SOCIAL MEDIA USES AND GUIDELINES FOR MUSEUMS: EGYPTIAN MUSEUMS AS A CASE STUDY

Heba Abdel Mohsen Komeil
Tourism Studies Department, Faculty of Tourism and Hotels Management, Alexandria University, Alexandria, Egypt.

Abstract

Museums around the world are starting to discover the future of social media as an innovative channel for marketing, communication, and collaboration with their target groups in more advanced and cost-effective ways. Social media is considered a sign of the So-Called Museum 2.0, has changed the way museums perform their tasks. The goal of this research is to assess how museums are staying alive during the COVID-19 across the eighty-one Egyptian museums on social media. The study adopted a mixed research methodology that incorporated both quantitative and qualitative methods by creating quantitative parameters and indicators along with collecting and monitoring data from several platforms. Results showed that only 56% of Egyptian museums have their own social media profiles, and the majority of them are severely lacking feedback from their followers. In accordance with the findings, the introduction of cutting-edge technologies is almost non focal. he discussion and conclusion also highlight the use of social media in Egyptian museums and its benefits, calling into question their communication approaches and plans and suggesting a guideline on how museums can communicate more effectively with their followers and visitors.

1. Introduction

As a result of the global pandemic, more than 85,000 cultural institutions closed their doors between 2020-2021 according to the UNESCO report published in May 2021 on the state of global museums in the face of COVID-19 (UNESCO, 2021). It is clearly that these temporary closures have had genuine financial and social results, which will influence museums in the long term. In response, some museums have created modern shapes of where the museum used a wide range of past programs and other digital videos that have posted on YouTube for the public's enjoyment and is also proud to share a number of collaborative programs that can be watched from home as well employed social media channels as venues for conversations and curation, digitally remediated exhibitions and events arranged in other formats, and disseminated content and resources that had formerly been digitalized or need to be digitally documented (McGrath,2020).

Despite the heavy financial pressures museums have faced on 2019-2020, they have also been taking advantage of the opportunity for structural growth. Going forward, museums will be required to depend more heavily on their collections instead of blockbusters or travelling exhibitions due to financial strain and limitations on loans, a trend that first emerged since the 2008 depression (Elizabeth, 2020). Many museums reopened again with restricted capacity, and many do not feel comfortable putting their health at risk by going in person. Additionally, museums can now more correctly display various types of art. The ability to observe and enjoy numerous art pieces remotely has been made possible by technology like augmented reality, 360-degree cameras, and strong web security. Furthermore, an expanding number of people can enjoy both spoken and written works of art through internet platforms. Because galleries are often only accessible on specified days and times, making art available online may allow a bigger audience to experience art more easily from the comfort of their own homes. Nonetheless to say, humans breathe, look, and walk around- and while the damage is minor

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and invisible, even minor damage has a significant influence on age-old antiques. For children, It will be easier to introduce them to art and culture online since they will be able to interact and view it without physically touching the items on display. For all these reasons, museums are increasingly reaching people through their websites along with their social media channels (Marchese, 2020).

Museums and cultural institutions are increasingly dependent on social media to engage with current and prospective visitors in addition to promoting their exhibits, galleries, and events. (Gonzalez, 2017). Web 2.0 technology is used to involve visitors in the life of a museum either through the website, blog, wiki, or via media archives like Flickr, YouTube, or exchange platforms like Twitter and Facebook (Suzic et al., 2016). Museums nowadays must move from a one-way connection on the formal website to a variety out-of-sight collections such as sensitive/fragile artefacts, maps and books, and so on. (Bernstein, 2008). Followers should now be able to participate in the creation of the exhibition from the beginning to the end, as well as meet and discuss the hidden significance of the artefacts with educators and curators (Kelly, 2010).

The websites of Egyptian museums have received less attention, and it has been shown that many Egyptian museums still lack the technological know-how to engage in the digital marketing revolution (Abdul Samie and Marie, 2019). The purpose of this research is to evaluate how Egyptian museums use social media platforms to communicate with the public, as well as to identify the used distribution methods and information content. Our studies reviewed in this research are the 81 museums included in the central agency for public mobilization and statistics' brochure. (CAPMAS, 2021) published in March 2021 and approved by Egypt's Ministry of Tourism and Antiquities ministry. The research also resulted in a guide to help museums to be more effective on

social media platforms,

1.2. Research questions and research goals

Following this summary of the significance of social media use to Egyptian museums, the following research questions are posed:

- Do Egyptian museums have active presence on social media platforms?
- What platforms do they use? What kind of information do they disseminate? and how do they connect and interact with the public?

The specific goals derived from the main goal are the following:

- To determine the social media presence of each museum.
- To quantify the numbers of followers, documents submitted, and messages delivered and track them in quantitative and qualitative ways over time.
- To examine each museum's message, content, and communication style.
- To keep track of each museum's content updates.
- To investigate the different levels of contact.

As previously stated, Egypt has 81 museums including 34 archaeological and regional museums, which are distributed over 20 governorates. The table below depicts the distribution of museums across Egypt's cities, including the number of museums and the number of visitors during the pandemic year.

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Table 1. Number of museums, visitors by governorate 2020/2021
Source: Central Agency for Public Mobilization and Statistics, 2021

Governorate	Visitors (000)	Museums
Cairo	3092	25
Alexandria	1267	14
Port Said	14	2
Suez	4	1
Damietta	3	1
Dakahlia	6	1
Kaliobeya	6	1
Gharbia	3	1
Monoufia	10	2
Behaira	26	2
Ismailia	9	2
Giza	475	12
Menia	6	1
Sohag	24	3
Qena	9	1
Aswan	239	3
Luxor	111	3
Red sea	4	1
El Wadi el gedid	3	4
Matrouh	5	1
Total	5316	81

In 2020/2021, it is estimated that 5,316 individuals visited these museums, compared to 9,643,000 in 2017/2018. The dip in visitors was mostly due to a 73% drop in international travel (NEMO, 2021). According to the World Travel and Tourism Council. 2020, the most visited museums are those in Cairo and Giza, with 25 museums in Cairo receiving about 3,092 visitors in 2020/2021, compared to 24 museums

with 5 million visits in 2018/2019 and 12 museums had 475,000 people in 2020/2021, compared to 9 museums received 3.4 million visitors in 2018/2019.

Suez, Damietta, Dakahlia, Kaliobeya, and Gharbia have the fewest museums, with only one each in the four governorates, followed by Monoufia, Behaira, and Ismailia, which each have two museums. Based on data from the Egyptian Ministry of Antiquities' finance sector, the Central Agency for Public Mobilization and Statistics reported that total revenues of archaeological, historical, and regional museums were LE 169.021 million in 2019/2020, compared to LE 12.9015 million in 2020/2021, a decrease of 92.36 percent (WTTC, 2020). These figures reveal that even when the restrictions were released, most visitors chose not to risk their health, showing that moving online is the way for museums to keep connected with their guests in the future.

The following review of the literature begins with a definition of social media and then explains how various tools and platforms are categorized according to Egyptian internet users. Finally, it summarizes the important points that should be emphasized in the museums use of social media. Details about individual highlighted projects are given in the coming discussion.

2. Literature Review

2.1. Definition and Contextualization

Social media is a term that refers to the tools and platforms that people use to post, interact, and share content online. These tools include blogs, wikis, podcasts, photos, and bookmark sharing sites (Kagan, 2008)The various sorts of social media are classified by several websites. According to Kaplan and Haenlein (2010) there are six categories of social media: collaborative projects, blogs, content communities, social networking sites, virtual gaming worlds, and virtual social worlds (Padilla-Meléndez and Del Guila-Obra, 2013).

Collaborative projects are those kinds of projects that provide a lot of information and give the visitor (not an expert) the opportunity to add to it frequently, Wikipedia and Delicious are two examples. Collaborative

projects are different from blogs. Blogs were the earliest phase of social media, and they were a solid presentation of data with dates reversed. They could range from the author's personal diaries to in-depth analyses of all relevant facts on a certain problem similar to Twitter platform. (Kaplan and Haenlein, 2010).. In content communities like Flickr, YouTube; and SlideShare, users can share posts like photographs and videos. On social networking sites like Facebook, users can connect with others by setting up a personal profile, allowing friends to view other people's profiles and exchange mail and instant chats (Ibid). Virtual game worlds (e.g., World of Warcraft) and virtual social worlds (e.g. Second Life). Virtual worlds are three-dimensional environments in which operators' users can flaunt their customised avatars and collaborate as if they were in real life. (Baruah, 2012).

2.1. Social media and museums

Until recently, visitor studies and museum education were the primary sources of research into museums (Russo et al. 2008). Social media's potential in these areas has been seen as engaging users through interactive communication, boosting informal learning at museums, including audiences and followers in gallery development (Fell, 2012).

Egypt's museums have always acted as storage facilities for artefacts, with no specific philosophy or strategy to guide their future development. The museums' rare items have either been hidden in basements or shown in insufficiently appealing ways to tourists. Curators have been denied the ability to teach and engage the public in educating and preserving our common heritage (Hawass, 2005). As a result, adopting social media has become crucial for Egyptian museums; curators and educators need to convey the stories and treasures they have hidden away in the basement without worrying about how or where they should be presented.

Before the coronavirus outbreak, tourism accounted for roughly

11.9 percent of Egypt's GDP. Almost 150 million jobs in travel and tourism have been lost since March 2020. WTTC (2020) projects a $9 billion loss in the Red Sea business alone. Since reopening in July 2021, the country has experienced a surge in tourism, although it is still much below Egypt's average. The Egyptian government has recently begun to rely on social media celebrities and influencers to market tourism in Egypt. A trip to South Sinai was organized by Egypt's Tourism Promotion Board, which is part of Egypt's Ministry of Tourism and Antiquities, for a group of Egyptian social media influencers with between 500,000 and two million followers. The influencers had a great time and shared a lot of stories and posts, especially at the Sharm el Sheikh Museum (Egypt Independent, 2021). The trip was a part of a big effort by the ministry to modernize its promotional tools to keep up with international modern digital trends. This underscores the government's goal of promoting not only tourism, but also cultural institutions in the country through social media.

3. Methodology

During the month of August 2021, the research was conducted along these lines, with an update in April 2021:

- Analyse museum websites to determine what kind of social media presence they have. The investigation was carried out by visiting and viewing websites in their entirety, and then writing down the data discovered.
- There is a quantitative and qualitative presence on the platforms. A bibliographic record was established for the several sorts of platforms that house Egyptian museums. This record includes the date on which each museum officially signed up, followers' numbers, messages, and searchable content.

3.1 Data and variables

Codina (2010) suggestions were followed to gather, monitor, and evaluate data by categorising distinct indications into five parameters.

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The parameters react to the query 'What do we want to evaluate?' because there may be many features to choose from. In certain circumstances, elements such as authorship, opening hours, or access may be broad, but particular parameters need be defined afterwards because each institution corresponds to a different typology based on its unique characteristics.

The indicators are designed to assess the effectiveness of the criteria for establishing quality and to provide a solution to the question, "How to evaluate this parameter?" Overall, the evaluation procedure reveals how well museums use social media, as well as the quantity and quality of the content.

- Collaboration: These platforms allow the museum and its visitors to exchange data while also contributing to the content. Primary, artwork or item description with tags; votes for artworks that have a lot of "likes," "followers," "participations," and "news" (quantitative record). This information demonstrates the extent to which a museum has prepared and made it available to its visitors.
- Contribution: The museum's willingness to engage visitors to participate and the simplicity of doing so. Comments about artworks and/or activities are published. Publication of photos and videos, the indicators were chosen to reflect the museum's openness to allowing visitors to contribute.
- Content: The museum provides access and visualisation options to its visitors, which includes making content available on its website. After monitoring and examining the several websites under consideration, these indications were chosen; museum artwork and venues are open to the public. Textual and audio-visual content updates are available for download (transcribed notes). These factors reflect the museum's dedication to keeping its news up to date.
- Technical modernization: What technical choices does the museum provide to its visitors? This variable was introduced when a weakness in technical approaches was discovered. Virtual visits with audio

recordings and image visualisation are the main indicator. Cutting-edge technology includes collaborative games and events, mobile-friendly software, amplified reality, QR codes, and geolocation systems. The museum's technical tools indicate a significant amount of ~~about~~ its dedication to innovation and capacity to stay on top of technology.

- Interface: This refers to the museum's interaction channels for keeping visitors up to date on all museum-related aspects, such as special exhibitions and activities. RSS feeds, wikis, blogs, and any additional available options like Newsletters and other subscriptions are examples of syndicated channels How does the museum reply to questions and comments? These factors aided in determining how vital it is for the museum to connect remotely with its visitors.

3.2. Results and analysis

According to the findings of the two previously mentioned research lines, 51 (62.9 percent) of the 81 surveyed museums had a social media presence or account. Only museums with their own profile have been assessed, excluding those with a shared internet framework and those allied with other organisations. As shown on Figure (1) Thirty museums (37.04%) do not have a digital presence on any platform.

Fig. 1. Numbers of Egyptian museums on social media.
Source: the author.
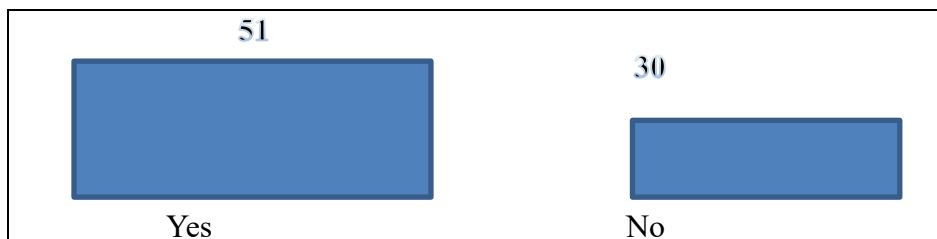
Fifty-one Egyptian museums have social media presence with Facebook being the most common social media platform. Twitter in Egypt has over 2 million active users, even though only seven museums (5.67%) have a Twitter account, which is surprising. In January 2022, Egypt had

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51.45 million social media users. Egypt's social media users accounted for 48.9% of the total population (Digital 2022: Egypt).

Table 2. Social media users in Egypt & number of museums in employing respective platforms.
 Source: Digital 2022 & the author

| Social media platforms	Social media users in Egypt April 2022	Total number of museums on social media	%
Facebook	51,286, 200	51	58.82%
Instagram	14,035,100	17	20.99%
Twitter	5,150,000	9	11.11%
YouTube	4,630,000	5	6.17%
Tumblr	-------	4	4.94%
Flickr	-------	1	1.23%
Pinterest	-------	1	1.23%
LinkedIn	6,841,000	2	2.47%

While Egypt has more than 50 million social media users, only 58 percent of all Egyptian museums have a digital presence, as illustrated in Table. 2. This means that just half of museums can remain relevant in today's technologically advanced society Most Egyptian museums lag in highlighting their collection, sharing photos from current exhibitions, creating buzz around upcoming exhibitions, and other events.

 In Egypt, museum management pays insufficient attention to the number of social media users across various platforms. this, around 40.63 percent of Egyptians have accounts on Facebook, which explains why museums consider Facebook as their primary online method for interacting with the

public. YouTube ranks second with 34.9 percent although just 5 Egyptian museums have profiles on the platform. Twitter has 15.37 percent of total social media users, with 9 museums having Twitter accounts, Pinterest has 6.18 percent, LinkedIn has 1.43 percent; and Reddit accounts for 0.62 percent. All these platforms will be examined in greater in the subchapter.

Fig.2. Social media statistics Egypt Apr 2021 – Apr 2022
Source: Stat-Counter global stats.
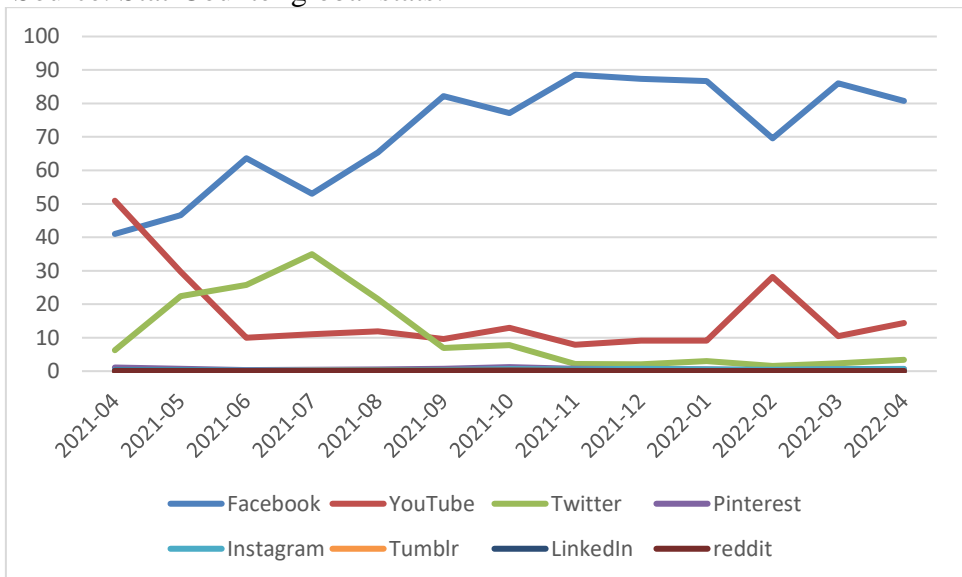
The collaboration parameter, where we examine the numbers of followers on each museum social platform, the way of interacting with the online visitors, amount of "likes" leaving comments, and sharing the post with friends. Despite this, not all of them permit tagging artworks; the museum always offers a description and approve a post before sharing it. It is worthy to mention that the Museum of Islamic Art, the Pharaonic Village, and the Library of the Museums of Alexandria have the highest numbers of followers on social media, indicating that there is a clear

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correlation between the number of followers and the popularity of the museum. The second parameter is contribution, which is associated with the previous parameter collaboration. Although most museums enable visitors to participate with comments and photos, there are screening systems in place to limit the data that people can post. The two characteristics that follow, innovation in content and technology, show the most about the online status of museums in Egypt.

The most considerable signs of a decline in Egyptian museums on social media are the shared content and the application of technology (third and fourth parameters). The Egyptian Museum system is incoherent; several institutions are scattered across the country, each with varying degrees of success in raising finance and attracting tourists (Hawass, 2005). Even well-known museums have difficulty implementing cutting-edge technological solutions to enrich the visiting experience, like the Google project or the QR code.

It was found that ten museums provide a geolocation system that shows the exact location of the museum on web maps and all adjacent services and amenities Nine museums have their own websites, each with a film introducing the museum's facilities and display rooms. Seven museums offer virtual tours on their websites, while two only offer interactive games.

Some notable museums projects should be highlighted: The Museum of Islamic Art has pioneered the use of a mobile application service, with an app that can be downloaded on both Apple and Android phones. Pharaonic Village's website also uses Augmented Reality to geolocate historical structures and share experiences on social media sites like Facebook and Twitter. The Hurghada Museum also has a unique website that educates he public about the museum's collection through role-playing games. The museums of the Bibliotheca of Alexandria have

some interactive and digital games that children can download from the Apple/Android store. Egypt's museums are well-known for their educational value. Most of the programs are aimed at students and researchers, with educational trips, and interactive workshops. Examples are the Alexandria Museums' digital library and online seminars, the National Museum of Egyptian Civilization's online workshops and the Museum of Islamic Art's online talks. The Suez Museum has also created a one-of-a-kind cultural and social online programme and workshops for the entire community, designed to cater to people of all interests and backgrounds.

Interaction and communication, the fifth parameter evaluated, are extremely rare among the museums studied. The Bibliotheca of Alexandria is the only local museum with an active blog for its exhibitions. Two museums offer RSS feeds or syndicated news channels. The majority of museums use a range of traditional internet communication channels, including newsletters, journals, and emails. Four museums added a TripAdvisor link to their social media and website, where potential visitors may read other's comments and reviews.

3.2.1. Facebook

Fifty-one museums have Facebook accounts, which is unfortunate because none of them have the Facebook verification checkmark which gives real accounts credibility and separates them from those runs by fans or imposters. The Um Kulthum Museum, the Egyptian Military Museum, the Crocodile Museum, and the Ahmed Shawki Museum are just a few examples of public-run museum pages. This is evident in how they manage and publish posts on their social media profiles. According to data gathered on August 9, 2021, and updated in April 2022, museums with the most "fans" provide visitors with authentic cultural experiences outside of their usual galleries, such as rituals, live talks, and art performances. This explains why "Pharaonic Village" has 269,946 Facebook followers and "Rames Wessa Art Centre and Weaving Museum has 80,981 followers. Table 3 provides the data of the 12 museums with the most and least followers.

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Table 3. The 12 Egyptian museums with the highest and the least followers on Facebook (22 April 2022) Source: The Author

Museums with the highest numbers of followers		Museums with the lowest numbers of followers	
Pharaonic Village Giza	269,946	Agricultural Museum	3,320
Rames Wessa Art Center and Weaving Museum	80,981	Mohamed Nagy Museum	3,216
Hurghada Marine Museum	72,201	El Nasr Museum for Modern Art	2,607
Grand Egyptian Museum GEM	64,478	The Citadel Museum	2,600
El Sadat Museum	63,895	National Police Museum	2,014
National Museum of Egyptian Civilization	62,646	Egyptian Modern Art Museum	1,887
Museum of Islamic Art, Cairo	61,424	Nubian Museum	1,779
Child Museum	61,183	Sohag Museum	1,645
Bayt Al Suhaymi House and Museum	58,274	Sharm El Sheikh Museum	1,417
Egyptian Museum	57,000	Al Alemein War Museum	1,346
Egyptian Air Force Museum	55,787	Cairo International Airport Museum	1,330
Museum of Illusions	43,855	Gamal Abdel Nasser Museum	874

There is not always a relationship between the size of the museum and the number of visitors. The "Egyptian Museum," is one of Cairo's main attractions, has 57,000 followers, while the "Royal Jewelry Museum," with its unique collection has around 38,000 followers, and "The Citadel Museum," 2,600 followers. On the other hand, Because of his exceptional social media channels and well-designed website, the Hurghada Marine Museum, which is still relatively new, has over 72,000 followers.

In general, people follow museum pages to stay informed about activities, exhibitions, collections, and events. In order to gain more followers, museums need to update their pages regularly. However, some museums do not prefer to post too many posts on their site as they think more frequent posts would be intrusive. The Pharaonic Village is one of them. It has the most followers but only shares two to three posts a week. According to the findings of this study, museums do not follow each other on Facebook. This may discourage users from following exhibitions and activities from one museum to the next. Clearly, this is a detrimental policy for getting incoming links, which may help

3.2.2 Twitter

Twitter is Egypt's second most used social media platform; however, museum participation and tweets are lower than posts and photos in Facebook. Few museums utilize Twitter to keep their followers up to date, by posting regular updates, or replying to questions quickly. There are nine Egyptian museums with Twitter accounts. The Egyptian Museum has about 24,000 followers, followed by the Pharaonic Village/Living Museum, which has 1,921 followers. The GEM Museum has 1,820 followers. In terms of engagement, there are significant differences depending on the museum's communication policy. Some small and medium-sized museums use Twitter extensively and receive great feedback from their followers. For example, "The Library of Alexandria Museums" has 329 tweets and approximately 600 active followers,

whereas the "Suez National Museum" has only 20 followers and has tweeted over 98 times since its inception.

Table 4. Egyptian museums on Twitter (last updated April 2022)
Source: The author

Museum name	Followers	Tweets
Egyptian Museum	24000	3052
Pharaonic Village (Giza)	1021	260
Grand Egyptian Museum GEM	1820	132
Marine Museum (Hurghada)	781	202
Bibliotheca Alexandrina	463	329
National Museum of Egyptian Civilization	92	311
Child Museum	64	72
Suez Museum	20	98
Gayer-Anderson Museum	21	16

3.2.3. Instagram
Museums would be unwise to overlook the temptation of Instagram-worthy displays, events, and settings for potential visitors. If a museum forbids visitors from taking photographs and uploading them on social media, their marketing efforts are likely to be curtailed. Small modifications to photography rules, collaborating with a pop-up partner to take the museum to a less traditional site, and establishing crowd-drawing events can all help the museum meet its objectives (Badell, 2015). Cairo's Museum of Illusions is at the top of the list, having 269,946 Instagram followers compared to 43,855 on Facebook. The museum's information is identical on both sites, and neither service offers any more content. While the Egyptian Museum has the highest number of Twitter followers, they have a limited number of Instagram followers. Pharaonic Village Museums have the most Facebook fans of any Egyptian museum, are

ranked second on Twitter, and fourth on Instagram, demonstrating that the team is working together on all channels. Despite its tiny number of followers (192), Hurghada Museum is an important experience to highlight on social media in terms of online interaction with public; the museum's social media platform is managed professionally, and visitors receive much of relevant information on the museum's collections and shows.

Table 5. Egyptian museums on Instagram (last updated April 2022)
Source: The author

Museum name	Followers
Museum of Illusions, Cairo	46,200
Grand Egyptian Museum	6,856
Bibliotheca Alexandrina	3297
Pharaonic Village Museums	3180
National Museum of Egyptian Civilization	3,108
Museum of Islamic Art, Cairo	1,928
Egyptian Museum	1,204
Child Museum	767
Gayer-Anderson Museum	383
Sohag Museum	377
Royal Jewelry Museum	324
Hurghada Museum	192
Coptic Museum	159
October War Panorama	93
El Sadat Museum	21

3.2.4. Other platforms
3.2.4.1. YouTube
Five museums (4.5%) out of fifty-one have YouTube channels where they provide crucial information about their collections. Pharaonic Village Museums and the National Museum of Egyptian Civilization have the most subscribers on YouTube, with 307 and 260 subscribers, respectively.

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3.2.4.2. Flickr

Flickr is the best photo sharing network because it contains a news feed, even though Instagram has ten times the number of users as Flickr. Flickr is more practical as it overcomes the trouble of cataloguing, categorizing, and organizing images into albums. This means that if a visitor is looking for a specific photo that the museum has posted on Flickr, he can search for it easily on the day it was submitted. The Egyptian Museum is the only museum that has a Flickr account; this group has over 5,000 photographs of the museum and 321 followers from around the world and was founded in May 2007.

3.2.4.3. Pinterest

According to Pinterest's own research, more than 40 million users in the United States use the site for travel inspiration every month. Furthermore, Pinterest is used by 49% of people who spend $1,000 or more on vacation (Jenn, 2018). Museums should create a business profile on Pinterest. This gives the museum access to analytics and the ability to put up advertisements. Two museums have Pinterest accounts: the Museum of Islamic Art in Cairo, which has 335 followers, and the Hurghada Museum, which has only three followers.

3.2.4.4. Tumblr

Tumblr is a social blogging platform that allows users to upload multimedia, follow other users, and join communities without the limitations that Twitter and Facebook impose. Out of the 81 Egyptian museums analysed, four (4.9%) have a Tumblr page. For many people, Tumblr is their preferred social media network. Around (0.18%) of social media users in Egypt have a Tumblr account and follow other Tumblr accounts (Digital,2022).

3.2.4.5. LinkedIn

LinkedIn profiles only exist for two museums. Given that it might assist in boosting the museum's visibility, strengthening its network, and promoting the sharing of professional views and activities, it is odd that this professional platform is so underutilised in museums.

3.2.4.6. Other platforms

Reddit, which is used by none of the Egyptian museums studied, is an example of a platform that is essentially non-existent among Egyptian museums. Reddit is an American social news aggregation, content rating, and discussion website.

4. Discussion of results and suggested guidelines

Egyptian museums' social media presence is still relatively modest. In terms of quantity, it is clear that museums haven't fully embraced social media channels. Relative to quality, the update and interaction activities are effective, although they fall short in several critical areas. A handful of museums, like the Museum of Islamic Art in Cairo, the Library of Alexandria museums, and the Hurghada Museum, have a distinct social media scheme. For museum management to have a larger impact on potential visitors, the following guidelines are recommended.

The Guidelines are divided into three parts:
Part One: The Basics.
Part Two: The Strategy.
Part Three: Insights.

4.1. The Basics

Museums are expected to reopen, thus updating museum online information such as working hours, ticket rates, a map of their location, and a link to their website is vital and update their profile information, which includes operating hours, ticket prices, a map of their location, and a link to their website. If the museum is hosting a special event, a post should be created about it and be pinned to the top of its

profile. Museums provide a variety of events throughout the year; event pages should be made for them to urge people to join the mailing list (Jenn, 2018). Several functions, such as adding Wi-Fi network information and activating response hours, may also be included. Museums should turn on reviews or add a TripAdvisor tab, authenticate the website to improve its search rankings, and link the online gift shop to social media accounts. Museums should likewise change their profile to a corporate one, they will then be able to link hashtags and other accounts. The biggest benefit of converting to a business account is that the museum will have access to analytics and be able to advertise on the network. Museum management will eventually need to audit their plan on a regular basis, which will require setting aside time to spend on taking an objective look at how their networks have functioned. This will allow them to check out everything from the page's current demographics to the most popular content (Boost and Calvi, 2009).

4.2 The Strategy

A successful museum should have a clear vision for its future, which should include certain common social media goals, such as:

- Boost brand recognition: This will enable potential visitors to learn about the museum's updates.
- Promote Membership Sales (if available): Visitors must understand the benefits of membership and the benefits they get from being members.
- Other features to promote include things like event space, speakers, or working with a local business.
- Create communication channels: - it could be an email, an online group, or a personal meeting.
- The Museum Gallery: including which colours they want to emphasise? What will be in the photo? (Weilenmann et al., 2013).

Depending on their goals, museums should determine what types of information they want to provide and how frequently they want to

broadcast. The final phase in developing their social media strategy is to review analytics and re-evaluate resources or actions in terms of how effectively they are reaching objectives. (Jen, 2018).

4.3: The Insights

Using highlights: where the museum may answer frequently asked questions, share information about exhibits, displays, and guided tours.

- **Recognition of employees and volunteers: by recognizing the individuals or groups aside from artists and curators who cooperate and volunteer their time, efforts, and experience.**
- **Communicating with followers demonstrates that the museum cares about its audience, providing yet another reason for audiences to follow the account.**
- **Collaboration with local organizations: this possibility allows museums to collaborate while also exposing their treasures to a larger audience; The main concept is to raise awareness through distributing content.**
- **Share educational content: The educational content presented by the museum should be distinct from what they can obtain from books since the information should always be paired with a photo or story that captures the visitor's interest and curiosity. (Tasich, 2014).**
- Talks and Interviews: through a live interview with a curator or expert, or a workshop for children; such events increase the chance of connecting the museum with its followers via live questions, and the video is saved to keep on the feed.

Conclusion and Recommendations
The research's main goal was to learn more about how social media is used in Egyptian museums, to investigate the phenomenon in its natural

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setting and evaluate how well museum staff communicate and interact with the public. The research used a case study approach for the 81 museums that are officially listed in the Ministry of Tourism and Antiquities 2021, the findings showed slightly more than half of the museums only have social media profiles, and the majority of them have Facebook accounts only, a small number of museums have accounts on multiple platforms. The literature review examined the importance of a museums having online presence in order to promote its collections and attract more visitors. Increasing the number of visitors ensures that the museum will be financially secure in order to care for its collections and employees. We then reviewed some past theoretical research on the use of social media in museums.

We examined each museum to determine its social media presence in quantitative and qualitative methodology. We measured the number of followers, the number of posts submitted, the number of messages delivered, the frequency with which the museum posts updates on social media, and the speed with which the staff responded to comments and questions. Eventually, a guideline was proposed to assist museums to be more effective on social media platforms. Both methodologies reveal that museum staff members need to put in more effort to actively manage social media platforms in order to build two-way connections with their target audience. The website of the Ministry of Tourism and Antiquities is a great achievement in terms of bridging the gap between museums and social media. The Ministry of Tourism and Antiquities' Website, which was launched in December 2019, is regarded as a fantastic example of providing core information. It contains 15 museums that have over 440,000 YouTube subscribers and 500,000 Facebook fans.

The epidemic underscores the urgency to review museums' organizational systems in three critical areas: governance, finance, and technology. The researcher recommended that government authorities (the

Ministry of Tourism and Antiquities, the Supreme Council for Antiquities, and the Ministry of Communications) should establish a strategic, inventive, and integrated plan to improve the use of current technologies in Egyptian museums. The plan must include specific objectives such as creating a website for each museum, updating, and activating existing websites, removing regular barriers, and increasing financial support for technological projects in museums. Furthermore, each museum's information teamwork should be customized by the authorized authorities. The private sector should also be encouraged and a forward-thinking part of the system's rehabilitation. This has already been implemented on the

Museum website, which is the first result of the Ministry of Tourism and Antiquities collaboration with the commercial sector. It is also important when showcasing the museum's collections on social media to keep the collections' authenticity in mind.

The researcher suggests some guidelines for the museum staff. It is important to think about which social media tool is best for the correct audience at the right moment and to update the contents of social media platforms on a regular basis. To ensure the website's long-term viability, staff should assess its usability and functioning. To assess the performance of each tool, the use of the most up-to-date tracking systems should be improved. The museum staff can also use the various social media platforms to diversify the museum facilities, like the coffee shops, event hall, and the museum store. The preceding investigation of Egyptian museums' usage of social platforms brings up new areas for research into museum audiences' needs: what types of audiences do they have? What factors influence their trips to museums or virtual spots, such as their demeanor and political views. The preceding investigation of Egyptians museums' embrace of social media brings up fascinating areas for research into the demands of museum audiences: which types of audiences, which behaviors and trends are shaping their visits, whether to museums or virtual spaces? It is possible that investigating these characteristics will inspire museums to think about how they present

themselves on social media platforms. "Being present" is insufficient, and it may even be damaging if museums fail to comprehend the recent communication and interplay methods offered by these platforms.

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