THEME 8

Are the social networks any use to the culture industry?

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Discussing the concept of culture, Wikipedia refers you to the more than 164 definitions listed in 1952 by the US anthropologists Kroeber and Kluckhohn. Nonetheless, in everyday usage it normally means chiefly two things: one is the taste for fine arts and humanities (what we call "high culture") and the other is the *set of knowledge, beliefs end standards of conduct of a social group, including the material means (*technologies*) that its members use to communicate with one another.*

Consequently, to relate "high culture" with the technologies human beings use to exchange their life experiences is to speak of culture twice over. In fact, all the changes in social behaviour and of the codes linked to new technologies and the Internet are beginning to be called, with good reason, "digital culture". Of all the technologies that are changing our habits of creating, sharing and consuming information, the most recent and the ones that are having most impact are the social networks. They have been with us for more than ten years and they have succeeded in capitalising on human beings' great desire to be sociable. It is estimated that 18% of the time we spend on line is devoted to social networks. And the percentage is growing year by year.

This article discusses the encounter between "Culture" with a capital C and "digital culture". Here we will speak of museums, literature, dance, theatre, film, painting, etc., focussing above all on examples, and on references to the creative use of social networks that may be inspiring for cultural administrators in consonance with this Yearbook.

The term "social networks" will be used in the broadest sense, including under this heading any platforms that allow the creation, sharing and consumption of user-created content.

In the expectation that the article will be more useful for the reader, there will be no references to the more widespread, but more basic and trivial, use of the social networks, namely just as one more unidirectional medium to publicise cultural programming. This use perpetuates the classic "I talk you listen" approach, asymmetrical, merely informational, that fails to take advantage of the main potential of social networks: interaction. In this article we will discuss more innovative, richer ways of working with social networks, ways that are more inspiring and in concord with the potential of these networks of individuals.

THE RULES OF DIGITAL CULTURE

In his latest book, Steven Johnson discusses the fact that the social networks are peer networks, between equals, and are, in his opinion, the true "native" architecture of the online world, in the same way that hierarchical structure would be the dominant social architecture in the spheres of public administration, religion and business. A social architecture is made up of rules and conventions

that direct interaction in the group or in society. Almost 70% of Internet users (64.1% in Spain) are members of social networks, but this figure rises to 94.5% for Internet users aged between 16 and 24. That means that if culture wants to attract new generations it has to take a leap into the online world, and there the rules and codes, the social architecture, are essentially those of social networks. So these rules have to be understood.

The proliferation of devices such as computers, and above all smartphones and tablets, combined with the ease of sharing photos, videos and text on the social networks has turned something that used to be impossible into an everyday affair: sharing experiences in real time. Given that culture is above all the confrontation of new experiences, the facilities for sharing them provided by social networks can multiply the impact and attractiveness of cultural products and are an opportunity for cultural administrators that must not be missed.

Humans are sociable beings, but also symbolic and cultural ones. The tools we call social networks have simply amplified our natural scope for socialising to a larger community and have augmented the number of social interactions by creating a greater connection density.

The social networks have also abolished the information monopoly by cheapening access and augmenting the sources. Also, the information on the social networks reaches us filtered and recommended by people we trust, and this means that we attribute greater value and reliability than we do to the classic unidirectional models for the dissemination of information. Through the social networks there is the possibility of a sort of "marketing by recommendation" that is much more effective than traditional marketing. We are already receiving the first experiences of this marketing by recommendation in the tips we receive from, say, Amazon when buying a book or from Spotify when listening to music. But in these cases the "recommendation" is currently produced by algorithms and the analysis of large amounts of data and the user's transaction history, which sometimes

does not describe him or her adequately. However, on the social networks such a recommendation is made between human beings, person to person, between whom there is some sort of relationship, and would have much more chance of being more suitable and accepted.

Social networks also make it possible to achieve something that before was not possible because of the large organisational costs it would involve. This is their capacity to mobilise people, which we have already seen in cases such as the protests of the 15-M movement or the Arab Spring, but which can also be seen in matters such as collective financing and microsponsorship or in the support for social causes. We are entering the era of the crowd economy, with growing importance of the collective impetus. Thus, today peer networks also have the ability to give a second opportunity to projects that the market has rejected.

The social networks offer cultural institutions interaction with their users, to collect their comments,

> **If the world of culture wants to attract new generations it will have to take a leap forward into the online world where the codes are basically those of the social media**

understand them better and establish a lasting relationship with them, to learn from their comments to correct deficiencies, and to obtain statistics in a simple way. In the traditional marketing of other products the brands discuss the need to have not just consumers, but fans, users who adore the brand and become spontaneous recommenders of it. This phenomenon can be seen in the followers of brands such as Apple, Harley and Nike, to take just three examples. It is a process that takes time and that requires a prior communication strategy, with aims and a plan, but it is also possible and highly desirable for this to happen for culture, as we shall see in various examples in this article.

But this change to a model that makes use of the social networks is not easy, above all if it is done from the standpoint of a classic or elitist model of

culture. It is a process of general cultural change, in which can be found all the economic sectors and in which, according to a recent report, has still not been successful even for the big companies in the Ibex35 listing, of which only little over 50% had an active presence on social networks, revealing through their dialogue with their users that they have unfinished business, using the networks above for the dissemination of content.

Nonetheless, also in Spain there are other sectors such as leisure, and specifically discothèques, which are demonstrating that in this country it is also possible to do things well with social networks. A report published in 2013 stresses that Spanish discothèques are world leaders in the use of social networks and that of 35% of the Facebook and Twitter audiences of the hundred best discothèques in the world, ten of them are in Spain. Their figures for video viewings and comments on their YouTube channels run into the millions. This shows that it is possible for a sector to make the leap to the social networks if an effort is made to understand the rules and the users.

Evidently, the social networks may be used or not used. This choice is linked to the strategy and what it is sought to achieve. But their potential really comes out when they are used for what is truly their essence: to create interest communities, enabling participation, conversation and collaboration. Networks such as Twitter, Facebook, Google+, etc., are merely tools, but what are truly changing the world, what has changed it forever, are the communities, the common interest groups that find on the Net their way of organising themselves, communicating and multiplying the exchange of ideas and knowledge. This was so even before the arrival of social networks and took place through forums, chatrooms and all the tools for interchange available to those who recognised each other as being similar in terms of their interests.

> **Its potential really comes to light when it is used to create interest communities, enabling participation, conversation and collaboration**

Hence, the aim of using social networks in culture must be to create large, strong cultural communities in which a cultural institution or cultural initiatives are the catalyst that propitiates the interchange of experience. This would have two immediate effects: firstly, engagement (to use the marketing jargon), and secondly dissemination, far beyond what other communications media are able to do and at much lower cost.

REAL CASES: THE USE OF SOCIAL NETWORKS IN CULTURAL INITIATIVES

Let us turn to the analysis of the use of social networks in the field of culture.

First we shall see how they can be used to extend the cultural experience to others and/or prolong this experience.

We shall also see how they can be used to build ever closer links with users, creating cultural communities and to measure this relationship by their interactions ("likes", "comments" or "shares" in Facebook or retweets on Twitter).

Competitions are also a very frequent resource in networks to extend and stimulate the communities that have been created and so widely used and effective are they that they merit a section to themselves.

We shall see how image-based networks such as YouTube, Instagram, etc., can be used in a form of collective co-creation and can also use other networks such as Twitter or Facebook as unexpected "new spaces" to bring a work into existence, be it literature, theatre or dance, for example.

Finally, a lengthy section must be devoted to the issue of the collective financing of cultural projects, crowdfunding. In this case, the social networks share amongst their followers the support one has given

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to a cultural initiative, prompting others to participate too. This effect of contagion is having a great impact on the concept of "shared culture", where users find a way to "get things done", particularly projects that had been discounted or had seemed impossible.

THE SOCIAL NETWORKS AS EXTENDERS OF THE SCOPE OF CULTURAL EXPERIENCE

In most of the museums, concerts and theatres in Spain and much of the rest of the world, one of the first things you see when you go in is a sign that says "Photography and the use of mobile phones prohibited".

Nonetheless, others have discovered it is much better to let people do it. MoMA in New York, the Louvre in Paris and the Thyssen in Madrid, in the permanent collection, are examples of this. Also, in ever more art galleries and exhibitions the visitor is explicitly invited to do so, to photograph and share their experience on social networks. The reason is that a visitor sharing in real time their picture in front of a work of art stimulates their followers to take an interest in this museum more than any institutional campaign might have done. Sharing experiences is one of the keys to the new digital culture and the question would be, "Why not take advantage of it to further disseminate culture?". The cost is zero and the benefits might be huge.

What really lies behind the prohibition on photography (apart from the dubious damage that might be caused by flashguns), is an issue of property, image rights on the pictures which, being reserved, should make it possible to sell more reproductions. The impact of this is also dubious, since no visitor's camera will give the same quality of reproduction nor definition nor lighting, yet because of the limitation imposed by this minimum economic impact we lose the "marketing by recommendation" that any visitor might do between their hundreds or thousands of followers and friends.

The Rijksmuseum in Amsterdam has taken the opposite course, digitalising and releasing 125,000 works in its collection for free use. Others who have understood this change have adopted initiatives such as that of the Museum of Natural Sciences in Manhattan, offering free entrance in return for telling of one's experience on social networks, something it dubbed a "TweetUp". A group of young people from Manhattan were given tickets on one condition: that they update their social networking sites during the visit.

Going further than this, the Chicago Museum of Science and Industry organised a competition promoted on YouTube for people to live 24/7 in the Museum for a month. The winner was Kate McGroaty, chosen out of more than a thousand participants. During her stay she published blogs about her experience that could also be followed on Twitter and Facebook, giving the museum great exposure, so striking was the initiative.

Orchestras have also come aboard. The Cincinnati Symphony Orchestra is one that has established a

> **Sharing experiences is one of the key elements of the new digital culture, and so the question is, why not use it to spread culture more broadly?**

"Tweeting section", a space reserved for members of the audience who wish to send on-the-spot comments about the concert through Twitter. In this field, the pioneer was the National Symphony Orchestra, Washington, which sent programme notes through its Twitter account during a performance in 2009.

This initiative has also been adopted by opera houses. In December 2011, Palm Beach Opera, in an effort to reach out to the young audience, offered twenty free tickets to see *Madam Butterfly* and tweet their impressions of the performance. The offer also included licence to tweet during the dress rehearsal, when furthermore photos could be taken and uploaded. The majority of those present were under forty.

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Another example is the Lyric Opera of Kansas, where the organisers are the first to tweet the audience, in real time, on details of the production or what is happening behind the curtains.

In Chile, the Centro Gabriela Mistral premiered an opera specially for tweeters. In an initiative unique in that country, tweeters used the hashtag #operatuitera to comment on the details of this original and entertaining story.

The same has been the case in theatres. In the US there are places where there are reserved seats in theatres for those who wish to tweet during the performance; they are known as "Twitter-friendly seats".

Also, cultural institutions such as the Casa Encendida programme activities with the aim of obtaining exposure through social networks. Through its twelve-hour free concert marathon (La Radio Encendida) five official tweeters were sought who would experience it all and tell of their experience through Twitter. To propose themselves as official tweeters they had to post comments on the website. The five selected could attend accompanied by one other person.

All these examples show that something is moving in cultural institutions around the world: the recognition of what the social networks can contribute to greater knowledge and dissemination of culture.

An analysis of how Spanish museums were doing things, in terms of prolonging the experience through social networks, appeared in the report *Museums in the digital age*[4]. The main conclusions were that museums were getting better and better with the "before your visit" stage, the discovery stage, with the promotion of networks for their new cultural offerings, creation of applications, etc., but there had been little activity, few initiatives, to enrich the "now" (visit stage) and there was little to promote the exchange of experiences afterwards.

This prolongation of the experience through videos, summaries, competitions, etc., is what discothèques do extraordinarily well, according to the report cited earlier, which also gives clues as to what initiatives could also be taken in other sectors such as culture in order to augment their impact.

SOCIAL NETWORKS AS CREATORS OF CULTURAL COMMUNITIES

Any cultural institution with a large number of followers and a high percentage of interactions with them has created, without doubt, an influential cultural community. However, if a large number of followers come together, but with little interaction, what we have is a community, but one that lacks commitment and proximity, an unengaged community. This situation usually occurs when an institution is attractive but its communication is very corporative in tone and the content does not encourage engagement.

In the report on Spanish museums cited in the previous section on *Museums in the digital age*, drawn up in 2011 by Dosdoce, one of the main deficiencies was the paucity of relationships between the museums and their followers on the social networks. In some cases there was no response to the comments or questions by the long-suffering fans of these institutions, rather similar to the situation of companies in the Ibex35. Neither was there much networking between museums, preventing them from creating knowledge nodes and shared cultural networks.

Another analysis of this sort was carried out on Spanish museums in 2013 and one on art galleries in 2011. In both cases, with few exceptions, we are still at a very early stage, in comparison with other international institutions.

The museum with the largest number of followers on Facebook and Twitter was the Museo del Prado in Madrid, with 278,964 and 190,872 respectively.

With regard to the followers' level of activity, or engagement, the museum that did best on Facebook was the Museo Romántico in Madrid, with 31%, followed by the MNAC, 26%, and the Fundació Gala-Dalí, 25%. On Twitter, however, the largest index of interaction was the Museo Reina Sofía in Madrid, with 91%, followed by the Museo Thyssen with 76% and the Museo del Prado with 38%.

The report showed that the museums' audience on Facebook was larger than on Twitter, but on Twitter the engagement, the interaction, was much greater. None of the museums scored high enough with both parameters for them to have what can be considered an "influential community", the closest being the Museo del Prado, the Reina Sofía and the Guggenheim.

If we compare these figures for followers with the 59 million visits per year that the more than 1,500 Spanish museums receive, they look smaller still. Nonetheless, in comparison with other major international institutions, we see that our museums are still far behind the figures for leaders such as the Tate Modern, with 600,000 followers on Facebook and almost a million on Twitter, but higher than some such museums as the Louvre, with barely 61,000 followers on Twitter.

Good figures, both for number of followers and for engagement, almost always go hand in hand with a clear loyalisation and attraction strategy and well-defined aims, which are essential when an institution enters the world of Web 2.0. Below I give some other examples that might be considered inspiring in this sense.

A traditional institution such as the Real Academia de la Lengua Española, the RAE, has managed on Twitter (@raeinforma) with the hashtag #RAEconsultas to provide a highly interactive service to resolve doubts and definitions that has reached 500,000 followers. Something similar has been achieved by the Fundación del Español Urgente (@Fundeu), with 175,000 followers.

To give something more is always a way to obtain followers. In this way, the Eiffel Tower, has achieved more than a million followers with a 360-degree virtual visit in Facebook made with Google Street View technology.

A great effect is also obtained by showing followers what visitors do not normally see, for example, the montage of an exhibition. The Pinacoteca de São Paulo closed a whole floor for a year to change the permanent exhibition. To maintain public interest it created a very striking communication action entitled "*Aos curiosos*" (for the curious ones) that let its Facebook fans spend three minutes at a time controlling a robot cat which walked around the closed floor with a camera showing images of the work in progress.

One more example of the many things an institution may offer its followers can be seen with Guillermo Solana, artistic director of the Museo Thyssen, in Madrid. Solana has developed an initiative which is pioneering in the world: to show the Thyssen collections through Twitter, thus converting the collection of tweets into an entire art course on the basis of the works on exhibition and a guide to the museum made up of 308 tweets, later turned into a book and the #Thyssen140 initiative. The originality of this approach was to show that, in spite of the 140-character limit, one could attach photographs and describe a picture part by part, tweet by tweet, and later collect all these tweets in a document using existing free tools such as Tweetdoc. In this way a whole course was created, an educational course via Twitter which won more and more followers day by day simply through recommendations between them.

> **A community's engagement is created on the basis of a large number of followers and a high level of interaction with them**

Similarly, the Museo Thyssen has also started activities with network "influencers", tweeters on cultural issues with many followers who are invited to presentations or visits and who afterwards act as

disseminators and promoters through their comments on new exhibitions. For all these activities, Guillermo Solana, director of the Thyssen, received the "Cultural Tweet " distinction 2013 at the last Tweet Awards event after voting on the social networks.

Also, the MACBA (Barcelona Museum of Contemporary Art) has created Radio Macba (RWM). This is the Museum's radio project to explore the possibilities of the Internet and the medium of radio as possible places for synthesis and exhibition. Their programmes are available for listening on demand, for downloading and by podcast subscription. This radio maintains its presence and profile where its listeners are to be found, on Facebook and Twitter.

Some public authorities, aware of the importance of social networks for the dissemination of culture, are encouraging their use. A striking case is that of the Government of Cantabria, which has put all its museums, cultural centres and caves on the social networks. The next challenge will be to manage them properly, but this first step is a good sign.

> **The social networks are a great opportunity for creating cultural communities of enthusiastic followers**

The social networks are a great opportunity to create cultural communities enthusiastic followers, fans. This is well known in the case of other sectors such as cinema, where films such as the *Twilight* saga attained over a million followers, being the first film in history to achieve this level of audience on the networks. What the production company did was to provide feedback to this community via a YouTube video of followers in which they were shown and were thanked for their loyalty.

It is also usual for many films, in addition to posting classic trailers on YouTube, to create "special" videos, which draw attention, videos designed in communication campaigns that try to draw—and in

many cases succeed in drawing—attention through "virality" on the social networks until they have had tens of thousands of views and so feed interest in the cultural or leisure product in question, namely the film being promoted. Humour is a very common way of obtaining this virality, although sometimes it depends on music, famous people or unexpected situations.

COMPETITIONS AS STIMULANTS TO CREATE CULTURAL COMMUNITIES

One way of stimulating participation that has a long history of success in all sorts of media is competitions. In this case, both the subject-matter and the prizes must be suited to the cultural action we seek to disseminate on the social networks and be relevant for the users we want to attract. The aims would be to stimulate and generate followers on the basis of user-generated content, a dynamic that will in turn attract its followers.

We have an example in Seminci 2013 in Valladolid, which as well as its usual competitions for tickets through Twitter and Facebook invited photography fans to get involved and post their pictures on Instagram under the hashtag #58Seminci and credit themselves as "Seminci Instagramers". In this way they could win access to a privileged part of the red carpet next to the journalists. This was an action that sought to call attention by creating privileges that would be difficult to obtain simply by supporting the cultural event on social networks.

The San Sebastian Festival has also organised photo competitions, such as the one in 2011 on "Your photo of the festival", which it organised on its Facebook page. The winners could gain free tickets for the closing ceremony.

In 2011, art festivals such as ARCO were also looking for "official tweeters" by way of a competition in which contestants had to answer the question, What does ARCO mean for you? The winners were

announced on Facebook and Twitter and they obtained free passes for the fair.

Non-profit organisations such as the Wikimedia Foundation, operator of Wikipedia, also ran world-wide competitions, such as Wiki Loves Monuments, with a cultural aim: to document the world's monuments in photos. The result was a collection of 360,000 photographs, sorted geographically, which were uploaded under a free licence to Wikimedia Commons.

THE SOCIAL NETWORKS AS NEW SPACES FOR CREATIVITY

Experimentation has also reached social networks and culture. The social networks themselves can be a new space for creation, as we shall see with several examples.

In Mexico an initiative took place to encourage reading through Twitter with the slogan "If your reading limit is 140 characters we are going to make you read". Gandhi books implemented an interactive strategy which won them, in just three weeks, over 10,500 followers and 4,000 visits to the Website just on the day of the launch. The first book to be adapted to this medium (a Tweetbook) was *The Little Prince.* Twitter accounts and avatars were created for the thirteen characters in the book and the whole book was formed by the dialogue between them within the setting of the social network.

Another example of social networks as a new scenographic space can be seen in the Gorki Theater in Berlin, which produced the first theatrical work created and premiered directly in Facebook. The characters interacted with phrases, replies and comments and the audience entered the performance at the moment in which they were following the Facebook page where it was taking place. The development of the work (*Effi Briest 2.0*) can be followed on YouTube, where this experiment is now documented.

The Tate Modern usually stages premieres for the entire world by means of YouTube streaming, as part of its "BMW Tate Live", where it has premiered dance performances such as *Shirtology*. The aim, according to the organisers, is to "capture a volatile audience and face up to the most powerful medium of our time".

Another way of using social networks is co-creation, inviting followers to take up the challenge to

The social networks have the potential for being a new space for collective creation where followers are invited to produce a new work

collectively create a new work. Thus, the Sundance independent film festival created the film *Hollywood & Vines*, the first to be created by collective collaboration (crowdsourcing) using Vine, the Twitter video app that lets users record and share up to six seconds of movie. The producer created a script, shared it through Twitter with Vine users throughout the world and received more than 750 contributions. Once they had been selected and edited he formed a composite video made up of the contributions of creators from nine different countries and fourteen states of the USA.

Under this heading we should also mention examples such as the Barcelona Contemporary Culture Centre (CCCB) with its initiative "Pantalla Global", in which followers sent videos less than two minutes long that formed part of a large collective work that was then shown around the world.

In the Guggenheim in Bilbao, in 2012, there was also a trial of this sort of collective work, creating, with photos sent through social network, a great collage under the direction of artists at the museum, after the manner of David Hockney.

Another striking example is how it was possible to collectively create a festival out of nothing on the basis of YouTube and dissemination through the social networks: the *Festival of False Trailers*.

This was a competition to create trailers or teasers for films that never existed (or perhaps they did, who knows?...). The proposition was as follows: "A trailer is the best summary of a film, so if you have no budget to make the entire movie, but you do have a well formed idea, go right ahead and make the trailer to show the most brilliant moments".

There are countless examples, but the social networks are an ideal medium for creation, contribution and participation, which fit in with the more open and social nature of the arts in the 21st century.

THE NETWORKS AS SUPPORT FOR THE FUNDING OF CULTURE

At a time of financial cut-backs, with a reduction of public and private sources of funding such as grants or sponsorship, it is the moment to look around for alternative ways to fund culture.

Crowdfunding, or microsponsorship, is an approach that has been well tried in other areas such as NGOs and by entrepreneurs. There are at least five types, in terms of what the user who contributes obtains in return. The most widespread in cultural projects is microdonation, in which the user receives recognition, without financial compensation, but with the moral compensation of having helped to make it possible to carry out a worthwhile project that could otherwise not have been implemented.

In Spain we have examples such as the film *El cosmonauta,* the first to be funded in this way. Those who donated more than two euros were credited onscreen. In Latin America this method was used to fund the documentary *La educación prohibida.* The antecedent of all this took place in 1989, when a rock group, Extremoduro, inspired by the slips of paper children often sell to fund their end-of-term trips, started to sell a record before it existed, by means of 1,000 peseta "shares", in order to obtain the money needed to record it. They managed to

collect 250,000 pesetas and they did it: *Tú en tu casa, nosotros en la hoguera*, the first "transgressive rock" recording. The donors were credited by name on the record sleeve.

Going further back, and still in relation to music, we can cite an earlier type of crowdfunding, "subscription concerts", which in the eighteenth century made possible the appearance of the first independent artists, such as Mozart and Beethoven. This way for the music-lovers to provide the impetus enabled a renewal to take place in music, which before had been straitjacketed by the need to please powerful people for whom musicians were just another sort of servant.

It is well known how in the 19th century when France gave the Statue of Liberty to the United States in 1884, there was no base for it to stand on. So while the ship was on its way to New York with the statue, the Pulitzer newspaper *The World* started a crowdfunding campaign, by public subscription, that raised more than 100,000 dollars in five months, in 160,000 donations of less than one dollar. The social networks of the day were moved by the new medium, the most powerful information service of the time.

This collective economy, which has incorporated terms such as crowdfunding and crowdlending, which now has a prime exponent in a microfunding network which is aimed at large-scale support for creative projects: this is Kickstarter. Founded in 2009, just two and a half years later it had already raised 200 million dollars for 23,000 creative projects. Over the same period, the budget of the US federal fund for the funding of the arts, the NEA (National Endowment for the Arts), was 145 million dollars. So far since the launch of Kickstarter it has raised 750 million dollars and has funded 47,000 projects with contributions from 4.6 million private patrons.

Kickstarter was founded as a company, not as a non-profit organisation. Not all the initiatives attract the interest of donors and obtain funding, only 48% of them. It really acts as a true market in which it is necessary to convince microfinancers that the

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project is an interesting one and in which they decide what merits their support. Subsequently a number of networks have been created modelled on it, such as Lanzanos and Verkami in Spain (2010) and a more recent one, Goteo, started in 2011, which adds the contribution of work to that of money, turning it also into a crowdsourcing site. In Spain, micropatronage has already moved 9.7 million euros.

Kickstarter is a crowdfunding platform of world renown while in Spain Lanzanos, Verkami and Goteo are the most prominent

Kickstarter was named by the *The New York Times* "the people's NEA" and *Time* named it as "best invention of 2010" and "best website 2011".

ARE THE SOCIAL NETWORKS ANY USE TO CULTURE?

To conclude this article, the question posed in the title is still awaiting an answer: Are the social networks any use to the culture industry? The answer is a rotund "Yes!". They can be used to create, to fund, to give impetus to culture and to give it a future. I hope that the more than 35 examples given have shown this to be so.

Culture today is inseparable from the way people communicate with one another and live, and the statistics say that more and more we spend a large part of our time on social networks. Cultural creation must be designed to take this new reality into account, in the knowledge that there is a digital culture of which we must form part in order to encounter the most active members of the public. Culture must be opened up to this new digital culture and at the same time take advantage of what it might contribute and the cost savings it might offer for dissemination. To do this well demands a strategy, clear aims and constant evaluation.

This article will have achieved its aim if it succeeds in opening the reader's eyes to this reality, that culture must use the social networks in order to become stronger.

NOTES

1 Steven Johnson (2013). *Futuro perfecto. Sobre el progreso en la era de las redes*. Madrid: Turner Noema.

2 "Presencia de las empresas del Ibex 35 en la web 2.0". *El País* and Estudio de Comunicación. September 2013.

3 That is to say, 24 hours a day, 7 days a week (ed.).

4 Carried out by Dosdoce and EndeComunicación. May 2013 . http://www.dosdoce.com/articulo/estudios/3820/museos-en-la-era-digital/

5 "Análisis de las Redes Sociales. Sector Museos de España" (SocialWin). September 2013.

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presencia-de-las-empresas-del-ibex-35-en-la-web-2-0/ A snapshot of the way the large Spanish companies currently use the social networks.

"Discotecas y medios sociales" (Woo Media). September 2013. http://www.woomedia.es/uploads/1/3/5/4/13549206/estudio_top100_discotecas_y_medios_sociales.pdf. An analysis that shows how one of our country's entertainment sectors is using the social networks well, so much so that it is amongst the best in the world.

"Museos en la era digital" Dosdoce and EndeComunicación. May 2013. An interesting consideration of how the main Spanish museums are using the social networks before, during and after a visit. http://www.dosdoce.com/articulo/estudios/3820/museos-en-la-era-digital/

"Análisis de las Redes Sociales. Sector Museos de España" (SocialWin). September 2013. http://www.socialwin.es/wp-content/uploads/2013/09/An%C3%A1lisis-de-Redes-Sociales-Sector-Museos-Espa%C3%B1a.pdf Ranking of the various criteria for the use of the social networks by Spanish museums.

WEB SITES

Museo Thyssen
http://www.museothyssen.org/thyssen/home
Biblioteca Nacional de España. Biblioteca Digital Hispanica
http://www.bne.es/es/Catalogos/BibliotecaDigitalHispanica/Inicio/index.html
Tate Modern
http://www.tate.org.uk/visit/tate-modern
MoMA
http://www.moma.org/
Rijksmuseum
https://www.rijksmuseum.nl/en
Lanzanos
http://www.lanzanos.com/

AC/E

Dosdoce. Observatory of the new technologies in the cultural sector
http://www.dosdoce.com/
Medialab Prado
http://medialab-prado.es/?lang=en
Kickstarter
https://www.kickstarter.com/

RECOMMENDED READING

The Rijksmuseum in Amsterdam has digitalised and made available 125,000 works in its collection for free use. An example to the world, as the National Library of Spain now is too having, in collaboration with Telefónica, digitalised and made available more than 200,000 documents
http://www.archivalplatform.org/blog/entry/why_dont/

First film made with a common script and world participation through Vine (Twitter's video app)
http://www.ticbeat.com/socialmedia/hollywood-vines-el-cine-hecho-desde-las-redes-sociales/

Wiki Loves Monuments, a worldwide competition with a cultural aim: the photographic documentation of the worlds monuments
http://www.wikilovesmonuments.org/

Kickstarter crowdfunding platform updated funding statistics https://www.kickstarter.com/help/stats

A pioneering initiative in the world: #Thyssen140 a tweet guide by Guillermo Solana, artistic director at the Museo Thyssen, Madrid http://storify.com/guillermosolana/thyssen140-por-guillermo-solana-2

Guillermo Solana publishes a guide to the Museo Thyssen in 308 tweets http://elasombrario.com/guillermosolana-publica-una-guia-del-museo-thyssen-en-308-tuits/

Social networks and cultural institutions, a selection of examples. http://asimetrica.org/redes-sociales-y-cultura/

New digital culture. Dolors Reig http://www.dreig.eu/caparazon/2011/05/30/video-nueva-cultura-digital/

Emerging digital platforms and open culture. Juan Freire http://nomada.blogs.com/jfreire/2012/01/plataformas-digitales-emergentes-y-cultura-abierta.html

The digital echoes of a cultural future
http://cultura.elpais.com/cultura/2013/11/20/actualidad/1384978739_450388.html