

Title

Communication in social media. The exhibitions devoted to Salvat-Papasseit and Raimon at Arts Santa Mònica as case studies.

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Abstract

This article shows the research results on the exhibitions devoted to Salvat-Papasseit and Raimon at Arts Santa Mònica Creativity Centre, Barcelona. This article is part of a global research project on the presence of Catalan museums in social media. The main goal of this research is to examine the dissemination and communication strategy used by Arts Santa Mònica in social media platforms. Our methodology consisted in elaborating and applying quantitative and qualitative parameters and indicators for the analysis. Significant data were obtained using the tracking engine DigiDocSpider and were also provided by the centre itself. According to the results, Arts Santa Mònica has a relevant presence on social networks and it is also very active on them. In addition, the centre has a very dynamic website and a significant number of visitors, both virtual and on-site. On the other hand, the results also show the necessity for using new generation tools and for information updates. We conclude this article by mentioning the need for including the above mentioned tools as a way to improve social participation in cultural life and social media, not only as a way to target audiences in exhibitions but also as

actual tools of collective participation. Also, we have used this research project to take a quick look at how literature is represented online, thus suggesting future research lines regarding both literature and digital technologies.

Keywords

Salvat-Papasseit. Raimon. Arts Santa Mònica. Museums. Social media. Cultural communication. Literature. Social networks.

Introduction

This article will primarily focus on the results obtained from monitoring and analysing two temporary exhibitions. It is part of a research project on how Catalan museums are present and use social media. The main goal of our research is to know why, how, when and which tools Catalan museums use to spread their collections, activities and how they communicate with their users via social media. Among the various lines of research of our project, we decided to monitor temporary exhibitions, so we chose the Salvat-Papasseit and the Raimon exhibitions that run at Arts Santa Mònica in Barcelona (<http://www.artssantamonica.cat/>). We considered these two exhibitions to be the most interesting among many others due to the confluence of professional and literary values in both the figures of Salvat-Papasseit and Raimon, because they do not belong to the same generation and some time has gone by between their heyday and the time the exhibitions have been organised, and because Raimon has been in the news due to the celebration of his fifty anniversary as a singer and songwriter.

Another remarkable aspect when we chose these two exhibitions was to find a combination of a museum, literature and music sharing the same physical and virtual space of cultural communication. There is a curious and noteworthy fact contrasting the

two figures: Salvat-Papasseit's poetry has become widespread, especially because his poems were set to music and recited by Eduard Toldrà, Núria Espert, Celdoni Fenoll, Lluís Llach, Ovidi Montllor, Guillermina Motta, Ramon Muntaner, Xavier Ribalta, Joan Manuel Serrat, Maria del Mar Bonet, Toti Soler and Loquillo, all of them well-known and well-established voices within the Catalan, Spanish and international music scene, ranging from the 1950s to the present days. But the reverse did not happen with Raimon's songs. Also, as the exhibitions clearly reflected, there are connecting elements between both authors: their relation to Barcelona and their love for Catalonia. Arts Santa Mònica, the centre where both exhibitions were held, is ideal for our research because it is defined as a cultural institution attentive to technological innovation and social changes:

‘(...) Attentive to the cultural mutations and social changes accompanying the transition to the knowledge society, and working in conjunction with universities and academic institutions, research institutes and centres for the production and presentation of art, science and communication, Arts Santa Mònica generates ideas, projects, research and materials that stimulate dialogue. (...) [It is focused in] communication as an object of attention and reflection in its interrelations with the arts and society, and as a platform of existence and expression of the centre itself.’

Thus, the centre's presence on social media is a strategic goal. Indeed, Arts Santa Mònica is present in almost every social medium available: YouTube, Delicious, Facebook, Issuu, Flickr, Twitter and Pinterest. The centre also presents a unique feature: the lack of a permanent collection which could provide recognition and prestige. Consequently, Arts Santa Mònica has to win the trust of its audience in each and every

of its exhibitions. Very few days after the closure of Raimon's exhibition, the minister in charge of the Department of Culture in the Catalan government or Generalitat de Catalunya, Mr Ferran Mascarell¹ said that Arts Santa Mònica was going to change its orientation. Up until then, the centre had adopted a cross disciplinary approach regarding artistic creation related to science, thought and communication. From then on and always according to Mr Mascarell, the centre would be devoted to reflect on creativity, progress, sensitivity and society. It would become a 'factory of the sensitive', 'a laboratory of ideas' and 'a generator of content'. In short it would be a factory where creators would have the opportunity to get in touch with business companies. Finally, the centre would close permanently to make way for a new space called Arts Santa Mònica: Creativity Centre. While this article is being written, the Arts Santa Mònica Creativity Centre project is still being developed, but the exhibitions and activities already presented indicate it wants to turn into a reference centre presenting emergent local talent, and organising exhibitions which are to leave out any historicizing proposals.

The Salvat-Papasseit exhibition run from 23 December 2010 to 3 April 2011, with the title 'Salvat-Papasseit: poetavanguardistacatalà'. The Raimon exhibition run from 7 November 2012 to 26 January 2013 with the title 'Raimon: The wind in the world. Exhibition on the occasion of the 50th anniversary of his first performance in Barcelona'.

We did not want to make a comparative study between both exhibitions, although it was inevitable in some cases when contrasting the reality of the results with one or both

figures and their respective exhibitions. However, we aimed to analyse the social media communication strategy adopted by the centre, and the online behaviour of its users.

We have also used the analysis of the two above mentioned exhibitions to take a quick look at the current situation of literature and Catalan authors on the Internet, which might become a promising research line in the future.

State of the Art regarding museums and the Internet

Internet use has exponentially increased in the public sphere since the 1990s, thus drastically transforming and improving access to information on museums and their collections (Tasich, 2014). The development tools and web applications created since the mid-2000s have meant major changes for the web as an information resource. Also, the development of these tools and applications has probably meant an increase of audience in terms of web visibility and traffic compared to other communication channels or media (Codina 2009). Now it seems apparent that it was only a matter of time before these changes directly affected academic research and cultural institutions, and ended up reaching the whole society.

Social media (and social networks such as Facebook or Twitter within them) are one of the most distinctive features of the web 2.0, which is a platform or set of applications not limited to each person's personal computer, but available online to create, share and distribute information, which is uploaded to what is called a virtual archive or cloud in the domain of cloud computing. Web 2.0 focuses on content to be created, published and share by every individual, thus breaking the traditional structure of sender, receiver and channel of communication. Moreover, web 2.0 entails a new way of consuming information, entertainment and culture. Citizens become the main actors in the act of

communication, giving up their roles as passive senders to interact by creating and spreading content. Thus, web 2.0 is another form of communication, which is closer to that of a traditional *conversation*. Focusing on art centres, a conversation obviously requires the actions of at least two objects: the visitor and the museum.

Nowadays all museums have a website to provide information (about their location, collections, opening hours, etc.); to create community (for example, with microsites to communicate specific activities); to facilitate access to culture (through microsites with information about exhibitions), and also for other educational and profitable purposes.

But due to the economic crisis and budget cuts, museums are faced with new challenges and in need of new ways to communicate: it is necessary to find cheaper ways to disseminate and preserve collections, as well as to attract visitors. Social media seem to be the perfect solution for those challenges. One of the most prestigious researchers on museums, Nina Simon foresaw in 2007 the success of social media as communication tools between museums and their audience. Three years later, Simon completed a definition of social media communication between museums and their visitors using a pyramid. The highest level of such pyramid was the collective social interaction with content. Kelly (2010) explained how web 2.0 and social media are changing the way museums work and communicate. Greenfield (2008) wondered how all these tools should be used in order to increase audience participation in the activities scheduled by the museums. Wilson (2011) provides some innovative ideas such as the incorporation of interactive games, and he also presents some proposals to increase user loyalty.

However, the still recessive economy might prevent the development of web 2.0 tools and applications, as well as the expansion of networks as a means of communication,

leaving the museums without the necessary financial or human resources to properly carry out those tasks. A communicative change (Martínez-Sanz, 2012) should be performed from within the institution itself, framed as marketing or communication master plan (Stein, 2012 and Stark, 2013) which considers social media and digital communication as essential elements in the general strategic policy of the museum. Since museum institutions possess cultural goods and the ability to communicate, they have a leading role in this new communicative paradigm.

Until very recently, Information and Communication technologies have been slowly adopted in the Catalan territory. Even more, at first they were considered a threat to the arts sector instead of an opportunity to improve it. Already as coordinator of the research group *Òliba* at Universitat Oberta de Catalunya, César Carreras (2005), said that the interactive web was the future model to follow. Now at Universitat Autònoma de Barcelona, Carreras presented with Mancini (2010) an article on the digital communication plan for museums within the web 2.0 context. The research group *DigiDoc* from Universitat Pompeu Fabra has conducted several researches during the last years on the evaluation of museum websites (Monistrol, Codina and Rovira, 2006); on web visibility (Badell and Rovira, 2010); on web analysis and presence of museums in social medias (Badell, 2011), and on quality projects and dissemination of museum archives and collections (Badell and Térmens, 2013), among others. In September 2014, the European project Platform of Local Authorities and Communicators Engaged in Science (PLACES), coordinated by the European Network of Science Centres and Museums and developed with the collaboration of 2500 researchers, introduced Toolkit, a tool which combines quantitative and qualitative instruments to measure and assess the impact of scientific communication initiatives carried out in various science centres

such as museums. This tool may be extremely useful for museums whose aim is to improve their communication strategy.

The relationship between museums and literature in Catalonia has a long tradition fostered by the continuous celebration of historical events. But also, and maybe due to the economic crisis, museums have been devoting more spaces and exhibitions than usual to the literary subject during the last years. Some examples representing this tendency can be found at the exhibition devoted to celebrate fifty years of the Catalan “Nova Cancó” in the Museu d’Història de Catalunya (2010), and at the photographic retrospective devoted to the Catalan poet Joan Brossa in the Museu d’Art Contemporani de Barcelona (MACBA, 2012). Meanwhile, Arts Santa Mònica together with Fundació Palau (Caldes d’Estrac) held an exhibition on Catalan poetry after the dictatorship of Francisco Franco. In 2013, the centenary of the birth of poet Salvador Espriu was also celebrated, with an exhibition at the Centre de Cultura Contemporània de Barcelona (CCCB), among other activities. In 2014, which was Vinyoli’s year, several exhibitions devoted to Eugeni d’Ors and Fuster among other distinguished Catalan authors also took place.

The question regarding these literary authors and the research focus of this article is whether they are also present online. Best-selling authors and younger, new authors have already started posting their writings online. They have self-published their work, created a blog, a Facebook profile, a Twitter account, and they have even recorded promotional videos and posted them on YouTube so that they can receive and communicate impressions and opinions about their characters and works. The number of authors who choose to present their literary creations on these media is increasing.

However, Seguí (2012) claims that very few Catalan authors have their own blog, only 160 out of 635 who have published some work in the past five years.’ The same problem is detected on Facebook, where only 43 per cent of the s above mentioned authors have a profile. On Twitter figures are even worse: only 86 authors have an active profile. These figures suggest that those authors who have had their work published in traditional formats are reluctant to disseminate it on social media. On the other hand, new writers or those who want to publish for the first time are very interested in social media. In the presentation of his book *Manuscrito Encontrado en Accra/Manuscript found in Acca* (2012), best-selling Brazilian author Paulo Coelho² claimed that ‘today the writer is not understood without Twitter or Facebook’. Also, the Peruvian writer Santiago Roncagliolo³, author of *Óscar y las mujeres* (2013) claimed that ‘although literature and the Internet do not get along well, which is quite unnecessary; it is just a matter of time. Almost everybody complains about Internet and about what it might be stealing from culture, but they can be allies’. Roncagliolo has delivered his novel in several online instalments, as a digital version of a popular practice in 19th magazines.

Research theme and goals

The expansion and increase of social media poses an important challenge to those museums which want to join the communication change. The wide range of possibilities offered within the digital scenario forces museums to provide materials and documentation which cannot be found in other media as a strategy to attract their audience’s attention and loyalty, to encourage them to participate in their content and so to foster s interactivity through their contributions, comments or suggestions (Báscones and Carreras, 2009). This new strategy involves the creation and management of spaces

of convergence and collaboration where audiences are welcome. These changes prompt a redefinition of the communication strategy which no longer allows for a unidirectional, authoritarian view stemming from the museum only (Martínez-Sanz, 2012), replacing the static and hierarchical mechanisms with a more inclusive one. It is essential for the new strategy to keep all channels and platforms where the museum is present connected, so that its messages are differentiated and to avoid repetitions and or contradictions.

Our global research project regarding museums and technology is focused on: how, why, with which services and tools and implying which consequences Catalan museums communicate and disseminate their collections and activities. One present line of research, as it has been mentioned in the introduction, is to monitor and analyse significant temporary exhibitions. Thus, the e specific question takes up the following form: how, why, with which services and tools and implying which consequences Arts Santa Mònica disseminates its activities on social media?

The overall purpose of our research is studying and analysing the presence of Catalan museums on social media. The specific goals derived for the present case studies have been detailed in the Methodology section. We also considered the possibility of taking a quick look at the current situation of literature on the Internet. This is one of the reasons why we decided to choose the exhibitions of two literary authors from different genres, but connected through words and music.

Methodology

The standard indicators of economic measurement of a social media advertising campaign are not applicable to an art centre or a cultural institution. Because they are non-profit institutions, their main goal is not making money (although they also have to fulfil this task).

Our research has been carried out while the two above mentioned exhibitions were shown at Arts Santa Mònica: Salvat-Papasseit's run from 23 December 2010 to 3 April 2011, and Raimon's run from 7 November 2012 to 26 January 2013.

To carry out the research, it was necessary to extract quantitative and qualitative data from the arts centre, following the guidelines established by Monistrol, Codina and Rovira (2006) and Codina (2009). The parameters used were the following:

- User-institution interaction
- Content publication
- User registration and followers
- Access to information
- Use of web 2.0 tools
- Social media presence

Those parameters have provided information regarding the level of adaptation of the Arts Santa Mònica website to the latest technologies.

As for the indicators derived from the above mentioned parameters, we selected the following:

- Creation of blogs, options to post texts, photos and or videos.
- Number of users, followers, 'likes', etc.

- Access to information on the homepage, sections, news, search engine, site map, email alerts, subscription service, RSS, etc.
- Social media presence, date of creation of the website, information updates, purpose of the contents, target audience(s), press documentation, educational services or dossiers, etc.

Such indicators provide insight regarding the importance of communicating with the users, and about whether the centre has a highlighted communication policy or a specific digital communication strategy.

As a data collection tool, we have used the e tracker robot known as [DigiDocSpider](#), which can compile over a hundred indicators following a non-intrusive system. Part of the data has already been provided by Arts Santa Mònica itself via Google Analytics, which they use for their own analyses. The qualitative analysis was performed by monitoring data observation and collection. We also visited the exhibitions and interviewed the Head of Communications at the centre.

Results

Arts Santa Mònica has a very dynamic website, in which they use state of the art applications and design elements. The first parameter analysed, that of user-institution interaction has allowed us to observe that its website still provides the traditional contact system through a web form, an email newsletter and a RSS, but the user cannot contact the webmaster directly. Regarding the second parameter studied, the website does not allow users to publish content; only the centre can. Regarding the third parameter, the user can easily sign up on the website and become a follower of the

centre or the open exhibitions. Regarding the fourth parameter, access to information is provided because exhibition catalogues, press materials and related documentation such as videos produced for the events are available for download. The use of web 2.0 tools, or fifth parameter analysed, has shown that the centre provides some tools like the above mentioned RSS, site map and other graphics or audio elements such as streaming or podcast services, but it does not include a virtual tour, the latest tools as QR codes or augmented reality options, although a 24-hour live camera observes the movement of the city through one of its most emblematic streets, la Rambla. The last parameter, which is the presence of Arts Santa Mònica on social media, shows that the centre has social media profiles on Facebook, Twitter, Issuu, Delicious, MySpace, YouTube, Flickr and Pinterest. It also has a science blog which is no longer updated.

Next, and before presenting the quantitative and qualitative results of our analysis, we are introducing a descriptive summary of the spaces and contents of our two chosen exhibitions in Arts Santa Mònica, highlighting the most relevant aspects (personality, life and work) of the figures in those exhibitions.

Salvat-Papasseit's exhibition

According to the exhibition's curators, Pilar Bonet and Maia Creus, it was conceived as a chronological journey adopting the form of a visual reconstruction which represented the life and times as well as the personal, intellectual and aesthetic biography of the Catalan poet Joan Salvat-Papasseit (Barcelona, 1894-1924), highlighting his contributions to the ideological nature of the first Catalonia avant-garde, both in literature and in visual arts.

The exhibition was distributed into three basic spaces. The first area, 'the Athenaeum', represented the formative years off communal politics, the period of Papasseit's

awakening to social awareness and his early journalistic writings. Salvat-Papasseit had an unhappy childhood. His father, a ship's stoker, died in a sea accident. At the age of seven, Salvat-Papasseit moved to the Spanish Naval Asylum, and over the years he lived in three different corvettes docked in Barcelona's harbour. Later on, he felt the wish to join the Church and his idealism began to increase, a feeling which years later would lead to anarchism. He frequently visited bookshops, literary gatherings, and was influenced by Gorki's and Nietzsche's anarchist and socialist thoughts. The second space of the exhibition, 'The Gallery', was related to the world of art and artists in the Barcelonian Galleries Laietanes, where the poet worked. Authors ranging from classical Noucentist writers to leading authors of the Catalan avant-garde such as J.V Foix, Junoy and Joaquim Folguera would often go to those galleries. It was a very active period, where Papasseit published his first poems *Poemes en ones hertzianes/Poems in hertzian waves* (1919), and wrote poems for kids encouraged by the birth of his first daughter (1919), which would be published at the magazine *La Mainada/The Infants* (1921). A year earlier, he had published one of his best-known books, *L'irradiador del port i les gavines/The Port Beacon and the Seagulls*. The third space of the exhibition, 'the Sanctuary', was related to Papasseit's convalescence and physical and aesthetic confinement. Papasseit lived in several sanatoriums in Madrid, Catalonia and Andorra. In February 1924 his second daughter died at the age of two and his own health deteriorated gravely. He died a few months later. This period of time highlights his nostalgic and patriotic exaltation of Catalonia in the book *Les conspiracions/The Conspirations* (1922). Despite suffering from tuberculosis, he published *La gesta dels estels/The Exploits of the Stars* (1922), *El poema de la rosa als llavis/Poem of the Rose in the Lips* (1923), among other writings and collaborations. In 1925, *Óssa menor/Ursa Minor* appears as a posthumous publication.

The three basic spaces of Pappaseit's exhibition were preceded by a space called 'Frontispiece', which included a collection of biographical and graphic resources on the author. The space called 'Colophon' was the end of the itinerary. This space presented an audiovisual projection showing the work of Salvat-Papasseit for the schools.

Other activities took place during the exhibition: artistic actions on the street, a literary tour about the poet in the neighbourhood of Barceloneta, an inaugural lecture by one of the exhibition's curators and a concert by musician Pascal Comelade and poet Enric Casasses in Arts Santa Mònica itself.

The social media communication strategy for this exhibition consisted in issuing and disseminating a short press release on the opening of the exhibition and another one after a press conference was held. Then several materials were posted online: a video on the opening of the exhibition was posted on YouTube, photos were uploaded to Flickr, documentation was published on Issuu, Delicious, and short press releases were posted on Facebook, MySpace and Twitter.

The results vary depending on the social media platform that we consider. The photo album of the exhibition on Flickr was one of the most visited resources. On the other hand, Twitter produced variable results. We detected the centre was not following the exhibition on a regular basis. For example, there was a whole month gap without following the exhibition, from 30 November to 29 December. Also, no tweets were posted between these dates and until the last days of March, when the exhibition ended; meaning there were no e news for almost three months.

The same applies to the exhibition's blog on MySpace. Activity was intense at the beginning and at the end of the exhibition, but there was little content in between. During the last weeks and days of the exhibition, we noticed an increase in the communicative activity of the centre. The videos uploaded on YouTube produced variable results depending on the amount of views accumulated throughout the exhibition. For instance, the video of the opening was viewed 694 times and the news offered by the Agència Catalana de Notícies (ACN) was viewed 97 times. The guide for teachers, presented in Issuu and downloadable through the centre's website, was one of the most downloaded resources. We believe that these two results on Youtube and Issuu can be explained by the success of the educational activities, and they partly explain the lack of interaction on Facebook and Twitter.

And regarding Delicious, the post on Salvat-Papasseit received a great number of clicks (175). However, it did not become one of the most prominent tags of the centre while the exhibition was open.

Facebook followed a similar path: Arts Santa Mònica concentrated the news on the exhibition on the opening. The centre went from just 1,200 followers by the end of 2010 to 1,800 by the end of March 2011, and from 537 bookmarks or tags on Delicious to 710 in the same period.

The following tables summarize some of the above mentioned figures:

Table 1. Followers at the end of the exhibition.

	Followers
Facebook	1,800

Flickr	307
Twitter	329 / 1,459 tweets

Table 2. Views on Youtube.

	Number of views
Youtube	Opening video: 694 Video about the artists interventions: 304

Table 3. Tags on Delicious by the end of the exhibition.

	Number of tags
Delicious	710

We cannot establish a direct connection between Salvat-Papasseit’s exhibition campaign and the increase in social media use related to Arts Santa Mònica, because the centre organized several exhibitions simultaneously. However, we can represent it in the following bar chart (see Figure 1).

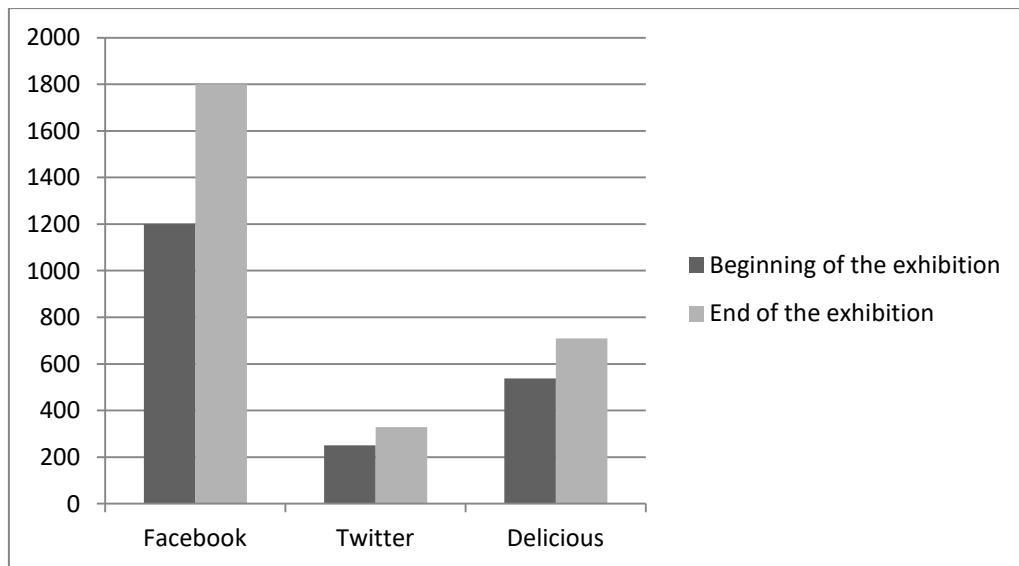


Figure 1: Total increase in absolute values. Created by the authors.

There were 194 visits to the exhibition’s website. The most visited single page was the one devoted to school activities, which y shows the acceptance of the exhibition within the educational community with, 201 visits. The following tables (Table 4 and Table 5) show the number of visitors who attended the exhibition.

Table 4. Visits to the exhibition’s website. Source: Arts Santa Mònica

	Number of pages visited	Number of single pages visited	Average time spent in each page
Number of visits	194	175	00:01:02

Table 5. Visitors who attended the exhibition. Source: Arts Santa Mònica

	Total	Days	Visitors per day
Salvat-Papasseit	17,553	96	191

Arts Santa Monica is strongly committed to its educational activities, and, according to the data regarding the online resources offered during Papasseit’s exhibition, schools and high schools were the ones which most benefited from the centre’s educational focus.

Salvat-Papasseit was a humble and self-taught poet whose life was very short and dominated by misfortunes, but at the same time he loved life, and he clinged to it. In his own words: ‘I have never been lucky and never will, but the joy is mine, because I know how to feel it, because I’m a poet’.

Raimon’s exhibition

‘We have to sing songs, but our current songs. We need songs that relate to our current situation. (...) However, it is serious that new ones are not being composed, or at least I have not heard them (...) It is in difficult times when many songs have been born, the most beautiful ones, those which the people have turned into a sort of collective prayer. It is, then, important, that new songs arise from this moment of ours. (...). What are the young musicians doing now? (...) Everyone listens to the French, the Italian, the Mexican and many others songs! But I don’t want to be too optimistic. Maybe, in time, we will succeed. For now, why not try to create our own songs and sing them?’ These words were written by Lluís Serrahima⁴ for the magazine *Germinàbit* in January 1959 in the beginning of the musical movement known as ‘la Nova Cançó’. Time seems to have proven Serrahima right about setting poems to music, so they can be exported and sold abroad. One of the best examples of this phenomenon is the singer Raimon, which is the stage name of Ramon Pelegero Sanchis (Xàtiva, València, 1940).

According to the curator Carlos Plasencia, the distribution of the physical spaces in Raimon’s exhibition followed a thematic thread, starting with his iconic song *Al vent/To the wind*. A verse from Salvador Espriu welcomes the visitor into the exhibition ‘Ah, young lips parting after dark / if you only knew how dawn / delayed us, how long we had to wait / for light to rise in the gloom!’ Texts from writers such as Teresa Pàmies, Joan Fuster, Joan Oliver or Vázquez Montalbán are included in the exhibition, together with some translations of his iconic song into English, Italian, and German... The next space is devoted to *Cançons d’amor, cançons de lluita/Love songs, Fight songs*. It includes photos and posters of concerts with the highest turnouts at the universities of Barcelona, Madrid, or Autònoma de Barcelona; from a concert at the Palau de la Música Catalana in Barcelona in 1967 and from the Palau d’Esports in Barcelona in 1975. This

exhibition space also gathers examples of censored lyrics with the seal of the official censor, as well as news from newspapers reporting on concert cancellations by the authorities and official letters issued by the police. Next, you can find a space devoted to one of Raimon's most sung songs, *Diguem no/Let us say no*. Later on, there is a space with the title *En la gran Pàtria humana/Within the large human homeland* devoted to the several recitals Raimon gave in Paris. Also, the space *Entre la nota i el so/Between note and sound*, is devoted to the opinions expressed by musicians and music directors. *Del llibre al disc. Del disc al llibre/From book to record. From record to book* is the last part of the exhibition tour, which culminates in *Barcelona-Raimon. Una història d'amor/Barcelona-Raimon. A love story*, a conclusion to a lifetime relationship between the singer-songwriter from Valencia and the Catalan capital: 'After fifty years I know for certain what was foretold: without Barcelona first, and without all Catalonia after, I would not have completed this long way as a singer and author' (Raimon).

Some educational activities were also organized during the exhibition, such as guided tours, conferences and lectures about Raimon and the 'La Nova Cançó' movement. The highlight and the most emotional part of the exhibition was a concert at the Liceu Theatre in Barcelona, one of the main opera theatres in Europe; tickets sold out very fast. Interviews and reports in the main media also accompanied the exhibition, providing great media coverage.

The social media communication strategy for Raimon's exhibition coincided with Salvat-Papasseit's exhibition, so they also produced a press release with detailed information on the opening of the exhibition and after the press conference held at the opening. Later, several materials were uploaded to social media showing

documentation about the opening of the exhibition: a YouTube video, pictures on Flickr; documents on Issuu or Delicious and additional information on Facebook, MySpace and Twitter. In November 2012 Arts Santa Mònica signed up on Pinterest, a new social media platform archiving images as ‘pins’ you can also classify into ‘boards’ , according to your personal tastes and interests. A full press release on Raimon’s exhibition was also available on the centre’s website, complementing the rest of the documentation on the exhibition. The difference with the exhibition devoted to Salvat-Papasseit was the fact that the author from Xàtiva is alive and still present on the stage and the media. This was reflected, for example, in the number of visits to the exhibition website a week after its opening: 57 visited pages; 55 single pages viewed and 1 minute and 3 seconds spent on average in each page. These data remained stable throughout the exhibition. On YouTube, the video of Manifest 50 anys (Manifesto 50 years) had 276 views, and there were also 94 links to Delicious. There was a notable increase in followers on Twitter, thus, raisings the number of participation and exchange of points of view.

The following tables summarize some of the above mentioned figures:

Table 6. Followers at the end of the exhibition.

	Followers
Facebook	3,917
Flickr	336
Twitter	6,483 / 3,393 tweets

Table 7. Views on YouTube.

	Number of views
YouTube	Opening video: 53 Manifesto 50 years: 276 The wind in the world: 358

Table 8. Tags on Delicious at the end of the exhibition.

	Number of tags
Delicious	1,567

There were significant increases in all the categories analysed except in YouTube, where Salvat-Papasseit received more views than Raimon.

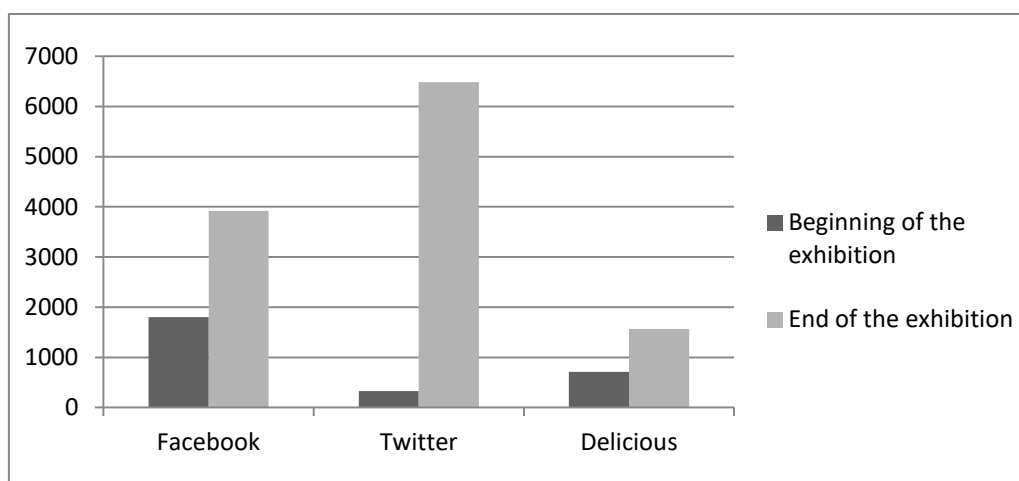


Figure 2. Total increase in absolute values. Created by the authors.

Figure 2 shows the difference between the end of Salvat-Papasseit’s exhibition and the end of Raimon’s exhibition. Unfortunately, it has not been possible to retrieve data about the beginning of Raimon’s exhibition. Table 9 shows the summarized data regarding the total amount of visitors to Raimon’s exhibition, the number of days the exhibition was open to the public and the number of visitors per day.

Table 9. Visitors to the exhibition. Source: Arts Santa Mònica

	Total	Days	Visitors per day
Raimon	23,284	53	439

Regarding the presence on social media, Arts Santa Mònica continuously monitored comments and references on the exhibition in these digital platforms. Visitors provided several comments and opinions on the exhibition as well on the activities related to it, such as the concert held in Liceu Theatre. On the negative side, we must say there were no tweets on the exhibition during its last weeks, so that the centre did not even announce the closure date.

Although establishing a comparison between the two exhibitions is not one of our research goals, we have added the most remarkable data on both of them in tables 10 and 11.

Table 10. Comparison between the numbers of visitors to both exhibitions

	Total	Days	Visitors per day
Salvat-Papasseit	17,553	96	191
Raimon	23,284	53	439

Table 11. Comparison summarizing social media impact on both exhibitions e

	Facebook	Twitter	Flickr	YouTube	Delicious
Salvat-Papasseit	1,800 likes	329 followers/ 1,459 tweets	307 pictures	Opening video: 694 views Artists' interventions video: 304 views	710 tags
Raimon	3,917 likes	6,483 followers/ 3,393 tweets	336 pictures	Opening video: 53 views Manifesto 50 years: 276 views The wind in the world: 358 views	1,567 tags

Conclusions

Following the above mentioned research goals, the results obtained in both qualitative and quantitative terms show that, Arts Santa Mònica is present on many social media platforms and is active on them. It is important to highlight this fact because only 57 per cent of the centres attached to the *Museus en línia de Catalunya/Online museums of Catalonia* project are present on social media (Badell, 2013), most of them only on Facebook. However, it has been observed that news updates, maintenance and monitoring activities are not conducted on a regular basis. There are long periods of time without any information whatsoever and online users are practically abandoned right after the closure of the exhibition. The main reasons for these lacks might be attributed to the simultaneity of activities in the arts centre and the lack of human resources, since they only have two part-time employees for all the communication tasks. We believe this circumstance has a negative effect on online maintenance and on keeping users loyalty.

Information from Arts Santa Mònica is distributed through its website using traditional channels such as emailed newsletters, or more modern ones such as RSS. But the website does not include the option of downloading apps for portable terminals, QR codes or augmented reality resources. Since the centre does not have a consolidated digital communication policy, much of the information available on its website, such as press releases, videos or audio files, is duplicated on social media such as YouTube or Delicious; it is not specifically created for each platform. Another example of the lack of a digital communication policy is the absence of a virtual tour of the exhibitions, which can only be seen at the centre. Arts Santa Mònica's dissemination strategy has been devised with the sole purpose of attracting visitors to the exhibitions.

Although, according to the centre, the number of visitors is satisfactory, the strategy which is being applied does not allow Arts Santa Mònica to know about the visitors' preferences and needs, because the potential of social media to interact, co-create and participate in the scheduled activities and exhibitions is lost. A great number of visitors are students, young people who use social media and the latest portable apps to communicate. The aim of the two exhibitions analysed was to bring two well-known figures closer to young people. Because of that approach, several complementary resources such as educational materials, guides and visits for schools were devised, and content was also provided on social media. Thus, social medial, as well as the content and language provided by them, which we believe to have been appropriate, were essential to achieve this goal. The response of schools and high schools has been key for both exhibitions, and, thanks to the large participation of teachers and schools their educational purposes seem to have been fulfilled. Secondary school students have benefited from the equipment and resources provided by Arts Santa Mònica to study and disseminate the two figures being presented and their works. However, not all the possibilities of interactive communication offered by the Internet, such as connecting from the classrooms or direct participation options, have been exploited.

If museums use new measurement and assessment tools to analyse both the online and offline impact of their exhibitions and activities, the relationship, communication and participation parameters between museums and their visitors will surely improve.

The initial analysis of exhibitions devoted to literary authors in several Catalan museums, and particularly the analysis on Papasseit and Raimon's exhibitions conducted on this article, have shown that, regardless of their contemporaneity,

literature and literary authors have a place on Internet and social media. The potential of this communication area cannot be missed as a future line of research.

Their widespread impact indicates that social media are here to stay, so it is convenient to use them to spread and communicate our cultural goods. A challenge is presented regarding how to incorporate the latest technological tools, how to create digital communication strategies specific for new media and how to overcome an insufficient budget situation with creativity and innovation, not only for Arts Santa Mònica but also for the rest of the Catalan museums sector: ‘Al vent/To the wind, la cara al vent/face to the wind, el cor al vent/the heart to the wind, les mans al vent/hands to the wind, els ulls al vent/the eyes to the wind, al vent del món/the wind to the world’, sang Raimon. We hope the wind in the world brings social media users closer to Catalan museums, and therefore museums can connect to their current and potential Internet users and art visitors.

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Notes

[1] Ara.cat, 6/2/13

[2] Lavanguardia.com, 21/11/12

[3] Elpais.com, 23/1/13

[4] Casasús, J.M. *Abans d'ara*. Ara.cat, 15/11/12

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