

Original Research Article

Designing the Model of Social Media Management in Hyperconnected Museums*

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Abstract | With the rapid advancement of information and communication technologies and the widespread adoption of services based on the Internet of Things, augmented and virtual reality, and other emerging digital infrastructures, various forms of communication have converged. This convergence, encompassing human-to-human, human-to-machine, and machine-to-machine interactions, has shaped the era of hyperconnectivity. In developed countries, all interaction-oriented institutions, including museums, have adopted this transformation and have hyperconnected their communication formats, including social media. Accordingly, designing a model for the optimal management of social media within such museums became necessary. Due to the novelty of the topic, identifying directly relevant sources was challenging; therefore, scholarly sources with thematic proximity were selected. Data collection was conducted through library-based methods, and the Silva selection method was applied for screening. From 137 initial publications between 2013 and 2023, through reviewing their introductions and conclusions, 24 final sources were extracted. To develop concepts and find effective components, the method of systematic review has been used, and for this purpose, thematic analysis has been used. With the development of concepts and the development of a conceptual model; The pattern of social media management in therapist museums was drawn in fifteen steps, and finally, the model was validated by the experience method. For this purpose, the model was implemented in the Institute of Museums of the Foundation in three periods from 1398 to 1403, and due to the significant and continuous increase in the position of the website and the followers of the institute's Instagram page, the definite and continuous effectiveness of the pattern and consequently its validity was proved.

Keywords | *Hyperconnectivity, Museum, Social media management, Meta-synthesis, Validation.*

Introduction | Due to continuous software upgrades and the addition of enhanced functionalities driven by remarkable technological advances, social media platforms require effective management in order to achieve maximum

efficiency. Although these media increasingly move toward more user-centered and widely adopted functionalities, each platform is nevertheless recognized for serving a specific purpose. These continuous transformations have made the need for an efficient management model for such media platforms self-evident; however, this necessity has largely remained neglected.

On the other hand, although the outbreak of the COVID-19 pandemic significantly limited human interactions, these very restrictions reinforced the role of virtual communication among existing modes of interaction

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and led to the widespread use of digital media, particularly social media platforms. Despite this expansion, the absence of a clear and structured model for managing such media became more evident than ever. Moreover, designing an appropriate management model can facilitate time, resource, and crisis management within organizations. In addition, developing such a model in the field of entrepreneurship may contribute to the creation of new employment opportunities, particularly in the domain of social media content production.

Research Objectives

• Ultimate objective

The present study aims to familiarize museums with the concept of hyperconnectivity and, through the design of an efficient and operational model for managing social media in hyperconnected museums, guide them away from uncertainty in confronting the era of hyperconnectivity towards a transparent and creative approach to social media management. This approach seeks to enhance institutional efficiency and attract visitors by effectively utilizing the opportunities provided by the era of hyperconnectivity.

• General objective

The general objective of this research is to design a social media management model for hyperconnected museums, enabling museums to establish constructive interactions with audiences in the era of hyperconnectivity in order to attract visitors.

• Specific objectives

1. Identifying the phenomenon of hyperconnectivity in museums
2. Examining the status of hyperconnected museums
3. Assessing the current state of social media management in hyperconnected museums
4. Identifying the dimensions and components of social media management in hyperconnected museums

Research Questions

• Main Research Questions

How can a social media management model for hyperconnected museums be?

• Sub-questions

1. What is the phenomenon of hyperconnectivity?
2. What are hyperconnected museums, and which museums can be described as tara?
3. What is the current state of social media management in hyperconnected museums?
4. What are the dimensions and components of social media management in hyperconnected museums?

Theoretical Foundations

Undoubtedly, the path toward hyperconnectivity begins with communication. Cooley defines communication as the

mechanism through which human relationships come into existence and through which all intellectual expressions and through which all intellectual expressions and the means of transmitting and preserving them across space and time are developed (Mo'tamed-Nejad, 2006). communication encompasses facial expressions, behaviors, gestures, vocal tones, words, writing, printing, railways, telegraphs, telephones, and all instruments that have been created in recent times to overcome spatial and temporal limitations. The term media literally means "to convey" and conceptually refers to a tool for transferring information, ideas, and thoughts among individuals or societies, serving as a tangible and practical intermediary in the communication process. Contemporary examples of media include newspapers, magazines, radio, television, satellite broadcasting, the internet, and similar platforms (Oskamp, 1997). The term social media was first used in July 2006, 21th Chris Shipley being the first individual to introduce it. Shipley argues that social media guides future events through conversation (Oftadeh, 2010). Van Looy (2016), in her book Social Media Management, raises the question: if social media are not synonymous with user-generated content or Web 2.0, then what exactly are social media? In its most recent official definition, the International Council of Museums (2022) defines a museum as "a non-profit, permanent institution in the service of society that researches, collects, conserves, interprets, and exhibits tangible and intangible heritage. Museums are open, accessible, and inclusive spaces that foster diversity and sustainability. They operate ethically and professionally with the participation of communities, offering varied experience education, enjoyment, reflection, and knowledge sharing. These hyperconnected interactions include human-to-human, human-to-machine, and machine-to-machine communications, which have become increasingly significant with the emergence of advanced intelligent technologies and the expansion of bandwidth (Wellman, 2001). Organizations are increasingly engaged in these interactions, and museums are no exception. A hyperconnected museum is one in which the scale, complexity, and intensity of communications surpass traditional human-level interactions. Table 1 illustrates the differences between classical and hyperconnected museums.

Research Background

The novelty of the concept of hyperconnectivity, not only in Iran but also globally, made access to research sources that directly addressed this topic particularly challenging. Adding the concept of "museums" to hyperconnectivity, along with examining social media management within this domain, further increased the complexity of the research. Therefore, by focusing on the concepts of "social media management", "social media management in museums", and "museums

and hyperconnectivity”, an initial database of 137 studies was identified. After screening the sources using the Silva method (Fig. 1), a total of 24 source titles were selected and utilized as presented in Tables 2, 3 & 4.

Conceptual Model

In order to illustrate the relationship among the concepts of social media management, hyperconnectivity, and the museum as the research variables, and considering the related process network, the following conceptual model (Fig. 2) was proposed. The interaction of the ICOM definition of a museum and the definition of hyperconnectivity led to the emergence of the concept of the hyperconnected museum, based on which the relationship

between social media management and hyperconnected museums was delineated.

Research Method

The present study adopts a qualitative approach; in terms of purpose, it is applied, and in terms of nature, it is exploratory-analytical. Regarding the research strategy, a meta-synthesis based on a systematic review, employing thematic analysis, was used. By identifying the effective components of social media management in hyperconnected museums and juxtaposing them with the conceptual model, the proposed model was developed and subsequently validated using the experiential method. Since meta-synthesis is a qualitative method grounded in the systematic review of library-based

Table 1. Differences between classical and hyperconnected museums. Source: Authors.

Hyperconnected Museum	Classical Museum
Possibility of visits from anywhere	Possibility of on-site visits
Possibility of visits from anywhere	Possibility of visits subject to the presence of an audience in the museum
Advanced technologies required	No or minimal technology required
Comprehensive advertising	One strain advertising
Unlimited stories under the audience’s control	Limited stories at the disposal of museum guides
Dynamic information	Static information
Minimal possibility of errors in transmitting data	High possibility of errors in transmitting data
Meticulous management of income and outcome	General management of income and outcome
Responding to an audience everywhere and at all times	Responding to the audience limited to the museum
Extensive tracking of audience actions and reactions	Superficial tracking of audience actions and reactions.
Polyphonic	Monophonic
Multi-level training	Single-level training
Audience as a part of communications	Audience as users of communications
Information’s democracy	Data transfer restrictions
Creating a group visit experience	Creating a personal visit experience
The prevalence of mass media use	The prevalence of mass media use
Tools for virtual demonstration.	Tools for in-person demonstration.
Possibility of tracking the audience as they leave the museum	Absence of traceability for the audience upon leaving the museum
Brand promotion unlimited	Subjectivity of brand promotion to the geography of competition
Monitoring the museum by the general public	Supervision of the museum by the museum organization
Audience as producers and consumers	Audience as only consumers.

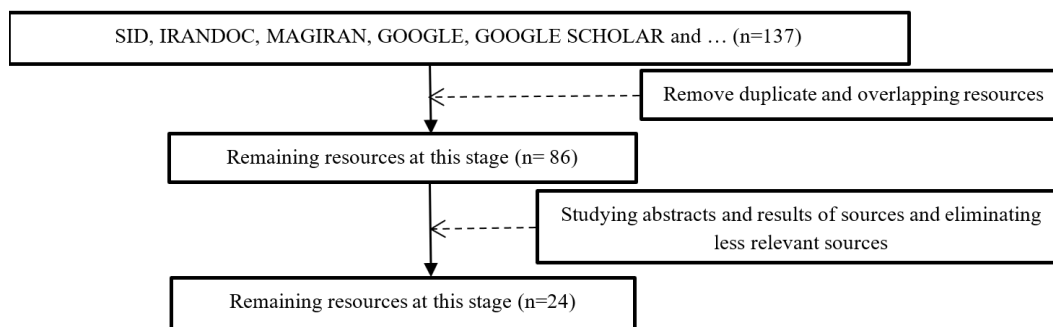


Table 1. Differences between classical and hyperconnected museums. Source: Tajik et al., 2025.

Table 2. Social media management. Source: Tajik et al., 2025.

Article code	Research title	Researcher/Researchers	Year of pub.	Document Type
smm1	Social media in companies. Integrated approach for a social media strategy	Friedrichsen,	2013	Article
smm3	Social media maturity model	Thomas & Woodside	2016	Article
smm5	Brand management with social media	Humbatov	2015	Book
smm6	Social media management : technologies and strategies for creating	Van Looy	2016	Book
smm7	The effect of social media on trust and brand loyalty formation in the brand community (case study: the social network of instagram).	Shirkhodai et al.	2018	Article
smm10	Management in social network	Hossieni	2015	Article

Table 3. Social media management in museums. Source: Tajik et al., 2025.

Article code	Research title	Researcher/ Researchers	Year of pub.	Document Type
s3m1	Museums and social media: modern methods of reaching a wider audience.	Marakos	2014	Article
s3m2	Strategic social media management for NGOs	Janssen Danyi & Chaudhri	2018	Book
s3m3	Social media and archaeological museums: a Portuguese perspective	De Man	2015	Article
s3m5	Social media and museums: reframing audience engagement in the digital communication age	Toshiko Iwasaki	2017	Dissertation
s3m6	Digital museum collections and social media: Ethical considerations of ownership and use	Fouseki & Vacharopoulou	2013	Article
s3m8	Technological innovations in museums as a source of competitive advantage	Pop et al.	2016	Article
s3m9	The connected museum: Role of the changing museums in changing world	Rupali	2018	Article

Table 4. Museums and hyperconnectivity. Source: Tajik et al., 2025.

Article code	Research title	Researcher/ Researchers	Year of pub.	Document Type
hcm1	Views and examples on hyper-connectivity	Ganascia	2019	Article
hcm3	Hyperconnectivity	Cheok	2017	Book
hcm4	A hyperconnected manufacturing collaboration system using the semantic web and hadoop ecosystem system	Kang Lina et al.	2016	Article
hcm5	From facilitating interactivity to managing hyperconnectivity: 50 years of human-computer studies	Gaines	2019	Article
hcm6	Virtual museums as digital storytellers for dissemination of built environment: Possible narratives and outlooks for appealing and rich encounters with the past	Caspani et al.	2017	Article
hcm7	Using mobile technology for enhancing museum experience: Case studies of museum mobile applications in S. Korea	Rhee & Choi	2015	Article
hcm8	A gift of internet of things (IoT) to museum	Bhattacharya	2019	Article
hcm9	Museum presentation	Dolák & Šobánková	2019	Book
hcm10	New information and communication technologies for museum development: policy brief	Tolstaya & Novokhatko	2014	Case Study
hcm11	Interactive technologies in museums: How digital installations and media are enhancing the visitors' experience	Vaz et al.	2018	Article
hcm12	Interactive presentation of the exhibits in the museums using mobile digital technologies	Chivarov et al.	2013	Article

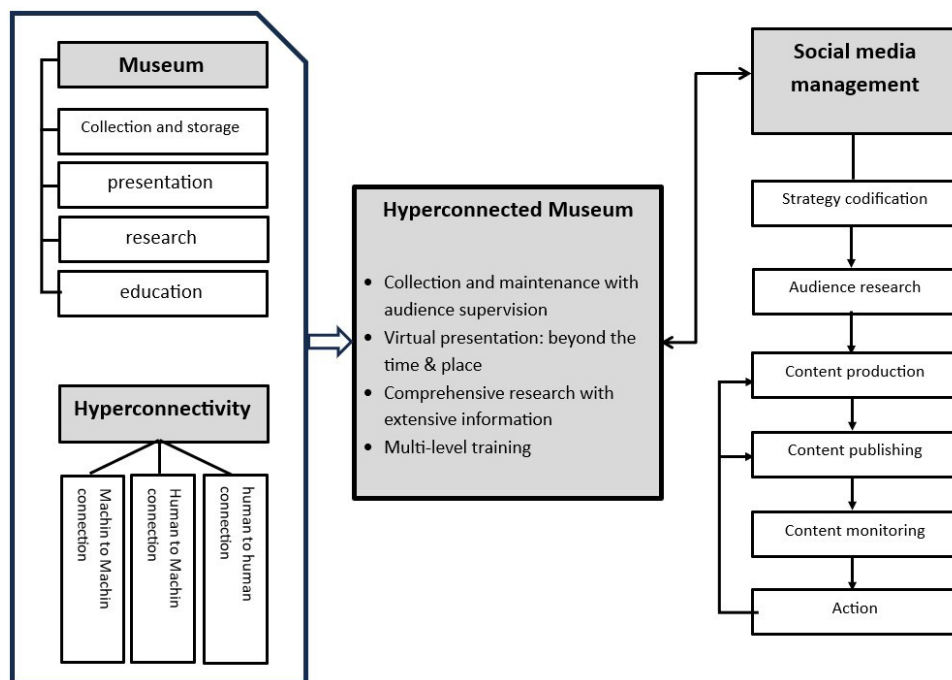


Fig. 2. Conceptual Model. Source: Authors.

studies aimed at achieving an in-depth understanding of the phenomenon under investigation, and emphasizes qualitative studies as well as their interpretation and deep analysis to attain deeper insight (Naghizadeh et al., 2015) and given that conceptual development is one of its main objectives (Zimmer, 2006), this method was employed to extract the effective components of social media management in hyperconnected museums and to further develop the concept. Moreover, considering the scope and novelty of the studies conducted in this field, thematic analysis was used for interpretation and analysis. Various approaches to thematic analysis exist, each following specific procedures. In this research, by integrating the approaches proposed by a group of researchers King & Harrocks (2010), Braun & Clarke (2006), and Attride-Stirling (2001), a comprehensive step-by-step process for thematic analysis can be divided into three overarching stages:

A) text decomposition and description
 b) text elaboration and interpretation, and
 c) reintegration and synthesis of the text

while all stages are accompanied by interpretation and analysis. In analyzing the categorical findings of this study, the texts were transcribed, and experts containing codes were extracted and subsequently classified based on concepts or conceptual categories. At this stage, the initial coding of data derived from existing sources was conducted using Excel software (custom-designed for this research). The implementation of this process, aimed at identifying the effective components of social media management in hyperconnected museums, is available in the form of a scientific research article (Tajik et al., 2025).

Research Findings

• Findings of thematic analysis

The following categories were identified as key components influencing social media management in hyperconnected museums:

- The importance of using modern technologies in museums
- The necessity of developing a social media strategy (aligned with organizational strategies)
- Social media and marketing
- Audience analysis
- Social media management is primarily centered on content management (Table 5)

• Social media management model for hyperconnected museums

By contrasting the components influencing social media management in hyperconnected museums with the process derived from the conceptual model, the steps were classified into four core management functions: planning, organizing, leading, and controlling. After formulating the relevant process and defining its sequential pathways, the proposed model (Fig. 3) was developed and subsequently validated through experiential implementation.

Discussion

Following the development and illustration of the social media management model for hyperconnected museums, and in order to provide a clearer understanding of each conceptual component of the model, each step is briefly explained below. Given the strategic and overarching nature of the hyperconnected museum concept, which applies to all museum units, including both headquarters and operational

Table 5. Overview of the results of the content analysis steps. Source: Tajik et al., 2025.

Stage	Step	Action
Text analysis and description	Getting to know the text	-Identified 137 primary sources -Re-read and extracted 86 sources -Studied abstracts and results of sources and extracted 24 sources
	Creating initial codes and coding	-Coding sentences related to research variables: 84 codes - Coding interesting features of data 8 codes
	Searching and understanding themes	- Matching codes to theme templates - Extracting themes from coded sections of text - Refining and reviewing themes
Explanation and interpretation of the text	Drawing a network of themes	- Checking and controlling the consistency of themes with extracted codes - Sorting themes - Selecting basic, organizing, and overarching themes - Drawing theme map(s) - Modifying and verifying theme network(s) 26 items
	Themes network analysis	- Defining and naming themes in 6 categories
Text blending and merging	Report preparation	- Summarizing the network of themes and expressing them concisely and clearly - Extracting interesting data samples - Relating the results of the analysis to research questions and theoretical foundations - Writing a scientific and professional report on the analyses

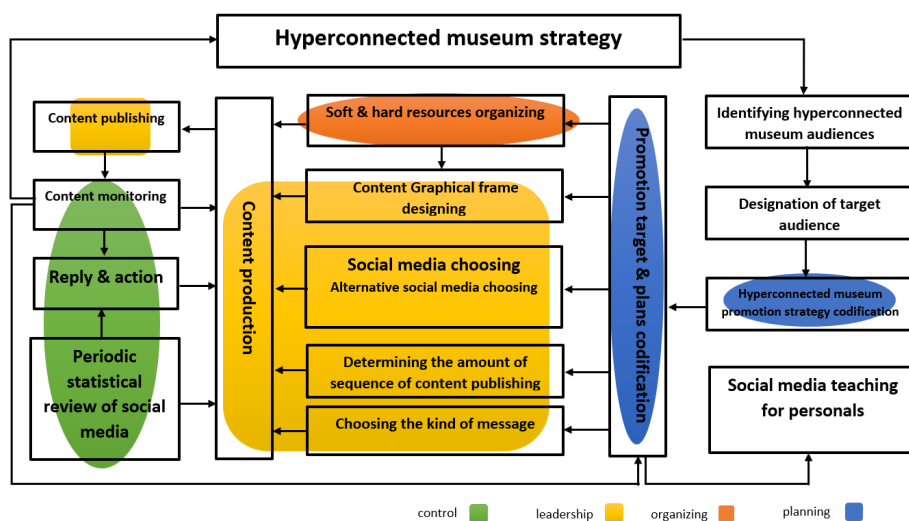


Fig. 3. Social media management model for hyperconnected museums. Source: Authors.

divisions, the initial box of the model has been omitted from detailed explanation. Nevertheless, it should be noted that every subsequent action within the process must align with and support the strategic objectives of the hyperconnected museum.

• Step 1: Identifying the audiences of the hyperconnected museum

As indicated in the identified categories, the development of promotional strategies must be aligned with and derived from the overarching strategy of the hyperconnected museum. In other words, a promotional strategy can only be effective when it contributes to achieving and realizing the strategic goals of the hyperconnected museum. This element emerged as one of the key components influencing social media management in the hyperconnected museums and represents a fundamental step in identifying the target audience and formulating the museum’s promotional strategy.

• Step 2: Determining target audiences

After identifying and segmenting the audiences of the hyperconnected museums, and based on the museum’s strategy and predefined objectives, target audiences are specified through further refinement. Target audiences comprise a subset of the museum’s overall audience who, during a defined operational period, are of primary interest to the museum and exert influence over a substantial portion or even the entirety of the annual strategic goals.

• Step 3: Developing the promotional strategy of the Tara Museum

Based on the strategy of the hyperconnected museum, and in order to facilitate all museum units in achieving organizational objectives, the promotional strategy of the hyperconnected museum, encompassing media management and, in particular, social media management, has been developed.

• **Step 4: Defining promotional objectives and programs**

Following the formulation of the promotional strategy, promotional objectives and programs are defined and articulated. At this stage, all relevant factors are taken into account to ensure the timely achievement of promotional goals. This step constitutes a fundamental element of the planning function in management.

Note: from this point onward in the model, certain steps may be carried out in parallel. Therefore, the numbering of steps does not simply follow precedence or sequence.

• **Step 5: Organizing software and hardware resources**

Once target audiences, promotional objectives, and programs have been determined, both software and hardware resources are organized accordingly. The utilization of skilled professionals such as graphic designers, along with the use of processing, display, and communication systems, and the application of the Internet of Things in digital executions (which has now extended even into theatrical performances), has become standard practice. Given the scope and specialization of social media activities, organizations often outsource content production and distribution on a project basis. To enhance resource efficiency, tools such as performance management systems are commonly employed, and evaluations are conducted to assess the status and effectiveness of resources.

• **Step 6: Selecting the type of message**

At this stage, considering the hyperconnected museum strategy, the promotional strategy, and the target audiences, the type of message is determined. This step marks the beginning of content production and is arguably the most critical step in engaging with the target audience. Decisions are made regarding whether the message will be textual, audio, or visual; whether it will take the form of photographs or videos; whether it will be real or virtual; whether audio content will consist of music or speech; and whether textual content will be poetic or prose-based, among other considerations.

• **Step 7: Selecting social media platforms**

Selecting the type of message serves as a prerequisite for content production and represents a crucial step in choosing the appropriate social media platform. The answers to the questions posed in the previous step provide the foundation for selecting the relevant social media platform at this stage.

Important Note: Given the focus of this study on media, particular emphasis is placed on social media platforms. However, museums may also utilize mass media, outdoor advertising, print advertising, and other forms of communication channels at this stage. Furthermore, if continuous monitoring of social media management in the hyperconnected museum reveals that the initial targeting was inaccurate and requires a return to Step 4, changes in social media platform selection may become necessary.

Additionally, due to the possibility of social media platforms being blocked or filtered by regulatory authorities, the model explicitly includes the option of selecting alternative social media platforms at this stage.

• **Step 8: Determining the frequency and sequence of content distribution**

At this stage, based on the promotional objectives of the hyperconnected museum, the defined target audiences, and the selected message type and social media platform, the frequency and sequence of content dissemination are determined. For instance, when an event is scheduled, announcements and subsequent informational content are typically disseminated within a clearly defined and limited time frame, such as three months. During these three months, the message is disseminated in several stages. Initially, it adopts a purely informational structure; however, as the event date approaches, the format evolves, and the frequency of dissemination increases. The process does not end with the execution of the event. Post-event communications, including the opinions of speakers, participants, organizers, experts, and others, are subsequently published through various media channels. This practice plays a significant role in persuading the target audience and, consequently, in enhancing the durability and memorability of the message.

Important Note: The type of social media platform has a substantial impact on determining the sequence and frequency of message dissemination. Generally, the repetition rate of content publication on social media is considerably lower than that of mass media.

• **Step 9: Designing the graphic template for content**

The use of a graphic template that incorporates shared elements as a visual signature of the hyperconnected museum constitutes one of the most important steps in content management and social media management. By designing an appropriate graphic template tailored to the social media platforms employed by the hyperconnected museum, a consistent graphic identity and visual trajectory are established. As a result, the audience can recognize the museum at first glance.

• **Step 10: Content production**

Content production is one of the most critical steps in this model. Once the target audiences, objectives, and programs, message type, dissemination sequence, relevant social media platforms, and graphic templates have been determined, content is produced accordingly. The generated content is prepared for publication on the appropriate platforms through social media channels tailored to each message and intended target audience. Today, this process has become so specialized that organizations often prefer to outsource content production.

• **Step 11: Content publication**

Publishing content through social media platforms, selected

according to the type of content defined in Step 6 and within the timeframes specified in Step 8, marks the beginning of interaction with the target audience. The act of content publication inevitably triggers reactions from the audience. From this point onward, monitoring audience behavior plays a vital role.

If the preceding steps has been executed accurately and effectively, it is expected that the audience will align If the preceding steps have been executed accurately and effectively, it is expected that the audience will align with the organization's objectives and exhibit the desired behaviors following message exposure. If this does not occur, it may even indicate that the hyperconnected museum has made errors in defining its strategic direction.

• Step 12: Content monitoring

As noted earlier, once content is published for the target audience, monitoring becomes a crucial and ongoing process. Reviewing comments, tracking dissemination statistics, measuring reach and visibility, monitoring changes in follower numbers, analyzing demographic characteristics of target audiences-such as gender and age groups-and, ultimately, observing changes in museum visitation rates, expanded interactions with other museums, and other indicators defined within the hyperconnected museum strategy and promotional strategies all serve to demonstrate the success or failure of the implemented process Content monitoring may lead to content regeneration, audience response and corrective actions, revisions to the promotional strategy, or, at a more macro level, revisions and changes to the museum's overall strategy.

• Step 13: Response and action

Perhaps the most critical aspect of social media lies in the comment and feedback section, which is often overlooked. Typically, after content is published through social media, discussions continue in the comment sections. The virtual nature of commenting allows audiences to express their opinions freely, without anxiety or social pressure. Since these comments are visible to other users, audiences expect responses within the shortest possible time. If a comment leads to an actionable request, the audience naturally expects prompt implementation. As a result, users continuously follow the museum's responses, and if their concerns or requests remain unanswered, they often react negatively. Such reactions may attract the support of other audience members, thereby creating a critical discourse directed at the museum.

• Step 14: Periodic review of social media statistics

It should be noted that a single monitoring activity following content publication is insufficient to ensure target audience satisfaction. Typically, published content is subject to periodic monitoring over time. Challenging or controversial messages that have generated episodic interactions often remain influential, even if no new comments are posted. This

sustained attention underscores the importance of careful strategic planning for subsequent initiatives. In some cases, it becomes necessary to reproduce and publish content on the same topic while incorporating audience feedback and statistical analyses.

• Step 15: Social media training for staff

Given the strong emphasis found in the reviewed literature on training museum staff in social media, this component has been incorporated as an independent element within the model and positioned after the formulation of promotional objectives and programs, rather than being directly linked to a specific procedural step. The importance of organizational training across various domains is such that it is often implemented even at the onboarding stage for employees. Enhancing staff capabilities and skills constitutes a core aspect of performance management. In the context of social media, this importance is further amplified due to continuous and rapid technological advancements.

• Validation

To validate the proposed model, the experiential method was employed. Although this method was highly time-consuming, the resulting outcomes proved to be practical and reliable. Among museum institutions in the country, the Foundation Museums Institute experienced strategic shifts at two distinct points in time, leading to corresponding changes in its promotional strategies. These strategic transitions provided an opportunity to apply and examine the fifteen-step model more extensively than in other museum institutions. Accordingly, three distinct time periods were identified, as follows:

- a. First Period: Conventional Museum Practice (2019-2020),
- b. Second Period: Museum Renovation and Construction in Tehran and the Cities of Ramsar, Yazd, and Isfahan (2020-2022)
- c. Third Period: Promotion of the Institution's Name and Brand (2022-2024)

Conclusion

• Answering the research questions

- Main question

What will the social media management model in the Tara museums look like?

By employing the metasynthesis method and identifying categories and effective components in social media management within hyperconnected museums, and using these components in the development of the conceptual model, the proposed model was designed in fifteen steps and validated through the experiential method.

- Sub-questions

- What is the phenomenon of hyperconnectivity?

Hyperconnectivity is a form of communication that encompasses all forms of interactions: human-to-human,

human-to-machine, and machine-to-machine. Essentially, it is an interwoven network of modern and classical communication that allows knowledge and technology to be interconnected modern and classical communication that allows knowledge and technology to be interconnected and transformed.

- What are hyperconnected museums? Which museums can be considered hyperconnected?

A hyperconnected museum represents a fully developed form of internal and external communication. The hyperconnectivity of museums, as an actional state, is the outcome of a process in which the scale, complexity, and intensity of communications within an institution (such as a museum) surpass traditional human limits and advance to large-scale human-machine and machine-machine interactions.

- What is the current status of social media management in museums?

Social media management is primarily content management. Museums control what they produce, and user-generated content can be guided. However, social media management in museums currently lacks a standardized framework and is often performed ad hoc or according to personal preferences.

- What are the dimensions of components of social media management in hyperconnected museums? What are the dimensions and components of social media management in hyperconnected museums?

In this study, scientific and research sources on social media management in hyperconnected museums were reviewed and interpreted, and relevant themes were extracted to identify the effective components. Library-based methods were used for data collection, and the Silva selection method was applied to filter the initial sources. From 137 preliminary sources, 24 relevant studies were selected. For concept interpretation and development, a systematic review approach was used,

combined with metasynthesis and thematic analysis. The results indicated that the most effective components of social media management in hyperconnected museums include the utilization of modern technologies and the formulation of social media and media strategies aligned with the overall organizational strategy. Furthermore, content management emerged as the primary form of social media management, while audience analysis plays a pivotal role in the comprehensive management of social media in hyperconnected museums.

• Model Validation

As previously noted, the experiential method was employed to validate the proposed model. For this purpose, among the museum institutions in the country, the Foundation Museums Institute underwent significant strategic changes between 2019 and 2024, which also affected its promotional strategies. These changes provided an opportunity to examine the fifteen-step model more thoroughly than in other museum institutions. To ensure objectivity, social media analytics platforms were used to confirm the museum's progress rather than relying solely on the authors' subjective judgment. After implementing the model, from the second half of 2019, the museum's website ranking (according to Alexa) improved from approximately 9,200,000 to 2,900,000, and by the end of 2024, it reached around 2,000,000. During the same period, the Instagram followers of the museum increased from the initial 800 to about 4,000, and by the end of the period, reached 6,098. The continuous growth in Instagram followers, the diversity of produced content, and the consistent improvement of the museum website ranking throughout these periods indicate the effectiveness and reliability of the proposed model.

Conflict of Interest

The authors declare that there is no conflict of interest in the execution of this research.

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