

**Shared Knowledge:**

# Capacity Building on Social Media for cultural institutions

**Ars Electronica Linz GmbH & Co KG**

Linz, Austria / [ars.electronica.art](http://ars.electronica.art)



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Creative Europe Programme  
of the European Union

This capacity building workshop on social media for cultural institutions was organized within the framework of the European Media Art Platform (EMAP), which is co-funded by the European Union. It detailed different channels and practices used by cultural institutions and platforms, giving insight into best-practice cases of the following selected institutions: Dark Euphoria, Mauthausen Memorial, DECIDIM, SHAPE+ and Ars Electronica. The agenda included two sessions, the first one focusing on one social media channel per institution, while the second session focused on how to bring the channels together and create Communication Strategies.

Social media has become an essential tool for cultural institutions looking to reach new audiences, promote their programs and events, and engage with their audiences in new and innovative ways. By embracing social media, cultural institutions can stay connected in an increasingly digital world and continue to share their cultural programs with audiences far and wide.

There are a lot of social media platforms out there, which can leave one feeling overwhelmed. Therefore, the intention of this workshop was to show concrete examples of cultural institutions and how they shape their messages using one key social media channel. These examples show, that understanding audiences and the strengths of different social media platforms is necessary for connecting with audiences in meaningful ways.

Please be aware that under “Insights” and “Conclusion” the author has collected notes and topics that were talked about in the workshop, which reflect and retell personal shared information and by no means make claim to completeness.

**Ars Electronica**  
**Jessica Galirow M.E.S.,BA**

In the section “Shared Knowledge” EMAP publishes results from internal conferences and workshops to share them with other cultural organisations and artists. The aim is to exchange and gain knowledge within the sector of media art.

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# 2. Best-Practice Examples

As already mentioned, this workshop was constructed to give insights for cultural institutions on how to develop messages and reaching out targeted, with the intention of being helpful for fellow professionals in cultural institutions working on social media. Therefore, several institutions were asked to provide user cases that could serve as an inspiration. The speakers talked about their experience with the specific Social Media channel, the characteristics of the chosen media and their approach. In the workshop the following institutions presented one Social Media channel as a best-practice example:

- **Dark Euphoria: LinkedIn**  
presented by Céline Delatte (Community Manager)
- **Mauthausen Memorial – Concentration Camp Site: TikTok**  
presented by Marlene Wöckinger (Education)
- **DECIDIM - Digital Platform for Citizen Participation: Telegram**  
presented by Angela Precht (Head of Communications)
- **Ars Electronica: Mastodon**  
presented by Mario Schmidhumer (Social Media Manager)

## 2.1 Dark Euphoria: LinkedIn

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### Dark Euphoria

is an artistic production and cultural innovation agency based in Marseille. Dark Euphoria prototypes and produces transdisciplinary projects at the crossroads between art and digital technologies: interactive installations, immersive experiences, augmented shows.... Through national and European programs (France 2030, Europe Creative), they deploy spaces of exploration of new artistic languages and technological devices, shared between artists, cultural places, and creative technologists. As a pioneer in the production of XR and live performances, Dark Euphoria is particularly committed to working with artists and creative teams who also wish to reinvent theatrical, musical, and choreographic forms and their relationship with the public.

More information: [en.dark-euphoria.com](https://en.dark-euphoria.com)

## LinkedIn

Founded in 2003, LinkedIn is a business and employment-focused social media platform. LinkedIn was officially launched on May 5, 2003, and is now owned by Microsoft. As of April 2023, LinkedIn has more than 900 million registered members from over 200 countries and territories making it the world's largest professional network.<sup>1</sup> The platform is primarily used for professional networking and career development and allows jobseekers to post their CVs and employers to post jobs. LinkedIn can also be used to organize offline events, join groups, write articles, publish job postings, post photos and videos, and more.<sup>2</sup>

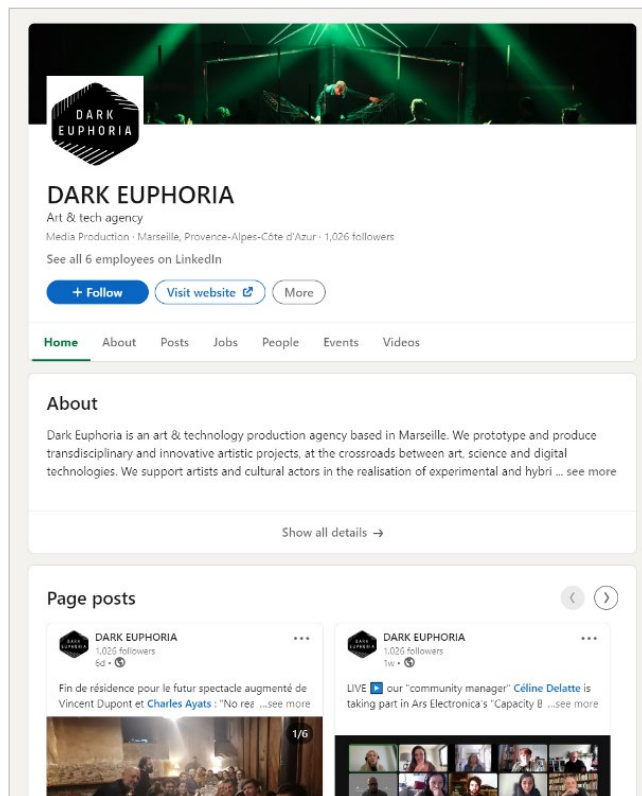
[linkedin.com](https://www.linkedin.com)

LinkedIn Profile of Dark Euphoria:

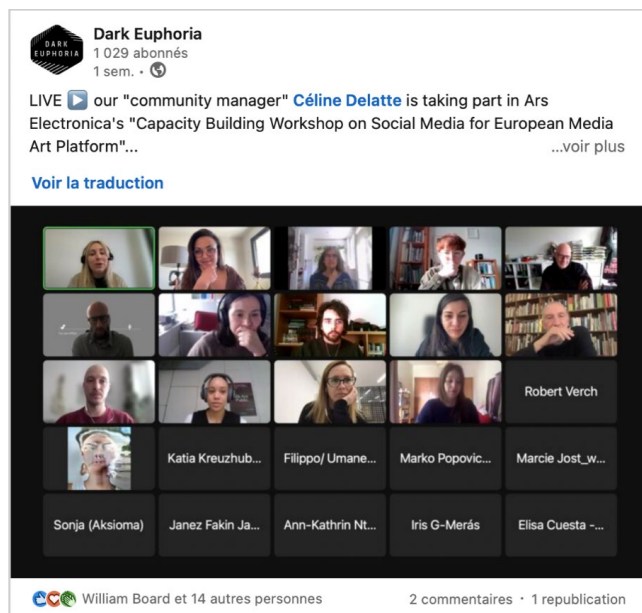
[linkedin.com/company/dark-euphoria/](https://www.linkedin.com/company/dark-euphoria/)

## Insights

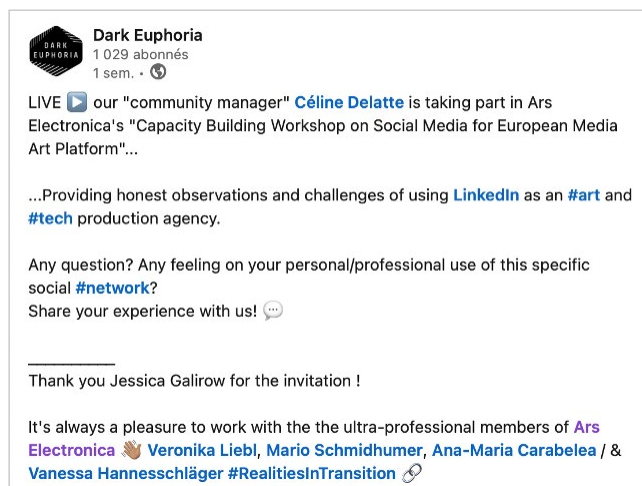
Dark Euphoria uses LinkedIn as the main digital channel to communicate with professional communities. The audience is diverse and consists of independent artists, big studios, funding institutions, art venues, and more. This of course heavily shapes the content Dark Euphoria shares on LinkedIn. The main questions to focus on here are: What does the audience want to know about us? When creating a message, it is important to consider how to make it technical enough for experts, but at the same time understandable for the general audience. On LinkedIn Dark Euphoria focuses on the production and how projects are produced, giving insight into the processes behind the artwork itself. This includes but is not limited to showcasing the actual role of producers, sharing information and evolution of certain projects as well as showing the people and personal connection, which can be a very valuable asset on social media. Moreover, Dark Euphoria also posts a variety of different posts that targeted specific audiences, i.e., sometimes more technical information or events targeted for experts, and sometimes only informative posts targeting a general audience. Some tips for posting on LinkedIn included focusing on storytelling, using a language that expresses expertise but excludes jargon, always including a visual part to the message, whether it is a video or a photo, and that the regularity of posting is important. Another crucial point is to always identify, and tag persons and companies involved to value their work and investment.



**Figure 1**  
Screenshot of LinkedIn page of Dark Euphoria, accessed on 11 April 2023



**Figure 2**  
Screenshot of LinkedIn page of Dark Euphoria, accessed on 11 April 2023



**Figure 3**  
Screenshots of the LinkedIn posts about this workshop

## 2.2 Mauthausen Memorial – Concentration Camp Site: TikTok

### Mauthausen Memorial – Concentration Camp Site

The Mauthausen Memorial today is an international site of remembrance and political-historical education. Here, the memory of the victims is being preserved, the history of the Mauthausen Concentration Camp and its sub-camps is being researched and documented, and through exhibitions and educational programmes its visitors are empowered to deal with and discuss the history of concentration camps.

From 1938 to 1945, the Mauthausen Concentration Camp was pivot to a system of more than 40 sub-camps, and the central site of political, social and racial persecution by the NS regime on the Austrian territory. Of a total of 190,000 persons held prisoners here, at least 90,000 were eventually killed.

The Mauthausen Memorial aims at raising awareness for any resurgence of National Socialist activities, anti-Semitism, racism, discrimination of minorities and antidemocratic tendencies. Furthermore, it is supposed to contribute to preserving public knowledge and memory of National Socialist mass crimes committed at the former Mauthausen and Gusen concentration camps, and at all its sub-camps. The Mauthausen Memorial regards itself as a place of remembrance and education, with human rights education through live teaching of history being among its central tasks. It promotes the teaching of history, communicates its significance for present and future times and aims at pointing out comparable present day developments, tendencies and processes.<sup>3</sup>

More Information: [mauthausen-memorial.org](https://mauthausen-memorial.org)

### TikTok

TikTok is a social media app that allows users to create and share short videos set to music. It was first launched in China in 2016 under the name Douyin, and later rebranded as TikTok when it was launched internationally in 2017. TikTok has since become one of the most popular social media platforms, with over a billion active users worldwide. The main feature of TikTok is its short-form videos, which can be up to 60 seconds long. Users can create their own videos or browse and engage with videos created by other users. The app provides a range of tools and effects, such as filters, music, and editing tools, to allow users to create engaging and creative videos.<sup>4</sup>

[tiktok.com](https://tiktok.com)

TikTok Channel of Mauthausen Memorial – Concentration Camp Site:  
[tiktok.com/@mauthausenmemorial](https://tiktok.com/@mauthausenmemorial)

<sup>4</sup> Zeng, J., Abidin, C., and Schäfer, M.S. (2021). Research Perspectives on TikTok and Its Legacy Apps: Introduction. *International Journal of Communication*, 15(2021): 3161-3172.

## Insights

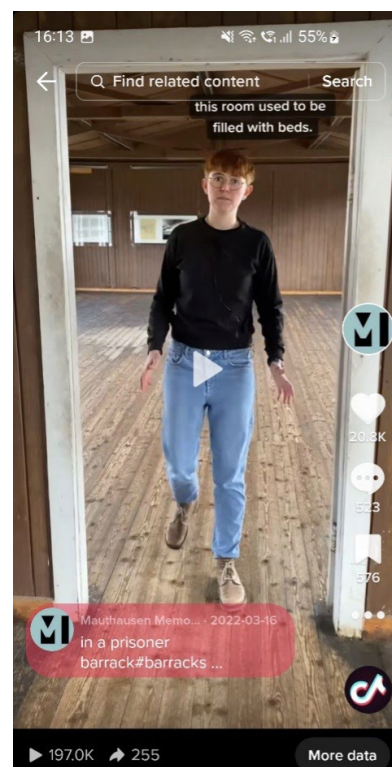
The Mauthausen Memorial focuses on Holocaust education and commemorative work on TikTok. Their channel started in January 2022, when TikTok reached out to them, to discuss how holocaust memorials can use TikTok as an educational platform, as there were problems with antisemitism on the website. To counteract this problematic development, Mauthausen Memorial creates content to educate young people. Mauthausen Memorial uses TikTok because they want to shape how commemorative culture is done online. The main audience of the channel is young adults between 14 and 24 years. While onsite visitors are often Holocaust survivors and relatives, as the Memorial is also a cemetery and place of commemoration, the majority now are visitors from schools and universities. Therefore, a change of educational approach was needed to also reach these audiences.

At Mauthausen Memorial, the educational and PR department work closely together, which is also reflected on the TikTok channel. The topics that are covered on the channel are chosen according to the interest of the audience, also the visiting audience on-site. Each video has a different outreach with views ranging from a few thousand to 22.000 and even 200.000. It is important to note that each video stands on its own, therefore each video has the potential to go viral. Another fact to consider is the language used on TikTok, which is very specific in the ways you use emojis, how short videos are, and how music is used. Sometimes it can be tricky to convey a message, following Mauthausen Memorial's approach to not overwhelm or emotionalize viewers too much. The idea is to not force emotions on people but let them explore on their own.

Things to consider when using TikTok are that in the past there have been scandals regarding how people have interacted with memorials on TikTok. Therefore, Community management is a big topic on this social media channel. There is also always the potential that hate is being spread, but this can be reported. Another fact to consider is that although the videos may be short on TikTok, they still need considerable resources and time.

In the following, we want to highlight a video that went viral:

This video is a good example of how to get a message across in a short time of 15 seconds. Considering the music, that was mentioned earlier, here some easy-going "flowy" music was used. The video received 500 comments, mostly from Austrian young students in school between 13 and 15 years old, as they were tagging each other in the comments.



**Figure 4**  
Screenshot of video "in a prisoner barrack", accessed on 6 April 2023. The video is available [here](#).



## 2.3 DECIDIM – Digital Platform for Citizen Participation: Telegram

### Decidim

is a Free Open-Source participatory democracy platform for cities and organizations. But Decidim is more than a digital platform: it's a common's free and open project and infrastructure involving code, documentation, design, training courses, a legal framework, collaborative interfaces, user and facilitation communities, and a common vision. It is currently used by cities and organizations worldwide, whether it is an NGO, university, trade union, cooperative, neighborhood association, etc. The complete list of currently active instances is available here. Metadecidim is the community of Decidim that collaborates in the design of the platform and the construction of the Decidim project. The "Asociacion de Software Libre Decidim" (The Decidim Free Software Association) is a democratic association for the governance of the Decidim community. It was founded on February 16, 2019 in an extraordinary assembly of the community, with the approval of the organization statutes.<sup>5</sup>

More information: [decidim.org](https://decidim.org)

### Telegram

Telegram is a free, cloud-based mobile and desktop instant messaging app available across a range of mobile and desktop platforms, including Android, iOS, Windows, macOS and Linux. It first launched in 2013 by Pavel Durov, the founder of VK, the largest social network in Russia. Telegram offers several features, such as the ability to send text messages, voice messages, photos, videos, documents, and files of any type up to 2 GB in size. Telegram also supports end-to-end encryption in secret chats as well as support for large group chat features. Another notable feature of Telegram is its API, which allows developers to create bots, automated chat assistants that can perform a variety of tasks, including sending reminders, conducting polls, and providing customer support.<sup>6</sup>

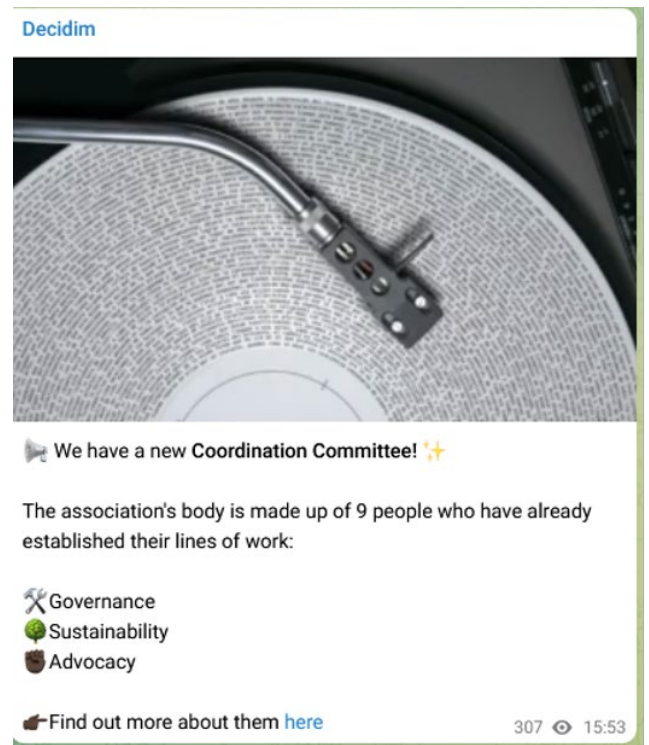
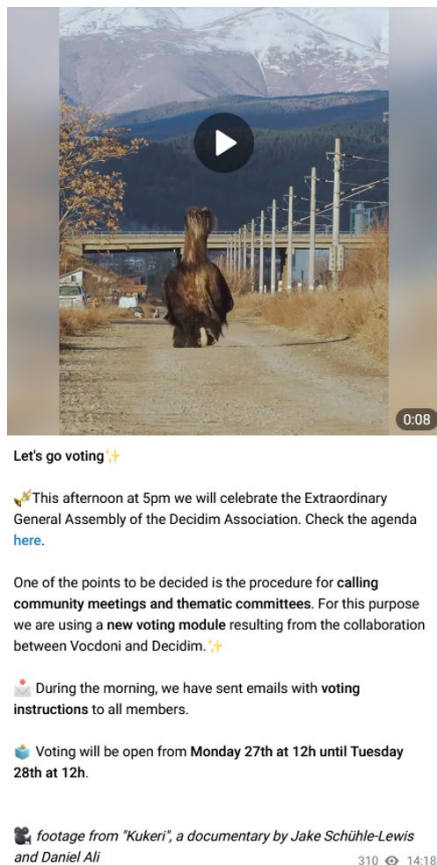
[web.telegram.org](https://web.telegram.org)

Telegram channel of Decidim: [t.me/s/decidim](https://t.me/s/decidim)

### Insights

Decidim uses telegram to reach audiences, which is not tech-savvy, while for those professionals with technical backgrounds GitHub is used. Telegram is for news regarding the platform and about certain activities, such as workshops, conferences, etc. The target audience is their Ecosystem of people interested in e-democracy, e-government and the project itself. Telegram has a unidirectional approach in their case. Channels can be subscribed to by Telegram users. If the channel

operator writes a message, all subscribers receive this notification directly. One of the benefits of Telegram is the use of usernames instead of phone numbers, which means your account is not tied to a phone. This makes it easier to log in on other devices, allows you to have multiple accounts on the same device, and makes it so you don't have to share your phone number with someone to add them as a contact in Telegram. Another favorable feature is the large file size limit of up to 2 GB. Furthermore, Telegram comes with some customization options absent from many of its competitors where you can choose the dominant app color, how the app opens links, whether or not the user interface shows animations and more. There is also chatbot integration where you can make use of bots to improve the experience. You can even create your own themes, bots, and full apps using the Telegram API. Over the years, Telegram has built up an extensive bot ecosystem that adds even more functionality to the app. The feature Decidim uses the most is the "pin a message to the top of channel" function, as Telegram can be used to share practical basic info. When Decidim organizes its international conference Decidim Fest, they often pin the Open Call, later the Speaker announcement and finally the schedule. This makes it incredibly easy for people to find relevant info. In order to search for information inside a channel the Hashtag function needs to be used, which for Decidim is quite practical, as they share all information in three languages: Spanish, English and Catalan. Another feature of Decidim is the possibility to edit texts after publishing in a transparent way that shows the post has been edited. To make the topic of open source more interesting they try to use images, that no one expects instead of common visualization or graphics. Different images are used to break expectations. Please see the screenshots below for examples.



**Figure 5**  
Screenshot of Decidim Post on Telegram from 27 March 2023

**Figure 6**  
Another Screenshot of the Telegram page of Decidim, post from 2 February 2023

Decidim has not enabled comments, therefore, only reactions are viewable. What is important to consider is the political implications Telegram has. The birth of Decidim is strictly linked to the anti-austerity movement in Spain called the 15-M Movement or Indignados (Outraged) Movement. It was a series of protests, demonstrations, and occupations against austerity policies in Spain that very fast spread all over the country. Therefore, in Spain Telegram is widely used by the left wing. Nevertheless, in other countries Telegram is also a platform used by the far right and conspiracy theory spreaders.<sup>2</sup>

The following links give further impressions on this topic and were recommended by Angela Precht:

“Chronology of a radicalisation”, a report by the German NGO CeMAS on how Telegram became the most important platform for conspiracy ideologies and right-wing extremism. A study of the last 3 years of evolution of the platform: [report.cemas.io/telegram/](http://report.cemas.io/telegram/) (in German)

Another recommendation to learn more about the features of the platform: “What is Telegram and why should I use it?”, written by By Scott Adam Gordon and Nick Fernandez last December. [androidauthority.com/what-is-telegram-messenger-979357](http://androidauthority.com/what-is-telegram-messenger-979357)

## 2.4 Ars Electronica: Mastodon

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### Ars Electronica

is a leading cultural institution, educational facility and R&D lab based in Linz, Austria. Its comprehensive approach to techno-cultural phenomena has brought Ars Electronica a worldwide reputation for excellence. Its four divisions mutually inspire one another in a circuit of creativity. The Ars Electronica FESTIVAL and PRIX set up a stage for the best and brightest international, artistic, cutting-edge experimentations each year. The Ars Electronica CENTER is a year-round presentation & interaction platform intended to educate and entertain local audiences. The FUTURELAB is an innovative, creative R&D facility, endowed with strong technical competence and implementation skills, and linked up to a global network of universities & research facilities.

More information: [ars.electronica.art/news/de](http://ars.electronica.art/news/de)

### Mastodon

Launched in 2016, Mastodon is free and open-source social media platform that is decentralized and made up of independent servers organized around specific themes, topics, or interests. In Mastodon, users can create accounts, post updates, follow other users, and engage in conversations. Like Twitter, Mastodon allows users to post short messages called “toots” instead of tweets, and these toots can be boosted (like retweeted) by other users. Mastodon also has a feature called “content warnings” that allow users to hide potentially

sensitive content behind a warning, which can be helpful for users who want to avoid certain topics. However, unlike Twitter, Mastodon is a federated platform, which means that instead of being controlled by a single company, it is made up of many interconnected “instances” or communities, each with its own set of rules and moderators. Each instance is essentially a server that hosts its own user accounts and content, but users from one instance can still communicate with users on another instance. This decentralized structure means that there is no central authority controlling the platform, and instances can set their own moderation policies, making it easier to avoid issues like censorship or data privacy concerns.<sup>8</sup>

[joinmastodon.org](https://joinmastodon.org)

Mastodon of Ars Electronica:

[social.ars.electronica.art/explore](https://social.ars.electronica.art/explore)

### Insights

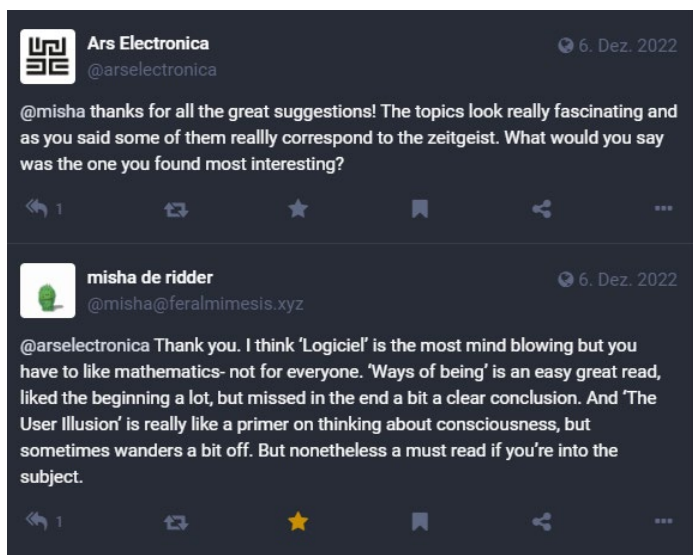
Some of the reasons that Ars Electronica joined Mastodon were the Community-driven structure with the possibility to offer space to mind-liked people to connect and the diverse community of users, including artists, activists, journalists and educators. Another attractive feature was the fact that users can have more control over their own experience due to the decentralized social network structure, which is made up of independent servers. Moreover, there is no advertising and a chronological timeline, as there is no sorting by an AI according to interests and clicks. The decentralized structure and emphasis on inclusivity and diversity helps ensure that the Mastodon community represents a broader range of voices and perspectives than other social media platforms. The ability to create their own instances and build their own communities focused on specific interests or groups creates a greater diversity of perspectives and experiences shared by different users. As a result, the focus of the platform is more on the exchange of ideas and conversations, rather than the rapid dissemination of content. When creating your own server it is necessary to keep in mind that the server operator has access to all data and messages, can create their own rules for users of the server and that each server must be financed and has its own financing model. Ars Electronica has decided on hosting on Hetzner in Germany (same provider as WordPress), which costs about 30 Euros per month. At the moment it is only a private server/account but as a next step, a Mastodon Server specifically for media artists is in planning. Ars Electronica uses Mastodon with a focus on longer stories (threads) and posting several postings spread throughout the day. What is important to note here is that the focus is on the content, which is not used for self-promotion, but as a means of telling interesting stories that relate to the topics of Ars Electronica. Mastodon is very useful for engaging with an interested community with the possibility to post and answer questions as well as take part in discussions, as figures 7 and 8 below show. The target audience on Mastodon is a small but interested community. Regarding negative features, it is important to consider that self-promotion, cross-posting

and advertising do not work for Mastodon and to keep in mind that there are limited mobile apps and that planning posts is limited, while at the same time a setup of a server can be confusing. This section focused on how to bring different social media together and shared two best-practice cases. The first one was focusing on residencies, while the second gave insight into platform communication.

- **S+T+ARTS Repairing the Present;  
From introducing partners (venues) to archiving residencies.**  
Presented by Ana Maria Carabelea (Ars Electronica)
- **Communication and social media at SHAPE+  
European platform for innovative music and audiovisual art**  
Presented by Lucia Udvardyova (SHAPE+ Platform)



**Figure 8**  
Screenshot of a post on Ars Electronica Mastodon Server, 2 January 2023



**Figure 7**  
Screenshot of a discussion on Ars Electronica Mastodon server, 6 December 2022

# 3. Communication Strategies

## 3.1 S+T+ARTS Repairing the Present; From introducing partners (venues) to archiving residencies.

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Using the project S+T+ARTS Repairing the Present as reference, the communication strategy of this project was analyzed.

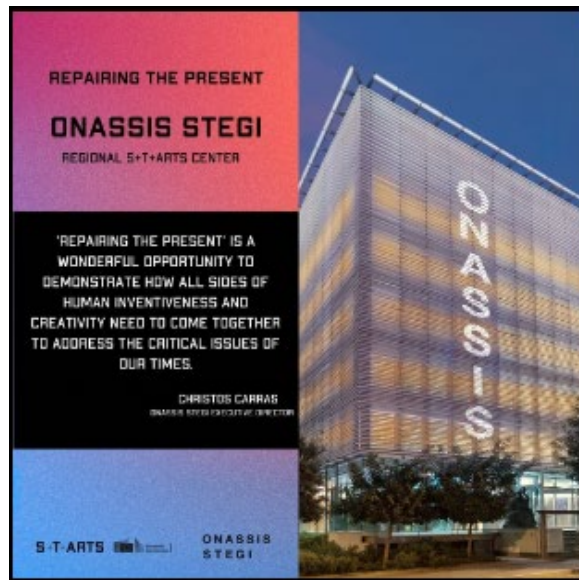
About the project:

Regional S+T+ARTS Centers is part of S+T+ARTS - an initiative of the European Commission that explores and exploits the innovation potential of the border territory between Science + Technology + the ARTS. Through the Regional S+T+ARTS Centers program, the initiative designates its ambassadors at local and regional levels. The third iteration of the Regional S+T+ARTS Centers gathered 12 of Europe's leading cultural and arts institutions, innovation and cleantech hubs for the project suggestively titled Repairing the Present. To address the unintended consequences of steadfast technological development resulting in the European continent's present social, economic, and environmental challenges, the Regional S+T+ARTS Centers hosted 21 artist residencies. Each of the residencies points to an EU Green Deal or a New European Bauhaus goal and reflects pan-European or global issues that require solutions tailored to specific regions.

The Framework of the project included the following key moments: 12 partners, 21 challenges, 21 residencies, 6 months duration, 3 exhibitions

The Communication Strategy focused therefore on the following key moments:

- Introducing the actors
- Introducing the topics (challenges)
- Introducing the winners
- Residency updates
- Exhibitions



**Figure 10**  
quote from Onassis Stegi, that  
was shared on Social media



**Figure 9**  
quote by STATE, that was shared  
on Social Media

From the beginning up to the call the communication strategy was a shared common effort, meaning the same ways of representing and visuals were used by every partner. The first step for “Introducing the actors” and “introducing the topics” was to define the target audience, which was artists. In order to reach this audience a website was set up and social media posts on Facebook, LinkedIn and Instagram were sent with who the people and institutions behind the project were, followed by information on the topics. Each institution was asked to share a quote, to give a more personal outlook. Moreover, Youtube was employed to share short videos on the residency institutions.

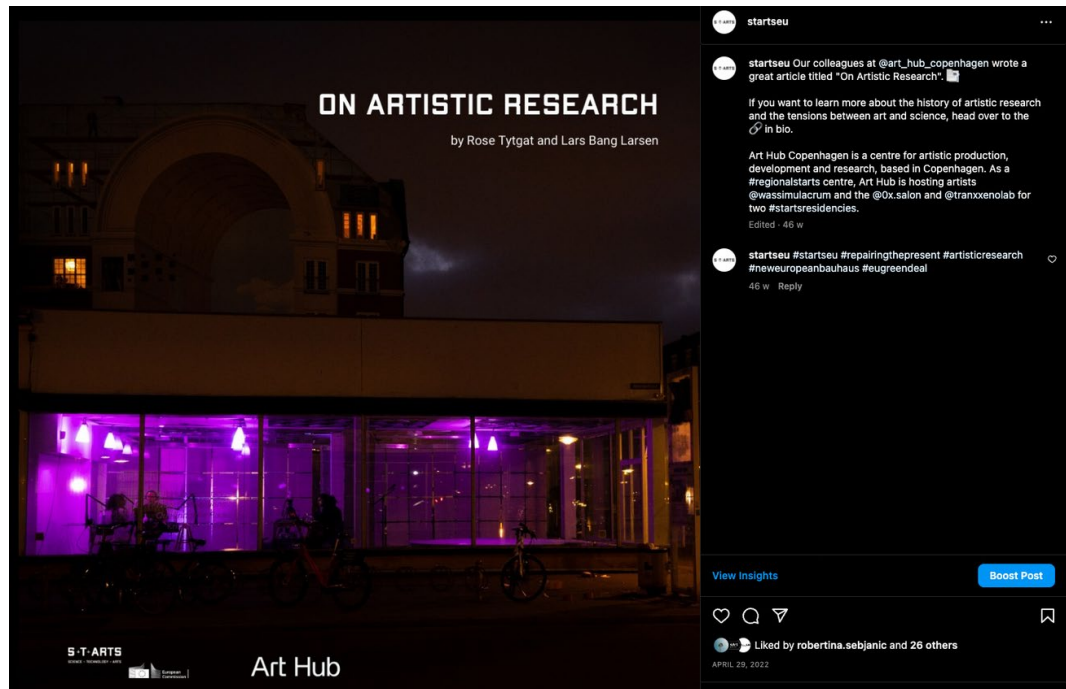
Link to the website:

[starts.eu/what-we-do/residences/repairing-the-present](https://starts.eu/what-we-do/residences/repairing-the-present)

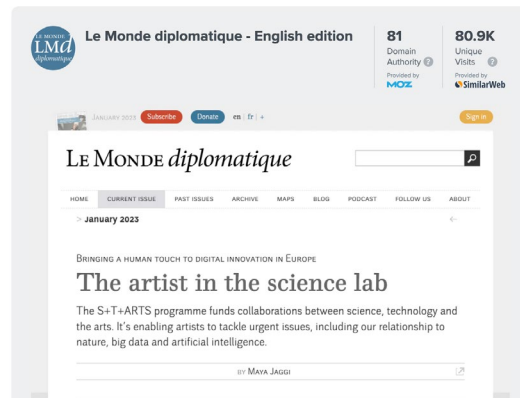
After the open call, individual webpages for each winner were created on the website, which included information about the artist, the project and keywords. After the winners were announced a shift in target audiences as well as the internal communication approach occurred. While the communication strategy started with a unified and top to bottom approach, now the partners needed to send content on their residency activities. The target audience shifted from artists to the general public and the S+T+ARTS communities.

Throughout the residencies, as much content from a local level as possible was created to animate the website and social media. Besides Blogposts and video content, this included the “Ask the Artist” campaign on Instagram. These were stories on Instagram where artists presented the artwork, and gave people the chance to ask a question.

Another campaign was the Futures Canvas campaign. This was a tool where audiences, residency partners and artists could write about speculations of the future.



**Figure 11**  
Screenshot of Instagram story “Ask the Artist”, accessed on 11. April 2023



**Figure 12**  
Screenshot of article about Repairing the Present in Le Monde.



**Figure 13**  
Screenshot of article about Repairing the Present in Il Manifesto.

The exhibitions were promoted by hiring a PR agency, which led to articles in big publications and a wide audience reach.

The presentation gave some insights into the importance of mapping important moments of the projects and building a scaffolding around these as the project processes. Mapping a communication strategy helps in defining the audiences better and realizing shifts in target audiences as well as finding the right tone of voice to reach the different audiences. When there are a lot of partners a synchronized communication effort with a shared calendar and distributing content over time is also helpful in reaching different audiences. Finally, a shared and personalized Hashtag creates visibility and linkage.



## 3.2 FOCUS PLATFORM COMMUNICATION – Communication and social media at SHAPE+ European platform for innovative music and audiovisual art

SHAPE+ is a new European platform for innovative music and audiovisual art co-financed by the Creative Europe programme. Running for three years, SHAPE+ fosters exceptional emerging talent, connecting them to local communities and audiences through collaborative residencies with multiple artistic outcomes, commissioned artworks, as well as one-off presentations and performances. Combining an open call and a curatorial selection, the platform members will select a roster of artists to support each year. SHAPE+ initially consists of 13 partners in 13 countries with plans for further expansion, while adopting an interdisciplinary approach and committing to social and environmental awareness. SHAPE+ builds upon the previous SHAPE platform, which from 2015 to 2022 supported 336 emerging European artists and presented their work at festivals, events and venues in numerous countries across Europe and beyond.

More information: [shapeplatform.eu](https://shapeplatform.eu)

Figure 14  
Screenshot of an artist website, accessed on 11 April 2023

The communication of SHAPE+ platform is artist-centered, which is reflected on social media as well as the website. The communication focuses on the following points, around which the website is also organized.

- **Read:** Under this category, all articles can be found, which include interviews with artists. In order to manage a regular update of articles, it is important to keep in contact with current year's artists but also alumni (since 2015) to get updates on their projects and events.
- **Watch:** Photos and pictures of past events and projects can be found here.

- **Listen:** SHAPE+ platform hosts their own online radio show called Resonance FM, which takes place monthly and is aired on Resonance 104.4fm and then archived on a dedicated Mixcloud page. The content is diverse here, sometimes with voice interviews or broadcasts of artistic outcomes. In addition, SHAPE+ also has [a dedicated radio show](#) on NTS Radio where SHAPE+ artist mixes are streamed.
- **Artists:** The artists' site also serves as an archive organized by years, as each artist gets their own profile on the website, including a biography, links, video and/or audio, news on the artist and her/his projects, as well as any upcoming events. This information is also accessible after the end of the project.
- **Festivals:** The festival's section includes all festivals organized by the members of the platform as well as festivals featuring the funded artists. In total 48 emerging artists were presented per year between 2015 and 2022. Currently, the format has slightly changed, to also include residencies with local artists, etc.
- **Events:** This part shows all events where artists were presented as well as upcoming events.

Next to the Website, SHAPE+ also utilizes different social media channels, such as Instagram and Facebook. The communication strategy also includes campaigns, as an example the publication of all interviews with the artists is mentioned, which comes out every year. The printed publications – they are going to have another one this summer – are generally available at the SHAPE+ member events, or in Prague at SHAPE+ HQ MeetFactory.

The communication is very much artist focused, with artists being one of the main target audiences. There is a weekly special focus on featured artists. Every artist gets a special focus week, which not only includes an interview on the website but also the strategy that the currently featured artist takes over the Instagram stories. Such Instagram stories could include an explanation of their works, what their inspiration is but also local tips by these artists. Here is a link to dedicated graphics, which are quite modular:

[instagram.com/p/Cpe63IRMSw5/?hl=cs](https://www.instagram.com/p/Cpe63IRMSw5/?hl=cs)

On Facebook, SHAPE+ communicates about new events, releases and special media collaborations with radio shows. While 5-6 years ago their Facebook used to have more followers than Instagram, SHAPE+ has seen an increase in engagement on Soundcloud and Instagram, both channels that have become more active, while the engagement on Facebook has gone down. At the moment Instagram seems to be the best social media platform for SHAPE+, as many artists use and have accounts on this platform, and also reshare their content. Moreover, lots of Instagram stories about their events get shared.

Another notable feature of the communication strategy of SHAPE+ is the consistent and playful use of its visual identity, which focuses on its logo. As an example, please see the following pictures:



**Figure 15**  
Logo of SHAPE+ platform



**Figure 16**  
Some of the variations referencing the Logo

# 4. Conclusion

The Capacity Building Workshop on Social Media for cultural institutions aimed to provide insights to cultural institutions on how to develop messages and reach targeted audiences. Several institutions shared their experience with specific social media channels and their approach. Four institutions presented their best-practice examples: Dark Euphoria uses LinkedIn to communicate with professional communities, focusing on production and giving insight into the processes behind the artwork itself. Mauthausen Memorial focuses on Holocaust education and commemorative work on TikTok, creating content to educate young people and reach a wide audience. Decidim uses Telegram to reach audiences interested in e-democracy and e-government, sharing news about the platform and certain activities such as workshops and conferences. Ars Electronica uses Mastodon to tell stories for a small but interested community. Each institution emphasized the importance of creating content that meets the needs and interests of its target audience, using an appropriate language and format for each social media platform, and regularly posting high-quality content. Community management and avoiding hate speech were also discussed as important considerations. The second part of the workshop consisted of Ars Electronica sharing their communication strategy using the project S+T+ARTS Repairing the Present as a reference, while SHAPE+ platform gave insight into their artist-centered platform communication strategy. Both presentations showed that next to a website and printed materials, social media and concrete campaigns are important parts of a successful communication strategy. Moreover, mapping a communication strategy helps in defining the audiences better and realizing shifts in target audiences as well as finding the right tone of voice to reach the different audiences. Further suggestions for social media channels included a shared and personalized Hashtag as well as the use of variations of a Logo to show project/program linkage and to create a notable visual identity.

## **European Media Art Platform**

The European Media Art Platform (EMAP), initiated by werkleitz and co-funded by Creative Europe since 2018, is a consortium of leading European media art organisations specialised in Digital and Media Art, Bio Art and Robotic Art.

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