

Museum Institutions in the Digital Age: The Insights of Malaysian Museums' Use of Facebook

Shafinaz Ahmad Shaharir*

Shafinaz Ahmad Shaharir, PhD candidate at the Department of Media Studies, Faculty of Arts & Social Sciences, University of Malaya, Kuala Lumpur, Malaysia

Hasmah Zanuddin

Hasmah Zanuddin, Associate Professor at the Department of Media Studies, Faculty of Arts & Social Sciences, University of Malaya, Kuala Lumpur, Malaysia

Abstract

Media, entertainment, and other forms of popular culture play a significant role in shaping our perceptions of others. For many of us, popular culture is the primary way we learn about people who are different from us. The problem, though, is that many representations are based on cultural stereotypes, which tend to marginalize and caricature members of non-dominant groups. Through these representations, we see a limited, and distorted, view of others. Both entertainment and news media are powerful forces in creating and perpetuating negative cultural stereotypes, especially about racial and ethnic groups. In television and film, characters from non-dominant racial and ethnic groups often fall into formulaic tropes, and their storylines easily follow cliché narratives. The consistency of these representations reinforces stereotypes and makes them more readily available in our minds. Over the last decade, museums have experienced a strong cultural shift from object-oriented towards audience-oriented strategic approaches. The new approaches need to be addressed due to social change and the advent of communication technology as a result of the establishment of new forms of community. This research paper examines the relevant literature on this transformation and presents supportive evidence of the impact that social media have upon the relationship between museum institutions and their audiences. The Department of Museums Malaysia's Facebook page provides a comprehensive evaluation of the museum's general social media strategy. Given the widespread and dominance use of Facebook and other social media, the degree of engagement of museum institutions and social media seem to have become an inseparable factor on the scale of effectiveness of the relation with museum audiences and the levels of visitor attendance. The purpose of this research aims to provide an initial comprehensive set of insights into the use of social media by museum institutions by using one of the most prestigious museums in Malaysia as a case study.

Keywords: Museum; Digital age; Representation; Facebook.



CC BY: [Creative Commons Attribution License 4.0](https://creativecommons.org/licenses/by/4.0/)

1. Introduction

Museum is a non-profit making institution to educate public about history, culture and heritage. Decades ago, museums¹ were closed institutions that opened only for the aristocrats and scholars. Kotler G. N. *et al.* (2008) stated that collections in modern Europe and in England were collected by kings, nobility, churches and wealthy merchants. These collections were assembled in grand private residences and palaces that were open to highly selective audiences. According to Smith (2014) museums are not like most things we encounter, the British Museum was founded in 1753, the Hermitage in 1764, the Louvre in 1793 and the Metropolitan Museum of Art in 1870. However, as the time passes by the mean of modernization, the museums start practicing the concept of being open as they have to compete on attracting the visitors. The higher number of visitors acts as the yardstick that determines good level of performance that a museum has achieved.

Understanding the public's interests and concerns, likes and dislikes, needs and wants, is of critical importance in providing successful services and developing successful museum Ambrose and Paine (2006). Museums have started to realize the importance of communication with its audiences, hence it is important to ensure that the strategies used have to meet the expectations of the visitors in order to build a good reputation of museum institutions. It can be seen nowadays, where most of the museums from all around the world have started utilizing this platform to reach out better to the visitors precisely. Museum field has settled more firmly into patterns that emphasize the importance of successful relationships with the audiences, and consequently the educational role of the museum has become even more significant. Through the museums activities of display and interpretation, painting, photographs, using objects, models and texts, museums build a view, present a story and produce resources for learning (Hooper-Greenhill, 2007).

Apart from that, the existence of the social media has granted the museums opportunities in promoting the institution to the society, even better, that mean of promoting does not even require any charges of payment. The argument agreed by Scott (2011) by saying that the frustration of relying exclusively on the media and expensive advertising to deliver your organization's messages is long gone. Even though museums are non-profit

*Corresponding Author

organizations, they have started to realize the need of various strategies in order to reach their audiences and at the same time, they need to compete with other attraction places. Nowadays, museums have managed to change from one-way communication to two-way communication where they invite audiences to participate.

The advance of communication technology especially with the existing of Web 2.0 has opened up a new ways for the museum institutions to communicate about their exhibitions, activities and create dialogue with it audiences. Despite most of the museums have already made use of the platform, however, it raises the question marks if they actually understand the real reasons of using the new media and to whom it is targeted to. This is because, the use of the social media among the institution of museums is still considered quite new and its effectiveness of the media still remain in the early level of introduction among the museums professionals. This is due to the reason where the uses of social media between the museum institutions and the commercial companies are highly differed. The commercial companies make use of the social media in the betterment of promoting their products and this is rather to make profits. Unlike the commercial companies, the museums use the social media in order to interact closer with the society and to promote the activities and museum exhibitions, hence attracting the visitors to come and visit.

In Malaysia, the museum institution has become a part of Malaysian culture. There are number of museums in Malaysia that have been build and established whether by the private sector, state government and federal government. The National Museum of Malaysiaⁱⁱ or famously known as Muzium Negara is one of the prestigious museum institution in Malaysia since it opens to public in 1963. Albeit there are many museums that have started to make use of the social media, however, it is still questionable among those institutions if they are clear with what to gain and achieve from the use of the said medium. Should they be aware of whom their target audience is, and the clearly strategized steps to be taken in case there are occurrences of problems if the social media is not accorded rightly. Within the interpretation offered by museums, it is importance for museum professionals and practitioners to expert in knowledge and others viewpoints primarily those of the cultures represented. Certainly, social media is a powerful tool for museum to engage and interact with their audiences and at the same these tools help museum to engage with difficult to reach audiences or non-visitor. The research question that frames this paper is to analyse how museums effectively use social media in order to engage with its audiences in order to create an interest toward museum and at the same time how museums use social media to represent the multi-cultural society. Therefore, the aims of this paper is to provide an initial comprehensive set of insights into the use of social media by National Museums of Malaysia, the leader of museum institution in Malaysia.

This study presents a literature review focusing on museums and social media use because museums nowadays have experienced a strong cultural shift from object-oriented towards audience-oriented strategic approaches. Furthermore, museums are known as non-formal learning institutions, hence a thorough review regarding the social media impact on learning within the museums and how it shaping the society perceptions.

2. Literature Review

2.1. Museum in a Digital Age

Within these decades, the museums from all over the world have gone through a remarkably significant change in which they are faced with the digital era that witnessed the museums as pure institutions that only focused on the collections for the audience to audience-oriented strategic approaches. Traditionally, museums preoccupation with the material remains of the past has made them object oriented (Alsford and MacDonald, 2010). Alsford & F. MacDonald added that this is reflected that to the key functions of museums: to assemble, conserve, study, exhibit, interpret; as all museums activities based on specimens and artifacts (Alsford and MacDonald, 2010). Today, museums are not exist just because of their collection of material heritage, but rather to educate society by disseminate knowledge and to preserve our communal identity, crucial to social cohesion.

It must be stressed that audience-oriented approaches to the role of museums today will not reducing the value of museums' objects or material collection. However, museums need to address of certain challenges in the area of communication. Media, entertainment, and other forms of popular culture play a significant role in shaping our perceptions of others. According to Kolb (2013) in the 1970s, the field of art marketing was popularized, but today, the social environment was a different compared to that time. The author also added that the changes can be seen through globalization, an increase in marketing messages, new work patterns, the obscuring of the boundary between high art and popular culture, and funding pressure (Kolb, 2013). Furthermore, Kolb (2013) indicates that today life is more stressful, hence when there is an opportunity to leisure; people understandably prefer to be entertained although people still want to experience art (p.66). Another factor that influences people to choose popular culture is not just because it has the entertainment elements but it focuses more on the consumer because popular culture is more to profit making.

Popular culture has become one of the threats toward museum institution because today society assumed what they learned from the entertainment culture shaping their perceptions of others. One relates to the ethnic groups representation. For example, entertainment content can strengthen the status quo by continuously representing certain social groups in an unrepresentative and unflattering way, featuring a distorted image of reality (Patterson and Wilkins, 2014). It is importance for museum professionals or museum communication practitioners to be expert in this type of representation because it just not represent the dominat groups but as a whole communal. To only represent dominat groups is not acceptable in a multicultural society such as Malaysia. This is something museums need to serve in the information age, where they need to represent view point of all and educate society develop the tolerance of ambivalence and dissonance that is necessary in a multicultural society. Besterman (2011) opined that the ethical museum is trusted in a society of multicultural and values, and becomes a safe place for society of

different backgrounds and beliefs to meet and find common (p. 440). In this time of significant change, museums have important role to preserve cultural and heritage, and perhaps for civilization as a whole.

According to [Pallud \(2014\)](#) for museum to engage with audience and attract new visitors, the social media represent a potential solution (p.93). The acceptance of the diverse societies from the world toward the use of information technology utilization that is undeniably great of this decade, known as Web 2.0 or simply, the social media, should never be left out by the museums. However, the uses of social media in museums are different compared to profit organizations. Museums are commonly involved in a wide ranging of relationships, more demanding and heterogeneous than the typical relationships in the profit organizations ([Kotler N. and Kotler, 1998](#)). In age of ever-increasing digital communication, social media provides a new platform for museums to build relationships with audiences. For example, social media such as YouTube, Facebook and Instagram make it possible for museum to upload content, add tagsⁱⁱⁱ and hashtag^{iv} to enable public to search and review this content. Sometimes museums are even described as a media because they communicate or disseminate messages toward audiences.

The popularity of social networking such as Facebook, Instagram, LinkedIn and Twitter is phenomenal, it is extremely popular all over the world. For instance, Facebook was founded in 2004 has become a staple in the realm of social media as one of the fastest growing social network globally with

2 billion monthly users ([Titcomb, 2017](#)). While this huge amount of users is impressive, it granted the museums great opportunities and chances to the institutions to interact and get close to the potential visitors. In fact, this medium of communication is save cost compared to other ways or means of promoting. This is closely related to the fact, in which, most museums around the global do face the financial problems as museums are not the kind of institutions that mainly aim to collect profits. Thus, these huge opportunities should be implementing by museum professionals to engage with people and at the same time marketing the museum.

[Russo et al. \(2007\)](#) argues that social media used in the context of museum are to explore the museum studies, communication, convergence of multimedia design, learning and community informatics. The advantage of social media toward the museums is that, within its presence, the professional institution is able to do a detailed research of what could be the interests of the potential visitors and the society upon the museums. This for analogy, during the past time, the museums are more toward the one-way communication, however, by time, there exists many-to-many communication, in which the visitors are able to give out their opinions to the professional museums or even discussing with the other visitors.

This medium could be used by the visitors and professional museums in creating an intellectual platform that could help the visitors creating even effective discussions about cultural. Other than that, the museums could also further improve their exhibitions in case they ever receive feedbacks from the visitors. This for analogy, when a visitor is dissatisfied with the content being put at the exhibition, and they leave a feedback by simply leaving a decent review on the Facebook page of the museum. This kind of a situation causes the sharing of power in the process of communication, in which the process of communication becomes rather equal compared to the traditional communication, in which the visitors barely have the chance to voice out their opinions. This argument supported by [Hawkey \(2006\)](#) by saying that one of the principal advantages of digital technologies lies in the degree of control and choice that is given to the learner, where learning becomes a journey in which the learner becomes increasingly empowered, rather than a passive consumer, they became an active pursuer (p. 116). [Kotler G. N. et al. \(2008\)](#) mentioned the museums involved in new media engage users by given them a platform for discussion or forums of general topics like art or museums by targeting the special individuals who have specific interest such as photography or art. When the users become the regular visitors for the forums or discussion, they will automatically will get the latest update about museums, announcements, event calendar and other related to museums programs.

In addition, Jenny Kidd emphasized that social media used in museums can be categorized into three main frames which are the Marketing frame, the Inclusivity frame and the Collaborative frame (2010, p. 66). The author used the frames as a reference to indicate if the museum achieves its goals or vice versa. ([Kidd, 2010](#)) opines that the use of social media in museum communication are rather more toward the marketing activity due to the reason that the medium is mainly utilized to release information to the mass regarding the upcoming events and exhibitions. ([Capriotti, 2013](#)) affirms that the museums communication has mainly been studies from a marketing perspectives because they want to obtain more users and visitors (p. 103). Nevertheless, the museum institutions need to post regular status, updates and links to other activities on social media and it involves a commitment when engaging a social media program by developing content that is unique, fresh, and attractive to consumers ([Albarran, 2013](#)). This for example, the British Museum^v which possesses more than 1million followers on Facebook and Victoria and Albert Museum^{vi} that has more than 600, 000 followers altogether are active on using the medium as the mean to share images and videos of their collections, their latest activities and exhibitions by regularly updating their Facebook statuses. Audiences in turn can comment on any postings and these efforts can lead to even more followers and create many new opportunities to reach new and existing audiences ([Albarran, 2013](#)).

The Inclusivity frame refers to ([Kidd, 2010](#)) about how far the use of social media could help the museums to sustain the communities and helps build an interest toward museum. For good online practices, the museums must emphasize not only internal communication, but also external communication. According to [Ambrose and Paine \(2006\)](#) it is important to develop a communication strategy so that external communication with its public can be managed effectively and is a must to have good internal communication so that governing bodies, management and staff are well informed of the progress and achievement of the museum (p. 275). Both communications should be recognized in arranging the online communication strategies. Hence, the right strategies must be arranged by the museum professionals because, failure in administrating the social media may result in failure in reaching out to the

audience and the ineffective exchange of information between the online community. The third frame by Kidd (2010) is the Collaborative frame that invites the society to involve along with the museums to contribute to the creative ideas through the presence of online media. This for analogy, during the Brooklyn's Museum's Click project^{vii} in 2008, where the online community and the public were invited to be involved together in preparing the exhibition through the online world. This effort made by Brooklyn Museum shows that the museum institution have become the institution that wants to attract the attention of visitors and at the same time the institution wants to create ongoing and continuous engagement of the audience where online community can become followers and users quickly and efficiently.

Museum is known as a learning organization and the education is closer to the mission of museums, however museum should not think their institution as akin to schools (MacDonald and Alford, 2010). Furthermore, the enormous diversity among museum visitors make learning a difficult enough task, because museum must serve for visitors of different cultural backgrounds, different level of knowledge, different ages and different learning approaches. Apart from that, museums also have to compete with the entertainment industry especially in due to the fact the industry has gone far leaving the museums in various aspects especially in term of electronic devices uses. The entertainment industry communicate their messages are often not firmly rooted in reality, self-serving, and yet altering reality by reshaping popular consciousness of it (MacDonald and Alford, 2010). In considering the challenges faced by museums because of the popular culture, museums have started to change and adding the entertainment approaches throughout the learning process. 'Edutainment' as an expression is an attempt to find words to conceptualise the characteristics of the learning experience inside museums (Hooper-Greenhill, 2007).

The social media could also be used as a medium, which not only for promoting exhibitions and any occurring activities, but also, to educate the masses about the histories, cultures and modernization. Nowadays, everything is based online even the process of educating. Hence, it is only better if the museums further use this medium by being the resource of references with providing the useful information of traditional and modern histories and cultures. This may be achieved if only the members of the institution are committed enough to update the information online from time to time. In this modern world of globalization, the information can just be easily transferred as fast as the lightning. Hence, it is only resourceful if the museum institutions start taking the steps of being the medium to educate the public even more seriously.

2.2. Social Representations Theory

Social Representations theory that was coined by Serge Moscovici in 1961 can give valuable contributions to media research because its offers a new theory-based method on how citizens and media socially represent political and societal issues colouring our age or some specific time period (Höijer, 2011). The author's claimed the theory focused on phenomena that being subjected to debate, ideological and conflicts struggles, strong feelings and changes the collective thinking in society. This communication theory links individual and society, public and media. It can be understood that, social representations is a theory that connecting individuals and groups in a public and it appears as a network which contained ideas, metaphors and images that include attitude, emotions and judgements. The network is embedded by communication practices such as debates, dialogues, scientific discourses and media discourses. All representations aim to make something that unfamiliar becomes familiar.

To generate social representations, there are two basic socio-cognitive communicative mechanisms which are anchoring and objectifying. Hakoköngäs and Sakki (2016) added that the perspective of elementary concepts of this theory which are anchoring, objectification and naturalization (p.646). The researchers explain that the process of objectification that produces the figurative aspect of representation, in the other hand, anchoring process gives representation a meaning, the objectification is considered to be transformation of the object (Hakoköngäs and Sakki, 2016). To makes the unknown known by bringing it into a well-known sphere of earlier social representations so that we may compare and interpret it called as anchoring mechanism. Höijer (2011) explains there are four anchoring mechanisms which are naming, emotional anchoring, thematic anchoring, metaphoric anchoring and anchoring via basic antinomies (p. 8-12). For instance, museum has found to be anchored by the government and media in a mixture of well-known emotions of hope, unity and nostalgia. The second mechanism which is objectifying makes the unknown known by transforming it into something concrete that we may perceive and touch and thus control. In the media, they used the image that can touches society and by showing history pictures such as older generations struggle to fight for the country's independence, it's appealing to emotions of public and public will immediately know that the message is about history, and when public wants to learn more about history, museums will become their popular destinations.

Moscovici (1973) emphasize that social representations are systems that consist of values, practices and idea (Moloney *et al.*, 2014). Thus, these parts of systems of meaning serve as implied or tacit frameworks that direct and inform non-verbal and verbal communications by explaining the parameters for dialogue and debate around the issue. Moreover, Moloney, R.Hall and I.Walker (2005) emphasize that public may be alert of how the issue is perceived by others (that is how it is socially presented) although they do not concur with the issue (as quoted by Moloney *et al.* (2014). Social representations approach is not diffusion or distortion of scientific knowledge but they are how society at large understood the objects. Furthermore, it is how one mode of thinking influenced by the others. Moloney *et al.* (2014) opined that non-scientific knowledge is not viewed as mistaken or incorrect but as a logical knowledge system in its own rights because non-scientific or scientific information represent divergent modes of thinking, each of which is reflect the beliefs and values central to that mode of thought (p.2). In social representations approach, media communication plays a big role in disseminating the knowledge or information.

The research paper by Oana Crusmac with the title “The Social Representation of Feminism within the On-line Movement Women against Feminism” is a study about the social representation on Women against Feminism blog where most of the women that participate in that blog not agreed with feminism movement. The author stated that in the United States, feminism movement is supported by mass media after some of the most popular celebrities including the actresses, singers joined this movement (2017, p. 5-6). It can be understood that media plays a big role in disseminated information including influencing public to support the feminism movement. Thus, when the on-line movement “Women Against Feminism appeared, it received criticisms among the media, as well as by feminist academics and activists but at the same time the website also gains support from the women that against the feminism. Thus, in this study, the researchers using the theoretical framework of the Social Representations theory where the researchers tries to offer a more complete view on the growing use of Facebook in museum institution.

3. Methodology

This research using the quantitative research method to understand the visual forms of everyday knowledge and at the same time, visual data will concretize the theoretical of the research. The researcher will use quantitative content analysis method to identify both the frequency of specific meaning attributed to by the analyses group and the relationship between these meanings. According to Neuman (2014) content analysis is method for examining the information or content and symbols contained in written documents or further communication media (p. 49). Content analysis is popular with mass media researchers because it is systematic way to explore the content of the media, such as the number and varieties of advertisement or commercials in printed or broadcasting media (Wimmer and Dominick, 2011). The researcher will examining and coded the data from the museum’s Facebook page. The research also will using the National Museum of Malaysia’s Facebook insight data obtained from the Director of National Museum of Malaysia to track the users interaction with the museum.

The National Museum of Malaysia’s Facebook^{viii} is chosen on the basis of its role as a leader of museum institution in Malaysia, which allows providing an initial comprehensive set of insights into the use of social media by museums in Malaysia. There is more than 13, 000 followers of the National Museum of Malaysia’ Facebook page. The researcher conduct the content analysis by identifies the Facebook of the National Museum of Malaysia Insight and then analyse the data, by using a system for specific aspect of its content then interpret the data. The system might add up counting how frequently some of themes or words come into view. Furthermore, the researcher will systematically record what the researcher has find and analyse the findings. Thus, by using the Social Representation theory, the researcher can analyse how the society react or respond toward the messages that represents by the museum. By using this approach the researcher tried to analyses the relationship between collective representation, common and scientific knowledge. As pointed out by Höjjer (2011) collective meaning-making developing common perceptions which produce social bonds connecting societies, organizations and groups where it sets focus on phenomena that becomes subjected to discuss, strong feelings, ideological struggle and conflicts, and changes the collective thinking in society (p.3).

4. Results and Findings

4.1. Building Relationship Through Social Media

The National Museum of Malaysia used the social media which is Facebook to building and communicates with its visitors and non-visitors. The museum has more than 13, 000 followers on Facebook. It can be seen that, the museum actively engaging with its audiences by update the museum Facebook status from time to time that consist of museum events, activities and videos to let the public know. Using the Facebook medium created many-to-many communication because when museum update status, the users or followers can comment, “like” and share it with on their Facebook page. According to the Director of National Museum of Malaysia, he said when we update the status or latest information on Facebook, without us realizing, we’re actually creating a connection between the users and the museum. For instance, when the National Museum uploads images of sculptures made by the Orang Asli, we will get the feedback from the users and sometimes they would share more about what they know and even suggesting arts sculptors that they know. Apart from that, the museum could also make use of this medium to obtain information about something by asking to the followers and this would promote the spread of ideas between museum and society at large. Technology enables a dialogue with audiences to take place, most important for relationship building (Bartak, 2007).

The findings show that it could be said that the National Museum would update the statuses about the latest activities on their Facebook page. Nevertheless, it is found that the statuses that were being uploaded by the National Museum would hardly get any “likes” by the followers which has massively reached a total of 13, 000 people. During the period of a month, between November 1st, 2017 and November 30th, 2017, the researcher found that the National Museum had updated 74 times in total. But unfortunately, there were barely any responses received from the users in terms of the number of “likes” and comments. Figure 1 shows the number of “likes” received on the National Museum’s Facebook page, which is not so much, that is, of not more than 30 “likes” per day.

Figure-1. Daily number of users who liked the National Museum of Malaysia’s Facebook page in month of November 2017

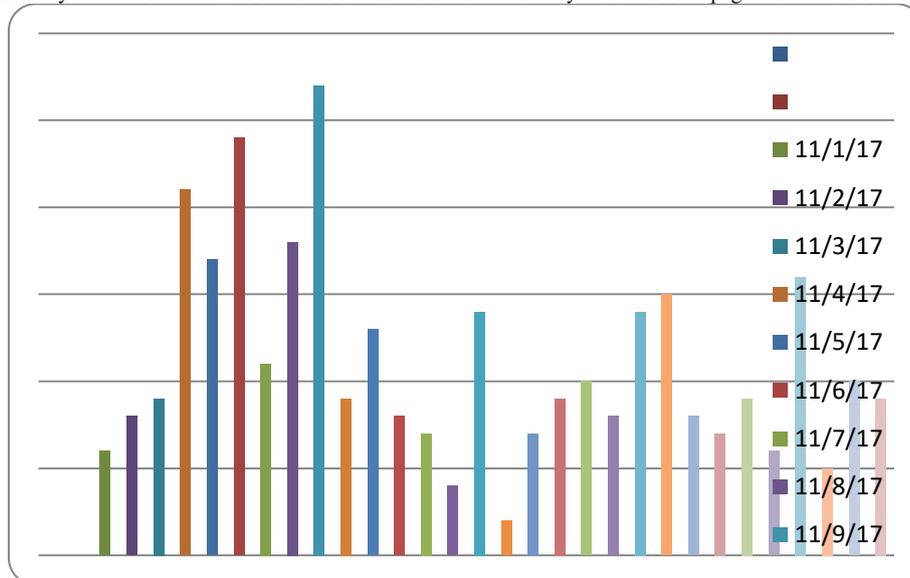
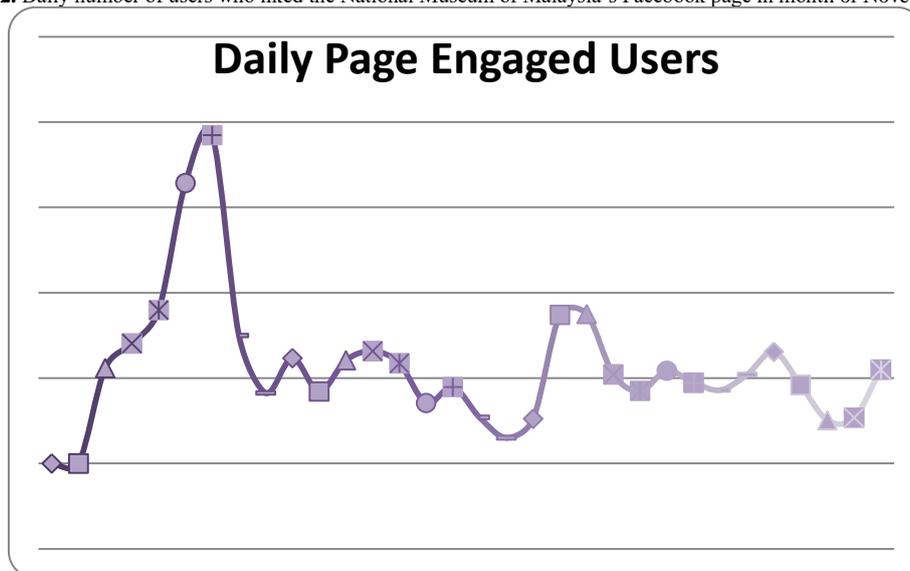


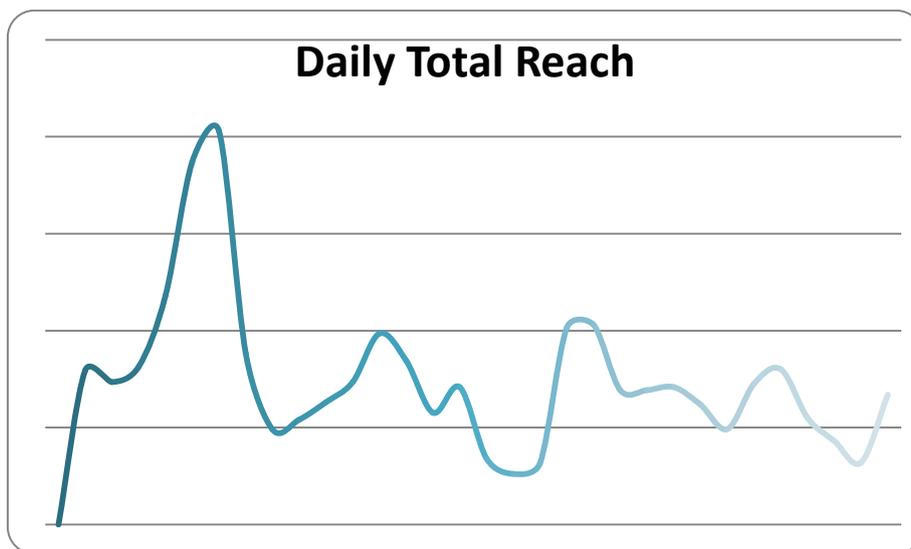
Figure 2 shows the daily total of Facebook users who were engaged with the National Museum’s Facebook page starting from the date of November 1st, 2017 until November 30th, 2017, this engagement includes any clicks or stories created. It is found that the daily users who are connected to the National Museum’s Facebook page is higher, highly contrasted to the number of “likes” that is obtained by the museum’s Facebook page. The highest engagement was recorded on November 5th, 2017 with a total of 1, 923 engagements of users on the museum’s Facebook page.

Figure-2. Daily number of users who liked the National Museum of Malaysia’s Facebook page in month of November 2017



Russo *et al.* (2007) added that by addressing changing cultural communication models, connecting audiences to museum content, knowledge sharing and engaging society in scholarly debate are part of a strategic approach by the museum (p. 26). Nevertheless, based on the findings, the researcher found that, the National Museum does not really interact with the visitors on the comment sections. This causes the two-way communication on the social media does not exist on the National Museum’s Facebook page. Supposedly, as a professional institution of a museum, the National Museum should have been more active on interacting with the visitors as the medium could be used to reach out to the mass at one time. Due to the reason that the National Museum’s Facebook page does not receive a big number of “likes” from the users, it is clear that the strategic communication being used by the National Museum should be clearer. Figure 3 shows the number of users who have seen any content related to the museum’s Facebook page. In November, the number of people who have seen any content associated with the museum’s Facebook page was quite high, where there was a day in which the page managed to reach out to 20, 000 engagements with the users. From the findings, it is proven that the social media is no doubt one of the best communication tools that could be used to reach a mass audience.

Figure-3. Daily number of people who have seen any content related to the National Museum of Malaysia’s Facebook page in month of November 2017

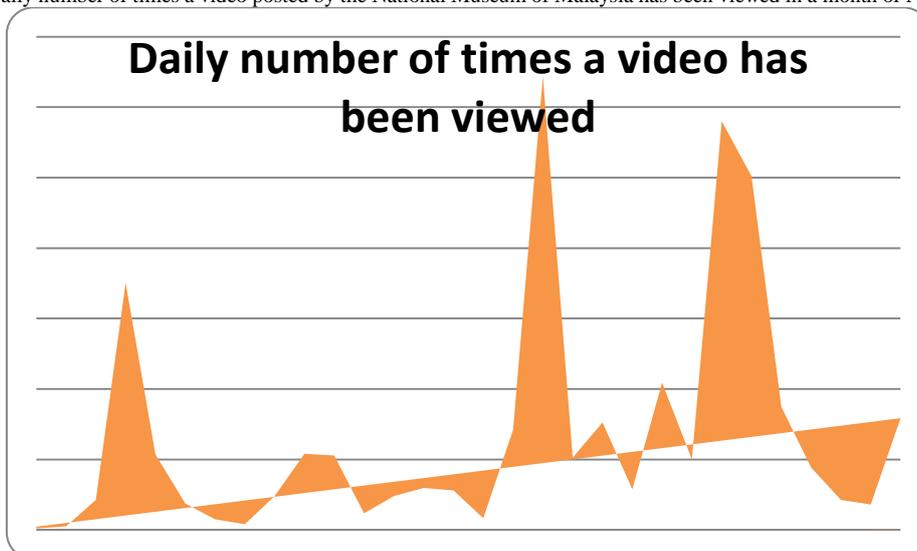


4.2. Increase Information Spread

Facebook can be used to promote the activities and progresses of the National Museum. The Director of National Museum of Malaysia explains that this media is easy to be administrated and the statuses could be uploaded at any time without hassles. This for analogy, when the National Museum of Malaysia does outreach activities, they can just update the latest updates immediately on Facebook. Everything was a bit harder before, where the society would only know about the news about the museum through television or newspaper. This is much more different with the Website because the Website would be administrated by the Information Technology officer or the admin who is made responsible and the current news couldn't be updated immediately for it has to be done at the office within the presence of a computer.

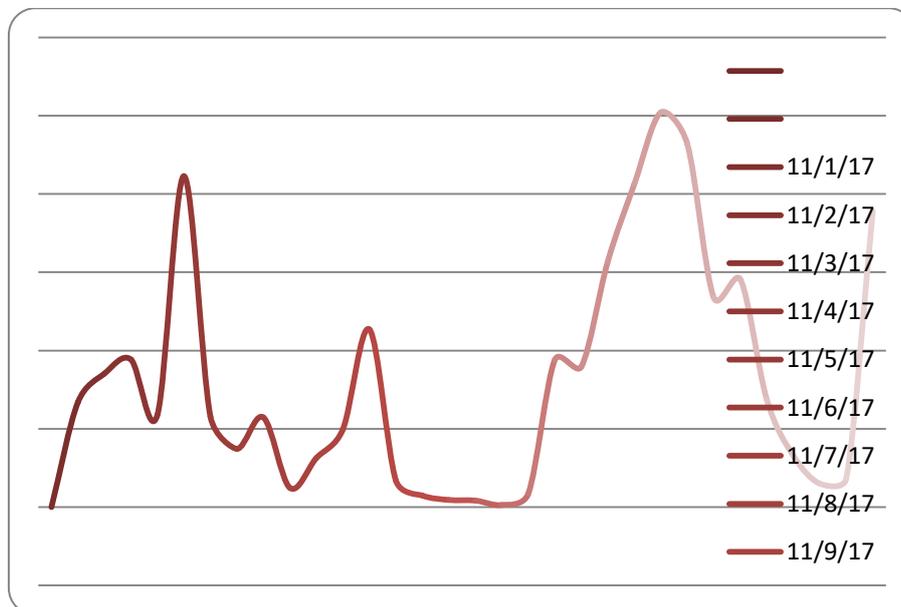
However, not all grand official activities made by the museum could be told only on Facebook, this is because Facebook is a new medium that is used to support the already existing communication method that is used by the museum. Printed media such as the newspapers and magazines and electronic media such as television and radio are still needed to be used. Based on the analysis that has been conducted for a period of one month on the National Museum’s Facebook page, the researcher found out that the National Museum would frequently do “live” videos every time there’s a program that is happening. For instance, the Diwali Program, Fan Dance show and Museum Night Trail. Figure 4 shows the daily number of times a video being uploaded by museum being viewed. On November 18th 2017, the National Museum’s Facebook page recorded the highest view with 1, 287 views. From the content analysis, the day when the museum managed to collect such high number of views was when it had two programs in occurrences, in which, during the day when the National Museum had two main programs which were the Fan Dance Performance during the day and the launch of “*Denai Malam Di Muzium, Alami Detik Yang Menakjubkan*” (Night Trails in Museum, Experience Amazing Moments) during the night.

Figure-4. Daily number of times a video posted by the National Museum of Malaysia has been viewed in a month of November 2017



The communication on social media could encourage the museum to deliver even more information due to the fact that in every post being uploaded, they can create many-to-many communication, in which, the Facebook users could share posts by the museum on their accounts. This helps the spread of information as the users who are not the followers of the museum's page also can get to know the latest updates and activities about museum through their Facebook's friends as being seen on Figure 5. The spread of information not just between museum and its followers but the museum followers' friends can see stories related to National Museum where this situation create many-to-many communication and the information spread at some point can reach up to 2,000 users daily.

Figure-5. Daily number of times users saw the National Museum of Malaysia's Facebook posts via stories published by their friends in a month of November 2017



4.3. Cultural Representation and Museum Learning

The National Museum of Malaysia's Facebook is focus on disseminating the information about the museum activities from time to time. A total of 74 status update from November 1st, until November 30th, 2017 have been posted including live video, activities' posters and status update to inform audiences. Regarding the social representation of cultural in the content analysis, the researcher found out that the museum always representing the activities regarding the Malaysian cultures such as traditional dance, traditional past time game and others that related to the multicultural society of Malaysia as museum institution is known as an institution that representing the history, culture and heritage. But here we meet the rejection of audiences regarding the cultural representation by the museum because the Facebook used by museum is more to one-way communication where they rarely communicate with its users through the comment section. In reality, the National Museum is able to enhance and inspire society but to be successful and to achieve its mission in providing such cultural and social benefits, the museum communication needs to be dynamically managed and what communications tools they should use for what purpose.

Museums are active in educate society by using their collections, museum puts together visual cultural narrative which produce story of the past and thus of the present (Hooper-Greenhill, 2007). From the findings, the researcher found out that museum represent the past culture by using the element of edutainment which is the combination of education and entertainment. For instance, invite the visitors to take part in fun activities such as playing the traditional past time games. In today society, learning is expected to be enjoyable rather than a discipline (Hooper-Greenhill, 2007). Based on the social representation approach, anchoring connect a subject to common sense and make the subject become understood (Hakoköngäs and Sakki, 2016). Instead of showing the images or static object regarding the traditional games, museum invite visitors to play the traditional games. In other words, the anchored meaning convey the visitors that this is the Malaysian traditional games and museum is a fun place to visit and play. As pointed out by Höijer (2011) "something new, is attached to something already known". Through objectification process, museum draw attention of public with something that they know which is the traditional games where it is about the collective meaning making process which result social bonds that bring together society and museum institution. In other words, the formation of cultural representation of museum is not only directed towards past ideas but creativity can be added into the present to sustained the society.

5. Conclusion

Years passed by, we are living under the era of modernization, in which everything is hugely depending on the means of Internet and nobody can ever escape from the temptation of utilizing the social media. Social media plays an important aspect in creating a brand. In the case of this research paper, where it revolves around the important use of social media by the museum, social media helps the museum to connect with the audience on a human level. Contradicted to the one-way communication in which an organization would commonly dominate the narrative and does not really acknowledge or interact with the followers, a two-way conversation helps directly connect between

the organization and its followers. A two-way conversation is a dialogue, where the organization speaks but also listens to their audience at the same time, and taking the initiatives to respond to their wants and needs. In short, it helps constructing an even better composition of the organization.

In this case which concerns around the museum and its correlation with the social media, it is important for the museum to engage in conversations with the audience, in order to show that they're not a cold organization that chooses to disconnect themselves from the followers or visitors. The museum should arrange rather impactful communication strategies that would make them approachable on the social media, by being more active and interactive with the audience. This step could be done by the museum by simply being part of the existing conversations on their social media page. Every day the followers are liking and sharing the content being posted, sometimes, they would even ask questions, leaving comments and on certain unfortunate occurrences, complaining about their dissatisfaction. The museum as a professional institution must not ignore this engagement on their social media, albeit how negative it could be. It is vital for them to develop the two-way communication and keep it going by responding to the comments from the followers, answering to their curiosity and acknowledging the complaints being addressed.

In a nutshell, this would show that they as a professional institution, do actually listening, understand and care about the needs and wants from the followers and also that the feedbacks and suggestions coming from them do matter and should be taken into account. In addition, the social representations approaches can give a valuable contribution to the museum research and by studying how museum using their communication strategy and the society anchor and objectify the images or issues where they obtain knowledge and resulting common cognitions which create social bonds that uniting the nation.

References

- Albarran, B. A. (2013). *Management of electronic and digital media*. 5th edn: Wadsworth: Boston.
- Alsford, S. and MacDonald, F. G. (2010). *The museum as information utility*. In r. Parry. Routledge: Museums in a Digital Age. 72-79.
- Ambrose, T. and Paine, C. (2006). *Museum basics*. 2nd edn: Routledge: Abingdon.
- Bartak, A. (2007). *The departing train: On-line museum marketing in the age of engagement*. In r. Rentschler, & a.-m. Hede, *museum marketing, Competing in the global marketplace*. Elsevier Ltd: Oxford.
- Besterman, T. (2011). *Museum ethics*. In s. Macdonald, *a companion to museum studies*. Blackwell Publishing Ltd.: West Sussex. 431-41.
- Capriotti, P. (2013). Managing Strategic Communication in Museums. The Case of Catalan Museums. . *Communication & Society/ Comunicaci3n Y Sociedad*, 26(3): 98-116.
- Hakok3ng3s, E. and Sakki, I. (2016). The naturalize nation, anchoring, objectification and naturalized social representation of history. *Journal of Social and Political Psychology*: 646-69.
- Hawkey, R. (2006). *Digital technologies and museum learning*. In c. Lang, j. Reeve, & v. Woollard, *the responsive museum, Working with audiences in the twenty-first century*. Ashgate Publishing Limited: Surrey.
- H3ijer, B. (2011). Social representations theory, A new theory for media research. *Nordicom review*. 3-16:
- Hooper-Greenhill, E. (2007). *Museums and education, Purpose, pedagogy, performance*. Routledge: Abingdon.
- Kidd, J. (2010). Enacting engagement online, Framing social media use for the museum. *Information Technology & People*, 24(1): 64-77.
- Kolb, M. B. (2013). *Marketing for cultural organizations, New strategies for attracting audiences*. Abingdon. Routledge:
- Kotler, G. N., Kotler, P. and Kotler, I. W. (2008). *Museum marketing & strategy, Designing missions, building audiences, generating revenue and resources*. Jossey-Bass: San Francisco.
- Kotler, N. and Kotler, P. (1998). *Museum strategy and marketing, Designing missions, building audiences, generating revenue and resources*. Jossey-Bass Inc: San Francisco.
- MacDonald, F. G. and Alsford, S. (2010). *The museum as information utility*. In r. Parry, *museums in a digital age*. Routledge: Abingdon. 72-79.
- Moloney, G., Leviston, Z., Lynam, T., Price, J., Jovicich, S. S. and Blair, D. (2014). Using social representations theory to make sense of climate change, What scientists and nonscientists in australia think. Available: <https://www.ecologyandsociety.org/vol19/iss3/art19/>
- Neuman, W. L. (2014). *Social research methods, Qualitative and quantitative approaches*. 7th edn: Education Limited: Essex: Pearson.
- Pallud, J. (2014). *How web 2.0 tools impact the museum-visitor relationship*. In a. Geyer-schulz, & l. Meyer-waarden, *customer & service system*. Scientific Publishing: Karlsruhe. 1: 91-101.
- Patterson, P. and Wilkins, L. (2014). *Media ethic, Issues & cases*. McGraw-Hill Education: Singapore.
- Russo, A., Watkins, J., Kelly, L. and Chan, S. (2007). Social Media and Cultural Interactive Experiences in Museums. *Nordisk Museologi*, 28: Available: <https://www.journals.uio.no/index.php/museolog/article/view/3255/2822>
- Scott, D. M. (2011). *The new rules of marketing & pr*. John Wiley & Sons, Inc.: New Jersey.
- Smith, K. J. (2014). *The museum effect, How museums, libraries, and cultural institutions educate and civilize society*. Rowman & Littlefield: Maryland.
- Titcomb, J. (2017). Facebook now has 2 billion users, mark zuckerberg announces. Available: www.telegraph.co.uk/.../facebook-now-has-2-billion-users-mark-zuckerberg-announces/

Wimmer, D. R. and Dominick, R. J. (2011). *Mass media research*. Wadsworth Cengage Learning: An Introduction. Canada.

Notes

ⁱ The use of term “museum” is planned to include museums and art galleries

ⁱⁱ <http://www.muziumnegara.gov.my/>

ⁱⁱⁱ Tagging is when you identify people within photo or post on Facebook, such as all of the people appearing in a photo. Those people who get tag, will automatically get notifications that link them to the tagged content (Scott, 2011, p.216)

^{iv} Hintz, S. “*What in the world are hashtags, and how do I use them?*” Handmade Business. Apr 2017.

<http://ezproxy.um.edu.my:3756/eds/pdfviewer/pdfviewer?vid=22&sid=55d26cb0-a5d4-44c0-a95c-5f2b43734950%40sessionmgr103>

^v <https://www.facebook.com/britishmuseum>

^{vi} <https://www.facebook.com/victoriaandalbertmuseum>

^{vii} <https://www.brooklynmuseum.org/exhibitions/click/>

^{viii} <https://www.facebook.com/nationalmuseumkl/>