Tourist functionality of the communication management on Malaga's museums' social networks

Funcionalidad turística de la gestión de la comunicación en redes sociales de museos de Málaga

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Abstract:

This research focuses on the communication management of cultural heritage that the Contemporary Art Centre of Malaga, Picasso Museum, Casa Natal, the Pompidou, and Carmen Thyssen carry out. They are institutions from Malaga that are competitive touristic attractions, allowing the capital of the Costa del Sol to position itself as a city of museums. Based on the content analysis of the institutional profiles of these centres on social networks and from semi-structured interviews with communication managers, these new forms of communication have fostered new ways of consuming the museums' cultural products. Simultaneously, communication management in the digital space has had an impact on the tourist functionality of these institutions, increasing the number of visitors they receive annually. It can be seen that museums are a tourist attraction as a result of both institutional communication management and the content generated by users on their websites, who contribute to great.

Keywords:

Strategic communication; tourism; culture; museums; social media.

Resumen:

Esta investigación centra su objeto de estudio en la gestión comunicativa del patrimonio cultural que realizan en redes sociales el Centro de Arte Contemporáneo, el Museo Picasso y la Casa Natal, el Pompidou y el Carmen Thyssen; instituciones malagueñas que constituyen un reclamo turístico competitivo, y que permiten que la capital de la Costa del Sol se posicione como una ciudad de museos. A partir del análisis de contenido de los perfiles institucionales de estos centros en redes sociales y de la realización de entrevistas semiestructuradas a las responsables de comunicación, se obtiene que estas plataformas han fomentado nuevas formas de consumo del producto cultural que preservan los museos. Al mismo tiempo, la gestión de la comunicación en el espacio digital ha tenido un impacto en la funcionalidad turística de estas instituciones, lo cual se traduce en un aumento del número de visitas que reciben anualmente. Se concluye que el atractivo turístico que generan los museos es resultado tanto de la gestión institucional de la comunicación, como del contenido generado por los propios usuarios de la web, quienes contribuyen a una mayor visibilidad de los museos y a su reconocimiento como actividad de ocio y vacaciones.

Palabras clave:

Comunicación estratégica; turismo; cultura; museos; redes sociales.

1. Introduction

Strategic communication in cultural institutions has had satisfactory results in the last decade (Merín, 2018), especially when achieving objectives and carrying out projects and activities that take place in the framework of the name of these organizations (Lazzeretti, Sartori & Innocenti, 2015).

The global awareness of the need to democratise culture has fostered public involvement. This process involves both those who directly participate in these institutions' operations; the staff who visit them, recommend or assess them, and those groups that "can support the entity's activities, such as experts, the media or associations" (Oliveira & Capriotti, 2013: 213).

In general, the studies on cultural organisations in Spain have focused on the centres in the country as they are among the most important in the world. The studies have primarily been based on the dimension of these institutions' heritage or the number of visits they receive. (Losada & Capriotti, 2015; Mas, 2018; Cano & Rostoll, 2018; Claes & Deltell, 2019; Mateos, 2019). However, there are less well-known institutions in Spain, whose heritage or cultural identity value attracts tourists as sources of knowledge and leisure activity. This is the case of some museums, often located outside the nation's or region's capital, which have artworks that position the cities where they are found as a cultural destination within the international tourist network.

This research aims to find out the benefits of the communication management of Malaga's cultural heritage and museums on social networks, analysing the communication management of the Contemporary Art Centre (CAC), the Picasso Museum and the Casa Natal (Birthplace Museum), the Pompidou Centre and The Carmen Thyssen Museum. The objective is to describe how the communication departments, where these museums' corporate social networks are managed, are structured. It also aims to identify the social networks where they are present, and determine the impact of the museums' communicative management of the institution's profiles on social networks. Finally, assessing whether this impact results in specific benefits for these organizations.

Multiple investigations have focused on the museum sector to study institutions' online and offline corporate communication (Viñarás, Cabezuelo & Herranz 2011; Jiménez, 2016; Cordón & González, 2016), its communication departments, job profiles and functions (Viñarás, 2009; 2011); to know how they manage their audiences and visitors' motivations and opinions (Oliveira & Capriotti, 2013; Becerra & Domínguez, 2014; Parguiña, 2015; Panozzo, 2018), the efficiency of the communication campaigns they launch (Santos, 2012), the resources available to them (Viñarás, 2005; Soler, 2017), or the communication strategy that they carry out (Martínez, 2012; Lazzeretti, Sartori & Innocenti, 2015; Caerols, Viñarás, & Gonzálvez, 2017; Chic, 2018). However, the novelty of this study is that it aims to demonstrate how effective communication management of local museums' corporate social networks can contribute to an increase in tourism to their heritage "without attacking either its nature or character" (Velasco, 2009: 238).

2. Tourism, culture, and communication on social networks

The boom in the cultural sector is closely related to the development of the tourism industry worldwide. According to data from the Ministry of Industry, Trade, and Tourism (2019: 3), Spain leads this sector, which "constitutes one of the main pillars of our economy, a source of income (contributing to 11.7% of the GDP), and employment (employing 12.2%) of the total number of the workforce in Spain".

From the range of tourist services on offer annually in the country, "the most relevant product has been Spanish art and culture, 21% of the total" (Spanish Tourism Institute, 2018: 7). This figure is backed by the volume of leisure, recreation or holiday travel in 2018 by national and foreign tourists to any destination in the country, of which 14.5% (travel by nationals) and 17.5% (travel by foreigners) was initiated for cultural reasons (Ministry of Culture and Sports, 2019).

This is based on the fact that "Spain is the world's nation with the second most designated historical, cultural heritage sites protected by UNESCO (World Heritage site)" (Ministry of Industry, Trade, and Tourism, 2019:7). One of the principles stated in the General Guidelines of Spain's Sustainable Tourism Strategy 2030 is the "preservation of natural and cultural values, based on the fact that the conservation of our extensive cultural and natural heritage is a priority objective" (Ministry of Industry, Trade, and Tourism, 2019: 10).

According to Viñarás, Cabezuelo, and Herranz (2011), one of the most significant cultural attractions tourist destinations can offer are museums, since they preserve part of a nation's artistic wealth, shown to the public either temporarily or permanently. Despite a slight decline in the number of museums in Spain until 2018, the Yearbook of Cultural Statistics

estimates that these institutions received "65.4 million visitors throughout 2018, a figure that represents a 9.2% increase compared to 2016" (Ministry of Culture and Sport, 2019: 37).

Scientific research has shown that the increase in the number of visits to cultural institutions in recent years, specifically to museums, is mainly due to visitors' motivations (Hood, 1983; Falk, 2012; Menor, 2019) and their psychosocial characteristics: "their values, attitudes, perceptions, interests and satisfactions" (Parguiña, 2015: 18). Thus, a study on the visitor's profile from the Directorate-General of State Museums acknowledges that:

> the collective thinking about museums, what the potential public thinks about them, how they see them, how or with whom they plan the visit, and what they hope to obtain from it is very valuable information which allows for the communication to be varied and address a potential public that doesn't attend museums because they have preconceived ideas that prevent them from deciding to do so (Directorate-General of State Museums, 2012: 7).

Therefore, the departments and areas dedicated to institutional communication management launch campaigns to achieve and maintain stable relationships with the public (Van Riel, 2005; Gürel & Kavak, 2010; Viñarás, 2011; Oksuz & Gorpe, 2019; Salmon, Poorisat & Kim, 2019). The stakeholders can be understood as "persons or organisations that have an interest and influence on the museum's ability to achieve its objectives" (Legget, 2009: 214). At the same time, "in this communication process, the institution conveys-symbolically and behaviourally- the values and features that characterize it, and that shape its image, through perceptions and experiences, in each person's and group's mind" (Viñarás, Cabezuelo & Herranz, 2011: 565).

Many authors highlight the importance of both the internal and external strategic nature of communication management. Since it makes it possible to plan potential scenarios, set objectives and lines of action and create support tools based on the information obtained in previous diagnoses, which are designed and coordinated to contribute to achieving the goals proposed by the organisations (Villafañe, 1999; Xifra, 2005; Timoteo, 2013; Argenti, 2014; Puertas, Cadme & Alvarez, 2015; Madroñero & Capriotti, 2018).

This strategic planning acquires particular relevance in the current scenario of constant technological transformations, which are not only redefining the way of establishing relationships with the public, but also the very role of the institutions in society. The development of digital tools has called into question the classic model of privileged broadcasting and passive reception, providing citizens with a two-way communication system that gives them an active part in the message exchange process (Almansa & Castillo, 2014; Van Ruler, 2015; Gershon, 2016). For Quintana, Sosa, and Castillo (2018: 253):

> The conversational vision or rather a dialogical view of Public Relations 2.0 requires organisations to engage in conversations actively and participatively based on both their content and that of their fans or followers. This means that organisations need to engage in real-time conversations with a wide range of audiences, generating a dialogue that involves listening to their audience's opinions actively.

In the specific case of museums, the use of digital space and its communication tools has made it possible to overcome social and culturally established functions for this type of organisation- acquisition, conservation, and exhibition of heritage (Viñarás, 2005). Thus allowing institutions to gain an exhaustive knowledge of their types of audiences. For Martínez (2012: 394) the novelty lies in the fact that it is the institution now "which must seek out or locate the conversations that

may be taking place about itself and have an active presence on those platforms where its public participates, exchanges opinions or generates the content of interest for the museum".

Today, online social networks are the spaces par excellence where this communication takes place in real-time, possessing the production, distribution reach, and capacity to influence at a transnational level. They are "low-cost management platforms with viral and global potential, and their common foundation is to make communication easy and accessible" (Quintana, Sosa & Castillo, 2018: 249).

Even though these characteristics are common to the management of personal, organisational and company profiles, etc., De las Heras, Ruiz and Paniagua (2018: 94) state that in the case of institutions' social networks we must also consider their vocation to public service "in which effective communication and active listening, and transparency must prevail, helping the institution to show itself as it is, the quality of the service and co-responsibility".

The successful management of these platforms requires the professional activity often carried out by departments and areas dedicated to institutional communication, to communicate these centres' identity and brand to the public and to try to make their cultural offerings a tourist attraction too (Gershon, 2016; Chic, 2018). This is possible through the use of several tools that, depending on the specific characteristics of each social network, make it possible to satisfy the digital community of users' specific communication needs, who, in this case, are interested in some information about the museums.

In this sense, the physical barriers that divide large and small museums due to location or size are less significant (Cano & Rostoll, 2018). The challenge is reduced to managing effective communication, using the most advanced trends in digitalisation to obtain benefits and achieve objectives according to organisational needs, the public's motivational changes, growing competition, and the flexibility and personalisation of tourist activities (Beltrán, Parra & Padilla, 2017). In particular, those activities are carried out in less global areas, as is the case of those by museums in Malaga.

2.1. Malaga, city of museums

Malaga has attracted tourists since time immemorial; however, the reason for tourist attraction to the city has varied in recent years. Barrera and Meethan (2014) state that the first city guides focused on the churches and monuments, and the climate. It was not until 1928 that Malaga was first associated with Pablo Picasso. This connection perpetuated until it became a vital part of the city's economic strategies, which has been reflected in tourist plans since 2006. In 2006 the need to create a museum dedicated to the figure of the painter was already apparent.

Since then, Malaga has experienced a tourist transformation and rapid growth, which has made it an authentic city of museums. Malaga has a total of 40 museums, most of which are concentrated in the historic centre, it is one of the cities with the highest density of museums in its old town (The Department of Tourism of the City of Malaga, 2016).

This is corroborated by the Tourism Burden Index which, in terms of the World Tourism Organization, corresponds to the maximum number of people that can visit a tourist destination at the same time, without destroying the physical, economic, socio-cultural environment, or a decrease in the quality of visitor satisfaction,

Malaga leads the ranking of this index, with an average of 81.4 museum visitors per each 100 registered stays in the city. Valencia and Madrid follow with 55.5, and 51.0 visits per each 100 hotel stays, respectively, and Barcelona and Seville with 33.4 and 21.2 visits per each 100 hotel stays. Likewise, Malaga is in fourth position in the ranking of cities with a high supply of museums with 1.8 million visits, surpassed by Madrid (9 million), Barcelona (6.2 million) and Valencia (1.9 million), according to data from the Study of Supply and demand of Museums in the City of Malaga (Malaga City Council Tourism Area, 2016).

Concerning the economic impact, the twelve principal museums from Malaga were visited by a total of 2,011,000 people, with an average visitor expenditure of 612,50 per trip. The direct impact generated by museum-motivated visitor spending, after discounting the demand by imports at basic prices, is estimated at 295.3 million. This new demand is concentrated in the trade, hospitality, and transport sectors, as well as real estate activities. It is estimated that it has generated about 6,100 jobs (Malaga City Council Tourism Area, 2016).

It is worth noting that five of the ten top museums in Spain in the Tourist Burden Index ranking are from Malaga. This includes Contemporary Art Centre of Malaga (CAC) in second place, the Picasso Museum in third, the Pompidou Centre in eighth, the Carmen Thyssen Museum in ninth, and the Picasso Foundation Casa Natal in tenth.

The Contemporary Art Centre, which is privately owned and managed, was the first art centre and museum in Spain to obtain international quality certification. Located in the old Wholesale Market of Malaga, the building is rationalist and has been declared a Cultural Heritage Asset. The CAC, which opened its doors in 2003, has a clear vocation as an international museum; its exhibitions have made it one of the references in the European circuit of these types of museums. Of the 6,000 sqm, 2 400sqm are for exhibitions, the permanent collection have increased either through acquisitions by Malaga City Council or through private donations.

The Picasso Museum headquarters, in the heart of the historical centre of the city, is located in the Buenavista Palace, and is an example of 16th-century Andalusian architecture. Declared a National Monument in 1939, and after being the headquarters of the Museum of Fine Arts in Malaga, it opened its doors in 2003 with the collection donated by Paul, Christine, and Bernard Ruiz-Picasso. It houses a permanent collection showcasing eight decades of the Malaga painter's work, with a total of 233 artworks. The museum is managed by a private foundation, where the Andalusian regional government participates on the board of trustees.

The Centre Pompidou opened in 2015 and is located in the port of Malaga, in a space known as "El Cubo" and is a headquarters of the Georges Pompidou National Centre of Art and Culture of France. Its permanent collection consists of almost 90 works of art from the 20th and 21st centuries, on loan from the French museum. It is managed through the Public Agency for the Management of the Casa Natal of Pablo Ruiz Picasso and Other Museum and Cultural Facilities.

The Carmen Thyssen Museum was inaugurated in 2011 and is housed in a 16th century Renaissance palatial building in the historic centre of the city. It is managed by a private foundation and is one of the buildings owned by the City of Malaga. It has had a permanent collection of 285 works of art on loan for 15 years.

The Picasso Foundation, or Casa Natal Picasso, located in the heart of the city, has been declared a Historic-Artistic National Heritage Monument. The Picasso Foundation (Public Agency for the Management of the Casa Natal of Pablo Ruiz Picasso and Other Museum and Cultural Facilities) is responsible for planning and managing the Museum facilities owned by the municipality, including the Casa Natal. The museum offers a tour that connects the painter to his hometown, and a collection of artworks of more than four thousand works from over 200 different artists.

3. Methodology

This research focuses its object of study on Malaga's museums' communicative management of cultural heritage on social networks. The selection of the sample is due to the position of these centres in the Tourist Burden Index, which relates the number of hotel stays and museum admissions. As aforementioned, five of the top ten museums in Spain in the Tourist Burden Index ranking are located in Malaga. The contemporary Art Centre (CAC) is in second place; the Picasso Museum in third, the Pompidou centre in eighth; the Carmen Thyssen Museum in ninth, and the Picasso Foundation-Casa Natal in tenth. All these institutions are competitive tourist attractions, therefore enabling the capital of the Costa del Sol to position itself as a city of museums.

The heads of communication and new media in the museums were interviewed through semi-structured interviews to respond to the objectives of the research: Pepa Babot (Picasso Museum), María Navarro (Thyssen), Laura Rueda (Casa Natal and Pompidou) and Helena Juncosa (CAC). These interviews revealed how these departments are structured, the staff who manage corporate communication online, the presence of these museums on social networks, as well as the benefits that such management brings to the tourism functionality of the heritage preserved by these institutions.

The content of their institutional profiles is analysed to determine the impact that the communication management of these museums have on social networks. Only those networks where the museums analysed are present were studied (table 1), to obtain reliable results by applying the same analysis tool to the networks shared by these organisations: Facebook, Twitter, and Instagram.

Table 1. Presence of museums in social networks

	Twitter	Facebook	Google+	YouTube	FriendFeed	Flickr	Photo	Instagram	Pinterest	Foursquare	LinkedIn
CAC Málaga	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Picasso Museum Málaga	✓	✓	✗	✓	✗	✗	✗	✓	✗	✗	✗
Pompidou Centre Málaga	✓	✓	✗	✓	✗	✗	✗	✓	✓	✗	✗
Carmen Thyssen Museum Málaga	✓	✓	✗	✓	✗	✗	✗	✓	✗	✗	✗
Casa Natal Museum	✓	✓	✗	✗	✗	✗	✗	✓	✗	✗	✗

Source: Own elaboration

The analysis period is from 1st December, 2018, until 1st December, 2019. The degree of the interaction between museums and their audiences via social networks was measured based on the statistics generated by each platform and the reports provided by the analysis web tool *Fanpage Karma*. The performance indicators studied correspond to the PRGS model, developed by the IAB Social Media Council (Beltrán, Parra & Padilla, 2017) based on (1) the Presence on each social network, which defines the community and the activity of the museum according to (a.) the number of followers and (b.) communication effort. (2) The Response identifies users' reaction according to (c.) Likes. Also, (3) Generating the creation of contents such as (d) comments. Finally, (4) the Suggestions that list the number of (e) shared.

The information is gathered through the techniques and tools already mentioned, and the exhaustive documentary bibliographic review, the data is triangulated, and the results of the research are reported.

4. Results

All the museums analysed have a communication structure. In some cases, it is a one-person operation such as the CAC, whose department is called the Department of Communication and ICTs. Despite not having a specific budget for social networks, from this museum they assure that "all the impact we have is 100% organic, this year we are going to invest around 1,000-2,000 to increase feedback" (H. Juncosa, personal interview, January 9, 2020).

At the Picasso Museum, there is a Communication and Press Department composed of the head of the department and a technical position, who is in charge of "external communication, the press, the website, and social networks" (P. Babot, personal interview, January 9, 2020). Although the total budget for communication was not provided for this research,

they do state that a part of it is dedicated to social networks and is invested in management tools (Hootsuite), audio (SoundCloud), or image processing and creation (PickMonkey).

The Carmen Thyssen Museum has a Department of Promotion and Communication, which has an annual budget of 397,397. Apart from the head of the department, Lourdes Moreno, there is a person who is exclusively dedicated to managing the museum's website, as well as social networks.

Finally, GAP Design is the company in charge of the communication for the Casa Natal, as well as the Pompidou. The Communication Department is composed of seven people, one of whom is the coordinator of online communication and social media. In this case, the amount allocated to communication "depends on Malaga City Council's annual budgets and the necessary campaigns carried out for each activity" (L. Rueda, personal interview, 8 January 2020).

4.1. Impact of museum communication management on social networks

The sample under study publishes to a total of 134, 777 followers on Facebook, an average of 26, 955.4 profiles. The museum with the most followers is the CAC (37.3%), followed by the Pompidou Centre (22.6%) and the Picasso Museum (20.7%). There is a ten percent difference compared to the latter with the Casa Natal (10.4%) and the Carmen Thyssen Museum (8.9%), as can be seen in graph 1.

Graph 1. Number of followers on Facebook
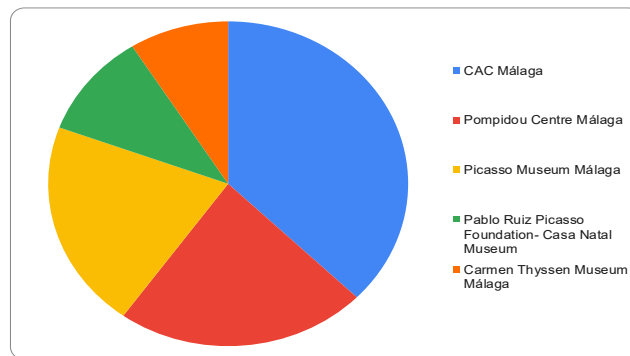
Source: Own elaboration

Concerning the communication effort (graph 2), a total of 1, 978 posts were published on this social network during the year of study –an average of 396 updates. Of the total, 41.5% corresponded to the Picasso Museum and 20.5% to the CAC- They are followed by the Carmen Thyssen (14.5%), the Centre Pompidou (13.2%) and the Casa Natal (10.4%). Concerning the number of publications per day, the Picasso Museum has an average of 2.24 and the CAC 1.10. In this respect, the Carmen Thyssen and the Center Pompidou post 0.78 and 0.71 publications on average a day, while the Casa Natal publishes 0.56.

Graph 2. Communication effort on Facebook
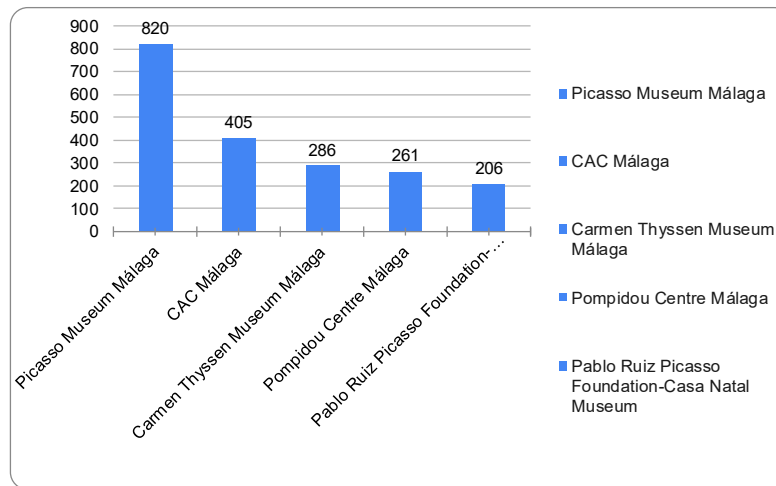
Figure 3 shows that the publications mentioned above reached 24,793 likes (x=4958,6). In particular, 8,502 likes were for the Picasso Museum; in other words, 34.3% of the total. The CAC reached 3,528 (22.5%) while the Pompidou Centre 3,528 (14.2%). Similarly, the number of comments was 642 in total, an average of 128. The Picasso Museum reached the highest number of comments, corresponding to 47.4%. In the second position was the CAC (20.7%), followed by the Carmen Thyssen Museum (14.2%). Of all the museums, the update that received the most comments during the period of analysis was one by ACC, following the appointment of Fernando Francés as Secretary of Cultural Innovation and Museums of the Andalusian Regional Government.

Graph 3. Reactions on Facebook
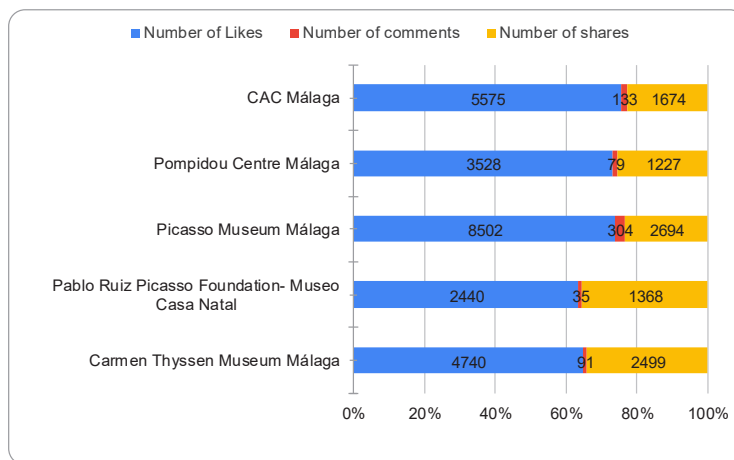
Source: Own elaboration

In terms of the number of shares, 9,462 in total (x=1.892,4) the Picasso Museum was also the leading institution here (28.5%), followed by the Carmen Thyssen (26.4%) and the CAC (17.7), followed by the Casa Natal (14.5%) and the Centre Pompidou (13%). As with the comments, it should be noted that the post that was most widely disseminated among the community was the one published by Casa Natal on the anniversary of Picasso's death, as shown in image 1.

Image 1. Most shared post on Facebook

Source: Own elaboration

On Twitter (graph 4), Malaga's museums communicate to a total of 28.2016 followers (x=56.403,2). The Picasso Museum has the most followers (60%), together with the CAC (18,8%) and Carmen Thyssen (14,6%). Followed by Pompidou (3,9%) and the Casa Natal (2,7%).

Graph 4. Number of followers on Twitter
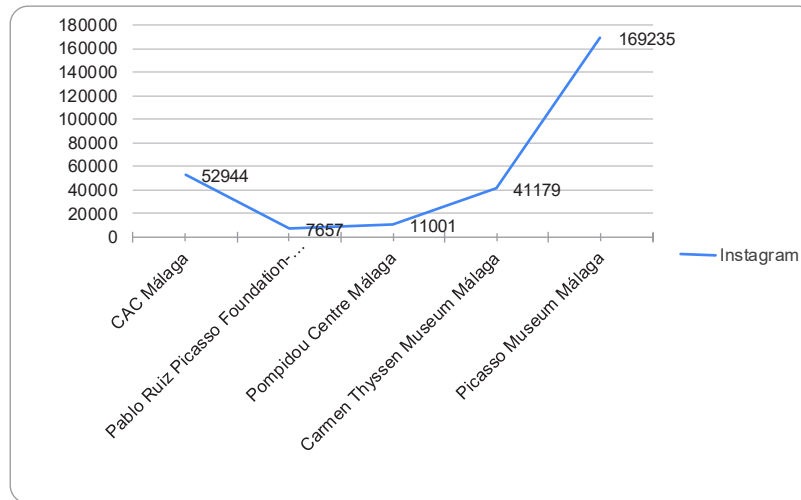
Source: Own elaboration

4,466 tweets were published here, 34.1% of which were from the Picasso Museum. The Pompidou Centre follows with 22.9% (graph 5), the Casa Natal (16.7%), The Carmen Thyssen (15.1%), and the CAC (11.2%).

Graph 5. Communication effort on Twitter

- CAC Málaga
- Pablo Ruiz Picasso Foundation- Museo Casa Natal
- Pompidou Centre Málaga
- Carmen Thyssen Museum Málaga
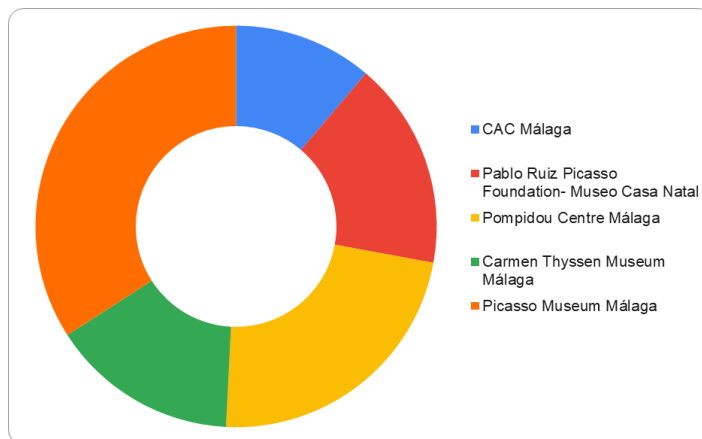- Picasso Museum Málaga

Source: Own elaboration

The Picasso Museum touts the most tweets per day with an average of 4.16, well ahead of the Pompidou Centre (2.79) and the Casa Natal (2.03). Followed by The Carmen Thyssen and CAC with 1.84 and 1.36, respectively. In addition, the number of likes (graph 6) rose to 23,563, with the Picasso Museum once again being the most popular (40.5%) followed by the Carmen Thyssen (33.5%) and the Pompidou (12.8%). Finally, Casa Natal (9.2%) and the CAC (4.1%).

Graph 6. Likes on Twitter

- CAC Málaga
- Pablo Ruiz Picasso Foundation- Casa Natal Museum
- Pompidou Centre Málaga
- Carmen Thyssen Museum Málaga
- Picasso Museum Málaga
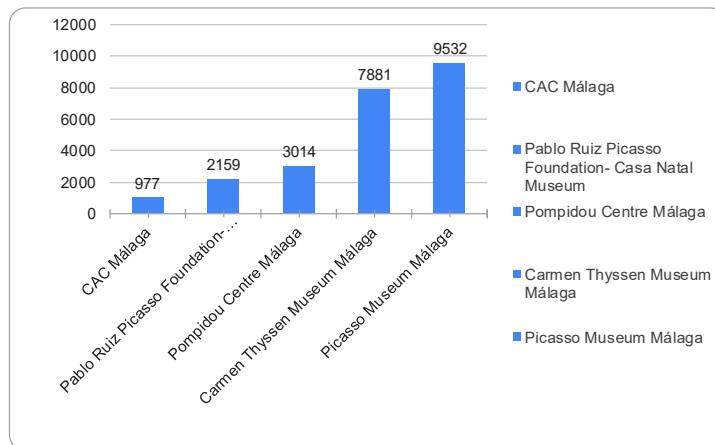
Source: Own elaboration

Concerning the content shared on this social network, The Picasso Museum reached 38% together with the Carmen Thyssen. Pompidou has 11%, and Casa Natal and CAC have 8% and 5%, respectively. The tweet that received the most likes (299) and Retweet (39) was the one published by the Picasso Museum and one of the museum's activities during the Malaga Festival, as seen in image 2.

Image 2. Post with more reactions on Twitter

Source: Own elaboration

Ultimately, on Instagram, the museum updates for 122, 491 followers (x=24.498,2). The Picasso Museum has the most followers (46.3%) together with CAC (25.5%) and the Pompidou (19.9%). This does not correspond to the communication effort carried out. From the total number of publications, 879 posts, and based on this indicator, Pompidou has the highest percentage for the number of publications (32.5%), followed by the Casa Natal (24.1%) and the Picasso Museum (21.2%). For their part, the ratio of publications a day reveals that the Pompidou museum updates an average of 0.78 and the Casa Natal 0.57, in addition to 0.50 from the Picasso Museum.

Graph 7. Reactions on Instagram
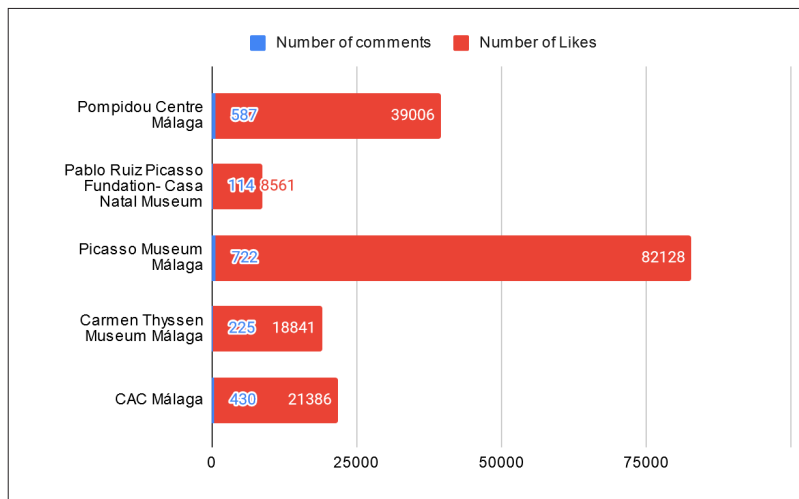
Source: Own elaboration

A total of 169, 922 likes (graph 7) was found, 48.3% of which correspond to the Picasso Museum's profile (image 3), well ahead of the Pompidou (23.0%) and the CAC (12.6%). The updates generated 2,078 comments, 415.6 on average, 34.7 % on the Picasso Museum account, and 28.2% on the Pompidou Centre account.

Image 3. Post with more likes on Instagram

Source: Own elaboration

4.2. Benefits of the museums' communicative impact on social networks

The potential of the Internet and Social Networks to bring the management of cultural heritage closer to the public is one of the benefits of these platforms that is most recognized by the museums' communication managers under study. Indeed, "they are a powerful tool for involving the public in our educational (workshops, visits, family days, etc.) and cultural (seminars, concerts, poetry, flamenco, jazz, etc.) activities" (P. Babot, personal interview, January 9, 2020).

The incorporation of social media into the planning of a cultural museum experience-which includes everything from the search for information about the centre, photos, comments, prices, specialists' and the general public's assessments, positioning in search engines as a leisure activity; up to the time of the visit and the dissemination on social networks of the experience and the knowledge acquired- has brought specific benefits to these organisations.

From a cultural perspective, the interviewees recognise that social networks have encouraged new forms of consuming artistic products, primarily through virtual visits. This has led to a transformation in these institution's communication strategies to create digital products such as galleries, audio guides, exhibitions, memoirs, virtual stores, critiques, and reviews adapted online users' needs.

> For us, the number of users who visit us is as essential as the quality of the cultural experience they have at the museum. That is why our strategy on social networks not only focuses on attracting the public to our offer but also on promoting a taste for art based on specific ethical and aesthetic values. Of course, we want those that come to Malaga to visit us, but mainly that they know about the life and work of Pablo Picasso, our collection and our exhibitions (P.Babot, personal interview, January 9, 2020).

Another one of the benefits of the impact generated by social networks for the museum sector lies in the democratisation of culture, considering its transversality to daily life, which also takes place in the virtual space. The interviewees allude to these centres' institutional capacity to share the heritage that they conserve beyond merely exhibiting it, through implementing several activities that are disseminated and consumed on social networks and segmented according to the type of public.

Even though some museums attach the same value to the social networks analysed, placing equal importance on them, others do recognise the benefit of specialisation. At the Picasso Museum:

> Instagram is the most powerful social network because it helps us to visualise and encourage feedback from our users. Also, it allows us to offer the latest information, broadcast live through the app's stories, and create more creative and dynamic content (P.Babot, personal interview, January 9, 2020).

In the case of the Thyssen Museum, Twitter is promoted "as it is the social network with the most interaction and the highest number of followers. Currently, the focus is also on Instagram to try to reach younger audiences" (M. Navarro, personal interview, January 8, 2020)

In cultural terms, these results have an impact on tourism generated by the museums' management of communication in the digital space. This enables Malaga to become a cultural tourist destination, which results in specific economic effects for museum tourism for the city and has an impact on an increase in the number of visitors they receive.

At the end of 2019 the Picasso Museum registered a total of 703, 807 visits, which is an increase of 4% compared to 2018. "Of the total number of visitors, 70% came from abroad, even though we did not regularly create content in other languages. We only do so occasionally on Instagram, Twitter, and Facebook and in some international seminars" (P. Babot, personal interview, January 9, 2020).

Helena Juncosa declared that of the 475 044 visitors who came to the CAC in 2018, 23.40% were motivated by the institution's communication on social networks (personal interview, January 9, 2020). The Thyssen Museum registered a similar figure in 2019, with 28% of its users admitting they had visited the museum because of its communication management on social networks.

> For us, the communication work on social networks has meant an increase in the number of visits. Moreover, they serve as an information channel to the visitors, who make inquiries about their visit to the museum. This is why the institution has launched a digital marketing plan and is investing money in campaigns on Google Ads and social networks (M. Navarro, personal interview, January 8, 2020).

The Pompidou Centre and the Casa Natal claim to have received positive feedback from users who have come to the museum thanks to the institution's publications on social networks.

> Sometimes visitors have declared that despite having these art centres in their city they do not know what they can find inside, and that our publications on the networks have brought the content closer to them, arousing their curiosity and consequently encouraging their visit (L.Rueda, personal interview, 8 January 2020).

There is a shared criterion by the museums' communication managers. The analysis of the museums shows that the social network users' tourist attraction to these centres is not only a result of the institutional management, but also the content created by the web users themselves, who contribute to greater visibility of these cultural spaces and their recognition as an entertainment and holiday activity.

5. Discussion and conclusions

Social networks have meant, as Viñarás (2005) postulated, an overcoming of the pre-established functions for institutions like museums, and the use of the digital space favours gathering information about the public. This has been confirmed by the analysis carried out by this study of the museums' communication in the city of Malaga. However, in these cases, social networks have been implemented recently, so the communication teams have not yet reached the necessary level of required specialization and optimization to transmit messages to their audiences.

According to Quintana, Sosa, and Castillo (2018) communication on social networks for most users is low cost. This research has shown that in the case of institutions such as museums it is also necessary to have a communication department with a solid structure, specialised staff and a sufficient budget to carry out its work; something that some of the centres analysed lack.

Nevertheless, the museum Casa Natal de Picasso is the cultural institution with the largest amount of staff in its communication department. Although, this strength is not evdient when obtaining the best data and positioning in social

network management, compared to the rest of the museums analysed. As De las Heras, Ruiz, and Paniagua (2018) state, effective communication management is evident in both the quality of the service and the profitability of the efforts made to achieve it.

The results show that museums show a clear interest in communicating via social networks; however, this effort to convey messages is not matched proportionally by audiences on all social networks. Even though the institutions studied communicate more assiduously on Twitter, the community with the highest number of followers and which has the most significant interaction between institutions and the public is Facebook.

On the whole, the capacity to publish is proportional to the number of reactions. Therefore, the museums that most regularly update their social networks are the ones that have the most likes and comments. In this way, the Picasso Museum is the one that makes the most significant communication effort and generates the most reactions on social networks, except on Instagram, which they say has limitations on its editorial line. However, it is striking that even though they do not communicate extensively on this network, the Picasso museum receives the most feedback from its virtual community, ahead of the Pompidou Centre and the CAC, which do promote their work on Instagram.

On the other hand, even though the institutions confirm that they maintain an open dialogue with the users through private messages, the study notes a significant lack in the volume of comments generated by each publication, this denotes a lack of conversation between organisations and their audiences on any of the three networks studied. This could be improved by implementing updates that encourage this. Instagram is the social media with the best performance as a high number of comments are made from fewer publications.

Regarding the content, it should be noted that, although an effort has been made by institutions to update their activities, the posts that generate the most reactions are not those that aim to attract visitors to the museums, but those related to the figure of the artist. This is the case of the Picasso Museum, themes related to art and culture achieve similar results.

From the impact of corporate communication on social networks that Martínez refers to (2012) and De las Heras, Ruiz, and Paniagua (2018), we can see, on the one hand, its notable influence on the transformation of the ways to plan and consume the cultural product. In the cases studied, this management seems to be more focused on the quality of the museum experience than on quantity, even though this is a relevant indicator in museums' communication strategy.

On the other hand, these centres contribute to the democratisation of culture, both in the communication management of the cultural heritage they preserve and in the pursuit of the public's active participation and exceed standards traditionally associated with museum activity.

The conclusion is that the benefits of communication management reaffirm the tourist functionality of the museums analysed, shown both in the percentage of users who go to them because of the networks and in the annual increase in visitors in absolute terms.

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