THE POTENTIAL USE OF FACEBOOK FOR BRAND MANAGEMENT BY CULTURAL ORGANIZATIONS

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ABSTRACT

In line with CRM, a growing emphasis is put on cultural consumers when it comes to evaluating, producing and spreading (opinions about) culture. If cultural organizations want to implement this vision, they should feel the need to realize a recursive relationship with their audience. The organization wants to attract visitors that match its objectives and mission. Social media can help to build a relation with this audience, if it is customized to the uses and wishes of the online and offline visitors.
This research serves as a starting point for cultural organizations and (marketing) researchers, to reach concrete insights in the use and possibilities of social media to build customer relationships in the cultural field. On behalf of CRM the framework of this research can be used as a starting point for implementing social media in building a recursive relationship as well as marketing research in the uses and wishes of an organization's audience.

Keywords: CRM, brand management, corporate communication, Facebook, consumer behaviour

1. INTRODUCTION

One of the greatest challenges of cultural organizations, such as a museum or a theater, is to reach the interested audience with ever changing works of arts. Colbert (2005) already indicated that a cultural organization can find the interested audience by making use of database marketing and the buying or visiting history of the potential audience. In Colbert's line of argument, transaction marketing is more dominant than customer relationship management (CRM), since database marketing focuses more on the next (repeated) purchase or visit and less on the recursive (two-way) relationship between the audience and the cultural organization.
When we focus on this recursive relationship, the notion of the cultural organization as a brand can be put forward. A brand, the image that represents and identifies the organization, provides benefits for the organization as well as the audience (Brassington and Pettitt, 2000). For cultural organizations it is important to build audience trust. Because a cultural event or visit has many intangible characteristics that are linked to the quality of the presentation of the works of art, for example the services and facilities provided by the cultural organization, the atmosphere and social interaction, it is difficult for the audience to evaluate a cultural experience before attending it. Furthermore, cultural organizations frequently introduce 'new' events (for example an exhibition or a theater production), which makes the reliance on a strong brand image even more important. To summarize, a strong brand helps to create loyalty, creates competitive advantage, helps in the introduction of new events,

underlines the positioning of the cultural organization, and defends against competition (for the audience as well as (public) funding). A strong brand is also important to the audience. If the audience holds a positive brand image, the brand is familiar (brand awareness) and positively evaluated (see also figure 1). Therefore, it helps in reducing risk in decision making, it helps in attracting attention to (marketing) communication, and it helps to evaluate new events. A positive brand image stimulates first visits and repeated visits, as well as recommendations to other cultural consumers. In other words, a positive brand image helps the cultural organization in reaching their potential audience more effectively.

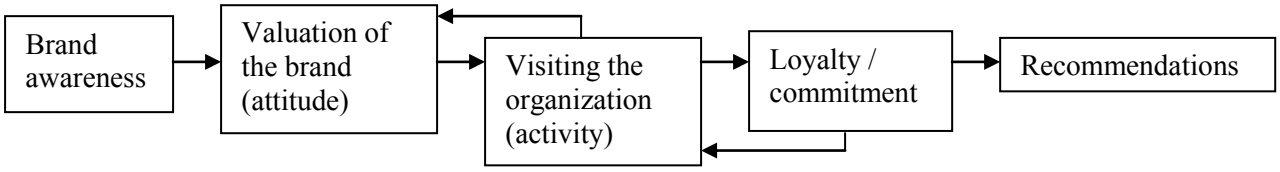

FIGURE 1: THE STAGES IN BUILDING A BRAND (BEERDA, 2011).

The result of recommendations is of high importance to cultural organizations, since it is non- marketing directed free publicity, whereby the content of the recommendation is adjusted to the experiences of ordinary consumers. Furthermore, recommendations signal the commitment (binding) of the audience to the cultural organization. The digitalization of information has facilitated this process: cultural consumers have access to many different sorts of information, and they have the opportunity to produce information themselves. A recent and expanding popular means of spreading recommendations by ordinary consumers is social media. Presently, Facebook is the most popular social medium worldwide (Belleghem et al., 2011; Smith, 2013).

In line with CRM, a growing emphasize is put on cultural consumers when it comes to evaluating, producing and spreading culture. If cultural organizations want to implement this vision, they should feel the need to realize a recursive relationship with their audience. In that case, the use of social media should match the objectives and mission of the organization (Colbert, 2005) and be customized to the uses and wishes of the online and offline audience the organization wants to attract (Belleghem et al., 2011; Bond, 2010; Kaplan and Haenlein, 2010; Mangold and Faulds, 2009; Weinberg and Pehlivan, 2011; Zolkepli and Kamarulzaman, 2011).
Even though many cultural organizations have been using Facebook for quite some time now, still today many underestimate its added value in the organization's communication and marketing strategy. Dutch research shows that cultural organizations do not know how to adapt their internet strategies to their intended (potential) audience (Haan and Adolfsen, 2008; Huysmans and De Haan, 2010). In this research we explore the potentials of a Facebook likepage, to strengthen the (recursive) relationship between the cultural organization and its audience. In building such a relationship, insight is needed in who the online audience is, what motivates this audience to use the organization's Facebook likepage and what is expected of the likepage. Subsequently, these findings should be integrated into the organization's corporate communication plan as a Facebook strategy, which serves the building of a strong brand to support the policy and mission of the organization (Kaplan and Haenlein, 2010; Mangold and Faulds, 2009; Weinberg and Pehlivan, 2011).

2. DESCRIPTION OF THE MODEL USED

CRM provides a basis for creating a powerful brand, and more particular for the communication objectives of an organization's Facebook likepage. Via an appropriate content of the Facebook likepage cultural organizations should aim to strengthen the relationship with their audience. In that case, the existing audience commits itself to the organization and new potential visitors are attracted. Moreover, in building a strong relationship interaction among the online audience should be stimulated to facilitate recommendations.

But how can such a relationship be built and supported by social media such as Facebook? In order to get an idea of the barriers and opportunities in this process, a framework (see also figure 2) was developed for a particular museum, namely the Zeeuws Museum (ZM shortly), in Middelburg, the Netherlands. This framework is an adaptation of Bond (2010) and Zolkepli and Kamarulzaman (2011).

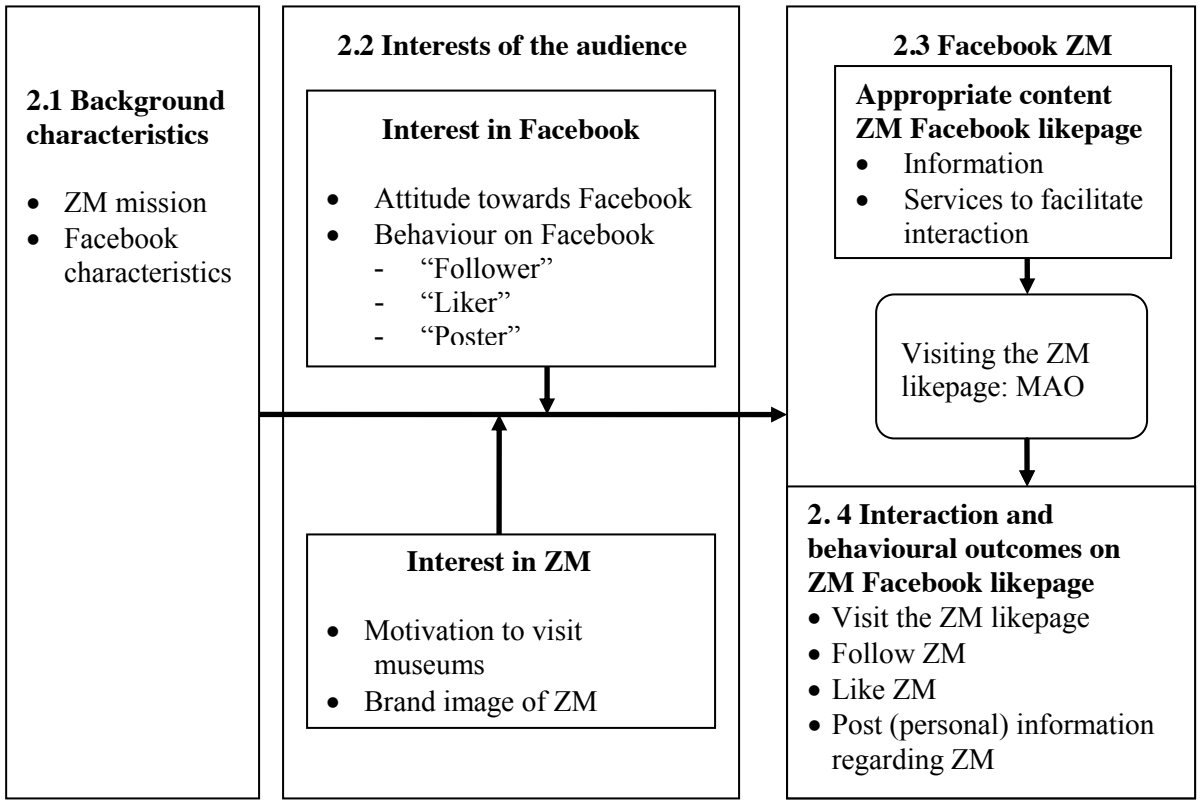

FIGURE 2: CONCEPTUAL FRAMEWORK FOR THE IMPLEMENTATION OF FACEBOOK IN THE COMMUNICATION STRATEGY.

The focus of this research lies on what the audience of the ZM wishes and expects of the ZM Facebook likepage, so that the ZM can manage their likepage with a fitting content. April 2012 this research was conducted. It was in the context of CRM significant that knowledge of the ZM and its image got the attention, as these have been written down in the marketing strategies. Now it has been half a year ago that the results of this research were presented to the ZM. In the meantime the ZM has been working on its Facebook communication strategies. Thus, in the concluding words of this article some small insight in the online audience's commitment and contentment can be provided, by means of ethnographically examining the Facebook likepage of the ZM.

In the framework, summarized in figure 2, four important clusters of factors are identified. These will be discussed successively.

2.1 Background characteristics

These variables explore the boundaries for building a relationship. First of all, it is necessary to understand the objectives of the ZM as a cultural organization (paragraph 2.1.1). This defines the boundary within which Facebook is to function in building a relationship with the audience. Next, the characteristics of Facebook as a social medium should be made clear (paragraph 2.1.2) in order to explore to what extent Facebook is suitable for the ZM in building a relationship with its audience.

2.1.1 The Zeeuws Museum
For the ZM it is all about artifacts that, in a social context, are enriching for the audience "to astonish, to inspire, and to tempt the visitor with the beauty and richness of material objects" (free translation, Zeeuws Museum, 2011). Next to this, the ZM strives to take up a position within the community, in search of regional anchorage.
Four years ago social media, such as Facebook, were adopted to enhance cultural participation (affective (psychological) and conatieve (behaviour)) and education (cognitive) of their cultural consumers. Only two years ago the ZM started experimenting with profiling herself with the help of Facebook, but without a strategic communication plan. The ZM has expressed the wish to present the organization digitally open and accessible, and to facilitate the online conversation with their audience. These objectives fit in building a relationship with the audience.

2.1.2 Characteristics of Facebook
Facebook, in order to be integrated in the marketing communication of an organization's brand-strategy, the media characteristics of Facebook should serve the communication objectives of the organization (Kaplan and Haenlein, 2010). Facebook is an open source in which the ZM and the audience can search for information, react on information, and post information. In consequence, there are no technical barriers for building a recursive relationship. Facebook even provides the opportunity for the co-creation of events. Furthermore, the content of the information on Facebook is not limited to written information. Photos, videos and links are as easy to upload as text.
Next to these technical characteristics, it should be noted that people enjoy sharing experiences and content that have their interest. People enduringly seek to be involved with interesting phenomena, jokes and events that they can share with their (online and offline) friends (Mangold and Faulds, 2009; Penenberg, 2009).
The identity of the ZM (by means of self-presentation) can be presented on Facebook by making use of the facilities that Facebook provides. ZM can facilitate the recursive communication process by uploading photos, videos, and (background) information about exhibitions and other events, for example workshops, and by inviting the online audience to post information or react on information presented (through self-presentation and self-disclosure, see Kaplan and Haenlein, 2010). When Facebook is used effectively, it helps in building and supporting a larger social network for the ZM.

2.2. Interests of the audience

This cluster can be divided into the interest of the (potential) audience in media use (Facebook in particular) to inform them about exhibitions and culture/art-related topics (paragraph 2.2.1) and their interest in visiting the ZM (paragraph 2.2.2). The success of the ZM's Facebook likepage as a tool in building a relationship with their audience depends on the willingness of the audience to use Facebook (instead of other media) in relation to the ZM.

2.2.1 Media use and interest in Facebook
The Facebook use of the museum visitor has to be outlined. Even though the average museum visitor in the Netherlands is somewhat older (Broek et al., 2009), recent research indicates that (in the Netherlands) all sorts of people are engaged with social media and not only people young of age! (Belleghem et al., 2011; Newcom Research & Consultancy, 2012). In the Netherlands 61% of the people older than 40 years have an account on at least one social medium (Newcom Research & Consultancy, 2012). Worldwide, 21% of people aged 55 years and older make use of Facebook (Belleghem et al., 2011).
However, not everyone who visits museums has the same motivation to use Facebook. The motivation is defined as the desire to act (Stokmans, 2005; Wiggins, 2004), in this case to use Facebook. This desire is conceptualized by two components. Firstly, by the attitude towards using Facebook, defined as a learned predisposition to react consistently favorably or unfavorably. This attitude consists of a hedonic (pleasure), utilitarian (instrumental) and social interaction component (Stokmans, 2005, 2011). And secondly, by the involvement with Facebook, defined as the personal relevance of using Facebook (Stokmans, 2005).

People can engage in different ways on Facebook. Based upon Bernhoff and Anderson's research (2010), we divided Facebook users into three groups, according to the degree of participation and creative activity: "poster", "liker" or "follower". "Posters" on Facebook are the most active, they post content such as photos, videos, status updates and articles, and regularly comment on posts by others. "Likers" are slightly less active, they frequently like messages of others, but do not create content regularly. "Followers" literally follow their online contacts, they read status updates, check what others post, but do not create content. The activities taken up vary between persons. This variation makes us able to identify those users of the ZM likepage who are willing (and able) to interact on the page and spread (recommend) information to their online social network.

2.2.2 Interest in ZM visit
As indicated in figure 1, building a brand includes a number of phases. Firstly, one should know about the brand. Since we will focus on the existing audience only, all respondents in this research are familiar with the ZM's image. Secondly, a positive brand image should be created. And thirdly, one should be motivated to (re)visit the museum. Along these lines the interest in visiting the ZM is conceptualized by two determinants:

· Motivation to visit museums. This determinant is conceptualized by three components. 1. the attitude towards visiting museums, consisting of a hedonic, utilitarian (instrumental), and social interaction component (Stokmans, 2005; 2011). 2. the involvement with visiting museums, defined as the personal relevance of a museum visit (Stokmans, 2005). And 3. visiting museums and the ZM in particular. For this third indicator of motivation past behaviour was measured, because it can be related to the extent an individual is interested in visiting museums in general and the ZM in particular.
· Brand image is a core construct in CRM. If the brand image is positive, revisiting and recommending the museum is more probable. The respondents' interest in the exhibitions and events of the ZM, the perceived expertise of the ZM, and the commitment to the ZM are measured.

2.3 The MAO Model, visiting the ZM Facebook likepage

The use of Facebook by the museum assumes that the audience already makes use of the likepage. Research indicates that this is mostly the case for people who already make use of Facebook and people who already visited the cultural organization (Belleghem et al., 2011).
But, different audience segments may react differently to the content of the Facebook likepage of the ZM. To what extent can one likepage serve different target groups? If CRM is to be implemented, the MAO model of audience development has to be put forward (Stokmans, 2005; Wiggins, 2004). The MAO model ensures insight in attention of the audience for the ZM likepage (to be discussed in this paragraph) and secondly behaviour of the audience on the ZM likepage (paragraph 2.4). This is closely related to the stages of building a brand (Beerda, 2011).
The MAO-model assumes that the audience (participants as well as non-participants) experiences three types of barriers that determine the participation probability. These barriers are (Stokmans, 2005; Wiggins, 2004):

· Motivation to participate. Defined as the desire to act, in this case to visit the Facebook likepage of the ZM. In our framework, interest in Facebook and interest in the ZM determine the motivation to engage in the ZM Facebook likepage.
· Ability to participate. Defined as all personal resources of a person to be able to act, that is having the time, money, physic abilities and mental abilities to be online on Facebook. In our framework the behavioural outcome of the person (the type he or she takes up) has everything to do with motivation and ability. Concerning the three types, "poster", "liker" or "follower", it is of importance that the Facebook users know how Facebook works and end up with a positive motivation to take part in the online conversation.
· Opportunity to participate. Defined as the absence of environmental barriers to action, in this case the content of the Facebook likepage (to be discussed in the next paragraph). Regarding opportunity, the broader marketing objectives of the ZM need to fit both the Facebook characteristics as discussed above, and the person's motivations on Facebook.

2.4. Interaction and behavioural outcomes

The motivation and ability that bring the ZM likepage visitors into play, can be used for building a recursive relationship and renewal of the audience, as long as the Facebook likepage of the ZM provides information and apps that match the wishes and uses of the different types of Facebook users. Until now it is unclear what kind of content the different types of Facebook users wish on the Facebook likepage of a cultural organization.
The attitude of a person concerning the ZM brings along certain affective feelings and cognitive ideas. These associations influence how the online message of the ZM is processed, but also the attitude regarding the ZM likepage. Following the attitude, conation is formed, being the intention to (re)visit. With respect to Facebook this (re)visit can be translated to interactional outcomes, namely: searching information (for example about events, exhibitions), sharing experiences (for example about the offline visit) and co-creation (for example fine-tuning wishes and ideas). Within these interactional outcomes four ways of behavioural outcomes can be distinguished, namely: brand awareness, recommendation, intention to (re)visit and interact (online and offline), and contentment with the ZM Facebook likepage (Bond, 2010).
If the ZM Facebook likepage is to facilitate interaction with and recommendation by the online audience, the audience to be reached should be "posters", who are so-called opinion leaders. When opinion leaders are active on the Facebook likepage of the ZM, the probability that they spread information into their social network is large. This is what Lazarsfeld meant with his idea of the multistep flowmodel. First of the all, the division between the ZM as a professional and its audience as a receiver will disappear. Secondly, a network and friend group of "followers" can be built when via a growing audience the ZM slowly but steadily spreads from friend to friends (of friends to friends to friends et cetera...). Opinion leaders stand between the message (the image) of the ZM and the response of the online audience. Therefore, in order to explore the relationship between opinion leaders and Facebook users, it is necessary to investigate the extent in which the online audience informs themselves about the ZM. But to what extent will museum visitors use Facebook?

Specific research questions
1. To what extent do the types of Facebook users differ in their media use and attitude towards Facebook?
2. To what extent do the types of Facebook users differ in their interest in the ZM?
3. To what extent do the types of Facebook users differ in their wishes about the content of the Facebook likepage of ZM differ?

3. METHODOLOGY

The empirical research was conducted in cooperation with the Zeeuws Museum in Middelburg, The Netherlands. For this research an online questionnaire was developed that provided data for all constructs involved in the framework (see figure 2). Respondents were invited to fill in the questionnaire. They were contacted by e-mail (ZM database) and the social media Twitter and Facebook. In addition, flyers were handed out to invite offline visitors of ZM to fill out the questionnaire. The data analyses were done using SPSS. The respondents (n = 180) are representative for visitors of the ZM on the characteristics gender and educational level, but not on the characteristics age (respondents are slightly younger, 40 on average instead of 51) and living location (too many local respondents, 50% instead of 11%) (MuseumMonitor, 2011).
By means of a cluster analysis on their activities generally undertaken on Facebook, the respondents were classified as either "poster" (n = 61), "liker" (n = 56) or "follower" (n = 19).

4. RESULTS

In this paragraph the attitude towards Facebook and media use of the three types of Facebook users are explored. This question provides insight into the validity of the groups of Facebook users distinguished and the match between "posters" and opinion leaders. Next, we explore the main research question: the extent in which the three types of Facebook users differ in their interest in the ZM and in their wishes about the content of the ZM Facebook likepage. The differences between the types of Facebook users are analyzed by means of ANOVA (if the variable follows a normal distribution) or a Kruskal Wallis (if the variable does not follow a normal distribution).

Table 1 indicates that the "posters" score systematically higher on their opinion about Facebook and likepages than "likers", and "likers" score higher than "followers". These results indicate that the "posters" are more engaged with Facebook and likepages than "likers" are, who on their turn are more engaged than "followers".

	Poster (n=61)	Liker (n=55)	Follower (n=19)	significance
Involvement	3.45	3.24	2.97	<0.05
Hedonic attitude	3.59	3.44	3.02	<0.05
Utilitarian attitude	3.14	2.98	2.71	=0.10
Social interaction	3.89	3.65	3.16	<0.05
Opinion about likepages	2.58	2.46	2.48	<0.05

TABLE 1: TYPES OF FACEBOOK USERS AND OPINIONS ABOUT FACEBOOK (ALL 5-POINT SCALES; 1= NEGATIVE, 3= NEUTRAL, 5= POSITIVE).

Table 2 explores the extent in which the types of Facebook users differ in their use of media to get informed about museums and exhibitions. Table 2 indicates that "posters" make more use of all kinds of media (except direct (e-)mail) and that the "likers" make more use of all kinds of media than the "followers". These results indicate that the "posters" are potential opinion leaders, since they are best informed about museums and the ZM.

	Poster (n=61)	Liker (n=55)	Follower (n=19)	significance
Traditional media (tv, radio, news papers)	2.52	2.19	2.13	=0.08
billboards	3.00	2.96	2.37	=0.06
New media (webpages)	2.44	2.13	2.07	=0.07
Direct (e-)mail of ZM	2.20	2.18	2.00	NS
Social media, twitter, Facebook etc.	3.20	2.64	2.16	<0.05

TABLE 2: TYPES OF FACEBOOK USERS AND MEDIA USE (ALL 5-POINT SCALES; 1= NEVER, 5= ON A WEEKLY BASE).

Table 3 indicates that the respondents are all engaged museum visitors. They frequently visit museums (more often than average in the Netherlands (Broek et al., 2009)) and they have a positive attitude with respect to museum visits. These results were expected since we invited visitors of the ZM to participate in the research. Given this positive attitude toward museum visits in general, and the fact that all respondents are ZM visitors, it is surprising that the average score on the brand image of the ZM is neutral. The (often re-)visits made only an average impression and not a good or excellent one. Subsequently, table 3 indicates that the types of Facebook users do not differ in their interest in museum visits or visiting the ZM, except for the attitude component social interaction. "Posters" find museum visits a more social activity than the "followers". This result is positive in building a recursive relationship by means of Facebook. Since all respondents feel the same benefits when visiting a museum, the contents of the Facebook likepage can be directed towards the benefits sought. Moreover, the "posters" regard a museum visit more as a social event, and will probably be more eager to tell their (online) network about their museum experiences.

		Poster (n=61)	Liker (n=55)	Follower (n=19)	significance
Museums in general	Visiting frequency	3.43	3.46	3.37	NS
	Involvement	3.87	3.75	3.78	NS
	Hedonic attitude	3.68	3.65	3.82	NS
	Utilitarian attitude	4.09	4.25	4.12	NS
	Social interaction	3.48	3.20	2.90	< 0.05
ZM	Visiting frequency ZM	1.80	1.93	1.42	NS
	Brand image ZM	3.34	3.28	3.11	NS

TABLE 3: TYPES OF FACEBOOK AND INTEREST IN MUSEUM VISITS AND ZM (ALL 5-POINT SCALES; 1= NEVER, 5= ON A WEEKLY BASE, EXCEPT VISITING FREQUENCY MUSEUMS: 1 = NOT IN THE PAST 12 MONTHS, 6 = ALMOST EVERY WEEK; VISITING ZM: 1= NOT IN THE PAST 3 YEARS, 6 = TWICE OR MORE EACH MONTH).

Table 4 summarizes the wishes and (future) use of the ZM likepage by the types of Facebook users. Table 4 indicates that "posters" and "likers" trust Facebook friends more as a source of information than "followers". They are also more plausible than "followers" to share information about the ZM and post an evaluation on the likepage. Regarding the content of the Facebook likepage, the informative function is mostly appreciated by all Facebook users, followed by social interaction. The hedonic content is least appreciated but still above a neutral evaluation. These wishes are more pronounced for the "posters" than for the "followers".
This again indicates that the kind of information searched for, matches across the three types of Facebook users. Meaning that one Facebook likepage can be managed for all kinds of Facebook users who are interested in the ZM.

		Poster (n=53)	Liker (n=52)	Follower (n=19)	significance
Trustworthiness of the source	Facebook friends	3.75	3.79	3.37	<0.05
	Persons in the network of Facebook friends	3.13	3.06	3.00	ns
	Network of a museum	3.23	3.20	3.21	ns
	Museum	3.73	3.87	3.92	ns
Effectiveness	Effect item about ZM	3.33	3.35	3.11	ns
Sharing	Sharing item about ZM	3.23	2.84	2.75	<0.05
Use of Facebook ZM	Getting informed	3.20	2.98	2.96	ns
	Evaluating ZM	3.19	2.81	2.63	<0.05
	Discussing ZM	2.69	2.52	2.25	ns
Kind of content Facebook ZM	Hedonistic	3.47	3.13	3.15	<0.05
	Informative	4.17	3.90	3.89	<0.05
	Social interaction	3.93	3.76	3.67	ns

TABLE 4: TYPES OF FACEBOOK USERS AND THEIR WISHES AND OPINIONS TO THE USE OF FACEBOOK LIKEPAGE (ALL 5- POINT SCALES; 1= NEGATIVE, 3= NEUTRAL, 5= POSITIVE).

5. DISCUSSION AND CONCLUSION

The findings of this research support the framework as presented in figure 2. This paper indicates that there is a potential match between the philosophy of the ZM, the characteristics of Facebook as a medium and the personal online characteristics of the ZM audience. With regard to museum visits in general, the respondents were strongly motivated. But in comparison, the ZM as a brand was evaluated relatively low. Furthermore, no significant differences were found between the types of Facebook users regarding the motivations and frequency

of museum visits in general, the ZM specifically, and the attitude towards the ZM. This means the three types of Facebook users are comparable to one another. The kind of information to be provided on the Facebook likepage of ZM can be the same for all types of Facebook users.
This research strongly suggests that Facebook can be used to build a recursive relationship with the (potential) audience. Firstly, "posters" can be characterized as visitors who inform themselves on a regular basis about the ZM. Secondly, "posters" are by definition more able to spread information on Facebook and are more willing to share information about the ZM. Moreover, "posters" score higher on the social interaction component of museum attitude. This suggests that these persons are more willing to talk about museum experiences. This willingness facilitates the spreading of information about the ZM to different networks by means of social media even more.

It can be concluded that the role Facebook users take up, is related to the strength of the specific uses and wishes regarding the likepage of the ZM, but not to their relative importance. The wishes concerning the likepage of the ZM audience entail informative and social aspects. A just balance between experience (affective), education (cognitive) and interaction between people should be aimed for. Facebook should be seen as an online extended product of the ZM. Since the use of social media to extend the museum experience is relatively new for a large part of the museum audience, it is suggested that for specific audiences, the integration of Facebook in the marketing strategy, by means of the learning process, can lead to new (social) rituals (Stokmans, 2011), in which the "posters" serve as a role model to the moderately-active "likers" and the inactive "followers". Figure 3 depicts how the cultural organization is to take up an active role as facilitator in the virtual brand community. As such, three concrete Facebook objectives can be formulated: 1. getting in touch with the audience; 2. facilitating contact between the audience and 3. synchronizing informative and social wishes. In this way the Facebook audience of the ZM will become online ambassadors in non-marketing directed free publicity (word-of-mouth), the audience helps co-creating the ZM's image, and for the offline visitors online Facebook visits and interaction will stimulate the total experience of the ZM.

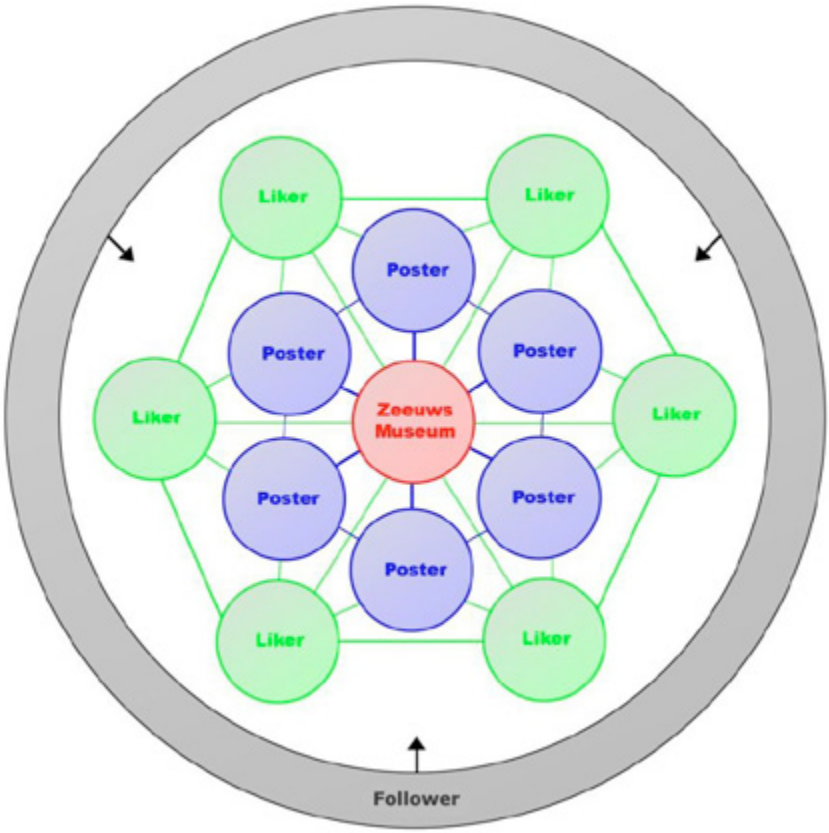

FIGURE 3: GOAL OF THE ZM FACEBOOK LIKEPAGE.

DEVELOPMENTS SINCE THIS STUDY

As a last remark a small evaluation of the audience's online commitment to and contentment with the ZM Facebook likepage is presented, to provide insight in what the findings of this research have established for the ZM as a cultural organization.
Table 5 shows the development of the number of ZM Facebook pagelikes. With a fitting content, the ZM has succeeded in more than doubling the total amount of pagelikes in a year time, from 323 pagelikes in March 2012 (the start of this research) to more than 700 in April 2013!

Number of pagelikes

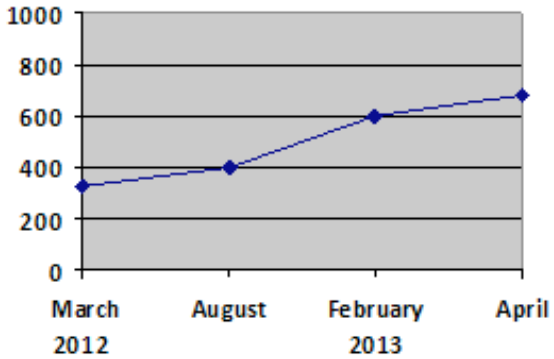

TABLE 5: DEVELOPMENT OF ZM FACEBOOK PAGELIKES.

Image 1 shows the status update of the ZM on the 19th of February 2013. This update was taken as best practice of preferential treatment in an article by Publiekcentraal, a (Belgian) platform for marketing and communication in the non- profit sector (Pieters, 2013). The ZM gives their online Facebook audience a scoop in the campaign image for a new exhibition, and asks what they think. They are given a peep behind the scene, which makes the online audience feel special. On top of this they are asked what they think of the campaign image. This invitation can lead to the motivation to process the information cognitively and become part of conversations (which leads to conation, behaviour).

Image 1: Preferential treatment: ZM Facebook status update 19th of February 2013. Free translation: "*A scoop for you!* The campaign image for the exhibition 'Protect me! Clothing and accessories for body and soul'. Thanks to GLAMCULT! And? What do you think?"

It was already stated that people enjoy talking about (curious) phenomena that interest them (Mangold and Faulds, 2009; Penenberg, 2009). Image 2 shows a ZM status update, through which the ZM tries to trigger the interest of their audience. What is the object in the picture? In total 24 comments were given. A curious phenomenon can be a good conversation starter and facilitate interaction among the audience. This update satisfies the ZM's audience's informational wishes.

Image 2: Curious Phenomena. ZM Facebook status update 29th of March 2013. Free translation: *"What does your*
brain see in this object?"

Last but not least, it has appeared that information is extra powerful when presented in the form of a story (Mangold and Faulds, 2009). This power of storytelling can be perfectly practiced towards the online audience on Facebook. In April 2013, during the Dutch national project 'Museum Months', the ZM is working on a 30 days project, in which every day one drawing assignment is presented to the ZM Facebook audience. Everyone is invited to join in the project and post their drawings. So far this has ensured a lot of interaction and discussion the ZM Facebook likepage.

To finish off, Facebook is a medium which is more direct, relatively cheap and more efficient than the more traditional communication means. Not only for big international companies, but also for smaller regional organizations. On behalf of CRM the framework of this research can, with the necessary improvements, be used as a starting point for marketing research in the uses and wishes of an organization's audience.

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