/fr/elements>

#### → Categories

The notes “country” and “residence” are divided into 4 categories: History, People, Culture and Building’s history.

- **History:** includes historical periods of a country or a residence (for instance the French royal dynasties, Burgundian Netherlands...) and key events (Hundred Years War...). The historical periods feature on top of their respective timelines.

If a key event has an impact in various residences, it must feature in every timelines. For example the Abdication of Charles V in 1555 must feature in the timelines of Austria, Spain, Belgium, the Netherlands...

- **Culture:** approach the artists not by their lives but by their works (ex. a painting for a painter, a play for a play writer...). These events should be precise except for artistic periods. Show the date if the event is important, if not hide it.

- **People:** for the kings and queens, feature only the dates of their reigns. Other historical figures have to be linked to other residences. Sovereigns can appear in both “country” and “residence” but the notes have to be different. The notes in “residence” must focus on the impact of the sovereign on the building.

An icon, next to the note could indicate the figure’s type: for instance a tree for a gardener, a quill for a writer, a brush for a painter, etc. This distribution is interesting only if a research by type of figure is possible.

- **Building’s history:** all notes on transformations, enlargements, embellishments, building and maintenance works of the residences must feature in this category. Titles must fit to the theme (ex. change in Chambord’s timeline “Visits of Louis XIV”).

Write some notes about the gardens. If the residence does not have a garden (i.e. Chambord or Mafra) write a note about possible gardens’ projects. If the residence is surrounded by a forest or a park, write a note about it.

### Presentation for a new graphic design of the Timeline

Users arrive at a welcome page presenting the Timeline, its purpose and a user's guide. At the top of the page there is a map of Europe in the background with dots that in the designer's mind correspond to the timelines. Each member would be presented by its assigned colour in the graphic charter. The user guide would be in the form of a demo. The partners would be indicated at the bottom with their logos. Next, the designer worked on the first page that presents the Timeline before any selection has been made. We have retained the option to tick or untick the countries and the residences and have added a static Europe line, as the committee suggested. You can zoom in or out to see the events of a particular period more clearly. The designer also changed the presentation of the categories, indicating them underneath – history, people, culture, history of the buildings. The key-word search bar is located on the top right. If you select the residences of Coudenberg, Versailles and Wilanów, and the category "people", the notes appear. When you slide the cursor over the dot that corresponds to "Marie Antoinette", the note appears automatically above the timeline. With a zoom you could easily choose to focus on a precise period. Every time the cursor goes near a dot, the title of the note appears. Then, if you want to know more about Marie Antoinette, you can click on the note and the links to all related notes appear under the text. The designer also worked on the presentation of notes linked to a keyword search. For example, a search on "1400" would bring up a list of all the notes related to that year. This kind of a search displays a list of notes, and users can access the content by clicking on each one.

### **General Assembly's decision (May 2013)**

- The proposal concerning the Timeline project has been approved by the majority
- Elaboration of a formal proposal that defines the project : target audience, hosting of the Timeline, cost of the project
- External funding will be sought on a national, a European or a private basis

### **Discussion with the “web & social medias” specialists:**

General remark: Thanks to the project, the story of the royal houses of Europe, of the greatest buildings and collections is told from a unique and comparative perspective. The huge benefice of the Timeline is the comparative and educative approach which is not offered by Wikipedia.

**Who will the users be?** Large audience, visitors of our palaces, Wikipedia users...

If a more specific target group is defined, the tool both design and contents must be adapted for a specific audience:

- Teachers and schools, the contents should be linked to the academic programme in each country and should be printable.
- Art historians, researchers, students: contents should be more in-depth
- Teenagers more interested in Pinterest or in other social channels
- Children: the contents should be simplified, specific design and timeline for children

### **Quantity and quality of the contents**

#### **1<sup>st</sup> stage: fixed basic contents**

- The project must be focused only on the “residences”, the “countries” category should be deleted
- Adapt the contents of the notes which are in countries and displace them into the associated residence
- Replace the “Culture” category which was more linked to each country with a “Collections” category giving information about objects/items conserved in our palaces
- The ‘basic’ content should be provided by the ARRE members. This first informative level will be fixed. The ARRE members will be responsible for the “basic” high quality contents
- Enrich the “basic” contents, recover contents thanks to the members, some contents are already online: <http://www.habsburger.net/en> ; <http://www.hrp.org.uk/DiscoverThePalaces/CrossPalaceTimeline/Default.aspx>

#### **2<sup>nd</sup> stage: project development thanks to partnerships**

- The tool will be planned in two sections, the first one with fixed basic contents and the second one with additional contents ... opened to users (art historians, Wikipedia's) who would like to take part and enrich contents.
- Building a partnership for promoting the tool, extending the contents and reaching a wider audience.
- Tool in all the languages represented in our Network
- Create space where you can put all hyperlinks towards wikipédia...
- Promotion of the tool by using newsletters of each member and social media

#### **Possible partners**

- European Commission by the mean of co-funding
- Zooniverse platform opened to general public in very various scientific fields <https://www.zooniverse.org/>
- Wikipedia could be interested because they don't have a comparative approach yet. Advantages: Wikipedia used across the world, several languages for free, large promotion.

|  |
|--|
| <b>Workshop: how can we reinforce bilateral and multilateral cooperation in the field of web and social media?</b> |
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### **Proposals of multilateral cooperation manageable with the daily routine**

#### **Twitter “Ask a curator”**

Ask questions to passionate experts on art, history and science. The last session was held on September 18th 2013. 585 Museums in 35 Countries took part (included ARRE members: Palace of Versailles and Historic Royal Palaces). We could encourage a broader participation from the ARRE members in 2014.

Idea for creating a dialogue between the curators and the followers

Increase the community → in Versailles around 60-80 new followers today

**Pinterest.** Cf. ARRE website

**Live European trip on Facebook:** Creating a fictional traveller who takes a stroll through Europe in our residences. The mouse of Gödöllő inspired the group.

#### **First elements for writing a descriptive scenario**

**Which type of characters?** A human person (Martin?), a couple or an animal

An animal could be attractive, universal, neutral (no age, no gender) however it is important to see the character in the places. The character must be shared between the residences; the ARRE members must adopt and love him. Warning: according to the culture of the country, an animal can convey a negative image (in Hungary, a mouse can be associated to poverty).

Proposal: working with an illustrator (=author, royalties) for creating the character and for integrating him in any situation

Describing Martin’s profile: his identity with a picture, his professional, cultural and family backgrounds and current interests; a European/ non-European contemporary traveller? or a past traveller like a writer of 19<sup>th</sup> century? Easier if he is a contemporary traveller.

**Duration and period of the trip:** from one to two months according to the involved residences

A summer trip in June and in July when Internet users are preparing their holidays.

August won’t be an appropriated period.

**Language:** English would be better for interacting with the character wherever he is in Europe

Style of language: present-day

#### **Programme of the fictional character:**

A common thread must be defined for this trip in the European residences.

The traveller could discover the collections, meet some current professionals, and could be interested in some specific topics. The idea is more to promote our Network and the European heritage & collections than the current events of our individual institutions.

We have to define how many things the traveller can see during his stay, limited number of things...

The character could have a smartphone and could put online his current pictures of the palaces. We could use Instagram to give the same aspect to the pictures.

The number of stops will be defined according to the number of residences involved.

Does he use modern means of transportation? Yes and the itinerary in Europe must be realistic in terms of duration. It is supposed that he is travelling day after day.

#### **Practical organisation between ARRE members**

Important: Not time consuming

Rotating management of the Facebook profile: each ARRE member would have to manage the Facebook profile of the character for two or three consecutive days.

A project' coordinator and a project manager in each ARRE member involved would be appointed for implementing the project.

The full scenario of the European trip should be planned and written in cooperation between the ARRE members before starting the campaign so that the ARRE members just have to publish texts, images, videos during their dedicated days. As the project unfolds, the personality of the fictional character would become clearer. Time necessary for creating the scenario must be evaluated.

Each ARRE member would have to take part in the scenario writing process and offer a programme for the traveller. According to the offered programme, the staff of each residence would have to gather all the needed resources: texts, images, videos.

**Upcoming deadlines:**

ARRE Board meeting in April 2014: Preparing a draft scenario with Maite, Hubert, Ildiko (character personality).

ARRE General Meeting in in May 2014: decision.

**Minutes of the ARRE technical meeting  
Royal Castle of Gödöllő, Hungary  
19-20 September 2013**

**Object: « Entering the digital age: European royal residences and E-strategies »**

**ARRE Members' presentations:**

|                                    |
|------------------------------------|
| <b>The Royal Castle of Gödöllő</b> |
|------------------------------------|

- **A renovation of the website**

The website <http://www.kiralyikastely.hu/> is the main channel of communication to the public.

**Former website** (created and developed in 2005)

- A static presentation of the main information, not efficient admin surface

**New website**

- New logo (2010-2011), four main product groups marked with different tapestry patterns and colour codes on the top menu bar: exhibitions, programs, conferences and celebrations, children's palace- activity for children.

**Main aims of the development:** visual experience, also available on platforms Android and iOS, elegant and more modern layout, visually easy-to-find structure, animated, less static, updating via new admin surface, modular, easy to add and publish new content.

**Information:** basic information (opening hours, ticket prices, access) but also information from the culinary adventure tours to gift packages, creative hints for events, recommended program supplements.

**New program: Children's palace :** Encourage children garden teachers and pupils to use the museum.

Digital materials proposed on the website:

- „Use the museum !” - a whole compilation for teachers and kindergarten teachers (user manual, in Hungarian only)
- thematically collected material before and after the visit
- downloadable games and colourings for kids
- worksheets, quizzes to download
- thematised lesson plans, suggested games
- baroque era, royal period, 20th century
- eg. „Hunting for artworks”, „Family tree”

- **QR codes**

Put on all of our printed materials - castle in the pocket of our visitors. A further step will be to have Smart QR codes.

- **International projects**

**Google Maps/Street View :** The castle of Godöllő is presented with several pictures on Google Maps. The next step will be Street view. There will be more detailed content for planning the visit (Photographic works completed, not uploaded yet - cca. 6 weeks)

**Google art project:** Plan to join the program.

- **Web 2.0 tools and social media**

Newsletter (2200 readers), Facebook , YouTube, Webcam, Twitter, Iwiw („Hungarian Facebook”), Tripadvisor.

**Facebook profiles:** (4.935 followers) Initially a private then a company profile were created. Followers are asked to „join the company-profile”.

You Tube: films of former seasonal exhibitions, commercial spots, image films

Planned new social media tools:

Foursquare: sharing of physical location, of the physical location of the visitors

Linked In: establishing business connections

Flickr: photo sharing, online public platform, visitor's experience, easy to search with tags and keywords

Instagram: sharing photos and videos made by smart phones, no more only for [iPhone](#), [iPad](#)

• **Children project: Egérváry Elemér - A modern mouse in the castle**

It is a story book written by Mrs. Ildikó Faludi a museologist working in the castle, in collaboration with her son, Márton Reményi, and the painter Tamás Ferenc, represented the castle of Godöllő in an exact but humorous way. The book is in Hungarian and the translation is „The Diary of Prince Magnus Mousecastle”. If European fundings were found, the book could be translated. The aim is to pack the history of the castle into a humorous tale and to form a good and living relationship between the castle and children. The target audiences are children (5-10 years), but also teachers, educators, parents, grandparents and colleagues. The book is available in two volumes. The story in the first book happens mainly in the castle and the second also includes some information about the most important places in the town. The book won a prize as being the best pedagogical book in 2010.

Guided tours related to the book: visiting secret places from the palace with an apple and cheese tasting at the end of the tour.

Room for young (and older) explorers: computer games with the mouse, creation of a painting etc.

Printed newsletters: also available online

The mouse has his own e-mail address and facebook profile: Anybody that reads the palace's newspaper and needs more information e-mails the mouse. There are not competitions or games connected to the mouse on facebook yet, but games with this kind of character can be a popular activity on facebook and usually are really alive.

Competition for look-alike figures, (2013): find the most similar mouse. The competition was very popular and the next year there will be a second one.

**Discussion:**

The invention of such a character is a very good idea because children tend to read the same book over and over, every night and so they know the story. All you need to do is to walk in the footsteps of your character and the job is done. The educational department of the Palace of Mafra is also creating a mouse because there is a legend about mice at Mafra. Maybe both mice can be connected. It could be a link for children between Mafra and Godöllő. They could be „friends” on facebook for example.

• **“The Royal Castle ever and now” - 3D projections**

- Provides an insight for visitors into the history of the building and the life of the royal family in Gödöllő in a spectacular and fun way
- Story telling – giving information in an interesting way. The aim is to keep the interest towards the palace alive.
- Show the construction of the building step by step: 3D technology
- Worked together with the Oscar Prize winner director (Mr. Elemér Ragályi) and the most professional 3D specialist (Mr. László Magyar) – both of them work in Europe and Hollywood
- Shootings: 4 days, in an open way - visitors also enjoyed it
- Available in 3 languages

• **Further developments in 3D**

- 3D technology in museum rooms without 3D glasses: Screen made out of seven layers
- New way of visual experience in a historic place and atmosphere
- Unique solutions in built heritage locations in Europe
- Possibility to show to the public objects that can't be exhibited
- Wide range of target audiences (0-99) enjoying different aspects in a different form

Example: the 3D horse in the stable. The aim is to show how the royal stable looked. It is especially a success for children, but also for adults.

### • Website for the *Primus Inter Pares* exhibition

On occasion of the 300th anniversary of the battle of Vienna an exhibition called *Primus Inter Pares* was prepared. It is dedicated to Jan III (Jan Sobieski), one of the greatest and most popular Polish monarchs. The exhibition is designed to shift the viewer into the past, to the time of Jan III's reign. It draws on source materials, which shed light on Sobieski's perception by people around him – witnesses frequently commented on the monarch's bravery, but also on his broad mind, unadorned simplicity, casualness and sense of humor. The main goal of the exhibition is to show Jan III as a person and not only as a warrior and commander-in-chief at the battle of Vienna. The exhibition introduces daring transformations in the palace interiors, intended to provide an element of surprise and indicate the king's ideas and plans as implemented in the Wilanów Palace décor and the iconographic message he intended to communicate to his contemporaries and to future generations. The exhibition is a revolutionary initiative for the Wilanów palace but despite the changes in the display it is positively evaluated by visitors and museum professionals alike.

The *Primus Inter Pares* website ([www.wilanow-palac.pl/primus](http://www.wilanow-palac.pl/primus))

The website was specially developed for the exhibition. It was designed to conform to the visual identity of the exhibition. The exhibition website uses content strictly connected to king Jan III, available through the main website for the museum – information about the exhibition, the Sobiesciana project, articles about Jan III written by specialists in the field, pictures, maps, films, multimedia, e-learning features, cultural and educational events taking place during the exhibition as well as the exhibition guide in pdf format. It also provides a link to museum's online shop as a promotion tool. The aim is to put content devoted specifically to king Jan III from Wilanów main website on display in a very simple way and make it more visible. The *Primus Inter Pares* website is available in Polish and English (the content in English is lesser than in Polish).

Primus Inter Pares application:

- dedicated and directly connected to the exhibition website
- designed as a "mobile version of the Primus Inter Pares website"
- uses selected content available also through the Primus Inter Pares website (and the museum's main website) and strictly related to the person of king Jan III
- updates automatically if there is an internet connection
- offline use enabled for selected content
- available at the Google Play store for free
- only one language version: Polish

The King Jan's Otter game

The game was produced especially for the exhibition. It requires only basic gaming skills and has a modern design. There is a light educational dimension to it: users can read more about the palace at Wilanów and the history of king's otter. Although the game is in Polish, players do not need to know Polish to play. It is available at the Google Play store for free.

### Discussion:

Q: Did your website increase the popularity of the basic web site of the palace?

A: Our numbers are growing but we have no data that would allow us to relate this increase to the introduction of the exhibition website. The main goal for us in creating this website was to highlight content of the main website devoted to the king Jan III. It is a way of presenting the museum's important projects such as Silva Rerum and Sobiesciana and to provide context to the palace and the king's reign.

Q: It is a very good idea to create a new website in connection with an exhibition. It can give much information before and after the visit.

A: Yes, this website was created for that reason as well. Additionally, a smart version of the guide in English and Polish can be downloaded from the website on a tablet or a Smartphone. It will help visitors obtain some basic information about the content and the layout of the exhibition. Staff at the museum shop and in the cloakroom inform visitors that they can download the guide from the website.



Q: What will happen to the website when the exhibition closes?

A: The website is devoted to the king who is the central figure of the palace, so it will be used after the exhibition as well.

## Schönbrunn Palace

Schönbrunn Palace is the most popular tourist attraction in Austria (~2,800.000 visitors annually). The park, open to the public, represents a major recreation area for the Viennese population (~4,000.000 visitors). The Schönbrunn's zoo founded in 1752 is historically the oldest zoo in the world. (~2,400.000 visitors in the Zoo of Schönbrunn). The Schönbrunn Palm House was the last of its type to be constructed in continental Europe. (~250.000 visitors in the Palm House and Desert House).

### **Online measurement - hard currency**

Facebook insights: Fans 40.993, talking about this 2.444, unlike average 5, check ins 148.249. Schönbrunn Palace is a Love Brand on Facebook.

Newsletter Insights: Subscribers 6.367, Clickrate 8%, Open Rate 35 %.

### **Schönbrunn Garden app**

Developed in cooperation with an University of Applied Sciences HAGENBERG, department of Mobile Computing

The Goal: Increase the visitors in the park; make Schönbrunn Gardens more attractive for local audiences, loyalty programme, Social Media Integration, User Experience and Storytelling, Information, fun and relaxation factor, Event Announcement - besides Mailing/Newsletter. Users don't need any registration for using the app, unless they want to play.

### Challenges

- Diverse technical challenges: there is no Wi-Fi infrastructure in the park. The Native app is working with hot spots around the area. The app can be downloaded and doesn't need internet.
- High Roaming charges especially for foreign guests
- High efforts to provide equipment (audio-guide devices where lost and not returned)
- High Budget for reinforcement WLAN infrastructure

Strategy: Brainstorming to identify Target Audience, creating customer Personas

- Detailed requirements analysis ( detecting a requirement catalogue)
- Interactions ( creation of application cases/ how user interacts with apps)
- Visual components ( design of the mobile app)
- Backend

Audience Segmentation in the park: Tourists, Families, Senior Citizens, Runners & Joggers (8%), Visitors and local Audiences

### Adapted content to the visitor's profile

Tourists: Short and single stay, they need high user experience; they want to get historical information and facts, guided tours / urban orienteering races, photo spots, souvenirs.

Families: Local Audience - animated follow up visits, sticker album, they are interested in temporary tours and exhibitions; entertainment (maze, playground, sticker album), relaxing (maze, coffeehouses, fountain)

Runners & Joggers: route suggestions, thematic routes, different routes for runners suggested in length and difficulty, challenges, Social Media Interface.

Students: Sticker album, urban orienteering races, knowledge quiz, historical information.

Visitor Local audience: events, route suggestions, gastronomy.

Senior Citizens: Panorama Train, route suggestions, recovery / breakpoint, guided tours, historical information.

### **User Interface and strategy for a full brand experience**

Login Area: Login with Facebook or normal registration.

Context Sensitive: Indicate the profile and receive special content dedicated to it

Simple Push/pure Notification Service: Remember functions for events, possibility to turn it on/off.

Route Planner: Current location function - see where you are on the map/route

Route suggestion: Choose the most adapted route

Notification System: Keep users coming back for more – possibility to add events to the calendar, remember function.

Sticker Album: Possibility to go through the park, scan the QR codes and get a sticker. Generally intended for students and little kids

Social Media integration: Intended for tourists. Sharing photos with friends to make a gallery.

Souvenir: Possibility to go through the on line store and use pictures and put them onto coffee cups or t-shirt etc. Possibility to choose the device and the application.

Gratification: The goal is to comeback three times per month and get points. There are also gratifications. Possibility to show different nationalities in the park – add flags.

Loyalty Programme: Turning location into loyalty in order to use the app frequently.

**Backend:** Ruby on Rails Server, User authentication, Multilingual

**Next step:** Smooth and polish the app- take shape, identify Resources, cost management, time management

### **Discussion:**

Coordination of the project: The project is coordinated and organized in the palace, as well as the budget. But, in the park or in the Schönbrunn area there are a lot of stakeholders. They are partners, such as coffee houses, Bundesgarden, Shönbrunn. The best thing is to take everything to one table and to discuss it.

According to the participants the idea behind this app is really good, because it consists in a simple message addressed to groups clearly identified in advance. Some of them are not usually identified in museums, such as joggers and this is very up to date. The photography application is an excellent tool to have fun with and a there is a souvenir inside the application.

The utility of QR codes in this application: QR codes are situated in every part of the park and the utility is that users have to concentrate on the nature and the context to use them and not on their Smartphone. It is a challenge to integrate QR codes in an aesthetic way in a natural environment. There is not a perfect solution for the moment but there is a possibility to put them on the information plates in the park. It is also possible to use NFC but the problem is that only a very high model of Smart phone has this technology. It permits to recognize the landscape and not the QR code. It is based on a vector using the picture, not the text. This is the future of the application.

## **Palace of Versailles**

### **How to create a new relationship with the museum & promote the dissemination of knowledge?**

A few years ago was created “Le Grand Versailles numérique”- a digital wing in the palace. The Palace became a kind of lab to develop innovative multimedia projects and test them with the visitors. Since 2010, the palace of Versailles has had more virtual visitors than real ones - 7 000 000 visitors each year and about 10 000 000 digital visitors. At the same time a dedicated department specialized in marketing was developed as well as on dedicated to multimedia and content. They are working together. The main website and digital environment became the principal source of information about Versailles for the visitors. Especially on the social networks

#### Main challenges:

- The estate of Versailles is a very complex site which is physically and intellectually difficult to understand: many different places and a long historical period
- Visitors come from a wide range of countries with different cultural backgrounds. They have high expectations of their visit.
- 70% are coming for the first time to Versailles and most of them for the last time.
- Average time visit- 3hours and 6 minutes. And it is increasing.

#### Objectives

- Give visitors historical and geographical bearings.
- Incite them to discover more features and stay longer on the estate.
- Gain the loyalty of French visitors, especially from Paris and its suburbs, through a diversified cultural offer. Make them come back to Versailles.

- Maintain the dialogue with the visitors

Interplay with the visitors on social networks – Show Versailles “Behind the Scenes”, Facebook, Tweeter, Google+, You tube

- Answer all questions: opening hours, places to visit etc.
- Innovative content: communicating about closing days and restoration work that the public can't see
- Games on Facebook: take pictures of different places in Versailles and ask visitors to recognize them. Opportunity to show places which are not well known.
- Opportunity to communicate about places, collections, events

Participation in the ask curator day on Twitter:

- More than 500 museums are taking part in that day
- Invite visitors to ask any questions to curators in museums.
- A new opportunity to dialog with visitors -a successful event

E-mailing: before/after the visit

For people who buy on line tickets.

- Visit guide on-line: giving information about the places that they will visit.
- Information about the events which occur during their visit. – additional sales
- Give them tools to prepare their visit: download audio guide
- Goal: Encourage them to come for the whole day and not only for two or three hours
- Project of a Post visit e-mail: encourage visitors to give their opinion after the visit: Trip adviser, Facebook: keep the contact.

Tools to develop interactive mediation

- Website dedicated to the Restoration of Latona fountain (<http://latone.chateauversailles.fr>): follow the restoration work on Twitter, watching videos, possibility to ask questions to gardeners and curators about the restoration. The goal is to let the public take part in the palace life.
- New App “Gardens of Versailles”: An interactive tour of the gardens available soon in the app store at Google play. Videos and audio comments with specialists (curators, architects, gardeners, fountain engineers). Geopositioning - liberty to choose the route to discover the gardens with the hot spots and highlights. Possibility to share the experience on Facebook.

Dissemination of contents “Versailles everywhere”:

- Involve the visitors in creating content
- The challenge is to maintain a high level of quality
- Creation of a team of blogger ambassadors who come regularly to the palace to discover new features and unknown places in Versailles. The content created by them in their blogs is reused in order to give information to other visitors. For example, in the magazine *Carnets de Versailles*. It is explained how other visitors can have the same experience.
- Partnership with Wikimedia: Invitation of Wikipedians to Versailles in order to share resources, write new articles and take pictures. Organization of a meeting with curators. This does not mean control or lock-up, they are free to write their articles.
- Share your « photo-souvenirs » of Versailles: Invite visitors to post their own picture of Versailles on Flickr. Today there are 800 pictures. Gathering pictures from different periods. A sociologist is asked to work on that project by interviewing visitors. Project for a website and book letter: Development of a new more intimate and individual relationship with Versailles. A way to gather visitors and people working for the palace. A good way to show the museum as a living place and to encourage the public to make their own content.

On Flickr, Facebook and Twitter, the public really want to take part in the life of the palace.

**Discussion:**

3D application in the garden app: We designed a 3D model of the gardens and the whole estate. Five 3D models of the palace, made last year thanks to a partnership with Google, were integrated to the app.

E-mailing before the visit: Most people are buying the ticket one or two days before their arrival, that's why we are sending information just before the visit. We are also planning on informing them

on Facebook and Twitter because we have already many questions through social media channels. Those e-mails are frequently consulted because they are sent just before the visit. We have to adapt the communication to the visitor's habits – some of them plan their arrival a month earlier, others just the night before. We are trying to connect the e-mails, the bloggers and the social networks in order to produce an information environment for the public – to make them know what they can visit and when. The messages are sent in French and English. This strategy is elaborated closely with people working in the public relationship department.

Languages: The website is in five languages – French, English, Spanish, Japanese and Chinese but we always communicate in newsletters, social networks and e-mails in French and English. The content in Chinese and Japanese is restricted. Chinese tourists usually come with travel agencies and for the moment they don't use the website but Japanese tourists come by themselves.

The fan community of Versailles: On Facebook and Twitter we have communities that are big fans of Versailles and know the palace well even if they just came once. They know Versailles both from their visit but also from books. It is a different audience than the main visitors, but they come from all over the world which is interesting. We don't have the same audience in the Palace and on the web. Virtual visitors are 55% of French people, while on the physical site only 30% are French.

## **Historic Royal Palaces**

There are 5 social media projects at Historic Royal Palaces which represent 3 palaces. Each of these examples represents a different approach, for example, some are stand alone social media initiatives which aim to raise awareness of a particular building. Others are more integrated into a particular project. There are two dedicated social media staff and also two people responsible for the website and there is a lot of dialogue between the social media channels and the website. HRP take part in a lot of social media platforms but some more than others.

### The Tower of London Facebook timeline.

Earlier this year, the social media team of HRP launched a 1000 year timeline for the Tower. Just as Facebook users might have a timeline populated with life events, the Tower of London timeline was populated with about 30 key dates in the Tower's history. As Facebook's longest timeline, it got a lot of publicity and increased the number of likes by 1200%. This huge leap has significantly helped to raise awareness of the Tower's Facebook presence, and therefore awareness of current programmes, exhibitions at the Tower.

### Mint Master

It is an application produced in conjunction with the "Coins and Kings" exhibition at the Tower of London telling the story about the Royal Mint. It is an educational tool. App users get a virtual tour of the Tower, and in the process gain an understanding of the various stages involved in manufacturing coins and the people involved in making them. For example they visit the beating room, melting room, etc. they meet guards, labourers and clerks. There are tasks to complete, such as finding seals and firing members of staff. The player is responsible for ensuring the mint business is efficient, by keeping an eye on staff and materials costs. The app had good reviews, and has been very popular with our visitors.

### Integrate social media into actual displays

Last Christmas, the Kensington palace was decorated for the Christmas season and throughout the palace had an advent calendar theme. Numbers were put on the windows that could be seen from outside, and the designer created 25 enormous metallic Christmas tree baubles on stands. Each bauble contained a 'surprise' that was revealed at the same time every day, each one inspired by Christmas gifts that Princess Victoria received while she lived at the palace during the 1820s and 1830s. The 'surprise' was announced every day with a photo and quote from the princess' journals on Facebook and Twitter. This daily reveal created an incredible amount of traffic and gave great Christmassy content that followers could share. It gave a huge boost to the number of followers, and off-site visitors became really engaged with the project.

### Paper app during the exhibition Fashion rules

It is a project realized in collaboration with the company "53". Paper is a drawing app that uses paint brushes and special color palettes to draw. This app was included in the new Fashion Rules exhibition at Kensington Palace. Through the first Wi-Fi connection, visitors can draw the dresses they see and

upload them to the palace private tumbler account. A curated selection of the illustrations was published on a public Tumbler feed. A fashion illustrator was commissioned to provide drawings for the app, which is on display on tablets in the space, and Paper developed special colour palettes inspired by the colours represented on objects in the exhibition.

@ask\_inigo

Also, this summer, the Banqueting House was opened to visitors with a special display about the masques and entertainments designed by Inigo Jones during the 17th century. The exhibition explores Jones' theatre designs, backdrops, stage props, dance styles, and includes live performance and costume. On arrival visitors can tweet @ask\_inigo with a hash tag and the word man, woman or child. Depending on their selection, a tweet bot sends them their own role for the masque. It is a way to get people more involved and think about their visit in a different way.

Responsiveness of social media

Preparing content in order to be reactive to current events. When the skeleton of Richard III was discovered in a car park, content was produced ready to release on twitter and Facebook. When the royal baby arrived in July, several video interviews were prepared in advance and ready to release on YouTube and Facebook.

### **Discussion:**

Approximate price for the projects: We try to integrate social media and digital in every project we do and so we develop a budget for the whole project and then try, as much as possible, to allocate something to social media and website content. The Christmas project cost almost nothing because it was just Facebook and we have two social media staff. Earlier this year we were developing a fashion collection app that was going to cost a hundred thousand pounds. A big part of the budget was for photography.

Applications used for educational purposes: This is another way of thinking about new technologies and how to invest in them to emphasize the educational value and abilities which are not explored. They can be used in connection with other activities performed in museums.

Content prepared for teachers:

Q: What is the type of content prepared for the teachers? We have made some e-learning and multimedia modules. They are on our website and are usable but we have the problem of sharing them with the teacher community. How does your educational department resolve this problem and what is the type of content?

A: At the moment a lot of the content is pdf based and quite simple. But we have just totally restructured our whole educational access and learning department with new job titles and new structure. We embark now on a completely different way of thinking about how they work and how we work as an organization. At this moment there is an enormous palace explorer's project. And we have a digital learning person who will also be developing major resources for teachers, more than just pdf resources... It is such a large amount of work and such a big project that there is a staff member whose main function is to be directly responsible for managing it.

Special social media team:

Q: Do you have a special social media team at each palace or is there just one? How many are you in the social media group and do you have regular meetings?

A: There is one team and they are based in the PR com and development team at the Tower of London, but they are very well integrated into project across the organization. We are about 15 or 20: one curator, people from the education department, a couple of people from the marketing department. We meet once every couple of months. At the beginning of all of our meetings new ideas are presented. It is really good for us because it is not just the social media team which has to come up with all of the ideas and everybody can contribute and then we can look at it from different angles.

Q: It is an interesting way of organization for us to have a universal group in the institution with a curator and people from learning office, marketing office, etc. We may copy this way of organizing these groups. Do you have a Twitter account in your organization?

A: We have a Palace's Twitter account and we have a curator's blog. I have a personal Twitter account and many of our colleagues have also. We have a social media policy that is launched recently. It is supposed to govern acceptable and unacceptable behavior in social media and it allows a lot of freedom.

## **Mafra National Palace**

### **Website**

It is a classical Website. There are English and Portuguese versions. The Portuguese one is more complete because the whole content is not translated yet. The virtue of the Website is that people can find there some historical information about the palace and do the visit following the texts. That is very important because there is not an audio guide offered to the public. The website needs many transformations.

### **3D visit tour**

It was a very successful initiative but it was removed because of financial difficulties.

### **Facebook:**

A very important and very active means of communication. The palace has approximately 15 300 fans and approximately 3000 people talking about it. There is a very active community for information about concerts and another focused on the history of the palace. Through Facebook pictures of places that can't be visited or are not well known can be shared, for example the Convent. Such pictures are appreciated by the Facebook community, shared and commented.

- Games: Publish a photo of a different angel from the Basilica every day until Christmas and let people guess where it is. It was a success.
- Organization of a photograph contest

**Other social media channels:** Google +, Twitter.

**Staff:** The Palace of Mafra doesn't have staff exclusively dedicated to social media and would like to learn from the experience of other royal palaces. A new, young staff member with a new vision is needed.

### **Discussion:**

To be at the beginning can be an advantage because, by learning from the experiences of other royal residences, many wrong decisions can be avoided and money saved. Also there is a big unexplored potential in using open sources and it may be a solution for some institutions. Open sources are already existing in the web and they are free to use. It is also possible to collaborate with universities and young people who know a lot about those things.

## **Coudenberg - Former palace of Brussels**

### **Website**

A new website was created in 2009 thanks to additional funds for communication. The website is actually working with no extra budget.

### **Facebook**

The Facebook profile is used only for communication about events

**The Timeline project** (cf. presentation on Friday)

### **Staff**

The archeological site is managed by only six people and there is nobody exclusively dedicated to the web and social media. Coudenberg is looking at royal residences experience in order to find ideas and then search additional funding.

### **Discussion:**

User generated content might be a solution when there is not enough time or money. More and more institutions are inviting people to take over their content. There is a possibility of collaboration with universities or other institutions. The website is transformed from a broadcaster to a host.

## Parques de Sintra Monte da Lua, S.A.

### **Digital projects in active and new Website**

Parques de Sintra was pioneer in Portugal by using mobile application and info graphics as cultural communication tools. They are the first Portuguese palaces to take part in Google art Project.

- Institutional Website

The First website launched in 2000 and was then rebuilt in 2006. It is still active. The current version is very basic. It is available in Portuguese and English. A new website is being re-developed, with the most new technology: responsive design and html. High quality content will be produced by a strong editorial team. It will be achieved in October.

- 3D Landscape of Sintra

Multimedia system supported by a 3D model of the Cultural Landscape of Sintra with high resolution information of Sintra Mountains and monuments. This tool, available in Portuguese and English is located at the entrance of Pena Park but it is not very used.

- Talking Trees – Interactive Nature

Mobile application in the origin of the actual Talking Heritage platform, multimedia tours in Sintra. It has been tested in Pena and Monserrate Parks. Taking advantage of smartphones, tablets and PDAs, visitors could automatically receive information of botanic heritage on their way around.

- Talking Heritage Nature

Multimedia tours in Sintra, interactive experience, information on selected habitats and remarkable species in different routes of Pena and Monserrate Parks and the Capuchos Convent's forest, giving the illusion that nature talks to you. Compatible with iPhone, iPad, and iPod touch.

Link: <http://talkingheritage.parquesdesintra.pt>

- Talking Heritage Monuments

Multimedia tours to spaces and prominent pieces of the monuments. At each point of interest visitor can access photographs and audio and video files, as well as vocalized textual information. This tool is provided in the Moorish Castle (2013) and will be launched this year in the National Palace of Pena.

- Interactive virtual visits in situ

Provides tablets in selected rooms of different monuments with interactive virtual visits in 360 panoramic photographs: National Palace of Queluz (2013), Moorish Castle (2013). They are available in Portuguese, English and Spanish.

- Pena and Monserrate Streetview

The Google Maps service allows exploring the main pathways of Parks of Pena and Monserrate, including the Palaces exteriors, through 360 degrees Street View images.

- FalaComigo (Talk to me) Project

Combines the most modern Information and Communication Technology with accessible speech. Using the Palace of Monserrate as a reference, 5 support equipments were created in order to provide information of the monument, integrating interactive virtual characters with speech recognition.

Video: <https://vimeo.com/70185998>

1. Personal considerations about e-communication

To exist in the Digital Age, Palace Museums need to embrace the new communication forms and channels to accept this cultural change, to interact and engage with their visitors. Internet and digital media are seen as a direct path to audience involvement and user participation.

2. Strategic approach- The future e-communication strategy of PSML (5 objectives):

1. Make known the Palaces to diverse audiences.

All digital projects(intention to increase languages); New website in five languages ; Mobile Applications designed to be used in site and remotely; Personalised contents, messages and channels; Website for All (responsive design, html5, W3C)



2. Increase the number of visitors and encourage the consumption of services and products: projects and events; Providing visitors with a better web and mobile services (Online Ticketing and Online Shop)
3. Maximize internet Palaces' visibility: Taking part in national and international initiatives (MatrizNet, Europeana, Google Art Project); Assuming knowledge as key element of visit motivation. Offering a variety of high quality web contents; Decentralizing contents from the website, using our social media channels
4. Promote the recognition of Sintra destination - Brand "Parques de Sintra" (extended and quality experience; New Website (Integrate our palaces and monuments in the same core website, reinforce "Parques de Sintra" Brand, in order that audience identifies historical Sintra with PSLM); Through Social Media channels: (Facebook created in 2009, future accounts at Youtube and Instagram); Community Manager was recruited;
5. Innovate through a strategic approach; Create and provide high quality online contents, reflecting the image of excellence of our palaces.

**Discussion:**

Q: You said that there is an assumption that your visitor's knowledge is the biggest reason of their motivation. Is it something that you looked up in detail? In Historic Royal Palaces we have totally changed our approach to audience segmentation. We are thinking more and more about the people motivation for visiting and their socio-demographic background.

A: There was no specific market study. Our knowledge is empiric.

ARRE Technical Meeting “Web and Social Media” – 20 September 2013

How can we improve the ARRE website?

| Proposals   | <i>Problems/limits</i> - Things to do   | In charge                  | Deadline   |
|---|---|----------------------------|--|
| <p><b>Homepage</b><br/>Offering a more visual homepage which shows the great diversity and richness of our European royal heritage and collections.</p>   | <p>Create a Pinterest ARRE profile with secret boards (Christmas, Royal bedrooms, Royal theatre...) and invite people to add contents...<br/>Create an echo of Pinterest on Facebook or Twitter.<br/>Allow the users to add contents... and work with the Network in a collaborative way.</p> | Céline Delmar & Web Agency | Board meeting, 7 November 2013   |
| <p><b>Homepage</b><br/>Showing a patchwork of different palaces, gardens, State rooms, objects and strong imagery to get people immersed in the beauty and magnificence.</p>  | Preparing printed material to show how it would appear on the website   | Céline Delmar & Web Agency | Board meeting, 7 November 2013   |
| <p><b>Homepage</b><br/>Pictures could be changed according the seasons</p>  | Preparing a patchwork for Christmas   | Céline Delmar and Members  | 10 December 2013   |
| <p><b>Homepage</b><br/>Creating a video introducing the ARRE, an attractive short movie on the homepage of your website.</p>  | <ol style="list-style-type: none"> <li>1) Asking for videos from members and create a mix video with extracts from each</li> <li>2) Write a script, organise a professional shoot (if funding)</li> </ol>   | Céline Delmar & Versailles | <ol style="list-style-type: none"> <li>1) 2013</li> <li>2) 2014</li> </ol> |
| <p><b>Homepage and each member' page</b></p>  | Asking ARRE Members for new pictures, for example top ten classic views (Palace, Bedrooms, fireplaces) with detailed pictures   | Céline Delmar and Members  | 2014   |
| <p><b>Members section</b><br/>Indicating all the European royal palaces on the Google map (and not only the biggest or the most famous), even those which are not in the Network yet (use two different colours). In that way, you can see at a glance the palaces that you can visit in a given country.</p> | Preparing printed material to show how it would appear on the website   | Céline Delmar & Web agency | End of 2013  |
| <p><b>On each member' page</b><br/>As all the members have a Facebook account, on each member page (below the pictures), add pop in with the Facebook page, and other social channels (Twitter, Flickr, Youtube) of the institution</p>   | <p><i>Question: can we gather contents from different Facebook pages onto a common page? Your Facebook could be updated with the last feed of each palace? In one window for all or you switch the view, switching automatically like a banner</i></p>  | Web agency                 | End of 2013  |

ARRE Technical Meeting “Web and Social Media” – 20 September 2013

How can we improve the ARRE website?

|  |   |                            |             |
|--|---|----------------------------|-------------|
| Delete the events and the articles... In that way, each member page is automatically fed with the contents from the social media Network | <i>Languages used by the members on Facebook, only in Polish in Wilanów, only in Hungarian in Gödöllő. On the ARRE website, main information is in two languages. Using the local language on the Member webpage can show the diversity of the countries of our Network. It is encouraged that the members who don't use English on their social media channels yet use it in their future messages for specific contents (for example Exhibition' announcements)</i> |                            |             |
| <b>Homepage</b><br>ARRE Linked In group  | <i>Linked in is not used at the same level in all the European countries</i><br><br>Adding the link on the ARRE website<br>Interesting conferences in the field of European cultural Heritage and collections will be promoted on ARRE linked in group.   | Céline Delmar & Web agency | End of 2013 |
| Creating a common platform/calendar with the most important events (exhibitions, shows, conferences) of each members                     | <i>Time-consuming. Maintaining a common calendar is really heavy and needs someone for compelling the data.</i><br>Do mechanisms feeding the data automatically exist?  |                            | Not yet     |
| Creating an ARRE newsletter  | <i>Time-consuming. It requires many tasks: gather all the information, creating the Email list, always updating it...</i>   |                            | Not yet     |