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An International Multidisciplinary Journal of Tourism

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that to have a content-oriented strategy that maximizes engagement in social media, a cruise line should share rich multimedia content that leverages storytelling values and that can be used on multiple platforms.

THE IMPACT OF SOCIAL MEDIA ON TRAVELERS 2.0

Emmanouil Stiakakis & Maro Vlachopoulou

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Social Media (SM) are one of the latest and most typical examples of Information and Communication Technologies (ICTs), which have been widely adopted in the tourism industry at all stages of a trip. The objective of this paper is to investigate the impact of SM on travelers 2.0, as well as their views concerning relevant issues. A survey was conducted to analyze the behavior of travelers 2.0, using a sample of 250 individuals from October to November 2013. The research findings revealed that the reasons for which travelers 2.0 use SM depend on each stage of the trip. Travelers 2.0 are influenced by the different elements / services provided through SM, but to a different extent; as this influence increases, it is more likely that holiday plans will be altered accordingly. Despite the influence of SM on travelers 2.0, they still have not gained their confidence and trust.

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Aspasia Vlachvei & Andreas Kyparissis

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The objective of this study is two-fold: first, to review the academic literature pertaining to social media strategies, in case of museums, and second, to provide and empirical analysis of the role of social media within marketing and communication strategies. We use first the suggested by the literature metrics, to evaluate the museums' efforts and to measure the stakeholder engagement, and second a content analysis is conducted, in order to explore how museums use their Profile on Facebook to support their marketing and communication strategies. In order to achieve the above research aims, we use data from Facebook pages of the four main museums of Thessaloniki, Greece over a whole year 2014 period. According to our results, museums' main efforts focus on promotion, communication and word of mouth, while they don't support enough yet innovation (through motivation of fans to suggest new products and services, or co-creation) and reputation (by motivating dialogue with fans and monitoring comments).

MUSEUMS & CULTURAL HERITAGE VIA SOCIAL MEDIA: AN INTEGRATED LITERATURE REVIEW

Chris A. Vassiliadis & Zoe - Charis Beleniotii

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Museums are increasingly using social media to include newer active experiences and entertainment. Not only does this digital shift provide a cost-effective, targeted and direct communication with the audience, but it also expands the museum experience beyond the borders of time and place. Although social media has triggered the attention of scholars, no previous study has classified the main ways in which social media affect museums. Drawing on a review of 54 papers this paper both categorizes and presents four major effects. The first effect relates to the opportunities of social media to museum experience and communication. The second effect is the social media enhancement to museums' learning process. The third effect analyses patterns of social media use in museums. The fourth effect involves both the problems and the barriers attendant to social media integration in museums. This study contributes by presenting new theoretical insights, research topics and managerial implications.

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GUEST EDITORIAL

Social Media and User-Generated Content for Marketing Tourism Experiences

Marketing in the fields of tourism, travel, hospitality and leisure industries is one of the most cutting edge and challenging themes of recent years. Technology has been revolutionising tourism marketing and reengineering the entire tourism ecosystem (Buhalis and Foerste, 2015). The scope of this special issue is to explore developments in Tourism Marketing and Management and the implementation of new technologies for the promotion of tourism experiences. It focuses on the way social media are being implemented within the framework of tourism related activities. The papers included provide insights and an enhanced understanding of the current state-of-the-art research in social media and user-generated content for marketing tourism experiences.

Social networks and online tourism communities enhance people's active participation in the development of their travel experiences. Social media and user-generated content in tourism enable the co-creation of travel (Leung , Law, van Hoof, & Buhalis, D 2013). However, online tourism and social media marketing strategies, are understudied fields of research. A better understanding of these fields will improve how organisations respond to contemporary tourism challenges and issues.

Organisations need to develop marketing strategies and practices to get closer to their markets who already adopt information and communication technologies in their everyday activities. Interaction and engagement is the new form of marketing that will determine the competitiveness of tourism organisations in the future. The closer and deeper that engagement is, then the more personalised and individualised the experiences will be through co-creation leading to the emergence of more satisfied customers.

Still, many organizations are not ready to implement social media in their communication activities. They often employ a one-way communication approach mainly for promotional announcements and they use social media as if they were electronic brochures (Chung *et al.*, 2014; Lehman and Roach, 2011). Even if social media are considered to be an effective communication strategy to engage with the public, implementation by organizations within the framework of tourism is still under-studied (Fletcher and Lee, 2012; Koo, 2015; Lazzaretto *et al.*, 2013; Mitchell, Madill and Chreim, 2015, Leung, Law, van Hoof, & Buhalis, D 2013).

This Special Issue of *Tourismos* encompasses five papers that provide insights in the social media usage in tourism and hospitality industries. Special emphasis is put upon the implementation of social media from cultural organizations based on the studies of these papers, a promising area for further research. The use of new technologies and new methods of communications in the tourism industry has reinforced the need for dialogue among providers and users. The up-to-date topics presented in these six selected papers for the special issue of *Tourismos* will inform not only marketers and tourism professionals but also readers and academics on the topic of social media and user-generated content for marketing tourism experiences.

The first paper titled “The Visual Turn in Social Media Marketing” by Ulrike Gretzel explores recent changes in social media platforms and camera technologies that are heralding a new era of social media practices. It portrays the premises and promises of visual content sharing platforms such as Instagram, livecasting platforms like Periscope and the multi-media messaging app Snapchat. It argues that, as a result of shifts in the social media landscape, new social media marketing approaches are needed. The paper outlines opportunities and challenges for tourism marketers in taking advantage of new visual trends. It calls for a better understanding of tourists’ visual content creation and the use of visual

social media behaviours to inform tourism marketing practice. It concludes that visual social media marketing therefore goes beyond including images in social media posts. Instead, it requires developing a comprehensive visual strategy that takes into account where and how target consumers want to engage with visual content.

The second paper by Teresa Tiago, João Pedro Couto, Flávio Tiago and Sandra Dias Faria titled “From Comments to Hashtags Strategies: Enhancing Cruise Communication on Facebook and Twitter” provides insights into the implementation of social use. It introduces a new approach to content strategy development by proposing a concept for firms to enhance their social media activity in order to implement an innovative form of communication and co-creation with customers. The content strategies of social media activity on Facebook and Twitter are examined for three major cruise lines. It is found that companies tend to have their own base of fans and followers, that often have a common language, reflected on their hashtags. Results show that to have a content-oriented strategy that maximizes engagement in social media, a cruise line should share rich multimedia content that leverages storytelling values and uses multiple platforms. The paper advances current knowledge of cruise lines’ presence in social media by revealing the dimensions and strategies adopted to promote and enhance their customer experience. Moreover, this is one of the first studies to explore experience co-creation from the cruise-tourist perspective and to identify ways in which organizations use user-generated content to enhance their experiences.

The third paper is titled “The Impact of Social Media on Travelers 2.0” by Emmanouil Stiakakis and Maro Vlachopoulou and investigates the impact of social media on travelers 2.0. A survey was conducted to analyze the behavior of travelers 2.0, using a sample of 250 individuals. The research findings reveal why travelers 2.0 use social media on each stage of their trip. Travelers 2.0 are influenced by the different elements / services

provided through social media. As this influence increases, it is more likely that holiday plans will be altered accordingly. Despite the influence of social media on travelers 2.0, travellers still have not gained their full confidence and trust. The paper provides future research directions towards the investigation of the reasons behind the attitude of lack of confidence and trust. The findings help to learn the requirements of potential customers and how to operate in such a way that meets them effectively.

The other two papers in the special issue focus on the implementation of social media within the cultural environment. The paper titled “Museums on Facebook Wall: A Case Study of Thessaloniki’s, Greece Museums” by Aspasia Vlachvei and Andreas Kyparissis provides an empirical analysis of the role of social media within marketing and communication strategies of museums. They evaluate the museums’ efforts and measure stakeholder’s engagement. Content analysis was conducted to explore how museums use their profile on Facebook to support the marketing and communication strategies for the four main museums of Thessaloniki, Greece. The results illustrate that the main efforts of museums focus on promotion, communication and word of mouth. However, they do not support enough innovation yet (through motivation of fans to suggest new products and services, or co-creation) and reputation (by motivating dialogue with fans and monitoring comments). The paper concludes that museums have a unique opportunity through social media to deliver powerful experiences that not only inspire and teach but also interact with society and guide wide audiences.

Chris Vassiliadis and Zoe-Charis Belenioti’s paper titled “Museums and Cultural Heritage via Social Media: An Integrated Literature Review” classifies the main ways in which social media affects museums. Drawing on a review of 54 papers this contribution both categorizes and presents four major effects. The first effect relates to the opportunities offered by

social media to promote the museum experience and communication. The second effect is the social media enhancement of learning processes in museums. The third effect analyses patterns of social media use in museums. The fourth effect involves both the problems and the barriers attendants face to social media integration in museums. This study contributes by presenting new theoretical insights, research topics and managerial implications. The study reveals that besides social media effectiveness, museum managers fail to engage with dialogical communication due to their limited understanding of social media enabled dialogue.

Overall, these papers present new insights in the evolving use of social media in the tourism industry. It is evident that social media should be used as a strategic communication tool to draw the demand and supply side in the tourism and hospitality services closer together.

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We also like to thank the Editor Professor Evangelos Christou who kindly offered space for the emerging topics to be presented in this special issue. We would also like to thank all the authors and the reviewers for their contribution and valuable work; they have considerably facilitated our task.

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THE VISUAL TURN IN SOCIAL MEDIA MARKETING

Ulrike Gretzel

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This paper describes recent changes in social media platforms and camera technologies that are ringing in a new era of social media practices. It specifically portrays the premises and promises of visual content sharing platforms such as Instagram, livecasting platforms like Periscope and the multi-media messaging app Snapchat. It argues that, as a result of shifts in the social media landscape, new social media marketing approaches are needed. It outlines opportunities and challenges for tourism marketers in taking advantage of new visual trends and calls for a better understanding of tourists' visual content creation and visual social media use behaviours to inform tourism marketing practice.

Keywords: *social media marketing; visual social media platforms; tourist photography and videography; Snapchat; Live-casting; Instagram.*

INTRODUCTION

Social media have never not been visual and tourism marketers have always understood the persuasive power of visually enticing contents. However, this paper argues that recent developments in technologies and changes in the social media landscape are ringing in a new era of social media marketing in which visuals take on a central rather than just supporting role in marketing communications. Bennett (2013) describes visual social media marketing as the practice of using images, video and other visual content (e.g.

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infographics) to more effectively reach social media audiences. Such a stronger emphasis or maybe exclusive focus on visual contents calls for a greater need to understand the practices of consumers regarding visual social media content creation and consumption, encourages new ways of engaging with potential and existing customers on social media, especially newly emerged platforms specifically dedicated to visual contents, and requires different approaches to social media monitoring.

The importance of visuals in the social media realm can be demonstrated easily through social media statistics. Social Media Today (2015) reports that in 2014, 1.8 billion images were shared every day on social media globally. YouTube has over a billion users who watch hundreds of millions of hours of YouTube videos, the number of hours people spend watching videos on YouTube has increased by 60% compared to the previous year, and the number of people watching YouTube each day has increased by 40% since March 2014 (YouTube, 2016). Zephoria Digital Marketing (2015) reports that photo uploads on Facebook total 300 million a day. Google+ users have uploaded 3.4 billion photos (Bennett, 2013). On Instagram, an average of 80 million photos are shared every day (Instagram, 2016) and Pinterest claims to have more than 100 million monthly active users curating visual pins (Beck, 2015a). Mark Zuckerberg predicts that in five years most Facebook content will be video and suggests that Facebook video contents were getting 3 billion views a day (Beck, 2015b). Many of these visuals posted to social media are travel related. A search on Flickr with the keyword “travel” results in over 14 million hits. TripAdvisor currently hosts over 53 million photos uploaded by travellers (TripAdvisor, 2016). The much smaller community VirtualTourist.com houses 3.7 million photos (VirtualTourist.com). Yet, it is not a continuation of this trend but a clear transformation of platforms and visual contents that forms the basis of the arguments presented in this paper.

To illustrate the need for a visual turn in social media marketing, the paper will first discuss changing visual consumer practices in light

of changing visual technologies. It will then portray changes in the visual social media landscape. Based on these elaborations, it will discuss implications for tourism marketing.

DIGITAL PHOTOGRAPHY, VIDEOGRAPHY AND WEARABLE TECHNOLOGIES

Visual practices have always been an important aspect of tourism experiences and photography in particular has been extensively linked to the way tourists consume destinations and tourism products (Sontag, 1977; Scarles, 2013). There has also been recognition in the literature of how digital technologies and social media are changing tourist photography and tourists' resulting gazes (Urry & Larsen, 2011; Lo et al., 2011). The interplay between networked travel (encompassing a constant dialogue with real or imagined social media audiences) and networked cameras (either directly uploading or facilitating the upload to apps and social media) encourages the increasing production and sharing of visual contents. The role of the smartphone in facilitating the digital representation of tourism experiences, and specifically the quick uploading of visual materials to social media, has also been acknowledged (Wang, Park & Fesenmaier, 2012). Dinhopl and Gretzel (2016a) further name front-facing cameras on smartphones and selfie-sticks as important technological developments that have influenced tourists' propensity to take photos as the self alone or in combination with its surrounding destinations renders an unlimited array of motives to capture and share.

Another important shift in photographic technologies was the introduction of filters and software to easily and instantaneously enhance photos. Pioneered by Instagram, filters made it not only possible but fashionable and maybe even expected to edit photos to make them extraordinary. Beautification software for selfies is now often integrated into Smartphones and also makes sure that every

picture taken becomes “share-worthy”. Such technologies increasingly satisfy tourists’ need for careful impression management on social media platforms (Lo & McKercher, 2015). A similar addition to the visual social media world was the introduction of Hyperlapse, an app that allows for easy production of timelapse photography, making it possible for average users to create extremely compelling visual contents.

While photography remains important, digital videography is on the rise. This phenomenon is not only based on ever greater storage capacities of devices and faster Internet speeds that allow for better uploading and video consumption experiences but was also fuelled by important developments in video camera technologies. Smaller and more powerful cameras that are increasingly wearable and also networked are encouraging consumers to move away from still photography to the much more expressive medium of video. GoPro with its wearable or equipment-mounted video cameras deserves a lot of credit in spurring this trend as it not only provided the technology to easily film while on the move but also promoted its “cool factor” among highly innovative action sport communities that quickly adopted it. Video technology is constantly evolving with cameras becoming ever more wearable, turning themselves on when they sense motion or being supported by drones. As a result, video recording can be continuous and tourists can freely immerse themselves in the experience while resting assured that everything is filmed.

Dinhopl and Gretzel (2016b) argue that tourist videography is fundamentally different from tourist photography in that it 1) allows for visual continuity; 2) combines multiple experience moments; 3) communicates a multiplicity of visual and audio cues; 4) permits the portrayal of motion and movement while creating the visual material; and, 5) supports different perspectives (e.g. point-of-view, self-facing, equipment-mounted and aerial). They also argue that tourist videography involves distinct visual practices such as high profile editing before content is posted online, a greater emphasis on motion

and activity and a focus on storytelling due to the fact that narration can be easily integrated in the visual material. Chalfen (2014) proposes that the allure of wearable cameras for tourists lies in the ability “(1) to record ‘exciting’ even unexpected scenes of action [...] (2) to record what the camera user sees while undertaking a particular unusual, difficult, and dangerous activity and (3) to record what the camera user actually looks like or how the camera user appears while actually participating in [...] extreme sports” (p. 299). While the camera-related technologies facilitate the production of more and different visual contents, trends in social media provide important motivations for creating visuals and add interesting editing and communication/display options.

VISUAL SOCIAL MEDIA PLATFORM TRENDS

The social media landscape is constantly changing and recent additions in terms of platforms and apps have noticeably been in favour of visual platforms. The latest version of Brian Solis’s systematic map of the social media landscape (The Conversation Prism, 2016), divides visual social media platforms into three categories: 1) pictures; 2) video; and, 3) live-casting. These changes in the social media landscape are increasingly recognized and exploited by marketers. The 2015 Social Media Marketing Industry Report (Stelzner, 2015) indicates that video is increasingly becoming important to marketers, with 57% of the respondents indicating that they are using video in their marketing and 72% wanting to learn more about video marketing. The report further illustrates that while the traditional social media platforms like Facebook and Twitter remain the most important social media types on which marketers communicate, visual platforms such as Instagram are clearly on the rise. Importantly, over 50% of the surveyed marketers had plans to increase their Instagram and Pinterest marketing efforts. In addition, 71% use visuals and 57% use video contents in their social media

marketing efforts and about three quarters of marketers plan to increase the use of visual and video contents.

The increasing interest of marketers in visual social media marketing is likely also due to the fact that visual content drives social media exposure and engagement as well as traffic to company website. SociallySorted (2014) reports that Pinterest is the second largest driver of traffic from social media sites. In 2013, photos on Facebook got up to seven times more Likes and ten times more Shares than text-based posts and 81 comments were made by users on Instagram images every second (Bennett, 2013). Recent statistics indicate that video is becoming even more important, with video posts being favored by the Facebook news feed algorithm (Beck, 2015b). Achieving exposure and consumer engagement are becoming more and more critical as the social media space becomes increasingly crowded and general engagement levels with brands are dropping (Jarski, 2016).

VIDEO AND IMAGE SHARING PLATFORMS/APPS

Instagram only emerged in 2010 but has since become a dominant player in the visual social media arena. Due to its 300 million active monthly users and its capability to run ads, it is currently used by 85% of top brands (Hootsuite.com, 2015). It now also has video capability and because of its acquisition by Facebook provides important cross-platform marketing opportunities. YouTube remains the most important player in terms of video sharing but Vimeo is also important, with 170 million monthly viewers (Smith, 2016a). Twitter's Vine is another video sharing platform that visual social media marketers have to consider. It has over 40 million members and five vines are tweeted every second (Richter, 2014). Smith (2016b) reports that 100 million people watch Vine videos each month and that the number of vine loops played daily amounts to 1.5 billion. SherpaSoftware (2013) suggests that visual social media marketers are increasingly embracing the short vine video format to

communicate important information but also to distribute interesting and fun contents.

LIVE-STREAMING/LIVE-CASTING

2015 was the year live-casting became mainstream, with applications such as Periscope, Facebook Live, Blab and Meerkat appearing on the social media map. Urban Dictionary defines live-casting as the act of broadcasting a live video stream directly from a mobile phone's camera to another source, for instance an app or a website. Periscope (2016) boasts having achieved a record 200 million broadcasts and 110 years of live video watched every day in its first year. Omnicore (2015a) indicates that there were 10 million Periscope users in 2015 and that Periscope is available in 25 languages. Meerkat is much less prominent with 2 million users in 2015 and only one language version but Omnicore (2015b) states that marketers find Meerkat engagement to be higher than on Periscope. Jenkins (2016) reports that low-cost 360 degree cameras combined with easy and cheap devices such as Google Cardboard will further push this live-streaming/casting trend, making the streaming experiences ever more immersive. Experts also expect that live-streaming video will allow marketers to be much more immediate and personal with their contents and connect with their audiences in new ways. Ultimately, these developments will allow marketers to humanize their brands and to deliver much more immediate and authentic content.

SNAPCHAT

Snapchat is a messaging app that was created in 2011 and has experienced incredible growth in the last few years, especially among very young social media users. It permits the creation of short multimedia messages which can contain photos or short video. Solis

(The Conversation Prism, 2016) currently classifies it under “Picture”-focused platforms but one could argue that it deserves its own category as it not only combines the functions of many other platforms but also has distinctive characteristics. The unique feature of snapchat is that messages can only be displayed for a very short time (1 to 10 seconds) and then become inaccessible. Only very limited replays are possible and users are notified if someone takes a screenshot of their message. The messages (snaps) can be sent privately or posted to the semi-public My Story feature, which chronologically displays posts to those users that were granted access to the story. Snapchat also offers a video chat function. While initially mostly used for sexting, it has now become a widely popular platform used for general communication and entertainment purposes.

Wikipedia (2016) provides a timeline of important steps in the development of the platform. In 2014, Snapchat added a Live Stories function, which allows users to post when they are at a specific event or location. Snapchat then curates the snaps and makes them available for about 24 hours. Snapchat has featured music and cultural events as well as different cities around the world through its Live Stories function, which makes it especially important for tourism marketers. It was also in 2014 that it added so-called geofilters, which are graphical overlays that can be added to images if the user is within a certain geographical area. This feature is also of significance to tourism marketers who can create destination or property-specific, branded content for users to apply to their snaps. In 2015, Snapchat added so-called “selfie lenses”. Using sophisticated image-recognition technology, lenses allow users to enhance their photo and video messages with fun animations that are overlayed onto their faces. Snapchat further allows its users to add short text captions to their snaps.

Snapchat usage statistics are astonishing. Snapchat (2016) reports that it currently has over 100 million daily active users, of which over 60% create content every day. It further indicates that the platform has over 8 billion video views every day. Mediakix.com

(2016) describes the incredible growth of the platform, stating that Snapchat's daily video views grew 350 percent within the last year. It further claims that Snapchatters send 700 million snaps each day.

While consumers are increasingly flocking to Snapchat, social media marketers remain somewhat reluctant to adopt it (Stelzner, 2015 reports that only 2% currently use it) as questions regarding the rules of engagement and return on investment are not yet answered. However, Live Stories has been praised as an incredible advertising opportunity as the 10 second ads integrated in Live Stories can attract as many as 20 million viewers in a 24 hour period (Business Insider Australia, 2015). Mediakix.com (2016) suggests that marketers can use the platform not only for targeted videos but also coupons, contests, behind the scene reports, employee introductions and new product sneak peeks.

IMPLICATIONS FOR TOURISM MARKETING

These developments regarding visual social media add more complexity to the already complicated social media landscape that tourism marketers have to navigate. Yet, given the multi-sensory nature of tourism experiences tied to distinct geographical areas, these trends also create incredible opportunities specifically for tourism marketers. However, in order to seize the potential of visual social media marketing, tourism marketers need to better understand tourists' visual practices, rethink their content creation strategies and develop new ways of measuring advertising effectiveness suitable for the newly emerging visual social media platforms.

UNDERSTANDING USER BEHAVIOURS

Photos and videos were mementos of tourism experiences and their physical manifestations (album, videotape, framed photo print) were important keepsakes. Now they are communication media and

in the case of Snapchat they are ephemeral messages. New technologies and platforms thus fundamentally change the photographic practices of tourists. Charteris, Gregory and Masters (2014) point out that they are fundamental to identity creation as individuals are deeply shaped by the opportunities for discourse available to them. At a more pragmatic level, they also change social media habits, expectations regarding visual contents and relationships with brands/marketing messages. These changes are extremely dynamic and therefore require marketers to constantly monitor shifts in consumer trends. Behaviours and practices are becoming increasingly specific and therefore require more equipment- as well as platform-focused research. The success of visual social media marketing critically depends on such intricate knowledge of the visual sharing and consumption of travel-related contents across the ever growing number of platforms available. Once the needs and behaviours are understood, they can be managed and maybe even influenced to the advantage of the tourism operator or destination. Many tourism marketers were able to swiftly move their traditional visual practices based on print and TV advertising to Facebook, Twitter, YouTube and Instagram. Yet, developments such as Snapchat and Livecasting demand completely new approaches. In many ways, users (and especially young users) are way ahead of marketers in their abilities to take advantage of the possibilities these new platforms offer. It is crucial for tourism marketers to catch up with such user trends in order to stay relevant in the crowded social media advertising space.

(CO-)CONSTRUCTING VISUAL CONTENTS

Literature on tourism photography has traditionally assumed that tourists' photographic practices are highly choreographed by the industry and very much influenced by the images communicated by tourism marketers (Chalfen, 1979). Social media and digital camera technologies have changed this notion tremendously. Consumers are

now driven by what is shareable and helps them portray desirable selves (Lo & McKercher, 2015). This leaves tourism marketers with the question of what their role is in these consumer-driven social media conversations and how to still manage brand images.

The good news is that while these technologies give consumers ever greater opportunities to produce and share a diverse array of visual contents, they also provide marketers with new avenues for content (co-)creation. This not only involves the curation and reposting of consumer-generated contents but also the active co-construction of visuals with consumers. As far as curation is concerned, Ashley and Tuten (2015) find that the success of social media marketing campaigns correlates with the presence of incentives for sharing contents. Dinhopl and Gretzel (2016a; 2016b) report on destinations involved in true co-construction efforts encompassing the redefinition of the “photo spot” by offering tourists maps of selfie-spots around the property or destination, planting props to encourage engagement with destination logos/mascots while filming videos, and even creating attractions focused on encouraging the creation of compelling visual social media marketing materials.

Some of the tourism marketer efforts are especially innovative. Tourism New Zealand was the first tourism marketing team to take advantage of drone-mounted video. Tourists were filmed while enjoying the ski slopes of New Zealand and could request their dronie (a drone-based selfie) video to be emailed to them. Tourism New Zealand encouraged the sharing of these videos on social media platforms with the hashtag #NZDronie, ensuring that the campaign led to considerable social media buzz (International Business Times, 2014). Tourism Australia in late 2015 equipped several social media influencers with GoPro cameras and selfie-sticks to film Sydney from the tourist point of view. The videos were then projected onto the pillars of the iconic Sydney Harbour Bridge during the New Year’s Eve celebrations, confirming that the content was of such high quality and so compelling that it could be shown in such large formats and to

a worldwide audience. Skift (2016) reports that this allowed Tourism Australia to quickly produce content and successfully shift its photography-based user-generated content strategies on Facebook and Instagram to a new medium. Tourism Australia also used mounted cameras in tourism hot spots in 2015 to help Japanese travellers take “GIGA Selfies” (News.com.au, 2015). This included developing an app that allows tourists to trigger mounted cameras that zoom in and out while standing in marked selfie spots, capturing the tourists as well as the surrounding destination. Such strategies make it possible for destinations to remain a relevant and identifiable component of tourist-created visuals, counter-acting the selfie-trend identified by Dinhopl and Gretzel (2016a) of destinations becoming increasingly unidentifiable and moved to the background in tourist photographs. Similarly, producing relevant geofilters for Snapchat allows tourism marketers to put themselves back into the user-generated contents and to create value for the consumers by enhancing their photos.

The visual technologies and platforms further allow tourism marketers themselves to quickly and cheaply produce ever more and more engaging visual content and to share such contents in different ways. Photo stories on Snapchat, livestreaming at events, compelling Pinterest boards and exciting videos allow tourism marketers to experiment with different media and platforms in order to tell their story in different ways and to different audiences.

MONITORING VISUAL SOCIAL MEDIA PLATFORMS

Marketers have traditionally relied on hashtags, picture captions and @mentions to integrate visual contents into their traditional social media listening and monitoring efforts. However, more and more visual content is posted without text-based explanations, making it ever harder for brands to track their reputation online. This has spurred technological developments in the form of social media monitoring software that can track and analyse visuals. For instance,

the social media listening platform Sysomos has recently introduced Sysomos Gaze, a tool that uses advanced machine learning techniques to recognize logos, products and people. Similarly, the Massachusetts Institute of Technology (MIT) developed a visual search engine called Ditto, which is able to scrutinize user-generated contents such as selfies for marketer-relevant cues like logos, scenes, and sentiment (e.g. detecting whether the person smiles in the picture) (Wall Street Journal, 2014).

Video and visual platforms are also changing who the influencers are. While tourism marketers have focused on bloggers as opinion leaders that can effectively spread contents to a wider audience, they now need to consider vloggers and Instagrammers. Mashable (2015) publishes lists of instagrammers to follow for travel related inspiration. Social Media Week (2015) explains that the extremely high engagement rates on Instagram have made its most prolific users high earning professionals of great interest to marketers. Destinations are now staging Instameets (gatherings inviting Instagrammers to explore destinations) to encourage those with high numbers of devoted followers to produce compelling images of the destination. For tourism marketers, this means constantly monitoring who the influencers are on the various trending visual platforms. Various sources now post statistics on the “top users” of visual platforms to help marketers identify relevant influencers.

A specific challenge lies in monitoring visual contents produced and shared in private on Facebook or via private platforms/messaging apps such as Snapchat. Jenkins (2016) forecasts that marketers will have to earn permission from users to become part of their private social media conversations and will have to learn how to engage with users in such settings.

CONCLUSION

The Social Media Examiner predicts that visual marketing will continue to grow and that it will become increasingly critical for marketers to customize visual content for each social media platform and to use visual content as the anchor that drives cross-platform engagement (Jenkins, 2016). Visual social media marketing therefore goes beyond including images in social media posts; instead, it requires developing a comprehensive visual strategy that takes into account where and how their target consumers want to engage with visual contents. Ultimately, the push towards visual social media marketing is a matter of needing to find better ways to engage consumers, which is something a large majority (91%) of social media marketers struggle with (Stelzner, 2015).

While there are best practice case studies and limited engagement statistics, there is a dearth of reliable information on what visual social media marketing strategies are most persuasive on which of the many existing platforms. There is also a lack of conceptual work that classifies visual contents, visual content creation behaviours and visual social media marketing initiatives. This paper only provided a first glimpse at the phenomenon, aimed at underlining the importance of visual trends in the social media field.

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FROM COMMENTS TO HASHTAGS STRATEGIES: ENHANCING CRUISE COMMUNICATION IN FACEBOOK AND TWITTER

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Web 2.0 allows firms to implement innovative forms of communication and co-creation with customers. Despite the value of social media for tourism, few researchers have analyzed the content strategies of cruise lines on Facebook and Twitter. This study contributes by introducing a new approach to content strategy development, proposing a concept for firms to enhance their social media activity - STAR model – applied to three major cruise lines' social media activity. Digital activity was proven to be quite different among company websites, Facebook and

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Twitter, and among the Norwegian, Princess and Disney Cruise lines. Companies tend to have its own base of fans and followers, but these have a common language, reflected in their hashtags. Results show that to have a content-oriented strategy that maximizes engagement in social media, a cruise line should share rich multimedia content that leverages storytelling values and that can be used on multiple platforms.

Keywords: *social media; Facebook; Twitter; cruise tourism; STAR model*

INTRODUCTION

The information-intensive nature of the tourism industry suggests the importance of information communication technologies to the tourism delivery system. The emphasis is on internet and especially on social media (Munar, Gyimóthy 2nd, Cai III, & Jafari, 2013). The authors noticed also the take-off of online marketing and social media in tourism following a similar path of what happen in other industries (Tiago & Veríssimo, 2014). There has therefore been much discussion and research on social media and its implications for the tourism and hospitality industries (Goodyear, Casey, & Kirk, 2014; Hays, Page, & Buhalis, 2013; Hvass & Munar, 2012; Munar et al., 2013; Zeng & Gerritsen, 2014).

Zeng and Gerritsen (2014) identified three domains of influence in social media that merit consideration: 1) as information and communication technologies tools that depend on information technology and firms' digital marketing strategies; 2) as channels enabling peer-to-peer communication, based on content creation, collaboration and exchange of content between all companies; and 3) as a link to constructing a virtual community that affects people's behaviors.

Most of the research on social media in tourism and hospitality has been published after 2007. A closer look at the literature and these three domains reveals that the research focuses on the first sphere and is applied mostly to hotels and restaurants (Fotis, Buhalis, &

Rossides, 2012; Hays et al., 2013; Jeong & Jang, 2011; O'Connor, 2010; Rauch et al., 2015; Tiago, Amaral, & Tiago, 2015; Tuominen, 2011; Zhang, Zhang, & Law, 2014).

Therefore, there is a lack of research on the other spheres and in the different fields of tourism and hospitality, such as cruises and entertainment activities. The present work is an effort to describe social media strategies in the cruise industry due to the lack of studies in the literature, by analyzing the activity of three cruise lines on Facebook and Twitter, documenting the topic-criteria used, the engagement and sophistication achieved and transposing the engagement drivers to the components of the STAR (Storytelling Triggers Amusement Reaction) Model.

This paper is structured as follows. In the first two sections we review the literature and formulate the research questions. The next section describes the sample and a measure used, and then presents the major findings. Last section presents the discussion of the theoretical contributions and the practical implications.

MAIN BODY

Technology has become a baseline of daily life: people posts tweets, likes and become fans, explore millions of mobile apps, search, create and share contents, and at the same time shop and execute transactions online. People live virtually connected through multiple devices that allow increasing efficiency, convenience, access to a wider spectrum of information, and broader selections of data sources (Tiago, Tiago, & Amaral, 2014).

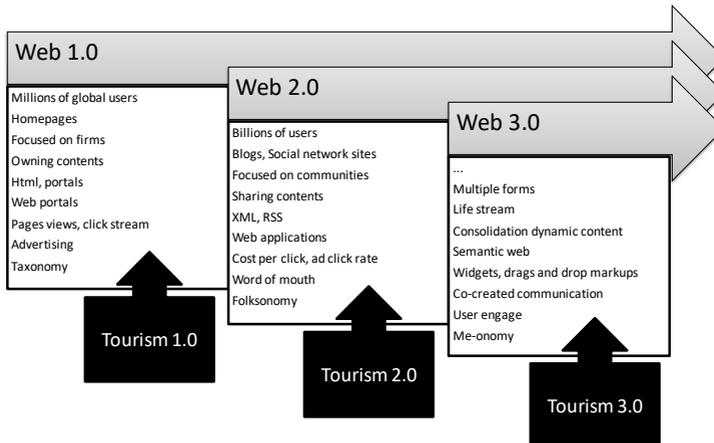
These communications technologies have redefined the tourism industry (Buhalis & Zoge, 2007). Both firms and customers have consequently undergone behavioral changes. From a firm's perspective, technology allows a cost reduction and strengthening the relationship with all stakeholders, permeating contemporary tourism marketing. Above all these technologies have transformed the culture

of purchasing and communication in hospitality and tourism firms, forging digital strategies that are ideally suited to the intangible nature of tourism (Cooper & Hall, 2013).

A study of the evolution of tourism and information communication and technology (ICT) developments, reveals a common evolutionary path. Tourism has embraced technology for more than three decades, beginning with the development of computer reservation systems, followed by communication with clients, interactivity, research tools, massive data storage and support or relationship management (Cooper & Hall, 2013).

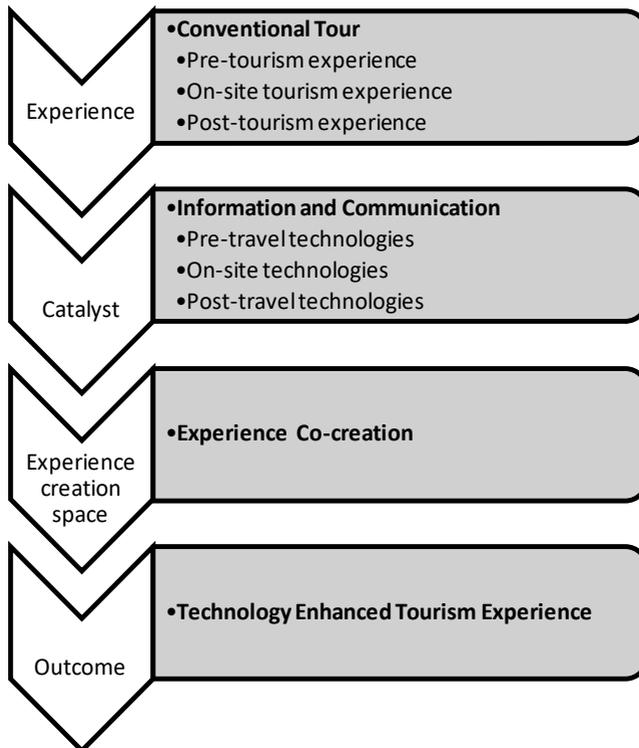
Before the Internet, tourism was seen as mass tourism or version 0.0., where technologies acted as operational mediators, accessible only to firms (Amaral, Tiago, & Tiago, 2014). In the early years of Internet – Web 1.0 – the first behavioral change in tourist took place: an individual with internet access could search for and retrieve information. In this sense tourists became active searchers of the content that firms provided (see, Figure 1).

Figure 1 – Web and tourism evolution



With billions of online users, the second generation of Web-based services appeared (Schegg, Liebrich, Scaglione, & Ahmad, 2008). Web 2.0 was accompanied by a communication shift in which internet users ceased to be mere consumers of contents and firms adopted a more active online posture (Tiago & Verissimo, 2014). This was also true in the tourism domain, where changes pertained to communication and buying behavior, with technology catalyzing and enhancing the entire tourism experience (Neuhofer, Buhalis, & Ladkin, 2014) (See, Figure 2).

Figure 2 – Framework for Technology Enhanced Tourism Experience



Source: Adapted from Neuhofer et al. (2014)

As presented above, technology is widely recognized by academy and practitioners as a crucial factor that can improve tourism offers and experiences, and that permeates the tourism value chain (Law, Buhalis, & Cobanoglu, 2014). Tourists are turning away from the traditional sources and social media are becoming the main source of information on tourism experiences. Tourists' written descriptions and/or reviews posted on social network sites, can have a strong influence on the travel decisions of prospective travelers (Rossetti, Stella, Cao & Zanker, 2015).

Keitzmann, Hermkens, McCarthy and Silvestre (2011) opened their study of social media with “welcome to the jungle,” since “social media employ mobile and web-based technologies to create highly interactive platforms via which individuals and communities share, co-create, discuss, and modify user-generated content.” And, social network sites are web services that allow users to construct a profile and share opinions, photos, movies, videos and recommendations with other users and to consume information supplied by other users (Zavišić & Zavišić, 2011).

Therefore, Web 2.0 applications have turned the internet from an information repository to a source of global opinion, where the critical factor is no longer access to information, but the ability of treat all available data, converting it into information that supports management decisions and customer orientation strategies.

Cooper (2006) notes that Web 2.0 was marked initially by an increase in the number of data sources about tourism data and reviewed the knowledge flows and diffusion within a knowledge management framework applied to tourism. Cooper (2006) identified several barriers to the adoption of knowledge management in tourism, some of which were specific to tourism firms. Among those barriers, we concentrate on the lack of trust between the knowledge creators and those who might use it, since mistrust can have a direct reflection on the e-tourism approach.

Web 3.0, also known as semantic web, is the next big step, combining the evolution of technology with user-generated content, and resulting in the automated exploitation of the opinions shared by customers to construct a new model for e-tourism.

Going over these three steps of web and tourism evolution, a common characteristic is found: the development of the tourism experience is becoming knowledge-based or knowledge-intensive, derived from the large influence and use of information and communication technology (Kahle, 2002; Hallin & Marnburg, 2008).

The strategy and degree of sophistication of social media adoption varies among firms (Mistilis & Gretzel, 2014). Therefore, even though social media is a "megatrend" which has had a significant impact on the tourism system, hospitality and tourism firms still have not fully leveraged the potential of these networks and have distinctive approaches to them.

Despite the increasing relevance of this industry to the tourism and hospitality sector, less academic research has been conducted in this field than in other areas of tourism (Brejla & Gilbert, 2014).

According to statements of cruise lines and trade associations, the worldwide cruise industry is the fastest growing sector in the entire leisure market. Indeed, the number of people cruising since the 1970s has increased. A similar growth is visible in cruise line revenues and number of ships. The greatest growth in this sector, however, is in the amount of information being shared by both firms and customers.

Vogel, Oschmann, Papathanassis, and Wolber (2012) have wondered if this phenomenon is truly promising, since Cruise prices have gone down in the last decade and competitors keep reinventing themselves to offer memorable tourist experiences. For cruise line management, understanding what motivates their customers and how these motivations influences other customers is relevant in the design and promotion of new offers.

Over time, different factors have been found to influence tourists' intentions to take a cruise. The initial efforts were centered in the economic, institutional and cultural environment (Vogel et al., 2012), leading to the definition of segments based on prices (Field, Clark & Koth, 1985; Petrick, 2005) and destinations (Field, Clark & Koth, 1985). However, cruises are fairly complex products and tourists are constantly searching for extraordinary experiences (Pine & Gilmore, 1999; Williams, 2006).

Williams (2006) suggested that the development of creative tourist experiences relies on three components: fantasy, feeling and fun. In a cruise context, these components are tightly linked to social interactions among customers and service providers (Huang & Hsu, 2009), as well as with critical incidents (Petrick, Tonner, & Quinn, 2006), and perceived image of cruise travel (Lim, Widdows, & Park, 2006).

Alongside with these factors, Hung and Petrick (2011) reported that passengers' intention to take a cruise could be influenced by a wider set of personal and emotional factors: escape from the everyday environment, relaxation, prestige, enhancement of relationships with family, facilitation of social interaction, and novelty (Crompton, 1979; Botha et al., 1999).

This list of motivators is quite similar to those found in other tourism activities, positioning cruises at the same competitive level. However, Hung and Petrick (2011) found eight additional categories: convenience, destinations, activities, amenities/services, being at sea, weather, value, and word of mouth. Above all, they report that taking a cruise was a way to strengthen a friendship or a relationship, reinforcing the notion of social ties and experiences.

The evidence has proven that the cruise environment is conducive to the development of social structures among customers and between customers and service providers (Huang & Hsu, 2009). Moreover, these tourist-to-tourist interactions can have a positive impact on the cruise experience, and indirectly on vacation satisfaction, by being a source of favorable word of mouth.

Yarnal and Kerstetter (2005) analyzed the social interactions during a cruise and found the intersection between group vacation contexts with tourism experiences. So, if cruises are sources of social interactions in a precise physical space, social network sites can be the digital space of the tourism experience, allowing the sharing of past experiences and enabling the search for information regarding others experience.

Tourism and hospitality firms have embraced social media due to its potential for engagement and co-creation with consumers, thereby taking advantage of the natural social bonding of most tourist experiences. Looking at Haven and Vittal (2008) definition of user engagement is composed of four “Is” (p. 3):

- “Involvement” (“the presence of a person at the various brand touchpoints”);
- “Interaction” (“the actions people take while present at those touchpoints”);
- “Intimacy” (“the affection or aversion a person holds for a brand”);
- “Influence” (“the likelihood a person is to advocate on behalf of the brand”)

Enhancing firms’ engagement can be difficult, since it entails managing millions of co-creators who have been empowered by the digital solutions that can increase a business’ profits and improve its image (Wiley, 2009). This requires a twist to the mindset of the entire firm. The firm becomes a global player of content creation and allowing customers to design and share their experiences. In addition, this twist allows for the exploration of social network sites as promotion and communication tools and enhancing word of mouth online (eWOM) (Chu & Kim, 2011).

Social network sites contents have the ability to influence the purchasing decisions of consumers by passing information via electronic word of mouth (eWOM) (Cheung & Lee, 2012; Cheung &

Thadani, 2010). However, not all individuals or firms activity conducted in these social network sites generates eWOM that counts.

The exposure to eWOM changes customers' buying processes, especially concerning service encounters, because clients are likely to know what to expect. Evidence also shows that negative reviews have less of an effect on a tourist's behavior, especially when that tourist is already familiar with the service provider (Vermeulen & Seegers, 2009).

User-generated content can be classified according to its quantity, valence and attributes, and when there is a common language and type of content among users, it allows for the creation of online imagined communities. As Kavoura (2014) recalls, these online imagined communities offer unique communication opportunities for marketers and advertisers. They provide direct access to consumer targets and are updated through comments that reflect consumers' state of mind, desires, and likes. These virtual imagined communities are opportunity spaces for reinforcing brands by making or strengthening the emotional connection with community members. This emotional tie is intimately related to engagement, which is probably the most overused word in social media.

One of the most important tasks facing cruise marketers is keeping users engaged, since engagement reflects users' interest as driver of actual tourism behavior. According to Bharathi and Goswami (2014), companies use "engagement practices" to direct customers to their websites. This "user engagement" consists of retaining customers through websites and social media sites by using quality content.

With so much time focused on the messenger, the value of the message itself tends to be devalued. The STAR model innovates by focusing on the messages content and reveals that digital engagement reflects the capability of the messenger to combine four dimensions: storytelling; triggers; amusement and reaction.

As explained by Singh and Sonnenburg (2012), storytelling in social media is a nonstop and, most of time, improvisational course made up of interlinked content, which enhances the peer-to-peer relationship. Heller and Parasnis (2011) pointed out that storytelling can promote more than individual relationships, allowing brands to move from social media communication to social customer relationship management. Digital stories often present in compelling and emotionally engaging formats, and can be interactive, becoming the bases of storytelling. These contents are shared in the format of small stories, which follow a line of emotions states or thoughts regarding a subject or person life aspect. Based on the discourse analysis perform the comments were classified as having or no these characteristics of storytelling.

The fans and followers involvement with a social media page passes by stimulating them to think about a given topic or event and make them eager to share it frequently with their friends. Both links and images can act as triggers or amusement, depending on if it stimulates an emotional state of mind that leads the individual to share or follow a hyperlink or simply makes the content memorable with the action of "like it". Triggers are all elements that can promote virality of contents shared both by firms and tourists.

Nowadays, more and more people are creating their own "digital stories", but not all the stories can generate the same reaction of the public. The denominated "reaction" dimension concerns with the active posts and comments created by fans individually and are not entirely controlled by the profile owner or brand. This dimension derives from the comments generated.

The components of amusement and reaction are related to content valence and the ability to encourage tourists to share, comment and have fun.

All four dimensions are not mandatory, but from their balance use upper levels of engagement can be achieved. Regardless of the main differences found between cruise lines, all of them have reached

high levels of engagement and established a virtual community of fans and followers using the STAR model.

Effective use of social media can bring about great opportunities for tourism firms in terms of social relationship management—easy connection with customers; brand awareness; staying relevant; and keeping track of customers.

RESULTS

The growing influence and range of social activities impel marketers to seek a wider understanding of tourist behavior in order to formulate tourist-oriented strategies. With the STAR model as the baseline, two sets of research questions have been formulated. The first set is designed to understand the extent to which the content created and shared by users and firms can promote engagement:

Q1. To what extent do tourists' shared contents influence engagement level?

Q2. What are the main types of content engagement shared by cruise lines?

Most research on cruises relies on the use of structured questionnaires with Likert-type scales. This type of analysis has been criticized for confining subjects' responses to pre-determined items and forcing subjects to respond to items which may not apply to them (Samdahl, 2005; Tapachai & Waryszak, 2000). Research within the cruise industry can now use Web-based content created by tourists as an information source. Therefore, instead of directly asking tourists about their cruise, this study examines the content that has been created and shared by tourists on cruise lines' Facebook and Twitter sites.

The challenge of looking at the web effect on people is to validate past conceptual constructions in social media and to consider all the available data. For this purpose, and based on the network structure of the three Norwegian, Disney and Princess cruise lines, content analysis was performed combined with the measurement of social

media metrics, such as engagement and klout score (the klout score is a number between 1-100 that represents the influence of each user in social media networks).

The data used was gathered directly from the original social network sites of the companies and from three traffic analysis tools available online: Alexa, SocialBackers and SimplyMeasured. The data was retrieved for November 2014 - April 2015 and weekly engagement levels were established.

We used variables related to the website activity like the number of visitors, bounce rate, time online, geography, gender, access point and education. For Facebook analysis we considered number of fans, likes, posts, shares and content posts For Twitter analysis we used the number of followers, tweets and retweets, in addition to the text of each piece of user-generated content.

For data treatment, we used a mix of qualitative and quantitative analyses, starting with a descriptive analysis of traffic, volume and structure. To evaluate the STAR model dimensions the storytelling dimension was measured by the existence or non existence on the content post evidences of small stories with a sequence line or emotional flow. To measure the triggers ability of comments the number of share or hyperlink used were accounted. The amusement dimension was given by the average likes by fan that each post received and the reaction dimension was measured by the active posts and comments created by fans.

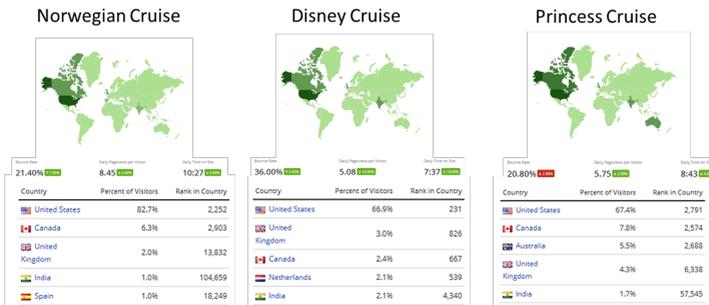
Based on the variables mentioned above, engagement and klout were measured and used to classify fans and followers on Facebook and Twitter, allowing identifying those who are opinion makers.

Finally, user-generated content was analyzed and transposed to a dispersion tool, based on the graph analysis methodology. Using Gephi - an open-source network visualization platform – a social network analysis was conducted to establish the social data connectors and map the Disney networks. The centrality measure used to establish how well the node is connected was the klout. After

establishing the main network, a connected subgraph $G(V, E)$ such that G includes all the followers of Disney by country of origin, the cardinality of V is minimum klout, and $\sum \text{NetWorth}(v_i \in V)$ is maximum klout was estimate. Additionally, for each country the most frequently used hashtags were retrieved in order to identify the common words used in the network and the graph by country was redraw.

These three companies have a strong internet presence. Norwegian has the highest number of daily page views with an average of 8.45; Princess is next with 5.75 average of daily page views and Disney is third at 5.08 average of daily page views. The amounts of time spend on the Norwegian and Princess sites are similar, with about 8.4 minutes for Norwegian and 7.37 minutes for Disney. When it comes to the bounce rate, Disney is first with 36% of bounce rate, Norwegian's has 21.4% of bounce rate and Princess' has 20.8% of bounce rate.

Figure 3 – Web page visitors comparison



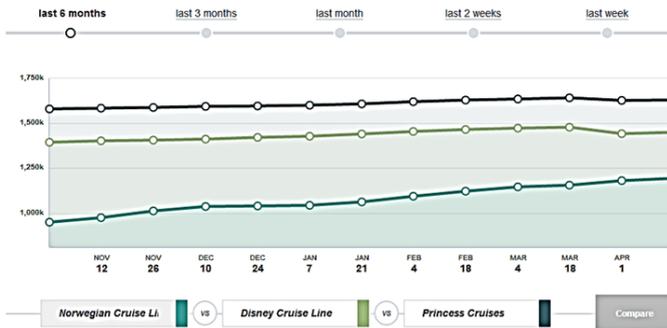
In descending order, the number of visitors to the site from the United States, Canada and the United Kingdom. More than 65% of the visitors to the Princess and Disney sites are from the US; 82.7% of the visitors to Norwegian site are also from US.

Among Canadians, 6.3% visit Norwegian site and 7.8% visit Princess site. Among visitors to the Disney site, the second-largest numbers of visitors are from the United Kingdom (3.0%) and Canada (2.4%).

On all three sites, women are three-quarters of all visitors. This is something that companies should take into consideration. The visitors to Norwegian and Princess sites tend to be college-educated, but those to the Disney site are not. This disparity can be associated with the public perception of Disney. Another salient aspect is the number of site visits that are made in school to Disney website that may reflect the importance of children opinion in the choice of cruise to take.

Even though in the website analytics Norwegian appears in first place, the Facebook analytics tell a different story. Trying to better understand the fan base on Facebook we can see that Princess cruises has the most views, 1.630 million fans, followed by Disney cruise lines, with 1.449 million fans and Norwegian with 1.193 million fans.

Figure 4 – Number of Fan Page Comparison over 6 month period



The nationality of Facebook fans is similar to the official firm site and even more concentrated in the US for all companies, followed by Canada and the United Kingdom. Mexico also appears in Disney and Princess and Puerto Rico, a US territory, is also present on all sites.

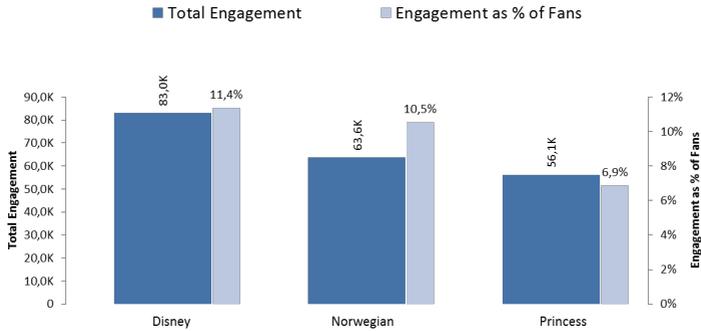
For Princess visitors, Australians are the third-largest nationality. Germans appear only on Norwegian; Brazilians are strongly represented on Disney and the Japanese are represented among Princess fans. Europeans are most likely to be fans of Norwegian. There is a significant number of fans from Philippines but many crew members of these companies are from the Philippines.

Figure 5 – Number of Fan Page Comparison by Country of Origen

Norwegian Cruise Line Fan Overview			Princess Cruise Line Fan Overview			Disney Cruise Line Fan Overview		
Country	Local fans	%	Country	Local fans	%	Country	Local fans	%
United States	1.037.431	86.9	United States	1.171.450	71.9	United States	1.150.492	79.3
Canada	23.959	2	Canada	116.254	7.1	Canada	52.920	3.6
Philippines	17.932	1.5	Australia	103.215	6.3	United Kingdom	24.636	1.7
United Kingdom	10.316	0.9	United Kingdom	48.864	3	Mexico	20.159	1.4
Puerto Rico	6.621	0.6	Japan	20.481	1.3	Brazil	16.131	1.1
Germany	5.565	0.5	Philippines	19.918	1.2	Puerto Rico	15.620	1.1
India	5.130	0.4	Puerto Rico	10.860	0.7	Philippines	14.093	1
Australia	4.789	0.4	Mexico	9.665	0.6	India	9.999	0.7
Italy	4.291	0.4	New Zealand	8.811	0.5	Australi	9.676	0.7
Brazil	3.854	0.3	India	8.601	0.5	Argentina	7.482	0.5
Others		6.1	Others			Others		

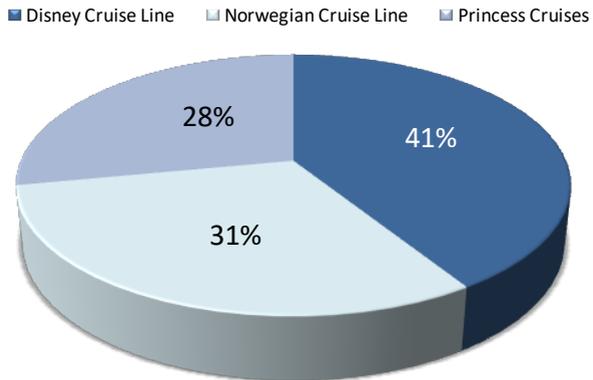
Surprisingly, when looking at engagement value of Disney on Facebook, the company has a total engagement reach of 83.0 thousand people; Norwegian has 63.6 thousand people and Princess has 56.1 thousand people.

Figure 6 - Fan Page Comparison: Total Engagement on Brand Posts on Facebook



The engagement in relation to fans is similar: Disney has 11.4%, Norwegian 10.5% and Princess only 6.9%. That means that Disney has a 41% of share of engagement, Norwegian 31% and Princess 28%.

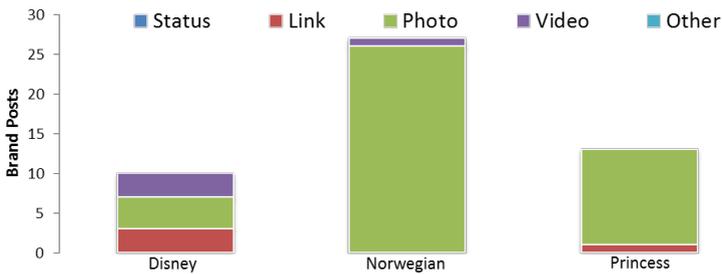
Figure 7 - Relative Share of Engagement on Facebook



Although Norwegian has more posts per day than either Princess or Disney, this does not translate into higher total engagement reach,

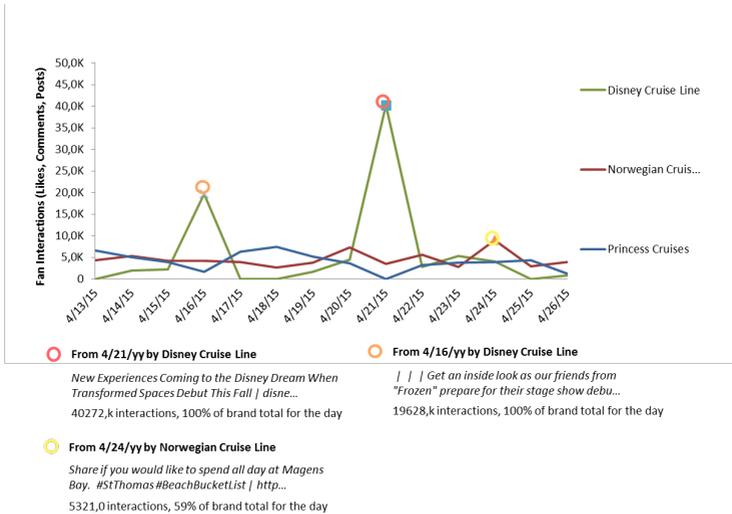
which Disney has. This might be because Disney has the greatest diversity of branded posts, with similar numbers of links, photo and videos. In contrast, Norwegian and Princess depend almost exclusively on photos.

Figure 8 - Relative Share of Engagement on Facebook



The engagement over time reveals that Disney offers the most new features and shows, and Norwegian has the most specific offers. This shows that companies have to create and promote events or offers in order to keep their Facebook fans engaged. This engagement can be related to storytelling.

Figure 9 - Fan Page Engagement Comparison Over Time on Brand Posts on Facebook



The case of Twitter is very different. Disney has 288.883 followers, compared with 87.497 followers for Princess and 78.827 followers for Norwegian.

This difference between the number of Facebook fans and Twitter followers could be because Facebook is stronger in Europe and Twitter is stronger in the US.

Figure 10 – Twitter Followers



Among Twitter followers of cruise companies, the majority are from US and Canada with Europe a distant third.

This is interesting since the nationality is very similar between all companies therefore suggesting that the greater number of followers versus fans is more attributable to companies' investment in the Twitter than Facebook. Perhaps Disney's strategy is much more focused on Twitter than Norwegian's and Princess' are, integrating Facebook and Twitter platforms with Instagram and YouTube.

By analyzing Twitter's customer service work flow, we observe that Norwegian has 1.039 brand mentions and Disney 1.063 brand mentions. The average number of followers per person is 2.224,7 with 927 unique people for Norwegian and 4.722,5 with 1.292 unique people in Disney.

An interesting aspect is that the average firms' time of response to users' posts which reflects an interactive posture and engagement strategy that for the case of Norwegian cruise line is around 5 hours, with Sunday at 5:00 pm being the most active time. This is important for firms to know, so that they can post new content when people are

most likely to see it and to schedule customer service representatives when they are most needed.

The content analysis associated with the graph analysis produced for Disney, shows similarities in terms of hashtags: #new#, #dream#, #experiences# and #family# are the most used words regardless of the tweet's country of origin. The United States and Canada present minimal differences in the hashtags used. Countries at a greater cultural distance from these two, such as Japan and Argentina, adopted particular hashtags: #bigger# and #incluye# respectively.

Figure 11 – Graph analysis for Disney Twitter

with customers as customers become more active in the definition and communication of their tourism experience.

With Web 2.0, tourists became content generators and data providers. Their preferences, values and experience are accessible with a click. For some tourism and hospitality firms this is a unique opportunity to understand customers better but for others it is a challenge since firms can no longer control their brand image.

In this context, social network sites are becoming live stream repositories of information and whiteboards for tourists on which to post and search information about their travels. All types of tourism and hospitality firms have discovered the potential of this media and try to adopt an active posture that enhances their customer orientation strategies.

Despite significant research, few studies have analyzed cruise lines' activity in social media. Therefore, this paper advances current knowledge of cruise lines' presence in social media by revealing the dimensions and strategies adopted to promote and enhance the customer experience. Moreover, this is one of the first studies to explore experience co-creation from the cruise-tourist perspective and to identify ways in which organizations use customers' co-created content to enhance their experiences.

The first conclusion that can be drawn from this study is that social media community and activity are not directly related to traffic to official cruise line websites. The number of visitors is not proportional to the number of Facebook fans or Twitter followers.

In addition, the number of fans cannot be considered a reliable indicator of Facebook engagement. As found in other studies, fans can have distinctive levels of activity and engagement. While Norwegian has the strongest Facebook presence, Disney has the most Twitter followers.

A third conclusion is that Facebook fans and Twitter followers belong to completely different communities, despite using some common hashtags. For instance, Disney's most common hashtags are

#new#, #dream#, #experiences# and #family#. Some countries introduce other hashtags that reflect their own culture, such as #bigger# in Japan or #incluye# in Argentina.

Of the three companies, Disney has made the best use of the STAR model, adopting a multi-content brand post strategy, and obtaining the highest levels of engagement for a smaller number of posts.

The last conclusion reinforces the STAR model; companies that adopt the four dimensions strategy can maximize the engagement of their customers. In fact, the relatively poor results found in both Norwegian and Princess are a consequence of a concentration on photos that elicit few comments, tweets and retweets. Disney adopts a full STAR model dimensions strategy, investing also in movies, written contents and integrating different platforms.

In terms of managerial implications, the STAR model demonstrates the need to adopt an integrative content strategy in order to maximize engagement. Therefore, cruise lines should invest more in co-creation, and in the development of small videos that become part of their storytelling and can be shared across multiple platforms.

As mentioned previously, another relevant aspect that needs to be taken into account, is the time of response and especially the times when there is the most activity on the site, since firms should use this period to post new content and to respond to customer queries outside of traditional business hours.

The use of these media can enable cruise lines to expand their target markets in different countries, since cruise lines are now concentrated in the North American market.

Our results also show the need to offer content that appeals to specific target populations, especially women and children, since women constitute the clear majority of visitors to all of the websites; in the case of Disney, a large proportion of visitors access the site from schools. This suggests the need for a deeper analysis of the content that is posted and the reactions to them. Thus, further research

should be conducted to unveil differences in the profiles of tourists within the cruise line community.

Considering the constant evolution of data on social media activity and time variations, these conclusions need to be verified over time and subjected to analysis of more systematic metrics.

Social media and web-driven strategies need to be closely monitored. Special attention should be given to the development of a hashtag-engagement dictionary that companies can use to generate automatically personalized responses.

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THE IMPACT OF SOCIAL MEDIA ON TRAVELERS 2.0

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Social Media (SM) are one of the latest and most typical examples of Information and Communication Technologies (ICTs), which have been widely adopted in the tourism industry at all stages of a trip. The objective of this paper is to investigate the impact of SM on travelers 2.0, as well as their views concerning relevant issues. A survey was conducted to analyze the behavior of travelers 2.0, using a sample of 250 individuals from October to November 2013. The research findings revealed that the reasons for which travelers 2.0 use SM depend on each stage of the trip. Travelers 2.0 are influenced by the different elements / services provided through SM, but to a different extent; as this influence increases, it is more likely that holiday plans will be altered accordingly. Despite the influence of SM on travelers 2.0, they still have not gained their confidence and trust.

Keywords: *social media, social networking sites, e-tourism, tourism services, travelers 2.0*

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INTRODUCTION

Tourism is one of the major industries that have been closely related to Information and Communication Technology (ICT) developments. The influence of ICTs and particularly the Internet upon tourism is strong and multifaceted. The use of Internet services is a key factor for the increase of efficiency and promotion of tourist products worldwide at a low cost (Drosopoulou, 2012).

The growth of social media (SM) has caused significant changes leading to a different way of managing tourism businesses (Kavoura & Stavrianea, 2014). A lot of research has been focused on the impact of SM on users' lives and companies' performance, since the vast majority of tourism organizations showed a growing interest in the opportunities created by the mass and rapid spread of SM (Leung et al., 2013). SM are defined by Kaplan and Haenlein (2010) as "a group of Internet-based applications built on the ideological and technological foundations of Web 2.0, and which allow the creation and exchange of User Generated Content (UGC)". This definition is accepted in the context of this paper. Furthermore, Cohen (2011) summarized thirty SM definitions regarding different perspectives, as SM continue to evolve and their uses change and expand. In the tourism sector, Web 2.0, also referred to as "Travel 2.0", changes the online travel industry, since travel planning and booking on the Web are among the most popular online activities and online travel sales are growing at an explosive rate (Yoo & Gretzel, 2012). Travel 2.0 includes different applications, such as media and content syndication (RSSfeeds), mashups, tagging, wikis, Web forums, travel communities, customer rating and evaluation systems, podcasting, blogs, microblogging, photo sharing, and video sharing. The effective penetration of SM technology in the tourism sector has enabled users/travelers 2.0 to interact with businesses (Ye et al., 2011).

This paper aims to investigate the impact of SM on travelers 2.0, focusing on particular aspects, such as the use of SM types, the use of SM at all stages of traveling, the views of travelers-users about the

information provided through SM, as well as their views about the trustworthiness of this information. The rest of the paper is structured as follows: the next section provides a summary of previous studies and researches in this field. Following that, there is a section that presents our research hypotheses and the methodology adopted, which is built upon an online survey. The findings of the research are presented in a following section; conclusions and future research directions are summarized in the final two sections.

LITERATURE REVIEW

It is a fact that ICTs have transformed the tourism industry, changing radically the way that businesses operate (Dodd & Johnson, 2011). A recent comprehensive literature review about SM in tourism and hospitality (Leung et al., 2013), from both the consumers' and suppliers' perspective, revealed that although extant research generally paid more attention to suppliers' application of SM, the successful practice of SM still remains largely unknown to scholars and practitioners. Furthermore, regarding the specific stage of the traveling process, the use and impact of SM on the research travel planning process, particularly the information search in the "pre-trip" phase, was overemphasized among customer-centric studies. Before and during trips, tourists use SM to gain information about the means and conditions of the trip, share their experiences, and compare destinations and services related to traveling (Parra-López et al., 2011). According to the latest findings of a review study of Zeng and Gerritsen (2014), SM research in tourism is still in its infancy, although it has been increasingly broadening and deepening its interests. Therefore, they identify gaps in the current research literature, in particular with regard to "the impact of SM on travel behaviors during the trip, the local community's social and cultural aspects, and the different impacts of SM between SM users and non-users".

This section deals with assessing and discussing previous but recent (after 2010) primary research investigations, related to the impact of SM on tourists, focusing on particular issues, such as: the SM type used, the tourists' profile, their use at all stages of traveling, their specific application areas, the views of users about the content that tourism companies share in these pages, and finally the trustworthiness and the level of user satisfaction.

Table 1 lists selected articles related to the impact of SM on tourists, based on the above mentioned research objectives and their research focus. Each article was carefully read through by the two authors of this paper in order to analyze and classify its content. As several studies included SM research on a lot of issues, a study could be assigned to more than one research objectives.

Table 1. Previous empirical investigations regarding the impact of social media on tourists/travelers

<i>Research area</i>	<i>Research focus</i>	<i>References</i>
Social media types	Search engines and social networking sites	Xiang & Gretzel (2010)
	Travel blogs	Volo (2010)
	Online reviews	Sparks & Browning (2011)
	Facebook; The effects of online social media on tourism websites (Facebook and Twitter); Types of social media used	Milano, Baggio & Piattelli (2011); Yoo & Gretzel (2012)
	Primary online social networks used for travel purposes & users' perceived experience	Nusair, Erdem, Okumus & Bilgihan (2012)

	Virtual communities & mobile platforms	Buhalis & Foerste (2014); Lange-Faria & Elliot (2012); Xiang, Wang, O'Leary & Fesenmaier (2015)
	Twitter	Sotiriadis & Zyl (2013)
Tourists' profile & tourists' behaviour	Consumer narratives	Tussyadiah, Park & Fesenmaier (2011)
	Influence of personality, patterns of use, impacts on trip planning, characteristics of travel-related social media users and creators	Yoo & Gretzel (2011, 2012)
	Statistical measures about the use of social media in tourism by World Travel Market	Santos -Sticky-media.com (2012)
	How the use of social networks affects the way people travel	Lab42.com (2012)
	Implications of user-generated content	Wilson, Murphy & Cambra Fierro (2012)
	The use of SM throughout a trip among travelers-residents of the Former Soviet Union Republics	Fotis, Buhalis & Rossides (2012)
	Effects of SM on Greek youth tourism	Bizirgianni & Dionysopoulou (2013)
	Users of social networking sites from Korea	Kim & Tussyadiah (2013)

	Scandinavian tourists' perceptions, types of content creators	Munar & Jacobsen (2013, 2014)
	Twitter users behaviour	Sotiriadis & Zyl (2013)
Role of social media at all the stages of a journey / traveling process: before, during, and after the trip	<i>“pre-trip” stage</i>	Burgess, Sellitto, Cox & Bultjens (2011); Fotis, Buhalis & Rossides (2011); Huang, Basu & Hsu (2010); Lab42.com (2012); Lee (2011); Lo, McKercher, Lo, Cheung & Law (2011); Parra-López, Bulchand-Gidumal, Gutiérrez-Taño & Díaz-Armas (2011); Sparks & Browning (2011); Xiang & Gretzel (2010); Yoo & Gretzel (2010, 2011, 2012)
	<i>“during-trip” stage</i>	Fotis, Buhalis & Rossides (2011); Kim & Tussyadiah (2013); Lab42.com (2012); Lee (2011); Munar & Jacobsen (2013); Sparks & Browning (2011); Tussyadiah, Park & Fesenmaier (2011); Zehrer, Crotts & Magnini (2011)
	<i>“post-trip” stage</i>	Fotis, Buhalis & Rossides (2011); Huang, Basu & Hsu (2010); Lab42.com (2012); Lee (2011); Munar & Jacobsen (2013); Parra-López, Bulchand-Gidumal, Gutiérrez-Taño & Díaz-Armas (2011); Yoo & Gretzel (2011, 2012)
Trustworthiness and level of user satisfaction		Burgess, Sellitto, Cox & Bultjens (2011); Munar & Jacobsen (2013); Sparks &

		Browning (2011); Yoo & Gretzel (2010)
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THE USE OF SOCIAL MEDIA TYPES

The growth of SM webpages has caused many changes globally in the way that the tourism industry has been developed (Kalala, 2011). SM offer a number of different applications for their members who want to communicate more and more in order to share information and experiences. Therefore, SM are becoming increasingly important for the tourism industry (Senders et al., 2013).

Various types and applications of SM currently exist and new SM webpages appear online every day. Using these various forms of SM, a growing number of online users become increasingly involved in various online activities by consuming, participating, and generating content online. Among these various types of SM used by travelers, travel blogs were identified not just as a good platform that can communicate travel experiences outside of the narratives of tourism marketers, but also as an effective tool for promotion, product distribution, management, and research (Volo, 2010). In terms of SM types used, the findings of previous studies (Xiang et al., 2015; Ayeh et al., 2013; Leung et al., 2013; Xiang & Gretzel, 2010) indicated that the majority of online users just use the content posted by others and only a small number of them create online content including text, images, audio, and video. Based on the findings of two national surveys on travelers' SM use, conducted in the United States in 2008 and 2010, online travel agency and auction sites (Expedia, Travelocity, Priceline, etc.), general search engines (Google, Yahoo!, etc.), and service provider websites (airlines, hotels, rental cars, etc.) were most prominently used in online travel searches. However, pure SM sites like blogs and communities, as well as photo/video sharing sites and social networking sites are also used in the context of online

travel planning. Travel reviews are the most prominent form used followed by photos posted by others, which were also frequently used as input in their travel planning process. Audio files/podcasts and tweets are only used by a minority of online travelers who use SM (Yoo & Gretzel, 2012).

Another research, conducted among US travelers in 2010, examined the primary online social networking sites used for travel purposes (Nusair et al., 2012). When the respondents were asked to select their favourite online social networking site for travel related purposes, 72 per cent of them indicated that Facebook was their favourite social networking website for travel related purposes. YouTube was ranked in the second position (12 per cent), while 4 per cent indicated MySpace as their favourite one; only 1 per cent indicated TripAdvisor as their preferred website and about 5 per cent other websites. Moreover, Milano et al. (2011) concluded that online social networks (OSN), like Facebook and Twitter, have positive impact on tourism website views, enhancing the business websites' popularity, based on an analysis of the pattern of visits to a sample of Italian tourism websites.

With a significant amount of information available to travelers, the Internet is an important platform for the exchange of information between customers and companies in the tourism industry (Parra-López et al., 2011; Xiang & Gretzel, 2010). During the last years, several researches have been conducted in topics related to the use of SM in tourism (Amersdorffer et al., 2012). A noteworthy research was conducted by Xiang and Gretzel (2010), which stresses that when a user searches for tourism information through search engines, most of the results come from SM. A research conducted by Senders et al. (2013) concluded that customers enjoy building online relationships with tour operators through social networks. The results also indicated that people are increasingly comparing offers online with the aid of SM (Munar & Jacobsen, 2014). Parra-López et al. (2011) claimed that the main reason for the use of SM is that users perceive a lot of benefits. However, there are several factors affecting their use.

Significant factors that lead to the use of SM are the access to technology, individual predisposition, and user confidence in the information provided.

Furthermore, recent research stresses the shift from content search to social interaction and the evolution towards virtual communities and mobile platforms (Buhalis & Foerste, 2014; Nusair et al., 2012; Lange-Faria & Elliot, 2012; Xiang et al., 2015).

THE TOURISTS' PROFILE AND THEIR BEHAVIOUR IN EUROPE

In general, a lot of studies have investigated the consumer behavior related to the use of SM. Hudson and Thal (2013) provided a literature review about the influence of SM in decision making process, emphasizing on tourism marketing inquiring the consumer behavior during the buying process and the role that business plays on it. Sotiriadis and Zyl (2013) explored the way the users of SM, in particular the users of Twitter from various European countries, make decisions about the buying process of tourism goods and services. Through this research, it was deduced that many tourism businesses use the Twitter platform to create a more personal contact with potential customers. Reliability plays a catalytic role in the use of tourist information from other tourists. In fact, the “online reviews” published at social networks seem to significantly affect the decision making process of potential customers. Kim and Tussyadiah (2013), in their study, focused on the relationship between the use of social networks, the social support, and tourism experience. The results showed that there are positive relations between them. Most tourists are engaged in social activities through social networks while traveling, so they can have social support and thus they have a complete tourist experience. Indeed, the fact that they make comments and share photos while traveling leads them to have a more enjoyable journey. Therefore, it seems that it is important for tourists

to be connected with SM. While publishing their travel stories, tourists who publish photographs and process information will gain more attention. On the other hand, those who read the others' posts about traveling are influenced regarding their own journeys (Kim & Tussyadiah, 2013; Tussyadiah et al., 2011).

SM tourism research associated with local communities and SM impact on local residents is still at an early stage, especially in Greece. The study of Bizirgianni and Dionysopoulou (2013) was a first effort to investigate the profile of young Greek tourists actively participating in SM, as well as the effects of information absorbed through SM on their travel decisions. Furthermore, the following two online researches have been conducted regarding the way that tourists act in social networking pages. Thus, the survey conducted by Stikkymedia.com (Santos, 2012) using information from the World Travel Market about SM and tourism businesses indicated that 85% of tourists use their smartphones when being abroad. Moreover, 72% publish photos from holidays and 46% do 'check in' through social networks. The most common uses of social networks when traveling abroad are the 'check in' process before the flight, searching for activities and attractions, and searching for restaurants. As regards consumer confidence, 92% of consumers trust almost all the suggestions and opinions of their friends. Another survey entitled "Techie traveler", which was published in the blog "Market Research the latest social media & market research news" (Lab42.com, 2012) aimed to reveal the ways in which SM have changed how people travel. So, it examined their habits before, during, and after the trip.

The use of SM extends from information searching to UGC, which is perceived as similar to recommendations provided by friends, family members or even "like-minded souls" (Ye et al., 2011; Yoo & Gretzel, 2012). Murphy et al. (2010), based on their investigation of motivation to share online content by young travelers, suggested that young travelers would be more likely to publish their UGC on their own SM than on a commercial supplier/intermediary website. According to another research, people's attitudes,

motivations, and types of online social networks for posting their UGC are affected by their nationalities (Wilson et al., 2012). Prior research confirmed the role of personality of e-travelers in their behavior related to the use and creation of UGC. Thus, according to the study of Parra-López et al. (2012), the intentions to use SM are directly influenced by the perceived benefits of that use. Yoo and Gretzel (2011) found that travelers' personality constitutes an important determinant in motivating or inhibiting the creation of Web content by travelers.

THE USE OF SOCIAL MEDIA AT ALL STAGES OF TRAVELING

Many social networks enable consumers to publish and share their opinions, write comments, and describe their personal traveling experiences, which then act as information sources for others (Buhalis & Law, 2008). Although the use and the impact of SM at different stages of traveling have been widely investigated in prior research approaches, the relative impact of each type of SM on travelers' decisions is not examined in the current literature. It seems that SM webpages are increasingly used by customers in order to obtain information about their journey. These sites can be used by customers throughout a journey, i.e. before, during, and after the trip. Previous research, related to the travelers' perspective, dealt with the pre-trip stage of the traveling process, especially with the information search (Leung et al., 2013). Consumers cannot only collect travel information from friends or relatives who directly belong to their social network, but also acquire more detailed information from online users worldwide.

Moreover, SM are more effective in equipping travelers with comprehensive knowledge on a tourism destination than other information sources (Yoo & Gretzel, 2011, 2012). As argued by Huang et al. (2010), obtaining travel information appeared to be the

primary motivation driving the travelers' use of UGC and SM. Trip characteristics seem to influence travelers' engagement with UGC for travel planning. Simms (2012) found that a higher percentage of travelers turned to UGC creators when visiting a destination for the first time, as well as when visiting an international destination. Noteworthy is that according to empirical research findings, the majority of Internet users are not using UGC for travel planning, so little is presently known about the relevant factors determining UGC usage for the specific purpose of travel planning (Ayeh et al., 2013). Fotis et al. (2012) conducted an empirical study among holiday travelers, residents of the Former Soviet Union Republics, in order to analyze the use of SM throughout a trip. This research led to the conclusion that SM are used during all stages of the traveling process, but to a different extent and for a different target, affecting users by choosing destinations for holidays. The content shared on online communities or blogs constitutes travel stories and experiences, which encourage audiences to visualize the consumption of tourist products and services (Tussyadiah et al., 2011). Leung et al. (2013) suggested that researchers and practitioners have to continually explore the antecedents and impact of SM on travelers, due to the rising popularity of SM in tourism and hospitality.

TRUSTWORTHINESS OF ONLINE TRAVEL INFORMATION

Several researches discussed the trustworthiness of UGC, mainly from the tourist perspective. According to Zeng and Gerritsen (2014), the trustworthiness of online travel information, especially UGC, is a very important issue. Munar and Jacobsen (2013) critically analyzed technological mediation through electronic word-of-mouth and factors related to virtual dissemination of travel narratives. To some extent, UGC is perceived as similar to recommendations provided by friends, family members, etc., thus becoming vital information source to potential tourists (Chung & Buhalis, 2008). It is considered as more trustworthy than information provided by the destination or tourism

service providers; it can subsequently be seen as substitute for word-of-mouth (Fotis et al., 2012). The credibility reposed in UGC will determine its influence upon tourists' decisions, as well as on their use of SM platforms. Yoo and Gretzel (2012) found that perceived expertise and trustworthiness of UGC creators were the significant predictors of trust in travel related UGC. There has been a debate whether or not UGC could be trusted. Generally, there are differences with regard to the level of trust in online travel information from different sources. In most cases, users are not sure whether they should trust comments made by travelers on weblogs and SM; however, they believe that UGC would be useful in the future. They feel that any concerns they may have in relation to legal and social problems resulting from its use will be resolved (Burgess et al., 2011). More focus is needed on the use and value of UGC for informing future tourism enterprise management strategic perspectives (Leung et al., 2013; Zeng & Gerritsen, 2014). Businesses would benefit if they used SM in relationship management and improvement of products and services based on UGC.

RESEARCH METHODOLOGY

Based on the aforementioned literature review, the following research hypotheses are formulated:

H1: SM are primarily used by travelers 2.0 before the trip (concerning the use of SM at the various stages of traveling).

H2: The reasons for which travelers 2.0 use SM are different, depending on the stage of the trip (before, during, and after the trip).

H3: The elements / services which are provided through SM webpages influence travelers 2.0 to a different extent.

H4: The higher the influence of SM on travelers 2.0 in order to choose a holiday destination or accommodation, the more likely is that changes will be made in holiday plans.

H5: Travelers 2.0 are uncertain about the trustworthiness of information provided through SM.

In the context of the methodological part of this paper, an online survey was conducted. The purpose of this survey was to investigate the impact of SM upon travelers, and more specifically travelers 2.0. The survey was entirely accomplished in Greece in a two-month period (October-November 2013). The participants in the survey were users of tourist services, who have the characteristics of traveler 2.0, as presented in Introduction. Facebook was the means of collection of responses to the online questionnaire. The distribution of the questionnaire took place through the following ways:

- sending the questionnaire as personal message to Facebook ‘friends’
- posting the link to groups of students of university departments in the city of Thessaloniki, Greece
- posting the questionnaire link to scout groups.

In that way, it was possible to gather a whole of 250 properly answered questionnaires; the initial sample was larger, but we selected only the units of the sample which corresponded to travelers 2.0. Some demographic data of the final sample are given below: regarding the gender, 44% of the respondents are male and 56% female. These rates are in consistency with the data of similar studies which indicate that women use SM at a higher rate compared to men. With regard to the age, the responses from each group (as determined in the questionnaire) were as follows: 12-18 years old (5%), 19-25 years old (62%), 26-35 years old (27%), and the remaining 6% of the sample belonged to the group of 36-60 years old. It is noted that, in general, the majority of people who use SM are between 19 and 35 years old; their percentage amounts to 89% of the total population of users. Consequently, the fact that the respondents in our sample belong mostly to the age groups of 19-25 and 26-35 years old is consistent with the global data mentioned above.

It should be noted that, in general, there are a lot of differences between SM in terms of the demographic data examined. For

instance, the users of LinkedIn are more educated (Bachelor's degree or postgraduate studies) than the users of other SM. This is why we will not proceed to a detailed presentation of the demographic data of the sample, since the purpose is to examine the impact of SM, as a whole, on travelers 2.0.

RESEARCH FINDINGS

Travelers use SM in different time periods (or stages) of their trip. The three main stages of a trip are: (i) the preparation time, i.e. before the trip, (ii) the time that the trip lasts, i.e. during the trip, and (iii) a period (not so long) following the end of the trip, i.e. after the trip. According to the results of the survey, hypothesis H1 seems to be confirmed, since most of the respondents (66%) said that they use SM before the trip. During the trip, SM are used by 54% of the sample, and after the trip, they are used by an almost equal percentage (52%). One out of three travelers uses SM at all the stages of a trip (Figure 1).

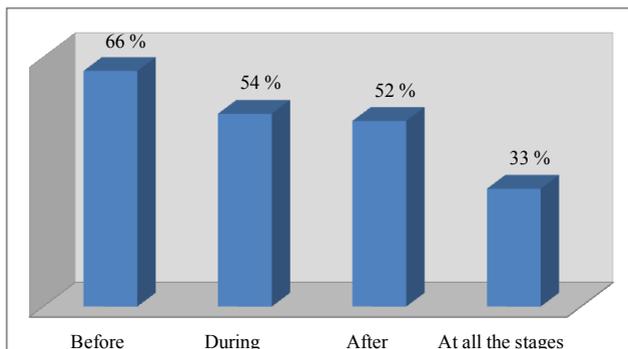
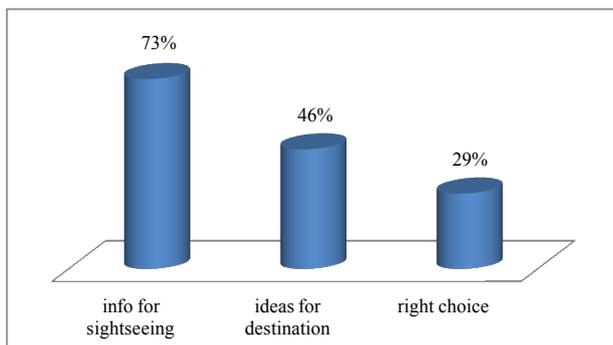


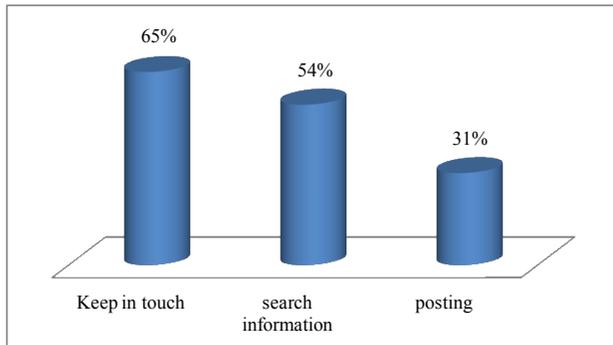
Figure 1. Use of social media at each stage of a trip

Regarding hypothesis H2, the reasons for which SM are used are quite different, depending on the stage of the trip. Before the trip, 73%

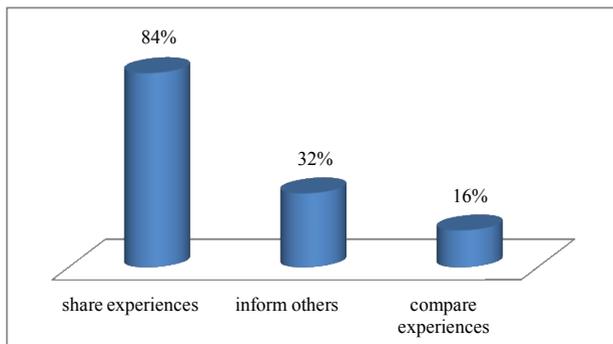
of the respondents use SM in order to find information about sightseeing, 46% use them to take ideas for an attractive destination, and finally, 29% do it to make sure that the right choice has been made. During the trip, 65% of the sample said that they use SM to keep in touch with their friends; 54% search information about activities that they could do at the place of destination; the third preferred choice during the trip is posting relevant material (31%). After the trip, the reason which distinguishes among the others is sharing experiences of the trip; 84% of the respondents said that they use SM after the trip for this specific reason. 32% use them to inform others who intend to make the same trip, while 16% said that they want to compare their experiences with those of other travelers. Therefore, the reasons for which travelers use SM seem to be actually depended upon the stage of the trip (Figure 2).



Before the trip



During the trip



After the trip

Figure 2. Reasons to use social media, depending on the stage of the trip

Travelers 2.0 are influenced by SM, since this is one of their major characteristics; however, the question that would be really interesting to be answered is about the elements of SM that influence travelers 2.0, as well as the extent they do so. This is what hypothesis H3 investigates. The possible replies out of which the respondents were asked to select were as follows: (i) photos, (ii) videos, (iii) comments by unknown users, (iv) friends' comments, (v) offers, (vi)

contests, (vii) other services. If we take into account both the replies of ‘a lot’ and ‘quite’, we can see in Figure 3 that photos receive a cumulative percentage of 63%, being the element of SM which most influences travelers 2.0. The comments by friends are in the second position, having a cumulative percentage of 60% for ‘a lot’ and ‘quite’. Offers, videos, and other services seem to influence at a lower rate, while the presence of contests in SM has the lowest rate of influence on travelers 2.0. It should be noted that, compared to comments by friends, the comments which come from unknown users seem to have a rather controversial acceptance.

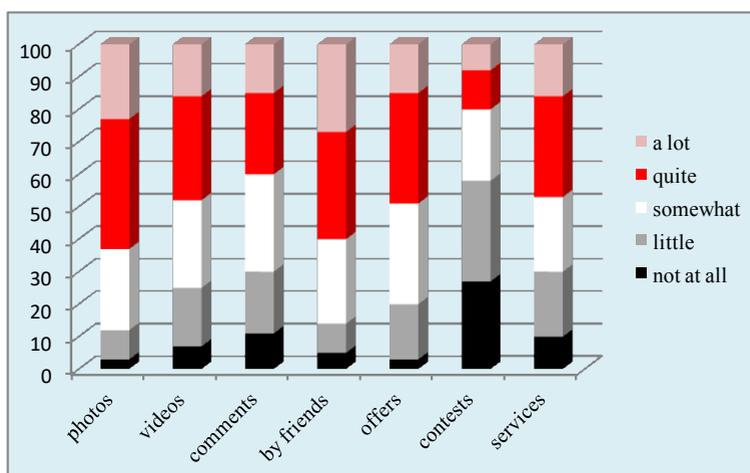


Figure 3. How the different elements / services provided through social media webpages influence travelers 2.0

In order to test hypothesis H4, we investigated whether there is a correlation at a significant level between the responses in the following two questions: (i) “Do SM influence your choice for a holiday destination or accommodation?” (a lot, quite, somewhat, little, not at all) and (ii) “What is the possibility to change your plans for a holiday destination or accommodation depending on the

information provided through SM?" (very high, high, moderate, low, very low). Both variables are qualitative, ordinal, so the appropriate correlation coefficient to be used is Spearman's. According to the result of the statistical test, Spearman's correlation coefficient was found to be equal to 0.57 at the 0.01 level of significance ($p=0.006 < \alpha=0.01$), indicating that the two variables are positively correlated; thus, hypothesis H4 seems to be confirmed.

Hypothesis H5 concerns the matter of users' trust in the travel information provided through SM. According to the results, only 1% of the respondents trust the information provided at an absolute rate; 43% trust fairly the information, while a percentage of 52% feel worried about this kind of information. The rest of 4% do not trust the information at all. It can be deduced that, there is a lot of uncertainty about the trustworthiness of SM with regard to the quality of information provided through them; and this is apparent from the very low percentages of the two extreme replies of 'absolute trust' and 'no trust' (Figure 4).

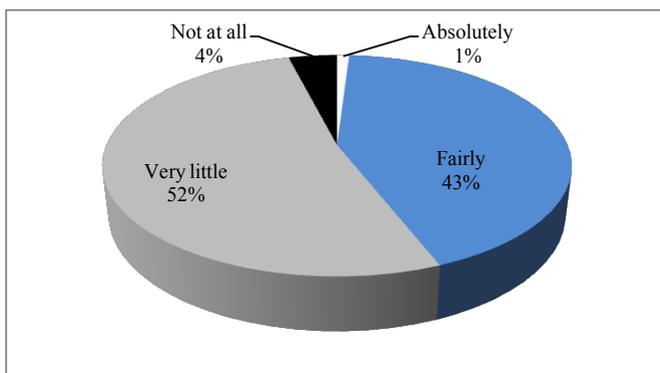


Figure 4. Level of trust in the travel information provided through social media

CONCLUSIONS

Based on the findings of our research, travelers 2.0 use SM at all the stages of their trip (before, during, and after the trip), but primarily before it; they use SM for different reasons at each stage of their trip. Travelers 2.0 are influenced by the various elements / services which are provided through SM, but to a different extent. It was also found that as much higher is the influence of SM on travelers 2.0, the more likely is to make changes in their holiday plans (concerning mostly the choice for a holiday destination or accommodation). However, at the same time that travelers 2.0 seem to be influenced by SM, they declare that they do not trust the information provided through them. This is a very important point, making us conclude that SM are significant information tools which are increasingly used by candidate tourists, but still they have not gained their confidence. Considering the above, the following conclusions are drawn about the behavior of users who employ SM for tourism services. Initially, it is observed that the Internet users spend several hours every day on the means, and in particular on SM taking advantage of the offered opportunities.

The most important part of the research refers to the relation of use of SM with the planning of the journey. It is characteristic that the majority of users employed SM in some of the stages of their journey, i.e. before, during, and after the trip. Indeed, the users exploited these opportunities to have a variety of information, such as attractions and destinations reviewed. This use of SM for tourism is entirely consistent with four of the examined surveys. It becomes clear that, in one way or another, users show a strong preference for SM to seek or to publish information on their journey.

Regarding trust, 95% hold a neutral attitude about the information provided. However, users trust much more the comments of their “friends”; this point was also confirmed by the research of Santos (2012). The research showed that users were affected by several issues and applications related to tourism. In particular, the posted comments and photos of friends play a key role in this influence. In contrast, the comments by unknown users are not the

main source of influence. The latter finding is in contrast with the studies of Kim and Tussyadiah (2013), and Santos (2012), which indicate that the others' comments are an important source of influence.

The Internet and SM have entered dynamically the lives of people. However, there is skepticism from users and up to a degree a failure of companies to meet the specific requirements of tourists. Thus, the tourism sector has to stress the benefits from the use of SM and should provide more opportunities and facilities to gain the full confidence of users. This research was an attempt to highlight the views and habits of travelers 2.0, and analyze how SM provide strong opportunities for the tourism sector. We believe that the research led to some useful conclusions and also revealed some points that need further investigation and analysis, since there are not many studies with relative content.

The survey accomplished for the purposes of this study took place in only one country using a sample with specific characteristics. This implies that the conclusions, which were drawn in this study, cannot be arbitrarily generalized but carefully studied in relation to the survey's setting. Additionally, they should be compared with the results of other studies, taking into consideration the similarities and differences regarding sampling process and attributes of the sample.

FUTURE RESEARCH DIRECTIONS

One of our findings is that there is lack of absolute trust and confidence towards information provided through SM. A future study could investigate the reasons for which this attitude occurs; such findings might be useful for companies in order to learn the requirements of their potential customers and operate in such a way that would meet effectively these requirements.

Moreover, a research topic of great interest is the business perspective, i.e. how tourism enterprises set up pages on social

networks. There are a lot of issues that need to be thoroughly considered, such as: (i) the strategy development (if any) behind the design of pages on social networks, (ii) the factors that tourism enterprises should take into consideration for design and communication purposes, (iii) the good practices for SM marketing, and generally, the benefits from such a business endeavor. Tourism enterprises have started to experiment, to a greater or lesser extent, with SM and researchers should investigate how this novelty will influence their operation and their relationship with customers in the future.

An interesting future direction might also be the investigation of SM platforms that travelers mainly prefer. The preferences of users/travelers radically change and one should consider the reasons for which this happens. The analysis of new trends with respect to the popularity of these platforms, as well as the examination of disparities regarding their use, could contribute to a more thorough understanding of the impact of SM upon travelers.

Due to the progress of technology and the penetration of the Internet in every daily activity, tourism and ICTs should be increasingly combined in the next years, leading to the establishment and proliferation of the e-tourism industry. The pursuit of the determinant factors of e-tourism, as ICTs continue to evolve at incredibly fast pace, needs much further investigation. SM are indisputably a milestone in this evolution, so the analysis of their impact upon tourism and travelers should be further researched in forthcoming studies.

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MUSEUMS ON FACEBOOK WALL: A CASE STUDY OF THESSALONIKI'S MUSEUMS

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The objective of this study is two-fold: first, to review the academic literature pertaining to social media strategies, in case of museums, and second, to provide and empirical analysis of the role of social media within marketing and communication strategies. We use first the suggested by the literature metrics, to evaluate the museums' efforts and to measure the stakeholder engagement, and second a content analysis is conducted, in order to explore how museums use their Profile on Facebook to support their marketing and communication strategies. In order to achieve the above research aims, we use data from Facebook pages of the four main museums of Thessaloniki, Greece over a whole year 2014 period. According to our results, museums' main efforts focus on promotion, communication and word of mouth, while they don't support enough yet innovation (through motivation of fans to suggest new products and services, or co-creation) and reputation (by motivating dialogue with fans and monitoring comments).

Keywords: *Facebook, Museums*

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INTRODUCTION

Within the last decades, the use of social media for commercial networking purposes has increased (Griffiths et al. 2010) and many museums have attempted to be re-invented in order to introduce alternative visitor experiences that ideally engage audiences and transform them from passive observers into active participators and creators (Holdgaard and Klastrup, 2014). In terms of museum marketing, survival in this competitive arena requires not only the right product decisions but also an effective communications policy (Colbert, 2007). In this era of the Internet (and especially social media), word of mouth (WOM) is gaining in effectiveness as a mean of referral in applications such as Facebook and Twitter, making it possible to reach an unlimited number of people (Riegner, 2007; Trusov et.al., 2009; Miller and Lammas, 2010). It is surprising that in the literature on museum marketing research, eWOM is not mentioned at all, although surveys conducted in museums have repeatedly shown that third-party recommendation is one of the main reasons for visiting (Helm and Klar, 1997; Beywl, 2005; Willems and Lewalter, 2007).

The ideal of transforming museums and museum visitors has been referred to as ‘paradigm shift’, ‘participatory turn’ or ‘digital turn’ (Anderson 2004, 2012; Runnel et al. 2013; Simon 2010; Weil 2002; Hooper-Greenhill 2011), and the museum institution has repeatedly been ‘re-imagined’. Many researchers have suggested that social media can enhance the power of viral marketing (Subramani and Rajagopalan, 2003; Leskovec et.al, 2007) and increase the speed at which consumers share experiences and opinions with progressively larger audiences (Thackeray et al., 2008). According to

Hausmann, (2012), the low-cost opportunities that social media provides for enhancing the two-way communication with the audiences, coupled with the crucial importance of being present and active in these media (Kelly, 2013), make it an affordable and promising resource for building strong relationships with museum audiences.

Until recently, research into museums and social media has largely come out of the fields of visitor studies and museum education (Russo et al. 2008; Kelly and Russo, 2008; Russo, 2009; Kelly, 2009). The potential of social media as discussed in relation to these areas has been identified as being to engage users via participatory communication (through critique, comments, share ideas and interact), to enhance informal learning in museums and to involve audiences, and potential audiences, in exhibition development (Reyes et al., 2012).

From a management point of view, ‘understanding’ social media is the key for properly managing these channels. Museums are increasingly feeling the pressure to respond to the new opportunities offered by social media for connecting with active audience. It is therefore crucial for managers and researchers to comprehend how marketing input interacts with social media to produce desired marketing outcomes (Peters et al, 2013). The implications for corporations using several social media platforms as part of their overall marketing strategy are extremely interesting and empirical investigation on the subject has not been discussed enough in the literature.

The purpose of this paper is two-fold: first, to review the academic literature pertaining to social media strategies, in case of museums and second, to provide and empirical analysis of the role of social media within marketing and communication strategies in case of the four main Museums in Thessaloniki-Greece. We use two approaches: first, using the suggested by the literature metrics, we try to evaluate the museums’ efforts and to measure the stakeholder

engagement, while second we conduct a content analysis in order to explore how the four museums use their Profile on Facebook to support their marketing and communication strategies: promotion and communication, stimulation of word of mouth, market research and innovation as well as reputation management.

LITERATURE REVIEW

In reviewing the literature it became clear that more research is needed in terms of looking at social media use by museums from an institutional standpoint. A number of studies have been carried out in the areas of visitor studies and museum education, but few have taken into account the views from within the institution (Fell, 2012). Russo et al. (2008) argue that the social media space presents an ideal opportunity for museums to build online communities of interest and to engage users via participatory communication. However, by breaking down the conventions of information sharing social media challenge traditional notions of institutional authority and authenticity (Kelly and Russo, 2008). Yet social media can actually extend authenticity “by enabling the museum to maintain a cultural dialogue with its audiences in real time” (Russo et al. 2008).

According to Kidd (2011) three organizing frames for social media activity have been identified: the Marketing Frame (promoting the ‘face’ of a museum), the Inclusivity Frame (related to real and online ‘community’) and the Collaborative Frame (involves interactivity and sometimes crowd sourcing). Most of the researchers agree that social media help build and sustain communities of interest around an institution: ‘Museums interested in building community and audiences have quickly realized the potential of these new technologies and attitudes’ (Grabill, et al, 2009). However, it is evident that communities do not establish and sustain themselves. Moreover, there is no certainty that this dialog will be sizeable. It has been shown that much of any interaction and exchange which occurs within an online community will come from a small segment of

potential and actual users. Social media can also be used to enhance collection information by crowd sourcing. The purpose of user involvement and co-creative projects in museums or other cultural institutions are: to attract new visitor groups (non-visitors); to get more knowledge about the visitors' preferences; to address the challenges of the experience economy; and to engage in subject matters and methods already familiar to the visitors, since participation, dialogue and sharing supposedly have become a matter of course for most users.

Social media has been recognized as a way to engage audiences in informal learning in museums (MacArthur, 2007; Kelly, 2009; Russo, 2009; Kelly, 2011). Informal learning is different from the formal context of schools and universities. Museums are considered to be free-choice, or informal, learning environments. According to Kelly (2009), social media "provide new ways to learn about audiences through interacting with them directly, where curatorial and exhibition development staff can act as stimulators and facilitators." In this way, "audiences can invest in and contribute their ideas, with the subsequent interactions informing and shaping their exhibition experiences". They found social media to be "an easy and efficient way to elicit feedback and dialogue at no actual cost". Multiple projects and studies have demonstrated that is not just enough for museums to have a social media presence it is what you do that matters (e.g. Holdgaard and Simonsen, 2011; Russo & Peacock, 2009).

Furthermore, the everyday use of smartphones with high quality built-in cameras has led to an increase in museum visitors' use of these devices to document and share their museum experiences. Visitors are increasingly sharing their museum visits through social media in new ways. Exploiting the features that smartphones and social media provide beyond those of dedicated cameras, visitors can now create complex layered forms of visual communication and share them online, all from within an exhibition.

Hausmann (2012), developed a practical framework for museums aimed at encouraging WOM marketing in social media. This framework focuses on the actions that museums need to undertake to engage their audiences on the web: to ensure the technological accessibility, to provide regular valuable content, to encourage communication.

Research of museums in Australia in 2010 found that audiences are willing to interact with museums in a two-way communication that involves both sides (Kelly, 2013). According to Kelly (2013) the role of new technologies and social media also affects the organisational structure of museums and requires the museum professionals to constantly develop their skills and knowledge in the digital sphere. In order to embrace the digital and social media museums need to bring the audiences into their centre through two-way communication.

From a quantitative standpoint, the engagement of museums with the Social Web seems to be lagging behind other cultural organizations, like theatres (Hausmann and Poellmann 2013). As concerns the qualitative aspects of the use of SM, they seem to be used more as an instrument of traditional communication rather than of user engagement. Schick and Damkjær (2010), in their analysis of Facebook profiles of Danish art museum, found that content produced by the users is generally limited and of poor quality. Results of Dudareva (2014) for Danish museums demonstrate that the respondents are actively using Facebook merely for getting information about exhibitions and events in museums. Similar results are shown by Fletcher and Lee's (2012) survey of American museums, according to which museum practitioners tend to use SM in one-way modalities, such as event listings, posting reminder notices, displaying online promotions or announcements to reach larger or new audiences. This evidence has been often ascribed to the conservative attitude of museum curators, who seem concerned with protecting their role as authoritative interpreters of the collections from the proliferation of usergenerated contents.

The studies conducted so far to evaluate the impacts of the presence of non-profit organizations on social media have mostly adopted a survey (Fletcher and Lee 2012; Waters et al. 2009) or a content analysis approach (Waters and LeBlanc Feneley 2013). Differently, Haussmann and Poellmann (2013) have recently adopted a case research strategy (Yin 2003) to analyze the use of Facebook by a German theatre with regard to marketing and communication strategies like: promotion and communication, stimulation of word of mouth, market research and innovation as well as reputation management.

In order to integrate the existing literature, we adopt the Haussmann and Poellmann's (2013) case research approach to analyze the way that the four main Thessaloniki's museums support their marketing and communication strategies through social media.

Since this is the first attempt (at least to our knowledge) to investigate the Facebook efforts of Greek Museums, it is important to note that Greek museums do not seem to be very active in social media efforts, although Facebook is the most used. This work focuses on Facebook only, as it is the most used and most widely spread of the social media platforms (Vlachvei and Notta, 2014).

MUSEUMS' SOCIAL MEDIA EFFORTS – DATA, METHODOLOGY AND RESULTS

According to the literature (Hausmann and Poellmann, 2013; Holdgaard and Klastrup, 2014; Hausmann, 2012; Trusov et al., 2009) social media can support marketing of museums in four main dimensions: a) promotion and communication, b) word of mouth, c) market research and innovation management and d) reputation management. Social media have added three elements that are key to successful strategic communication efforts: first dynamic messages, with significant reach to large number of audiences with much less cost, second, variety of shared multimedia and third creation of

formal and informal social networks that can be used to grow a community of supporters. Also word of mouth can be initiated effectively through social media, since the message on Facebook can be spread to an unrestricted, most probably right targeted audience, at extreme speed. Besides, word of mouth via social media has high credibility as the sender and the recipient know each other personally. Therefore it is advisable for museums to actively support word of mouth through either exclusive information, stories with a “buzz factor” and applications that facilitate the passing on of content (Schulz et al. 2008; Hausmann and Poellmann, 2013). Regarding market research and innovation, in depth analysis of comments, complaints, recommendations can facilitate market research and can improve the service chain of museums and generate new ideas for either product development or service enhancement.

The present research aims to answer the question: “How museums use their Profile on Facebook to support their marketing and communication strategies as they are described above”.

We used data of the top 4 Museums of Thessaloniki: Archeological Museum of Thessaloniki, Museum of Byzantine Culture, Teloglion Foundation of Art and War Museum of Thessaloniki. All the four museums are located in the city centre of Thessaloniki and very closed to each other.

We collected detailed information on all activities (posts, comments, and Likes) from museums’ official Facebook pages over a whole year period (January 2014- December 2014). Facebook data were collected by Next Analytics program (Nextanalytics.com). Specifically, we collected all available data through the Facebook for each museum. We collected data for number of friends/fans, likes, comments and shares for each post. Posts are grouped under four categories: links, photos, texts and videos. The most common measures for evaluating Facebook pages are the following (Coleman and Herriot, 2014; Vlachvei and Notta, 2015):

a) Number of posts on wall. Usually is calculated as posts per day. These posts are used to promote event and exhibitions, to give

background information and to encourage interaction with fans

b) Number of likes. Like -ratio is calculated as percentage of the post likes from the total reach. Usually according to Bonson and Ratkai (2012) “likes” on Facebook measure the popularity of a page or a post.

c) Number of comments - Comments actually may prove the commitment. It is calculated as total comments that a page post has received. Comment-ratio is calculated as a percentage of the comments of the post from the total reach of the post.

d) Number of shares. Shares are appearing less frequently than likes and comments. Number of shares is the total amount of shares that a post has received. The share-ratio is calculated as percentage of the total number of shares of the post from the total reach of the post. Through “shares” the museum spread the information and encourage word of mouth. According to the taxonomy selected by Bonson and Ratkai (2012), “shares” on Facebook proves the virality of the post.

e) Post nature. The most common posts are: a status update, a photo, a link (to a URL), a video status (downloaded video or from youtube.com or vimeo.com).

f) Engagement - Facebook defines engagement as: “Engaged Users is the number of people who have clicked anywhere on your post”, which consists of liking, commenting and sharing and people who have viewed your video, clicked on your links and photos. Engagement -ratio is calculated as percentage of the engagement from the total reach.

Weber (2011), classifies the most important social media metrics into the areas that analyze reach, engagement and business (ROI). In case of Facebook communities, the interest is on reach and engagement metrics. Specifically, in order to examine the differential effects involving the different dimensions of museum’ social media efforts, four dimensions of a museum’s efforts on a social media site have been identified:

1) the intensity of the museum’s efforts (i.e., the volume of posts and comments posted by the museum). Higher intensity is expected to give more opportunities to customers and fans to see and act, which

may increase the engagement of customers and to influence museum's market value. We use two measures of museums' Facebook activities: the number of postings and the number of comments. We then scaled it by the network size

2) the richness of the museum's efforts (i.e., the information richness of messages posted by the museum); Messages delivered through different media - texts, pictures, or videos - have varying abilities to deliver information, and accordingly, we can determine the richness of these various types of media (Daft and Lengel, 1986). Richer messages are more likely to be noticed by consumers because they are more engaging and informative. Research suggests that messages delivered and using pictures are richer than text and video is superior to static pictures because it is more explicit and easier to understand (Larkin and Simon 1987; Emerson 2012; Vlachvei and Notta, 2015). The richness of a museum's Facebook efforts is measured as the ratio of the number of the museum's enriched postings (flash, videos and photos) to the total number of the museum's postings. A larger value of this measure reflects the museum's greater efforts spent on Facebook in terms of the richness of information provided to public

3) the responsiveness of the museum's efforts (the extent to which a museum responds to consumers' messages). By providing informative contents, by responding to user queries, or complaints and giving feedback in a constructive manner, museum is possible to monitor its online reputation, to built trust and to avert negative publicity that can easily spread through internet (Luo and Zhang, 2013; Hausmann and Poellmann, 2013). Responsiveness index is measured by the ratio of the number of the museum's comments to the total number of comments made by both the museum and its fans.

4) the engagement index. The engagement according to Buhalis and Mamalakis (2015) is the most important element of the non-financial ROI. The total engagement rate can be calculated based on Smitha's (2013) formula as total engagement (the sum of likes and comments and shares) over total number of fans.

According to our data (Table 1) the museum with the most fans on Facebook seems to be the Archaeological Museum of Thessaloniki with 12740 fans, while Teloglion Foundation of Art has a much lower number of fans reaching 3247 fans. From the analysis of visitors of the museums in 2014, (although we do not have data for Teloglion Foundation of Art) we can see that the museums which are more popular in real-life are also more popular virtually: they have a bigger number of Facebook followers.

The most active museum in terms of posting is War Museum of Thessaloniki with 299 posts and 0.82 posts per day, but all museums have a mean posting rate less than one post per day. All museums post more often photo messages which are more likely to be noticed by consumers because they are more engaging and informative (from 53% to 77.6% of total posts are photos), while Archaeological Museum and Teloglion Foundation use also links (43% and 31.6% of total posts, respectively). War museum of Thessaloniki seems to post the most popular posts, since it has the biggest number of likes per post (26.19). It is interesting that during the period analyzed every post made by Museum of Byzantine Culture, Archeological museum of Thessaloniki and Teloglion foundation of Art was on average shared more than 4 times by museums' fans with their friends, when according to Hausmman and Poellmann (2013) the statistics for German BSO are very closed (5 times).

Table 1. Descriptive Data

	Archaeolog ical Museum of Thessaloni ki	Museu m of Byzanti ne Culture	War of Museum of Thessalo niki	Teloglio n Foundati on of Art
Total posts	154	68	299	155
Total fans	12.740	7.427	3.887	3.247

Total visitors for 2014	102.000	92.000	32.000	-
Post/day	0.42	0.186	0.82	0.42
Likes/post	19.76	14.04	26.19	11.56
Comments/post	0.35	0.47	0.32	0.13
Shares/post	4.2	4.42	2.84	4.11
Nature of posts				
Text/post	4%	32%	5.3%	9.0%
Photos/post	53%	66%	77.6%	53.5%
Videos/post	-	-	6.7%	5.8%
Links/post	43%	2%	10.3%	31.6%

Table 2 presents intensity, richness, responsiveness and engagement indexes. According to these results, War museum of Thessaloniki uses more intensively its Facebook page, and its messages are more enriched. Second in terms of intensity, is Teloglion Foundation of Art, although richness index and responsiveness index are rather low. Concerning engagement rate, War museum of Thessaloniki seems to have the higher rate. Leander (2013) and Lee (2013) after an extended research of Facebook pages below 10.000 fans (500.000 and 5000 Facebook pages respectively) support different satisfying engagement rate (around 1% and from 1.7% to 6.1%, respectively) (Buhalis and Mamalakis, 2015). Therefore, according to the above statistics, the engagement rate of War Museum of Thessaloniki seems to be between medium and good levels. The engagement rate of the other three museums is less than satisfying. Regarding responsiveness, all the four main museums of

Thessaloniki seem to avoid dialogue or at least do not continuously monitor the comments of fans and react to them.

Table 2. Intensity, Richness and Responsiveness and Engagement

	Archaeological Museum of Thessaloniki	Museum of Byzantine Culture	War Museum of Thessaloniki	Teloglio Foundation of Art
Intensity	1.63	1.34	10.18	5.38
Richness	0.53	0.66	0.84	0.59
Responsiveness	0.166	0.21	0.12	0.13
Engagement rate	0.29	0.17	2.25	0.75

We conducted a content analysis of each museum's posts, in order to evaluate how museums used their official Facebook pages to support their marketing and communication strategies. The categorization was according to the information content and seven categories were created which are:

General: stands posts that included wishes, greetings, national celebrations or other news of the world

Historical: stands for posts that had historical content

Informative: stands for posts that included museum's news, innovative actions or any other information material

Event: stands for posts that provided information for a variety of events

Educational programs: with information about museum's educational efforts

Contest: stands for posts that were drawing prizes according to user correspondence

Advertising: stands for posts that aimed to advertise the museum itself.

Content analysis of postings of museums revealed indirectly the main reason as to why each museum created a profile to a social medium. Data analysis arose feelings of surprise, as results were rather unexpected. Promotional posts were not so often: advertising posts are from 3.3% to 14.3% of total posts, and event promotion posts from 6.5% to 14.7% of total posts. Only in case of Telloglion Foundation the advertising posts appeared to reach 40.8% of total posts. Most of museums' posts include information (from 44.1% to 67.5%), while historical posts appeared to be interestingly popular for War Museum of Thessaloniki (19%).

Also in War museum of Thessaloniki appear only a few posts with contest and content results, something that is very common in other museums and institutions, since organizations try hard to stimulate interaction (e.g., through competitions, polls, questions) on their profile to motivate and involve fans and followers and to make the site more interesting in general. Also, it is interesting that none of the posts has to do with "call to action", or co-creation projects that are supposed to lead to a rich dialogue and meaningful participation.

It is also surprising that educational programs do not appear so often (from 3.3% to 8.4%, in War Museum and Archeological Museum, respectively), although museums support their main interest and focus has to do with educational programs (Table 3).

Finally, one of the aims of the use of social media and especially Facebook, is to market the museum, to a world-wide online audience, and as a complement to this, it is increasingly important to engage with an online audience that may or may not be able to physically visit the Museum. However, it is surprising that there are no posts in others that Greek language, except from a very limited number of links, in case of Teloglio Foundation of Art and Archaeological Museum of Thessaloniki.

Table 3. Content analysis of museums' Facebook posts

	Archaeological Museum of Thessaloniki	Museum of Byzantine Culture	War Museum of Thessaloniki	Teloglio Foundation of Art
General	10.4%	2.9%	6.7%	13.1%
Historical	-	-	19.0%	
Informative	67.5%	44.1%	59.2%	36.2
Event promotion	6.5%	14.7%	6.7%	5.9%
Educational programs	8.4%	5.9%	3.3%	3.9%
Contests- contest results	-	-	1.6%	-
Advertising	7.1%	14.3%	3.3%	40.8%

Total posts 154 68 299 152

CONCLUSIONS

Shaping the outline of the results that emerged from the research of the relevant literature and the research on Thessaloniki's museums, it is obvious that social media can support the marketing strategies of museums, especially regarding promotion and communication, word of mouth, innovation and reputation management. Although there are some expected differences between the museums regarding their involvement in Facebook, either on the way they use the opportunities of Facebook or on their engagement with their fans and followers, museums have a unique opportunity through social media to deliver powerful experiences that not only inspire and teach but also interact with society and guide audience, and that is why the results of this work are very important.

Our results prove that museums' main efforts focus on promotion, communication and word of mouth, by using rich messages, with "buzz factor", while they are not supporting enough yet innovation (through motivation of fans to suggest new products and services, or co-creation) and reputation (by motivating dialogue with fans and monitoring comments).

With respect to the implications of this study, social media museum life demands a clear strategy, commitment, resources and personnel, and a fan base to cultivate. The more fans a museum has on Facebook, the larger is the potential for electronic worth of mouth. Museums should ensure that their profile is updated and that the posts are interesting enough to generate traffic and create buzz, by posting enriched messages or stories that appeal to fans on an emotional level. Finally, museums should pay attention to the interaction (e.g., through competitions, polls, questions, rewards) on their profile in

order to motivate and involve fans and followers, for a reach dialogue and meaningful participation. Motivation of fans to suggest good ideas can be also stimulated through rewards and public recognition.

For researchers the results can contribute to theory validations and interpretations. Measuring popularity, commitment, virality and engagement is useful to evaluate interactivity and dialogues and indicate levels of engagement of the dialogue. Transparency and trust are essential for effective dialogue, while activating the audience is a difficult part of museum dialogue.

However, the findings of this work cannot be generalized, since a main limitation that must be acknowledged, is that our investigation represents four case studies of museums of Thessaloniki. Further research is necessary to compare the results of our empirical study with similar museums in Greece or in other countries. Also, another possible direction for future research could be to investigate further and to evaluate the content in terms, for example, of reciprocity, relationship nurturing, etc, or to establish reliable measures and scales of communication strategies for social media, in order to understand organizational relationship building.

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MUSEUMS & CULTURAL HERITAGE VIA SOCIAL MEDIA: AN INTEGRATED LITERATURE REVIEW

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Museums are increasingly using social media to include newer active experiences and entertainment. Not only does this digital shift provide a cost-effective, targeted and direct communication with the audience, but it also expands the museum experience beyond the borders of time and place. Although social media has triggered the attention of scholars, no previous study has classified the main ways in which social media affect museums. Drawing on a review of 54 papers this paper both categorizes and presents four major effects. The first effect relates to the opportunities of social media to museum experience and communication. The second effect is the social media enhancement to museums' learning process. The third effect analyses patterns of social media use in museums. The fourth effect involves both the problems and the barriers attendant to social media integration in museums. This study contributes by presenting new theoretical insights, research topics and managerial implications.

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Keywords: *social media, museums, arts marketing, NPOs, cultural tourism, e-marketing*

INTRODUCTION

Museums are the most representative example of cultural production (Venkatesh & Meamber 2006). Venkatesh and Meamber define cultural production as “the creation, diffusion, and consumption of cultural products” (Venkatesh & Meamber, 2006:11). Museums play a vital role in a country’s sustainable development, branding and net growth (Passebois & Aurier, 2004; Anholt, 2008; Pratt, 2012). For example, UK Museums account for 0.4 per cent of UK GDP (<http://www.museumsassociation.org/>; Museum Association, 2011). At the same time, museums are now competing with various cultural institutions and entertainment facilities (Kim, 2012; Fletcher & Lee, 2012; Hausmann, 2012a). The positive prospects of this market, along with the increasing competition and technological advances have totally changed the nature of museums introducing a new museum profile and experience (McLean, 1995; Kawashima, 1998). This new profile of museums has two main components: the emergence of the cultural marketing and the impact of social media.

First, several studies acknowledge the differences in arts organisations (e.g. museums and galleries) between their procedures and those of the profit-making enterprises. Thus, marketing scholars recognizing the unique characteristics of cultural product and the differences between traditional marketing and arts marketing introduced the definition of “cultural marketing” (Passebois & Aurier, 2004; Botti 2000; Colbert, 2003; Colbert & Courchesne, 2012). Moreover, Rentschler and Osborne (2008) identify that more and more creative industries align themselves to the new wave of the “artertainment/ edutainment” marketing strategy, in which art is

communicated through entertainment. In contrast, Resnick, (2004) disagrees about the involvement of amuse and entertainment (artertainment / edutainment) in the cultural product.

Second, Web 2.0 has created new opportunities and challenges for art organisations. Museums are now called upon adapt to the new digital era and captivate audiences online (Colbert & Courchesne, 2012; Kotler, 2001; Hume & Mills, 2011). More and more museums are increasingly adopting the digitalisation and personalisation coming from Web 2.0 (Russo et al. 2009). This digital transformation is now expanding the relations between museums and visitors. Consequently, visitors seek information anytime and anywhere. Moreover, Lepouras and Vassilakis (2004) argue that Web 2.0 leads museums to the new stream of edutainment (education+entertainment provided by combination of museum and web tools). This new stream boosts visitors' engagement in the offline environment and it provides new educational opportunities (Marty, 2011). Typical examples of edutainment constitute the personal digital collections such as Getty Museums at Tate, Educators Online at the Museum of Fine Arts, Boston, Learning@Whitney at Whitney Museum of American Art, and RFID application at the Science Museum in London.

At the same time, "social media applications are becoming the new communication status quo" (Belenioti et al., 2014:1). Social media offer a dialogic, well targeted and economic communication. Social media instruments have extended the notion of interaction. Social media also provide visitors with new chances of interaction beyond the offline museum via the 3D museums' representation or the artifacts such as social media and Video, e- database and digital museums' collections (Marty, 2008; Jafari et al., 2013; Lepouras & Vassilakis, 2004; Arends et al., 2009; Weilenmann et al., 2013). However, social media emerge crucial challenges for museums managers. First, museums lag to create a dialogic communication via social media. Similarly, Quinton and Fennemore (2013) observe that though NPOs have integrated Web 2.0 tools, they have adopted one

way communication, totally different to the e-marketing orientation. Second, museums find attracting and retaining visitors' loyalty difficult although visitors stand in the center of the museum experience. As a result, effective communication policy is one of the greatest challenges for museums.

To date, scholars have successfully focused how NPOs and museums exploit social media (Quinton & Fennemore, 2013; Nah & Saxton, 2012; Fletcher & Lee, 2012; Hausmann, 2012a; Hausmann, 2012b). In addition, no research categorized the major opportunities, usage patterns and challenges of social media use in museums. After the calls by Berthon et al. (2012), Hausmann (2012b) and Nah and Saxton (2012), this paper presents the main effects of social media on museums. In this article we argued that according to the available studies by 2014 social media have four major effects in museums:

- Benefits of social media in terms of museums communication
 - Social media effects on learning process
 - Insights about the use of social media in creative industries
 - Problems and barriers of social media integration in the museums.

THEORETICAL UNDERPINNINGS

DEFINING THE CULTURAL TOURISM AND ITS SERVICES: THE CASE OF MUSEUM

As Museums constitute a unit of the cultural tourism, it is now important to define the terms of cultural tourism and museums. Vassiliadis and Fotiadis (2008) consider cultural tourism as “a special form of tourism that makes a significant economic contribution to profit and non-profit organisations that operate within local communities” (2008:12). Kim (2012) acknowledges Museums as a compound educational and cultural venue. The aim of these organisations is to contribute the conservation and diffusion of cultural heritage.

The word and concept of ‘Museum’ stems from Greeks creating the Museion in ancient Greece. So far, museums have redefined their role to society. Given the broad variety of museums there are many definitions of museums. As Passebois and Aurier (2004) admits, Promian’s museum definition as “a collection; an assemblage of natural and artificial objects, appropriated from their original finality, maintained temporarily or permanently outside the domain of economic activity, subjected to a special protection and presented for viewing in a closed place dedicated to that purpose”. According to the International Council of Museums; ICOM museum is “a non- profit making, permanent institution, in the service of society and of its development, and open to the public, which acquires, conserves, researches and communicates, and exhibits for the purpose of study, education and enjoyment, material evidence of people and their environment” (ICOM, 2007). To Mclean (1994) museums are divided into museums funded by central government, museums served for the public benefit, local museum, university museum or even independent private sector museums.

THE EVOLUTION OF MUSEUM INDUSTRY & MUSEUM MARKETING

Having defined the term of museum and its contribution at economic and social level and before analyzing the social media impact in museum’s performance we briefly review the evolution of museums and the emergence of the new museology era along with the emergence of museum marketing. As noted by Kolb (2013), Byrnes (2001) & Griffin (1988) French Revolution and the enlightenment era provided the impetus for the formulation of public museums. Then, in 1851, social, economic and cultural developments move museums to the spotlight emerging them as , “temples of self-improvement and sources of formal learning” (McLean, 1995a :5), though the learning process was not so enjoyable. The rise of 20 century entailed the decline of museums due to financial constraints. Next, the Second

World Wars museums have been adapted to the bureaucratic reality. Between in 1960-1980 the boom of museums openings becomes an important source of tourist industry for each county(McLean, 1995a). Thus, since 1970 managers slowly adopt marketing strategies to inform its audience about the upcoming events and exhibitions. These marketing strategies has solely informative orientation. (Kolb, 2013). The explosion and redefinition of marketing application in museums began in 1980 firstly in UK when Margaret Thatcher (McLean, 1995b) decided to cut the financial support to museums and forcing them to develop financial independence (Ames, 1988). Thus, striving for financial sustainability museums apply marketing in its FPOs direction.

A number of scholars argue that museums as service providers have unique characteristics such as intangibility, immateriality, lack of standardization (Hausmann, 2012a; Mclean, 1994; McLean, 1995a, 1995b). Gilmore & Rentschler (2002) also identify that museum service delivery is divided into three parts: Education, accessibility, communication. In the same year, Rentschler & Gilmore, (2002) conclude five dimension of the museum service delivery: museum architecture, programs, accessibility, and communication. They also outline that museums as a service product have both functional and symbolic roles. From the functional perspective, they define the object- based mission of museum to collect, preserve and display object. From the purposive, symbolic perspective they define the mission of museum to serve society through education. Reviewing the museum evolution we understand that until 1980 marketing implementation was focused mainly on the provision of factual and information. (Kolb, 2013). Especially, in the last decades the growing competition within NPOs and FPOs leisure industry, the financial squeeze along with the need for a more customer focus orientation (Cole, 2008; McCall & Gray, 2014), the need for broadening the museum's audience (Kawashima, 1998; (Ruth Rentschler & Gilmore, 2002) and the technological advances have compelled museums to include active experience shifting to the

experiential notions of edutainment, arttainment and Disneyfication (McLean, 1995; Kawashima, 1998; Rentschler & Osborne, 2008). Thus, Bradburne (2001) stresses that marketing implementation is becoming a priority as museums still fail to engage visitors do not present any repetition of visits.

Despite its importance to museums' sustainability the implementation of marketing has been a controversial issue. More specifically, of the many scholars view marketing either as a source of income, as a source to improve audience satisfaction and attachment with museum or a source to boost the ties with stakeholders, to enhance the educational process, to widen the resonance of museum, to augment its social role and to create new partnerships (Bradburne, 2001; Byrnes, 2001; Caldwell, 2002; Kawashima, 1998; McLean, 1993; McLean, 1995; Rentschler & Osborne, 2008; Rentschler & Gilmore, 2002; Ames, 1988; Kotler & Kotler, 2000; Kolb, 2013; King, 2015; Williams, 2011; Griffin, 2008; Cole, 2008; Gainer, Padang, 2001; Kovach, 1989). For instance, many scholars show that the contribution of Disneyfication and arttainment role in improving audience's engagement, interaction and learning process (Rentschler & Osborne, 2008; McLean, 1995b; Cole, 2008; Bradburne, 2001). Moreover, Bradburne, (2001) exemplifies these benefits through the example of partnerships between Nokia and the rebranded museum Mak. Frankfurt (the prior Museum fur Angewandte Kunst, Frankfurt). Furthermore, Kovach (1989) and McLean (1993) ardently support the marketing orientation of museum affirming being something more than increasing profits marketing is about museums' capacity to promote its reputation beyond the general public, to become a vivid and living component of the society.

Yet, only a few doubts the marketing application in museums. For instance, Resnick (2004) questions the commercialization of museums. He also expresses his contradiction for "arttainment"/edutainment because the entertainment's involvement

in the cultural product entail the emergence of low art. In addition, as Bounia (2005) mentions the rise of edutainment have risen many concerns such as the maintenance and preservation of artefacts and the blurring boundaries of museums and thematic parks. Moreover, as noted by Kolb (2013) various scholars believe that this new marketing wave in museums is totally opposite to the intrinsic role of museums as public, open organizations that share knowledge and experience for free. Furthermore, according to Byrnes (2001) Collins express his disregard about the idea museum to be run like business, since this is the synonym of mediocrity.

In contrast, Sargeant (2008) based on Liao et al. (2002) appear a compromiser stressing that although marketing is indeed vital for museums' it should be eliminated when it distorts the museums mission. To end this debate we argue that marketing is indeed the backbone of museums' sustainability as through its proper implementation the advantages of marketing overcome the disadvantages. Nevertheless, to achieve a positive outcome museums managers urge to apply marketing principles in a diligence by constantly customizing their marketing strategy to the specific experiential and symbolic attributes and the unique needs of their museums.

Undoubtedly, museums are all about experiences as their evaluation stems from the identity, which is based on the experience of the collection (McLean, 1994). Therefore, museums' "value... is the value of the collection, manifested in its value to the public in terms of their experience. Value is not financially-driven in museums but experience-driven. (McLean, 1993:17) Thus, experiential character of museum is the moderator factor of its performance (Venkatesh & Meamber, 2006). To Venkatesh & Meamber, 2006) these augmented experience and discourses contribute to audience engagement and museums; identity formulation.

McLean,(1995a) defined the new wave of delivering enhanced museum experience aligned to the Disney's model as Disneyfication. This enhancement of museum experience is defined not only within

the illumination of exhibition room but also within the whole atmosphere of museum and its core and supplementary services (ex. quality of museum restaurant and cafe, comprehensively of visiting material, degree of visitors engagement before, during and after the visit, friendliness of staff, quality of shops) (McLean, 1995a). Hence, experience is the factor that eliminates the perceived risks and uncertainty of potential visitors. This experience can definitely enhance and socialize museums via the use of Web 2.0 and social media to all. (Le, 2007, Caldwell, 2002; Goulding, 2000; Griffin, 2008; Hume, 2011; Kawashima, 1998; Kolb, 2013; N. G. Kotler, Kotler, & Kotler, 2008; N. Kotler, 2001; Le, 2007; Mclean, 1994; McLean, 1995a, 1995b; Karnøe Søndergaard* & Robert, 2012; Soren, 2009).

MUSEUMS IN THE SOCIAL MEDIA ERA

Kaplan and Heinlein (2010:2) mention “Social Media is a group of Internet-based applications that build on the ideological and technological foundations of Web 2. 0, and that allow the creation and exchange of User Generated Content”. He also classifies social media into 6 types based on their social presence, media richness, self-presentation and self- disclosure: Social Networking Sites (Facebook, LinkedIn), Content Communities (YouTube), Virtual Games, Virtual Worlds (Second Life), Collaborative Projects (Wikipedia) and Blogs.

The pervasiveness of social media within the social and business context along with the new digital face of museums have attracted museums scholars and practitioners’ attention. Especially online marketing tools and social media appear very effective in arts institutions. Colbert and Courchesne (2012) emphasized the positive contribution of social media instruments to cultural industries’ performance. To date, several scholars have investigated the use of social media in Museums.

Examining the research question what are the principal axioms museums tackle with social media implementation, the recent bibliography emerges four important effects so far:

- Benefits of social media within museums
- Social media effects on learning process
- Insights about the use of social media in museums
- Problems and barriers of social media integration in museums.

BENEFITS OF SOCIAL MEDIA

As for the first effect a number of authors have analyzed the beneficial role of social media use to museums (Table1) (Berthon et al., 2012; Pett, 2012; Waters & Jones, 2011; Whelan, 2011; Chung et al., 2014; Carvalho & Raposo, 2012; Hausmann, 2012b; Hausmann, 2012a; Lehman & Roach, 2011; Mason & McCarthy, 2008; Fletcher & Lee, 2012; Arends et al., 2009; Nah & Saxton, 2012; Waters, 2010; Osterman et al., 2012) .

Kotler et al. (2008), Whelan (2011), Carvalho & Raposo (2012) and Russo et al. (2007) recognized several advantages of social media use. First, not only do social media boost the dialogue, real time communication and engagement with visitors but they also facilitate the interpretation of cultural experience. Second, they enable a participating learning process. In the same vain, Russo et al. (2007) show museum's learning process is becoming more social, modern, young and at the same time entertaining. Third, social media also expand museums' authenticity, and they diminish the boundaries and authority of conventional museums. Moreover, Jafari et al. (2013) as well as Hume and Mills (2011) outline that the online tools expand the sociality and cultural consumption beyond the museum and offline boundaries. Russo et al. (2007) concluded that social media diffuse museum knowledge to a new interdisciplinary and innovative audience. Furthermore, social media enable three models of museum communication: First, one to one communication model is provided by museum programs to visitors. Second, one to many

communication model is enabled between museum and visitor via web page and tools. Third, many- to- many communication model, the backbone of web 2.0, provides the participatory knowledge among all visitors (ex. Wikis) Russo et al. (2007).

Table 1. Summary Table of Selective Key Studies in Social Media& Museums

Authors	Sample	Purpose	Findings/ Preposition
Hausmann, 2012b	N/A	To introduce a Conceptual Framework of 17 items about WOM creation via social media in museums	Museums should actively use more than one social media application and encourage conversation WOM among their visitors
Jafari et al. , 2013	Case Study: Kelvingrove Museum and Art Gallery, Glasgow, UK	To explore whether and how museums provide visitors with sociality in the museum offline and online context.	The museum supplies such sociability and contributes to the repository of meanings in social life.
Lehman & Roach , 2011	Case Studies- 6 museums	To analyze the extension of e-marketing in the Australian museums	Museums increasingly use their websites to communicate with their audiences only

			at tactical (marketing) and not strategic level
Lemel, 2010	N/A	To discusses how the synergy of social networking platforms boosts visibility for fine art in the marketplace.	Multitude benefits from social media implementation Synergies of social media with other digital marketing tools are suggested
Nah & Saxton, 2012	N=100	To identify the drivers of adoption, frequency of use and dialogue in Facebook and Twitter on the basis of the proposed conceptual model	Organizational strategies, capacities, governance features are moderator factors of social media adoption and utilization
Srinivasan et al. ,2009	Case Studies: A:shiwi A:wam Museum and Heritage Center of	To provide a model for developing new media technologies in tribal museums	Museums face a difficulty to use new media for a more engaged, local and contemporary reciprocity.

	Zuni, New Mexico, USA.		
Waters et al. ,2009	N= 275 nonprofit organization profiles on Facebook (34 arts NPOs)	To examine how NPOs use social networking sites to enhance their organization’s mission and programs.	NPOs use social media only for dissemination and not for audience’s involvement

In terms of social media, Arends et al. (2009) investigating 69 art museums conclude three major benefits of social media: Exploration, Announcement- Discussion and Education. The variable of Exploration analyzes how visitors can retrieve information, extend the dialogue and engagement with the museums objects. This factor relates to the browsing of virtual museum via 3D reality and virtual navigation. It can increase findability of e-museums through the use of keywords with the advanced method of Boolean operators. Advanced tagging and display of embedded information related to an Artefact, such as a link to a website, e-shop and social media are the main drivers to boost findability. Finally, in Announcement–Discussion variable, the utilization of alternative social media is a key instrument. For example, the personnel in Art gallery of New South Wales or in Australia Museums use Flickr.

From the marketing perspective, Fletcher & Lee (2012) classify these benefits into four categories: Access, Reach, Speed and Engagement. They also state that social media constitute an efficient, cost effective advertising tool with tremendous reach ability. Whelan

(2011) remarks that social media contribute to branding process thanks to the synergy and web-traffic they create by linking the museum's website to the various social media instruments. Furthermore, several researchers acknowledge that social media can also extend the experience beyond the websites in a more attractive and vivid way (Whelan, 2011; Arends et al., 2009; Weilenmann et al., 2013). Similarly, Fletcher & Lee (2012) enumerate that social media provide a global visibility and access to new audience. Besides, social media accelerate the diffusion of information and foster involvement as well as brand building with audience through the long term conversation.

Regarding Social Networking Sites (henceforth SNS) Chung et al. (2014) report four advantages. First, SNS allow synergies between offline and online context. Second, they provide opportunities for customization and deeper engagement. Third, they boost visitors' social identity. Fourth, they enrich visiting experiences through aesthetic values. As noted by Lemel (2010), SNS provide synergies and boost the visibility of artists' creations. Likewise, according to Haussman (2012b) SNS reduce the asymmetry of information and perceived risk. As a result, visitors also eliminate their behavioral uncertainty. Specifically, this decrease of information asymmetry stems from transmission of chunks. In turn these chunks provide referrals and reviews: chunks "stand as indicators for other information and are particularly relevant for the judgment of services." (2012b:3). One representative example of chunks is information about the price of a ticket, the reputation and branding (and hence the trustworthiness) of an arts institution or even reviews—mainly from experts or high-user, loyal consumers. The Bavarian State Opera creates traffic by urging visitors to generate discussions on tickets or museum quality. At the same time, SNS boost the trustworthiness and commitment to the brand of the Art institution. Specifically, visitors develop emotional ties with the institutions they visit through the direct communication and viral effects of SNS content. However, the available studies have not

examined to what extent social media make its audience to feel nostalgic (variable of nostalgia) after their visit.

In the case of blogs, Haussman (2012b) points out the effectiveness of Micro-blogging instruments such as Twitter. She confirms that the more interesting the content is the more critical mass of user is collected. In other words, more people will be engaged with the brand of the Art Institution. A representative example is the Contemporary Art Museum of Dusseldorf. Lee et al. (2013) finds that community attachment influence visitor's behavior could be considered as a predictor of the relationship between satisfaction and future intentions. Similarly, Arends et al. (2009) stated that blogs, Microblogging in particular, enable faster and easier control of content than websites. Blogs can provide information and direct dialogue, whereas websites cannot. For instance, the blog of MET in New York presents an artefact from their exhibition on fashion twice a week. TePapa in New Zealand explains further the objects through Twitter.

YouTube regards as a very dynamic tool for digital communication. These channels, created either by museums or by visitors, increase visibility and discussion. Indianapolis Museum and ZKM Karlsruhe with ZKMtube resort to tactic successfully. In both museums, every employee has to upload one video per day regarding these museums or affiliative museums (Arends et al., 2009).

Virtual games, according to Arends et al. (2009) Virtual Games boost the Education. Nevertheless, researchers have not treated the implementation of virtual games within museums in much detail. Specifically, no study focused examined the benefits of social media to the boost of augmented museum products such as museum- shop or restaurant. Finally, although the field of virtual games in museums is increasingly attracting scholars' attention no study has investigated the audience's motivation and gratifications of museums virtual games' use. In the following section we discuss the transmission of informal learning process through virtual games.

SOCIAL MEDIA EFFECTS TO LEARNING PROCESS

Education is also another important benefit of Social Media. As Lehman and Roach (2011) noted these tools are also used for research, education and curation. A recent study by Styliani et al. (2009) remarks that the purpose of these tools is to persuade the virtual visitor to reappear and engage with the online museum context. Thus, the new emerged *modus operandi* of museums named “Edutainment” is realized mainly within virtual and participatory sphere of social media in the Virtual Games (Arends et al. 2009). Pett (2012) recalls Breen’s study of the shifts that social media caused: from the didactic to the participatory learning. With the help of social media any museum can serve educational insights to its audience and expand their learning process. Museums can inspire high educational engagement, as the interactive character of social media enables the continuous sharing and updating of the content. Recent *in vitro* studies have shown that museums can enrich the learning process through social media (Charitonos et al., 2012; Lepouras & Vassilakis, 2004; Russo et al., 2007; Styliani et al., 2009; Russo et al., 2009; Arends et al., 2009). In particular, museums can bolster their educational mission via social media in three ways: Content creation by users, Virtual Games and Google Maps (Arends et al., 2009).

As for the content creation users are urged to upload photos of their experiences from their visits to museums. For instance, Tate created an interactive website for kids and teens where each young visitor can sign up and upload their photo moments. Similarly, since 2007 the Centre for Art and Media Karlsruhe has been inviting its visitors to FLICK_KA, where they can have portrait photos in the museum of in their home which could be presented in the exhibition called “YOU_ser: The Century of the Consumer of the museum” (Arends et al., 2009). Moreover, Charitonos et al. (2012) show that content creation via microblogs such as Twitter boost students’ content participation and facilitate the learning process through the enabled interaction. Likewise, within the content creation of SNS

shifts the informal learning process from education to entertainment (Russo et al., 2009). For example, MOMA with the forum “Talk Back 4” invites youth to discuss artifacts and art. In addition, Brooklyn Museums implementing MySpace encourage youth to share their experience uploading content and making new friends.

Regarding the Virtual Games scholars (Arends et al., 2009; Lepouras & Vassilakis, 2004; Styliani et al., 2009) find that virtual games have a two-fold contribution to museum engagement. They not only attract young visitors, but also they help visitors to acquire a deeper comprehension of the museum. Arends et al. (2009) depict as a prototypical example the game called “Destination”. Launched by the Museum of Modern Art and the P.S.1 Contemporary Art Center in New York City the game asks visitors between 5-8 years old to travel with an alien in these museums. Another example how games facilitate to exhibitions’ comprehension is the online game “Interactive Dollhouse” by National Gallery of Art, in which children can change the colours of paintings and save their new painting as PDF or print it. Moreover, the National Gallery of Canada offers online games where children learn the story of museums via pictures. Brooklyn Museum is another museum that combines educational and marketing tools through the innovative games “Tweet & Grow”. This application attempts to increase social media traffic by providing rewards from e-shop or free passes to users, which nurtures social networks of museums (Pett, 2012).

Furthermore, the exploitation of Google Maps can provide educational services since via GIS certain information and details about the work of artists can be linked to the reality (Arends et al., 2009). In the same vain, Kotler et al. (2008) agree that Podcasts can be useful to students before the museum visit.

Likewise, Museum Kiosks are devices that offer a deeper understanding of objects and collections unavailable to visitors through interaction Kotler et al. (2008). This interaction consists in inviting visitors to play games, which explain didactically the

exhibits, informing them for future activities or sending them photos from their visits. The National Aquarium Denmark, Den Blå Planet in Copenhagen uses successfully museum kiosk.

A SNAPSHOT OF SOCIAL MEDIA USE IN MUSEUMS

After the analysis of social media's benefits to museums, another important theme in the literature review constitutes the insights of how museums use the social media. A number of researchers investigated the use of social media in various cultural organisations (Berthon et al., 2012; Pett, 2012; Waters & Jones, 2011; Whelan, 2011; Chung et al., 2014; Carvalho & Raposo, 2012; Hausmann, 2012a; Hausmann, 2012b; Lehman & Roach, 2011; Fletcher & Lee, 2012; Arends et al., 2009; Nah & Saxton, 2012; Waters, 2010; Kotler et al., 2008). Kotler et al. (2008) classified the social media practice into Facebook, Flickr, YouTube, Blogs, Virtual Games like Second Life, Podcasts and Museum Kiosk.

In his study, Pett (2012) highlights the vital contribution of social media to museum communication. Precisely, Pett (2012) labels 5 types of online interaction identical to the Rangaswami's 4 pillars of enterprise. Access is consistent with search, Share is similar to Syndication, Experience- Learn- Share is in line with Fulfillment and finally, Create / share is the Conversation. Their study also shows that "those engaged in arts and culture online are also engaged on arts and culture offline" (2012:2). Moreover, they define 5 factors of efficient social media use: Credibility, Consistency and Tolerance to criticism are the three key factors. Then, Integration and Alignment between online and offline communication follow. Also, the way of communication towards audience is vital. Likewise, Hausmann (2012a) concludes three key success factors of social media: the technology adoption, the provision of valuable content with referral potential and the stimulation of audience's involvement. Similarly, Kotler et al. (2008) mention that efficient social media create specialized discussion and boost visitors' loyalty by keeping them up-to-date about current museum activities. According to Weilenmann et

al. (2013), the use of hashtags and direct comments in Instagram encourages audience's engagement.

Berthon et al. (2012) confirms that social media is a depended variable of the technology, culture, and government of a certain country. In their view (2) technology is also affected by the history of a country. Consequently, user patterns are also derived from these aforementioned factors. Third, they also note that within social media local media are unlikely to stay local. On the contrary, (5) global events can be localized through social media. Likewise, Nosen (2009) mentions that social media success stems from money, size and availability. Especially, regarding small museums the success of social media implementation depends on the availability of museums' staff.

In their analysis of 12 art museums, Chung et al. (2014) assert three strategies of SNS use in museums: awareness, comprehension and engagement. First, awareness aims to increase the visibility, retain current audience and attract new audience highlighting the diversity of museum. For instance, posts about museum news create awareness. This strategy has a short term outcome. Chung et al. (2014) believe that employees should adapt post accordingly to attributes of each social media platform. Second, comprehension attempts to boost users' understanding about the museums, mission, and activities that in turn boost visitor attachment. Therefore, employees should use a combination of social media channels illustrating any activity of museums staff: from curators, collections managers to videographers. In this way, they will boost the collective identity or visitors' attachment to museums. Thus, visitors are likely to make a donation. The third strategy increases the interaction of visitors with the museum. This parameter attempts to urge people talking about museums. Again, a combination of post mix is suggested in order that organisations are more popular.

Regarding the ideal way of social media use, Chung et al. (2014) as well as Kotler et al. (2008) highlight that each of this tool has

different characteristics and functions. Twitter is ideal for offers and event- reminders (Chung et al. 2014). On the other hand, FB is used for conversation and relationships' development (Chung et al., 2014; Kotler et al., 2008). As noted by Kotler et al. (2008), Facebook is widely used by the renowned museums such as Johns Hopkins University Museums (Baltimore, Maryland), U.S. Holocaust Memorial Museum (Washington, D.C.) and the Brooklyn Museum (New York). Furthermore, Flickr as photo-sharing content community is ideal to inform audience about events and exhibitions. Notable museums such as Brooklyn Museum, Mart Museum (Italy) and the Museum of Spanish Colonial Art New Mexico, use Flickr (Kotler et al., 2008). YouTube belongs to the social media dream- team as it increases web- traffic, visibility, tagging and connectivity. Now, many museums have their own YouTube channel providing their visitor with a multitude of topics (Indianapolis Museum of Art), contests (The Brooklyn Museum) or customized videos (New York City 's Museum of Modern Art, MoMA).

In terms of Blogs, Kotler et al (2008) listed the two types of Blogs: the Photoblogs, created by photographs and the Videoblogs, created by users to communicate stories. They praise Blogs for their interactivity with young people. Podcasts are also ideal for kids and teens as well because they allow museums to approach visitors with specialities (hearing- impaired). Podcasts can offer added information. However, no attempt was made to investigate social media as a mean of impaired visitors' engagement with the museums.

Museums Kiosks provide additional information about the objects and collections (Kolter et al., 2008). In Catalonia of Italy, 62 museums use them. Kiosks reduce the cost of producing multimedia kiosks. They also give access to content of other museums in the same network and encourage tourists to visit more museums in the same area. In kiosks, visitors have customization services: they can select what they want to see and they can be informed about offers, new services or exhibits.

To date several studies have explored the usage patterns of social media in museum organisations. Fletcher & Lee (2012) investigated how 315 museums use social media. They point that managers do not develop dialogic communication although they believe in these medias' effectiveness. Next, these authors acknowledge that few museums apply social media tools for brand engagement, brand recognition or crowd-fundraising. Precisely, they observe that museums managers use social media to post reminders (60%), online promotions, announcements (45%), or to expand their brand awareness and reach new visitors (42%). Nevertheless, a minority (11%) uses them to create a bidirectional communication. Thus, Fletcher & Lee (2012) also identify two moderator factors of boosting participation: content quality and successful selection of social media instruments. In this study, Facebook is illustrated as the king of social media. According to Lehman & Roach (2011), Victoria and Albert Museum in London has the best social media use within Facebook, Twitter and Flickr. After, Australian Museum follows because it encourages audience to communicate by commenting, tagging and sharing their favourite parts of their visits. Tate Museums in UK also via Tate Online encourages collaboration with audience and integrate marketing approach at a strategic level.

Hausmann (2012a) concludes that museums managers should focus on the platforms with high visibility (Facebook, Youtube) and update their profiles several times per day. Content is a critical success factor: the more appealing the content is, the more buzz and dialogue will be emerged between museums and visitors. Consistent to Hausmann (2012a), Colbert and Courchesne (2012) motivate cultural industries to seize the advantages of online Marketing and Social Media. They also acknowledge the co-creative media and media convergence as a culture mediator. They agree that arts institutions should employ marketing strategies and tactics based on co-creation and involvement of clients. Thus, a two-way communication will appear and through the community attachment a

loyalty may be created. Similarly, Lehman and Roach (2011) highlighted that the success of the modern museums depends on its website's Technological Acceptance Model. Therefore, they recommend all museum managers to be aligned to the new digital era at a tactical and strategic level.

Furthermore, Pett (2012) showed that the staff of British Museum use social media to give access to digital content and boost conversation and engagement with the audience. Given this study, the online exhibition "Haj", where museum encourages visitors to share their experience via video, text, pictures over social media, constitutes a representative example of social media use. Moreover, Pett (2012) remarked that British Museum implements social media at their full potential. In terms of UGC managers have launched successfully the project "A History of the World- AHOW". AHOW attempts to disseminate world history through the collection of British Museums and was awarded by the Art Fund in 2011. Similarly, British Museum (henceforth BM) was labeled as innovator player with the project in Wikipedia named "Wikipedian- in residence". This social media application was designed to boost the visitor interaction with the BM collection and encourage the collaboration between curator and Wikipedia users. Regarding the most popular social media, the research showed that BM has a very active presence on Facebook, Twitter, YouTube and Blogs. Still, Pett (2012) identifies some weakness in the social media use of BM.

Pett (2012) assesses that Brooklyn Museum launches the most efficient social media strategy within all social media tools. Brooklyn museum is ranked globally as the first museum in SNS by leveraging engagement through subscription to exclusives events. Brooklyn Museums is also the only museum that combines educational and marketing orientation by developing innovative games such Tweet & Grow. This application leverages the social media traffic by providing rewards from e-shop or free passes to users that nurture social networks of museums. With regards to Location Based Marketing techniques, Pett (2012) concludes that Brooklyn Museum constitutes

a unique example for other museums to follow with the platform “We Are What We Do”, sponsored by Google. Moreover, they find that synergies between museums could boost the traffic. For instance, Metropolitan Museum of Art (MET) and Brooklyn Museum achieved this goal within Foursquare. Additionally, Chung et al. (2014) implementing a qualitative survey in 12 museums draw that museums primarily use SNS, then Twitter, Blogs and YouTube. Consistent with Pett (2012), they conclude that still little is done in Foursquare, Flickr, Vimeo, Pinterest, and Instagram.

The measurement of communication efforts constitutes a very important line in the museums marketing communications. According to Hume and Mills (2011), Web inserted new methods of measurement through key performance indicators (KPIS) such as visitation and tracking systems of visitors. Accountability and numbers of visits are the new KPIs. Regarding the social media context, indicators as numbers of fans, likes and comments constitute the most popular method to evaluate social media effectiveness. Still, even though they are not so accurate, Facebook Stats, Google Analytics, and Google Alerts are depicted as the most popular measurement tools (Fletcher & Lee, 2012; Nosen, 2009). Similarly, Pett (2012) suggests that measuring the social media effectiveness can be implemented through the relevant KPIs. For instance, the variable of affiliation can be measured on the basis of fans, followers, contacts or subscribers. On the other hand, the variable of engagement analyzes a multitude of criteria like volume of comments, posts, reposts and retweets, embeds, views, traffic to site, or mentions. Finally, the social medias’ impact is evaluated via specialized software based on social indices that analyze networks and effort to ‘determine user’s spheres of influence, their audience numbers and their trust levels.’ (2008: 15).

Such approaches, however, did not investigate to what extent these metrics help managers. Moreover the available studies doesn’t take how frequently are these methods used by managers. Although

extensive research has been carried out on social media metrics no previous study examines to what extent do managers interpret into ‘true engagement’ rather than numbers of followers.

PROBLEMS AND BARRIERS OF SOCIAL MEDIA IMPLEMENTATION IN MUSEUMS

According to the literature review, numerous researchers emphasize the lack of social media integration at a strategic and tactical level (Fletcher & Lee, 2012; Berthon et al., 2012; Hausmann, 2012a; Waters, 2010; Waters et al., 2009; Lehman & Roach, 2011). As Srinivasan et al. (2009) asserted, museums do not understand their new responsibility for a more “engaged, local and contemporary reciprocity” (2009:18) and ignore the opportunities of ICT. Similarly, Nair, (2011) and Mangold and Faulds (2009) suggest that organisations should comprehend that social media is an unstructured, conversational dialogue.

Moreover, the big challenge for NPOs and museums is that these organisations do not exploit social media to their full potential. Managers lag how to integrate them in the daily, tactical operation. For example, Waters et al. (2009) investigating 275 museums via content analysis reported that these museums use the minimum of Facebook potential. Similarly, Lehman & Roach (2011) and Styliani et al. (2009) asserted that marketing in museums is limited only in the “brochureware” boundaries (Hanson and Kalyanam, 2006; Strauss, El-Ansary, and Frost, 2006) in which websites are used only as content providers. In addition, successful and modern museums will integrate new technologies in their communication and marketing daily activities. Engagement and Dialogue are the new streams, while the laggards will be excluded from their industry (Lehman & Roach, 2011).

Ethical practice of social media is a principal issue that museums should consider in the social media era. Numerous scholars regard the threats of authenticity, authorization over digital collection, digital content and transparency as the major obstacles of social media

implementation. Some identical ethical issues relate to privacy concerns, exposure of young visitors, web bullying developed by trolls users (Pett, 2012; Arends et al., 2009; Wong, 2011). Wong (2011) cited that in Holocaust Museum Twitter use creates crucial questions about the transparency. Arends et al. (2009) and Pett (2012) further considered a serious challenge the lack of expertise for crisis communication and wrong decisions of strategic digital communication management. Other identical ethical issues relate to the maintenance of museum archives and the low involvement of audience. Last, the detrimental selection of software entails bad interaction experience between museums and audience.

Such expositions are unsatisfactory because they provide categorical views. Herein lies the dilemma? Are managers really able to understand and corroborate with the participating culture of digital society that social media exemplify in the context of museums? Museums being a social and perpetually evolving institution should correspond to this challenge, it is as called by few scholars. Moreover, another reason for supporting the dialogue and transparency via social media is that from a business perspective, museums simply as organisation or brands should also in line with the emerging communication status quo. (Belenioti et al., 2015). Thus, to generate a broader and repetitive audience, museums need to be explicit and talkative by providing interesting fresh content of sectors' services. Finally, the argument of maintenance is valid both for digital and print communication. Ending this debate we concluded that the rational and aligned to museum values social media use defiantly boosts the vast benefits of this stream and eliminates these doubts. In other words, given its efficacy and amplitude benefits social media should be treated rather a boosting performance tool than a deteriorate factor of museums sustainability.

As for the barriers and challenges, Whelan (2011) recognizes the lack of IT knowledge, funding or personnel availability. He also

identified that social media generate serious questions about the authority and authenticity of online museum content.

Regarding the impediments of social media use in cultural industries, Berthon et al. (2012) and Hausmann (2012a) identify several barriers: visitors and managers' attitude, way of use (dialogical or monological), bureaucracy of organisations, lack of IT literacy and skills, and finally, lack of consistency about the integration of social media or misalignment between vision-organisational culture and images. For example, while they eagerly support the social media use they exclude their internal stakeholders, prohibiting their employees to use them during the work.

Fletcher & Lee (2012) indicate that the most significant problem is the one way communication that currently dominates social media environment. Moreover, social media use implies serious issues such as transparency, liability and credibility of a museum or privacy protection of visitors' data. They also assert that managers should invest to their employees in terms of time and knowledge so as to make them familiar with social media use efficiently.

Finally, few authors (Russo et al., 2007; Styliani et al., 2009) have considered the interdisciplinary collaboration as a new issue for discussion. Thus, cross – disciplinary cooperation from archaeologists and educationists to communication consultants and designers will provide the optimal results.

DISCUSSION AND IMPLICATIONS

Given the available literature on social media use in museums we identified four important effects: the benefits of social media to museum communication, the enhancement of educational role of museums via social media, patterns by which museums use social media and the problems and the barriers attendant to social media integration in museums. The study revealed that beyond social media effectiveness museums managers lag into dialogical communication. This result may be explained by the limited understanding of

managers how to create dialogue within social media. Moreover, the review concluded that museums do not use social media at their full potential. A possible explanation for this might be the infant character of social media or the lack of personnel's expertise and knowledge about the efficient use of social media.

Finally, in this paper we didn't attempt to paint the implementation of social media in museums as a rosy picture. Contrary to the majority of scholars, some critics question the ethical orientation of social media towards the privacy of audience or they doubts the huge transparency of museums in the sake artifact's maintenance (Pett, 2012; Arends et al., 2009; Wong, 2011). Ending this debate we concluded that the rational and aligned to museum values social media use boosts the benefits and eliminates the doubts. Thus, in accordance to the majority of scholars, who are social media enthusiasts, we view social media as a boosting performance tool than a deteriorate factor of museums sustainability as soon as the museum uses in a proper way social media.

The contribution of this study is twofold: First, this paper extends the current knowledge providing a summary of studies about social media in museums. Second, the findings of the current literature review may help museum practitioners and scholars to understand better the nature of these digital tools and deploy successfully e-communication tactics.

Regarding the managerial implications, one of the issues that emerges from these findings is the lack of dialogical communication. In turn museum professionals are encouraged to use the full potential of social media sharing a dialogic, engaging, informative, entertaining content. Given the potential of social media, managers are urged to think 'out of the box' and apply tactics from the FPOs social media marketing. Thus,, they should incorporate these digital instruments at strategic and tactical level not only for marketing but also for educational and entertaining purposes always in consistency

with the *raison d' être* (Mangold & Faulds, 2009) of each organizational mission of museums.

As for the tactical level in particular managers definitely can potentiate the 7ps of Marketing Mix via social media. First, managers can boost the variables of Price and Place within social media by engaging and inviting audience to contests. Museum managers can offer rewards such as free daily entrance, free meals in museum restaurants, and free coupons from the museum shop, events, or even by inviting them to the forefront of their campaigns. Second, regarding the variable of Product, social media can further augment the educational mission through the "edutainment". As virtual games appear prominent managers are urged to retain the interests of their young audience by launching educational virtual museum games. Additionally, museums officers can ameliorate their services by posting content (testimonials) about the museum experiences and activities from the internal (employees) and external (visitors) stakeholders perspective. In this way, a museum achieves a dialogical communication and improves its services from the audience feedback and testimonials in social media.

Third, regarding the People variable, given that social marketing increases the velocity of communication and relationship marketing boosts the mutual engagement (Moretti & Tuan, 2014) managers could benefit from this combination to bolster the audience engagement. As explained earlier, testimonials are a very efficient strategy not only for product's improvement but also for audience involvement. Therefore, museums practitioners can also enhance the positive E-WOM, which in turn will not only extend further museum's audience base but will it also extend fundraising and enhancement of membership programs. As regard the variables of People and Process, to achieve a participatory culture in the participative culture of museums managers should seek synergies with linking partners from museum and business sector in the social media totality.

Finally, in terms of Process variable, managers can achieve a better understanding of the social media use and users by monitoring frequently their audience patterns though users' behavior researches. Within Social Media context, monitoring the Facebook page and the Twitter account of museums allows to evaluate the number of likes, shares, retweets and followers. Then, observing the Youtube webpage, in which the video of museums are presenting, would permit to see the number of its views. The spread of the hashtags through Facebook and Twitter can be measured by means of the website <http://keyhole.co/> and social media analytics (Fan & Gordon, 2014; Sabate et. al.1-, 2014).

LIMITATIONS & FURTHER RESEARCH

Nevertheless this study provides fruitful theoretical and managerial implications, our research has several limitations. All the following limitation is an important issue for future research. First, a limitation of this study is the finite available bibliography mainly focused on big museum brands with plenty of resources. Moreover, there is no study relating to the use of social media use in Greek museums. Although Greece has a marvelous cultural heritage, a prominent museum sector given their contribution to local economy (Deffner et al., 2009; Vassiliadis & Fotiadis, 2008) due to the lack of effective marketing strategy Greek museums find attracting and retaining visitors' loyalty difficult. Therefore, more research on boosting museum branding via social media needs to be undertaken. Second, another important limitation is that so far studies paid solely attention to the social media usage from a corporate aspect. Consequently, further study with more focus on social media behavior of museum visitors is important. Third, our study examines the most important aspects of social media use within museums and does not investigate the development of storytelling or learning programs through social media. Future research should explore the

interrelationship of social media and storytelling or informal learning process from a marketing perspective. Fourth, very little is known about the measurement of social media efficiency and the actual measures of social media marketing effort in museums. To investigate rigorously the causal impact of each social media instrument to formation of audience patterns researchers could design experiments, more cross-cultural studies relating to the social media usage in museums and how the social media usage affects the brand perception of museum could provide fruitful insights.

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TOURISMOS

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AIMS & SCOPE

TOURISMOS is an international, multi-disciplinary, refereed (peerreviewed) journal aiming to promote and enhance research in all fields of tourism, including travel, hospitality and leisure. The journal is published by the University of the Aegean (in Greece), and is intended for readers in the scholarly community who deal with different tourism sectors, both at macro and at micro level, as well as professionals in the industry. TOURISMOS provides a platform for debate and dissemination of research findings, new research areas and techniques, conceptual developments, and articles with practical application to any tourism segment. Besides research papers, the journal welcomes book reviews, conference reports, case studies, research notes and commentaries.

TOURISMOS aims at:

- Disseminating and promoting research, good practice and innovation in all aspects of tourism to its prime audience including educators, researchers, post-graduate students, policy makers, and industry practitioners.
- Encouraging international scientific cooperation and understanding, and enhancing multi-disciplinary research across all tourism sectors.

The scope of the journal is international and all papers submitted are subject to strict blind peer review by its Editorial Board and by other anonymous international reviewers. The journal features conceptual and empirical papers, and editorial policy is to invite the submission of manuscripts from academics, researchers, post-graduate students, policymakers and industry practitioners. The Editorial Board will be looking particularly for articles about new trends and developments within different sectors of tourism, and the application of new ideas and developments that are likely to affect tourism, travel, hospitality

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- Contribution to the promotion of scientific knowledge in the greater multi-disciplinary field of tourism.
- Adequate and relevant literature review.
- Scientifically valid and reliable methodology.
- Clarity of writing.
- Acceptable quality of English language.

TOURISMOS is published twice per year (in Spring and in Autumn). Each issue includes the following sections: editorial, research papers, research notes, case studies, book reviews, conference reports, industry viewpoints, and forthcoming events.

JOURNAL SECTIONS

Editorial

The Editorial addresses issues of contemporary interest and provides a detailed introduction and commentary to the articles in the current issue. The editorial may be written by the Editor, or by any other member(s) of the Editorial Board. When appropriate, a “Guest

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For the Research Papers section, TOURISMOS invites full-length manuscripts (not longer than 6000 words and not shorter than 4000 words) from a variety of disciplines; these papers may be either empirical or conceptual, and will be subject to strict blind peer review (by at least three anonymous referees). The decision for the final acceptance of the paper will be taken unanimously by the Editor and by the Associate Editors. The manuscripts submitted should provide original and/or innovative ideas or approaches or findings that eventually push the frontiers of knowledge. Purely descriptive accounts are not considered suitable for this section. Each paper should have the following structure: a) abstract, b) introduction (including an overall presentation of the issue to be examined and the aims and objectives of the paper), c) main body (including, where appropriate, the review of literature, the development of hypotheses and/or models, research methodology, presentation of findings, and analysis and discussion), d) conclusions (including also, where appropriate, recommendations, practical implications, limitations, and suggestions for further research), e) bibliography, f) acknowledgements, and g) appendices.

Case Studies

Case Studies should be not longer than 3500 words and not shorter than 2500; these articles should be focusing on the detailed and critical presentation/review of real-life cases from the greater tourism sector, and must include - where appropriate - relevant references and bibliography. Case Studies should aim at disseminating information and/or good practices, combined with critical analysis of real examples. Purely descriptive accounts may be considered suitable for this section, provided that are well-justified and of interest to the readers of TOURISMOS. Each article should have the following

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Research Notes should be not longer than 2000 words and not shorter than 1000; these papers may be either empirical or conceptual, and will be subject to blind peer review (by at least two anonymous referees). The decision for the final acceptance of the paper will be taken unanimously by the Editor and by the Associate Editors. The manuscripts submitted may present research-in-progress or my focus on the conceptual development of models and approaches that have not been proven yet through primary research. In all cases, the papers should provide original ideas, approaches or preliminary findings that are open to discussion. Purely descriptive accounts may be considered suitable for this section, provided that are well-justified and of interest to the readers of TOURISMOS. Each paper should have the following structure: a) abstract, b) introduction (including an overall presentation of the issue to be examined and the aims and objectives of the paper), c) main body (including, where appropriate, the review of literature, the development of hypotheses and/or models, research methodology, presentation of findings, and analysis and discussion), d) conclusions (including also, where appropriate, recommendations, practical implications, limitations, and suggestions for further research), e) bibliography, f) acknowledgements, and g) appendices.

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Book Reviews should be not longer than 1500 words and not shorter than 1000; these articles aim at presenting and critically reviewing books from the greater field of tourism. Most reviews should focus on new publications, but older books are also welcome for presentation. Book Reviews are not subject to blind peer review; the decision for the final acceptance of the article will be taken unanimously by the Editor and by the Book Reviews Editor. Where appropriate, these articles may include references and bibliography. Books to be reviewed may be assigned to potential authors by the Book Reviews Editor, though TOURISMOS is also open to unsolicited suggestions for book reviews from interested parties.

Conference Reports

Conference Reports should be not longer than 2000 words and not shorter than 1000; these articles aim at presenting and critically reviewing conferences from the greater field of tourism. Most reports should focus on recent conferences (i.e., conferences that took place not before than three months from the date of manuscript submission), but older conferences are also welcome for presentation if appropriate. Conference Reports are not subject to blind peer review; the decision for the final acceptance of the article will be taken unanimously by the Editor and by the Conference Reports Editor. Where appropriate, these articles may include references and bibliography. Conference reports may be assigned to potential authors by the Conference Reports Editor, though 239 TOURISMOS is also open to unsolicited suggestions for reports from interested parties.

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Industry Viewpoints should be not longer than 1500 words and not shorter than 500; these articles may have a “commentary” form, and aim at presenting and discussing ideas, views and suggestions by practitioners (industry professionals, tourism planners, policy

makers, other tourism stakeholders, etc.). Through these articles, TOURISMOS provides a platform for the exchange of ideas and for developing closer links between academics and practitioners. Most viewpoints should focus on contemporary issues, but other issues are also welcome for presentation if appropriate. Industry Viewpoints are not subject to blind peer review; the decision for the final acceptance of the article will be taken unanimously by the Editor and by the Associate Editors. These articles may be assigned to potential authors by the editor, though TOURISMOS is also open to unsolicited contributions from interested parties.

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Forthcoming Events should be not longer than 500 words; these articles may have the form of a “call of papers”, related to a forthcoming conference or a special issue of a journal. Alternatively, forthcoming events may have the form of a press release informing readers of TOURISMOS about an event (conference or other) related to the tourism, travel, hospitality or leisure sectors. These articles should not aim at promoting sales of any products or services. The decision for the final acceptance of the article will be taken by the Editor.

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NOTES FOR CONTRIBUTORS

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Manuscripts should be written as understandably and concisely as possible with clarity and meaningfulness. Submission of a manuscript to TOURISMOS represents a certification on the part of the author(s) that it is an original work and has not been copyrighted elsewhere; manuscripts that are eventually published may not be reproduced in any other publication (print or electronic), as their copyright has been transferred to TOURISMOS. Submissions are accepted only in electronic form; authors are requested to submit one copy of each manuscript by email attachment. All manuscripts should be emailed to the Editor-in-Chief (Prof. Paris Tsartas, at ptsar@aegean.gr) and to the Editors (Prof. Evangelos Christou, at e.christou@tour.teithe.gr and Prof. Andreas Papatheodorou, at a.papatheodorou@aegean.gr), and depending on the nature of the manuscript submissions should also be emailed as follows:

- Conference reports should be emailed directly to the Conference Reports Editor (Dr. Vasiliki Galani-Moutafi), at v.moutafi@sa.aegean.gr.
- Book reviews should be emailed directly to the Book Reviews Editor (Prof. Marianna Sigala), at marianna.sigala@unisa.edu.au.
- Full papers and all other types of manuscripts should be emailed directly to the Editors (Prof. Evangelos Christou and Prof. Andreas Papatheodorou), at e.christou@tour.teithe.gr and a.papatheodorou@aegean.gr.

Feedback regarding the submission of a manuscript (including the reviewers' comments) will be provided to the author(s) within six weeks of the receipt of the manuscript. Submission of a manuscript will be held to imply that it contains original unpublished work not being considered for publication elsewhere at the same time. Each author of a manuscript accepted for publication will receive three complimentary copies of the issue, and will also have to sign a "transfer of copyright" form. If appropriate, author(s) can correct first proofs. Manuscripts submitted to TOURISMOS, accepted for publication or not, cannot be returned to the author(s).

Manuscript Length

Research Papers should be not longer than 6000 words and not shorter than 4000. Research Notes should be not longer than 2000 words and not shorter than 1000. Case Studies should be not longer than 3500 words and not shorter than 2500. Book Reviews should be not longer than 1500 words and not shorter than 1000. Conference Reports should be not longer than 2000 words and not shorter than 1000. Industry Viewpoints should be not longer than 1500 words and not shorter than 500. Forthcoming Events should be not longer than 500 words. Manuscripts that do not fully conform to the above word limits (according to the type of the article) will be automatically rejected and should not be entered into the reviewing process.

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- All submissions (research papers, research notes, case studies, book reviews, conference reports, industry viewpoints, and forthcoming events) must have a title of no more than 12 words.
- Manuscripts should be double-line spaced, and have at least 2,5 cm (one-inch) margin on all four sides. Pages should be numbered consecutively.

- The use of footnotes within the text is discouraged – use endnotes instead. Endnotes should be kept to a minimum, be used to provide additional comments and discussion, and should be numbered consecutively in the text and typed on a separate page at the end of the article.
- Quotations must be taken accurately from the original source. Alterations to the quotations must be noted. Quotation marks (“ ”) are to be used to denote direct quotes. Inverted commas (‘ ’) should denote a quote within a quotation. If the quotation is less than 3 lines, then it should be included in the main text enclosed in quotation marks. If the quotation is more than 3 lines, then it should be separated from the main text and indented.
- The name(s) of any sponsor(s) of the research contained in the manuscript, or any other acknowledgements, should appear at the very end of the manuscript.
- Tables, figures and illustrations are to be included in the text and to be numbered consecutively (in Arabic numbers). Each table, figure or illustration must have a title.
- The text should be organized under appropriate section headings, which, ideally, should not be more than 500-700 words apart. • The main body of the text should be written in Times New Roman letters, font size 12.
- Section headings should be written in Arial letters, font size 12, and should be marked as follows: primary headings should be centred and typed in bold capitals and underlined; secondary headings should be typed with italic bold capital letters; other headings should be typed in capital letters. Authors are urged to write as concisely as possible, but not at the expense of clarity.
- The preferred software for submission is Microsoft Word.
- Authors submitting papers for publication should specify which section of the journal they wish their paper to be considered for: research papers, research notes, case studies, book reviews,

conference reports, industry viewpoints, and forthcoming events.

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- Where acronyms are used, their full expression should be given initially.
- Authors are asked to ensure that there are no libellous implications in their work.

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For submission, manuscripts of research papers, research notes and case studies should be arranged in the following order of presentation:

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- For papers presented in conferences: Ford, B. (2004). Adoption of innovations on hospitality. Paper presented at the 22nd EuroCHRIE Conference. Bilkent University, Ankara, Turkey: 3-7 November 2004.
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- For reports: Edelstein, L. G. & Benini, C. (1994). Meetings and Conventions. Meetings market report (August), 60-82.