

Ternopil region museums in the age of social media: From preservation to interaction

Tetiana Lebid*

Postgraduate Student, Department of Information and Socio-Cultural Activity
West Ukrainian National University
46009, 11 Lvivska Str., Lviv, Ukraine
<https://orcid.org/0009-0005-3413-9064>

Abstract. Purpose of the research. The article is devoted to the current topic of museums' role in modern society, which is characterised by the widespread use of social media as the main communication and information channel. The research methodology is based on the use of general scientific and special research methods: analysis, synthesis, generalisation, systematisation of materials, induction, and deduction. The novelty of the study lies in the comprehensiveness of the research on the social media activity of museums in the Ternopil region. The authors investigate how museums adapt to new audience requirements and use social media as a tool to attract visitors, promote cultural heritage, and create a dialogue with the public. The article is based on a comparative analysis of the experience of different museums that use social media to achieve their mission. The authors put forward a hypothesis that museums in the era of social media are moving from preservation to interaction, becoming not only cultural but also social institutions. Conclusions. The author emphasises that museums are important carriers of cultural memory and identity, but their role is changing due to the spread of digital technologies and social media. Social media provide museums with opportunities to increase visibility, attractiveness, and accessibility, as well as to collect feedback, take into account the needs and interests of the audience, and form communities and partnerships. The author analyses how museums use social media for various purposes, such as informing, educating, entertaining, promoting, engaging, collaborating, and socialising. The authors also consider the challenges and benefits of using social media for museums, such as the changing role of visitors, competition with other sources of information and entertainment, and the need to maintain relevance and quality of content. The article concludes that museums in the era of social media should reconsider their mission and strategy to meet current trends and audience expectations. It is determined that museums should move from preservation to interaction, i.e. put not only exhibits in the centre but also people who visit them, creating opportunities for them to learn, communicate, participate, and co-create

Keywords: museums of the Ternopil region; analysis of the museum website; analysis of museum social media; electronic culture; virtual museum

Relevance of the research

Cultural heritage digitising in local museums is an important step in preservation and engagement with the public. This process opens up new opportunities for access, research, and promotion of cultural values ensuring their long-term exposure and study. Cultural heritage digitising facilitates global access to unique objects, preserving them for future generations and facilitating

the exchange of knowledge and cultural experience. Digitalisation of monuments allows the conversion of information about museum objects into an electronic format which ensures their more effective preservation and creates an opportunity for a wide range of people to study and research their artifacts. With the use of digital technologies, it is possible to create virtual

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*Corresponding author



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exhibits that allow museum visitors to explore collection of objects online.

Analysis of research and publications

Cultural heritage preservation and popularisation has been a question of active scientific exploration for a long time. However, in the period of accelerated digitisation of the global space, new opportunities and prospects have appeared in this segment. In particular this applies to social media. Scientists such as N. Rodionova & H. Hairapetian (2021), Zh. Myna (2021), V. Orlyck *et al.* (2021), D.O. Zirka (2020), M. Butyrina & V. Ryvliana (2021). Aspects of social networks using for museum popularisation in Ukraine and abroad are in the works of A.D. Belova (2022), M. Rosoha & Zh. Myna (2022). At the same time the rapid development of social media requires further exploration in this direction and in particular taking into account the regional aspect.

The purpose of research is to analyse the activity of the museums of the Ternopil region in social networks and the effectiveness of their social communications.

Presentation of the main material

For the effective development of museum industry, it is necessary not only to digitise, store, and record the objects, but also to ensure citizens' interest and access to them. So virtual attractions and 3D objects have little value by themselves without a viewer. In order to popularise and make exhibitions and expositions accessible, museums can offer the following online activities:

- publication of online educational materials that can be used by teachers and students including games and tests for learning;
- virtual events, online exhibitions, meetings, online lectures, webinars and workshops;
- development of augmented reality instruments to create an immersive visitor experience;
- providing the possibility of buying tickets, reproductions or souvenirs online;
- virtual tour design that allows you to visit museum expositions online;
- creation of an interactive and user-friendly website with comfortable navigation;
- development of virtual models for individual exhibits of the entire museum;
- availability of interactive online exhibitions where users can interact with objects;
- active use of social networks for publishing news, photos, and videos with audience involvement through groups, events, and discussions.

We will now take a closer look at some tools that museums should apply as a priority. These include the presence of museum websites the ability to order tickets or services online, as well as social networks or blogs maintained by museum staff.

According to the Resolution of the Cabinet of Ministers of Ukraine No. 1388 "On approval of the list of

museums and reserves in which museum objects that are state property and belong to the state part of the Museum Fund of Ukraine are stored" (2021) there are 34 state museums in Ternopil. A sample of 10 well-known museums in Ternopil and the region is offered for analysis. First of all, we will analyse the availability of the website and the most important criteria for its convenience.

A user-friendly website for a museum is an extremely important part, as it influences the visitor's experience and can determine their interaction with the museum online. Here are some key aspects and benefits as a user-friendly website:

- easy navigation: a convenient menu structure and clear rules allow visitors to easily find the necessary information, reducing the time spent by the client to reach a specific page or section;
- adaptive design: the site must be adapted for different types of devices (computers, tablets, mobile phones) for optimal display on any service;
- aesthetics: an attractive and aesthetics look that reflects the atmosphere of the museum based on the use of high-quality photos and graphics to create an impression of museum exhibits;
- loading speed: speed is a key factor for the satisfaction of visitors and improving the website's position in search engines;
- interactivity: the use of interaction elements, such as QR-codes, animations, videos and interactive galleries, the possibility of commenting, feedback, and asking questions for visitors;
- new and high-quality content: clear and interesting content that reflects the collection, events, and history of the museum, ensuring the relevance of information and regular content updates;
- SEO optimisation: using keywords and SEO strategies to improve the website's visibility in search engines;
- online services: ease of ordering tickets, online gift shop, contact details.

Therefore, we can conclude that most of the analysed museums have the website quality problems such as the lack of adaptability, speed, and interaction. Poor aesthetics and outdated content are also common trends. The Les Kurbas Memorial Manor Museum and the Bohdan Lepkyi Literary Memorial Museum could not be analysed due to the absence or non-functioning of the website.

The most optimal, in the opinion of the author, is the website of the Ternopil Regional Museum of Local Lore, which, in addition to speed, the absence of virtual tours and the ability to buy tickets with payment online, has all the main characteristics for the convenience of the user.

It would be appropriate to single out the aesthetics of the websites of the Terebovlia Museum-Workshop and the Borshchiv Museum. Their modern design attractively distinguishes them against the background of the outdated templates of many others.

Table 1. Analysis of the comfortable using of museums websites of the Ternopil region

Name and museum website	Navigation	Adaptability	Aesthetics	Speed	Interaction	Content	SEO	Services
Berezhany Museum of Local Lore https://bkmuseum.at.ua/	+	-	-	-	-	-(2014)	-	Tickets reservation on the tel.
Borshchiv Regional Communal Museum of Local History https://verteba.com.ua/	+	+	+	-	-	-(2021)	+	Tickets reservation on the tel.
Kopychyntsi Museum of Theatre Art https://kopychyntsi.com.ua/archive/kultura/kopychynets-kyy-muzey-teatral-noho-mystetstva/	-	-	-	-	-	-(2006)	-	-
Kremenets Literary and Memorial Museum of Julius Slovatsky http://mjsk.te.ua/	+	+	-	-	-	+(2023)	+	
Bohdan Lepky Literary Memorial Museum http://lepkiy.te.ua/ website doesn't work	-	-	-	-	-	-	-	-
Les Kurbas Memorial Manor Museum website is absent	-	-	-	-	-	-	-	-
Pochayiv History and Art Museum https://museum-portal.com/ua/muzeyi/97-pochayivskiy-istoriko-hudozhnii-muzey	-	+	+	+	-	-	-	3D tour
Terebovlia Museum-Workshop https://mm.terebovlia.info/	+	+	+	-	-	-(2019)	+	Tickets reservation on the tel., master-classes
Ternopil Regional Local History Museum https://tokm.com.ua/	+	+	+	-	+	+(2024)	+	Tickets reservation on the tel., master-classes, quests, meetings
Ternopil Regional Art Museum https://artmuseum.te.ua/	+	+	-	-	-	+(2023)	+	Tickets reservation on the tel.

Source: developed by the author

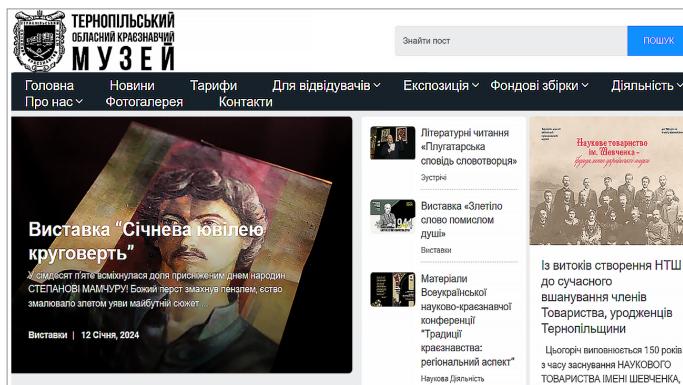


Figure 1. Interface of the Ternopil Regional Museum of Local History

Source: developed by the author

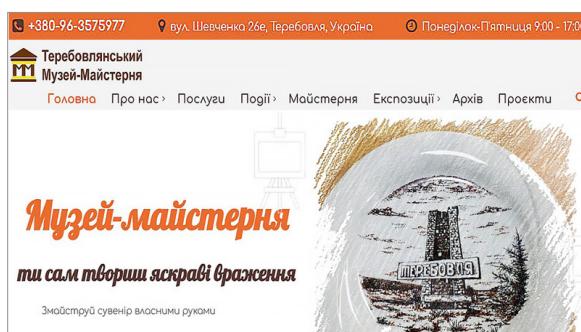


Figure 2. Terebovlia museum-workshop

Source: developed by the author

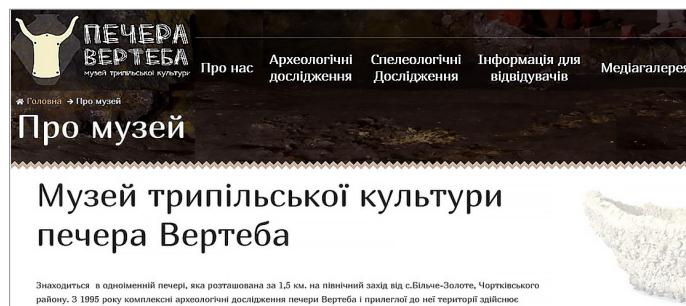


Figure 3. Interface of Trypillia culture museum vertebrae cave

Source: developed by the author

The Pochaiv Museum of History and Art has not got a full-fledged website, but its webpage on the state

museums portal is qualitatively presented with a modern 3D tour.

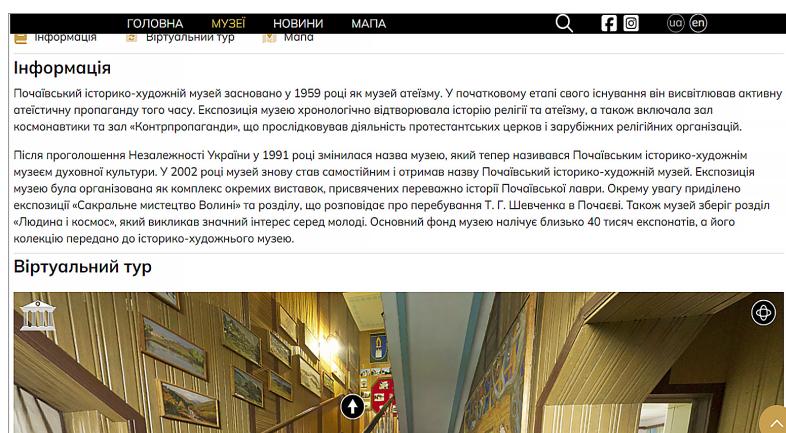


Figure 4. Virtual tour of the Pochaiv history and art museum

In conclusion, a balanced and functional website is important for promoting the museum, attracting visitors and ensuring user comfort. In addition to the website, museums also maintain their social media. One of the main advantages of using social networks is their wide audience. Millions of people use popular platforms such as Facebook, Instagram, X (Twitter) and others. It gives museums the opportunity to convey their message to a wider audience. They can create posts, photos, videos, and other content that captures the attention and interest of social media users. This allows demonstrate the uniqueness and interest of museum exhibits and events, which stimulates the desire to visit the museum personally. Social networks also give museums the opportunity to interact with their audiences. Museum staff or academics can answer questions, provide additional information and connect with visitors through comments, private messages and other forms of communication. It helps to build relationships with your audience and create a positive image of the museum. It would be underlined that social networks allow museums to create campaigns and promotions aimed at attracting new visitors.

Social media management for museums is an important aspect of communication with audience and

promotion. Here are the most important indicators and features in the management of social networks by museums:

- growth in the number of subscribers: indicates an increase in the audience's interest in the museum and the effectiveness of communication strategies;
- interaction and involvement: the number of likes, comments, reports indicate how actively the audience communicates and interacts with the museum's content;
- conversion: registration for events, purchase of tickets, participation, and promotions, which evaluates the effectiveness of social networks in transforming the audience into active visitors;
- frequency and regularity of publications: regular content helps to maintain the interests of the audience and increases webpage recommendations.

Among the features that should characterise social media is the planning and publication of diverse, interesting and educational content; active response to comments and messages, public wishes of the; influential persons or experts involvement to increase influence and expand audience; creation events that attract the attention and interaction of the audience: publication of high-quality photo and video materials, compliance with trends; creating and maintaining an active

community in which the audience can discuss and share impressions. The indicated features help museums to build a successful strategy in social networks, supporting the interaction and interest of the audience.

We will briefly analyse the management of popular social networks by the mentioned museums. Social network X is not particularly popular, none of the museums mentioned has an official page or tweets.

Table 2. Museums of Ternopil region pages presence in popular social media

Name of Museum	Facebook	Instagram	YouTube	TikTok
Berezhan Museum of Local Lore	+	+	-	-
Borshchiv Regional Communal Museum of Local History	+	+	+	-
Kopychyntsi Museum of Theatre Art	+	+	+	-
Kremenets Literary and Memorial Museum of Julius Slovatsky	+	-	+	-
Bohdan Lepkyi Literary Memorial Museum	+	+	+	+
Les Kurbas Memorial Manor Museum	+	+	-	-
Pochaiw History and Art Museum	+	-	-	-
Terebovlia Museum-Workshop	+	+	-	-
Ternopil Regional Local History Museum	+	+	+	+
Ternopil Regional Art Museum	+	+	-	-

Source: developed by the author

Analysing the presence of museum in various social networks, we can draw the following conclusions. All museums have a Facebook presence, which is a good practice for interacting with the audience and publishing various content. Most museums also use Instagram to visually present their exhibits and events. Video content, especially short videos, has gained immense popularity in the current environment, so creating channels on You Tube and TikTok is a great way to promote your museum online.

We will briefly examine the pages of each museum separately. The Berezhan Museum of Local Lore actively maintains a Facebook page due to which it received 2000 likes and more than 2400 followers, which is a good result for the district museum page [<https://www.facebook.com/profile.php?id=100076229239160>]. The profile contains up-to-date information, contacts and several positive reviews. The museum is mentioned in the local media. The lack of planned events from the end of 2021 can be mentioned among the

shortcomings. The Instagram page does not have similar results [<https://www.instagram.com/berezhanch-kiikrajeznavchii/>]. About 200 followers with more than 370 posts is a rather insignificant number. Engagement is also low: approximately 1-2 likes per post and rare comments. Other shortcomings include a small number of videos, lack of contact information for the museum and profile sections.

The Borshchiv Regional Communal Museum of Local History [<https://www.facebook.com/bormuzey>] has a well-organised Facebook page with more than one and half thousand readers and likes. The page is constantly updated and contains a lot of relevant information. Positive trends are visible on the Instagram network [<https://www.instagram.com/bormuzey/>]. With a small number of readers (about 200) the interaction with the posts is high-quality. The average number of marks is a good example of page maintenance. Among the recommendations: supplementing the profile headings with contact information and the museum location.

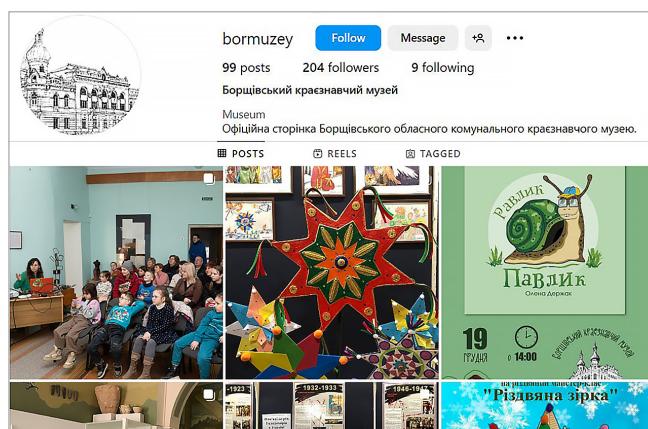


Figure 5. Instagram of The Borshchiv Regional Communal Museum of Local History

Source: developed by the author

The museum's YouTube channel [<https://www.youtube.com/@user-eq5bi5zp9m>] periodically adds videos views vary from several dozen to several thousand per video. The channel has low interaction, only 79 subscribers and published 20 videos. The video about cave excavations was of particular interest to viewers. It is proposed to publish similar videos in the future for the purpose of education and the audience interest.

Kopychyntsi Museum of Theatre Art does not have a separate profile but a public group [<https://www.facebook.com/groups/483145121725769/>]. There are about 1000 participants. Discussions are constantly published and gain from 20 likes. The Instagram page [https://www.instagram.com/museum_kopychyntsi/] is not maintained and has only 5 posts in 2022. The video hosting channel [<https://www.youtube.com/@user-oy8kb7ot6l>] has only 3 videos and 13 followers.

The Kremnets Literary and Memorial Museum of Julius Slovatsky [<https://www.facebook.com/museumjs>] maintains a high-quality Facebook page. The profile contains contact information constantly publishes photos and videos, events, and historical facts. As of the beginning of 2024, the page has about 900 likes and more than 1,000 readers. The page is often mentioned

by visitors and media. YouTube channel [<https://www.youtube.com/@user-od1il2ep3b>] posted only 1 video in 2020 and is no longer updated.

Bohdan Lepkyi Literary Memorial Museum constantly publishes information on its Facebook page but the contact information points to a site that is not working [<https://www.facebook.com/profile.php?id=100063792090409>]. The page has more than 800 readers but it has little interaction – about 10-15 likes per post. The museum often exhibits both artists and amateurs so there are often notes and references. The museum's YouTube channel [<https://www.youtube.com/@user-pk6ld3wn2i>] contains a brief description and site information which unfortunately is not working. The channel has 50 videos and more than 300 followers. The average views are several dozen per video. Individual videos have more than 1000 views. In 2023, the museum also created a profile on TikTok where with a small number of subscribers, it has about 5000 views of short videos [<https://www.tiktok.com/@museumlepk>]. The Instagram page is updated, contains 281 publications and 326 followers [https://www.instagram.com/museum_lepk]. The interaction is not significant but the system of publications and a large number of Reels deserve attention.

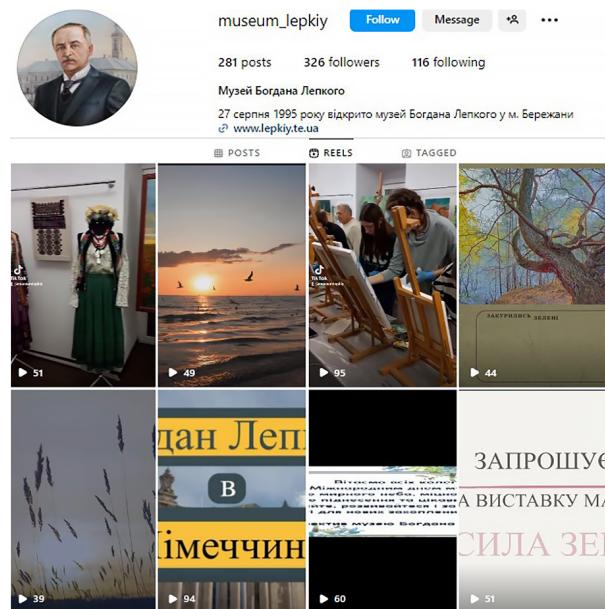


Figure 6. Instagram Bohdan Lepkyi Literary Memorial Museum

Source: developed by the author

Les Kurbas Memorial Manor Museum has been running a Facebook page since 2017 [<https://www.facebook.com/profile.php?id=100016728044369>]. Maintaining a page not on behalf of an organisation but on behalf of an individual can be called not quite correct, so it is not possible to analyse statistical data. The average number of likes in posts is 50. The organisation provides answers to user comments. The museum Instagram page has about 50 posts and contact details in the profile headings.

Information is published more seldom than on Facebook [https://www.instagram.com/kurbas_museum/].

Pochaiv History and Art Museum does not have a separate official profile but a public group [<https://www.facebook.com/groups/1046086412099942>]. The page is updated and regularly publishes information and has more than 1200 subscribers. Among the disadvantages are low interaction, no more than 20 likes and single comments.

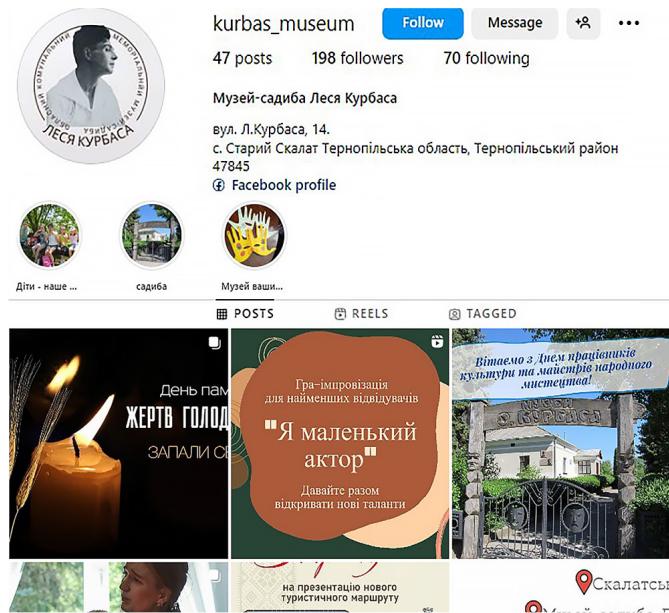


Figure 7. Instagram of Les Kurbas Memorial Manor Museum

Source: developed by the author

Terebovlia Museum-Workshop constantly publishes events and photos, as well as provides information about events and workshops [<https://www.facebook.com/museumworkshop>]. The page has 1200 likes and more than 1400 readers. Publications have an average of up to 20 likes and comments from

the audience. The Instagram page has about 700 followers. Thanks to the latest promotion tools through Reels the short videos have thousands and tens of thousands of views which is an excellent result for the district museum [https://www.instagram.com/museum_workshop_/].

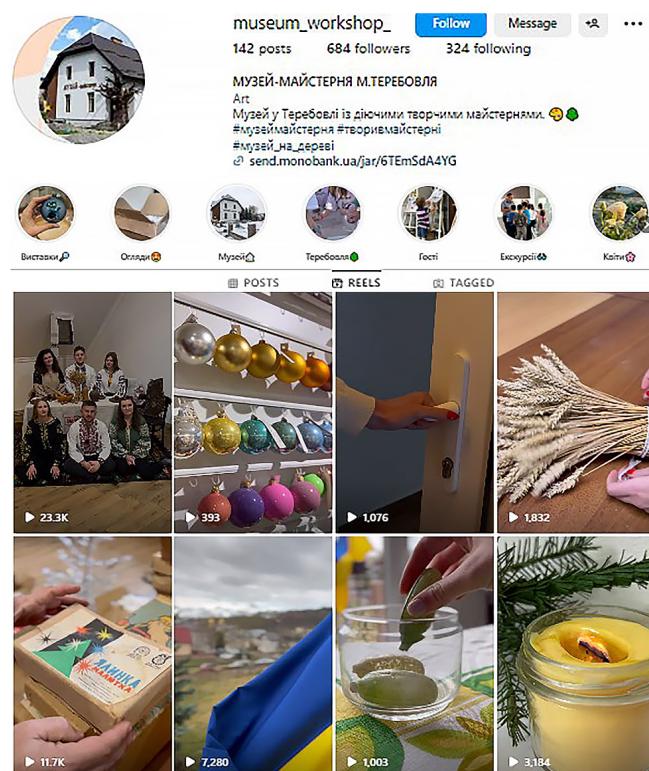


Figure 8. Instagram of Terebovlia Museum-Workshop

Source: developed by the author

Analysing the social pages of Ternopil Regional Local History Museum we can follow the system and uniformity of the names which makes the search for the museum more convenient for the user. The standard logo and information indicate the professionalism of the organisation and the bright design visual appeal. All social networks of the museum are constantly updated employees of the institution publish photos, videos, and events. In addition, the museum also maintains a Telegram channel with updates and news [https://t.me/museum_ternopil]. There are more than 3800 readers on the museum's Facebook page, and announcements reflect events

with the opportunity to contact and purchase tickets [<https://www.facebook.com/museumternopil1913>]. The museum has a rating of 4.5 points out of 5 possible.

The museum Instagram page has a professional look, fixed stories by topic and more than 1100 publications and 1000 followers [https://www.instagram.com/museum_ternopil1913/]. The video hosting channel [<https://www.youtube.com/@ternopil.museum1913>] published 184 videos and almost 300 subscribers. TikTok with short videos has a total of about 100000 views and more than 7000 likes [https://www.tiktok.com/@museum_ternopil1913].

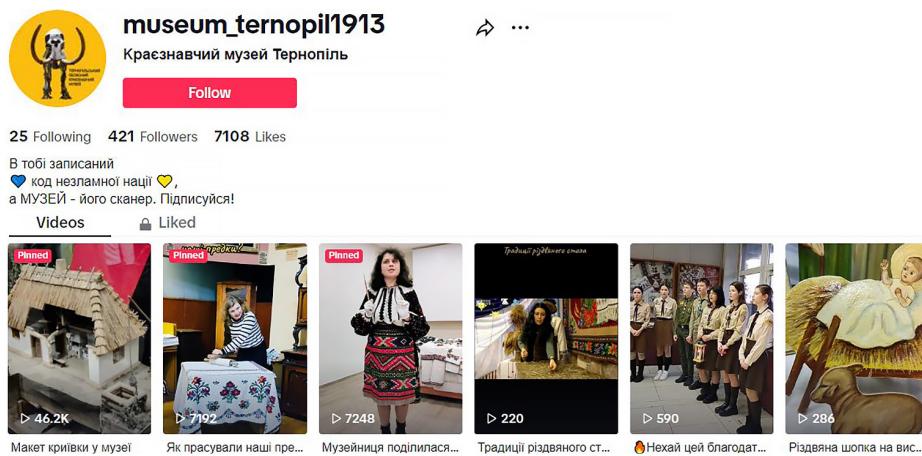


Figure 9. Instagram of Ternopil Regional Local History Museum

Source: developed by the author

The Ternopil Regional Art Museum has more than 1300 readers and more than 1000 likes on its official Facebook page. The page has contact information and frequently updates information [<https://www.facebook.com/profile.php?id=100063648422802>]. There are not many photos and video content on the page, the average reaction to a publication is about 20 likes, so the reaction of the audience is rather low. The page on the Instagram platform has about 650 followers and 150 publications [https://www.instagram.com/art_museum_ternopil/]. The page is updated frequently but not systematically; there are low-quality photos but there is interaction with the audience.

The scientific novelty of the research consists in a systematic analysis of the methods of using digital instruments for the popularisation of museum heritage based on which hypotheses are put forward regarding the potential and directions of development of these instruments for the formation of a museum digital space is attractive to the user.

Conclusions

The analysis of social networks of the museums of Ternopil Region provides valuable information about their online preserve and interaction with the audience. A high-quality website and popular social media can

provide a museum with many advantages: providing access to museum information for users from all over the world through virtual space; the possibility of creating virtual exhibition and online tours; creation of educational resources; development of online community for communication, exchange of ideas and interaction with visitors; using social networks for advertising museum events, exhibitions, and attracting new visitors; capturing the attention of different groups of the audience, in particular young people.

The success of museum social networks depends on the number of followers, the level of interaction, the regularity of publications and the variety of content. Optimal use of popular platforms such as Facebook and Instagram as well as experiments with the latest trends, such as InstagramReels and TikTok, can improve the effectiveness of the museum's online presence. The approach to maintaining the website and social media of the Ternopil Regional Museum of Local History which is reflected in views and assessments, can be called a benchmark, but not an ideal. In general, recommendations for other museums in the region may include improving interaction with the audience, regularly updating content, using a variety of formats (photos, video, texts among others) and optimising profiles with contact information and location.

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Музей Тернопільщини в епоху соціальних мереж: від збереження до взаємодії

Тетяна Петрівна Лебідь

Аспірантка кафедри інформаційної та соціокультурної діяльності

Західноукраїнський національний університет

46009, вул. Львівська, 11, Тернопіль, Україна

<https://orcid.org/0009-0005-3413-9064>

Анотація. Мета дослідження. Стаття присвячена актуальній темі ролі музеїв у сучасному суспільстві, яке характеризується широким використанням соціальних мереж як основного каналу комунікації та інформації. Методологія дослідження полягає в застосуванні загальнонаукових та спеціальних методів дослідження: аналізу, синтезу, узагальнення, систематизації матеріалів, індукції та дедукції. Новизна дослідження полягає в комплексності дослідження активності музеїв Тернопільщини в соцмережах. Автори досліджують, як музей адаптуються до нових вимог аудиторії та використовують соціальні мережі як інструменти для залучення відвідувачів, популяризації культурної спадщини та створення діалогу з громадськістю. Стаття базується на порівняльному аналізі досвіду різних музеїв, які використовують соціальні мережі для реалізації своєї місії. Автори висувають гіпотезу, що музеї в епоху соціальних мереж переходятять від збереження до взаємодії, стаючи не лише культурними, а й соціальними інституціями. Висновки. Автори статті підкреслюють, що музей є важливими носіями культурної пам'яті та ідентичності, але їхня роль змінюється у зв'язку з поширенням цифрових технологій та соціальних мереж. Соціальні мережі надають музеям можливості для збільшення видимості, привабливості та доступності, а також для збору зворотного зв'язку, врахування потреб та інтересів аудиторії, формування спільнот та партнерств. Автори аналізують, як музеї використовують соціальні мережі для різних цілей, таких як інформування, освіта, розвага, просування, залучення, співпраця та соціалізація. Автори також розглядають, які виклики та переваги несе використання соціальних мереж для музеїв, такі як зміна ролі відвідувачів, конкуренція з іншими джерелами інформації та розваг, необхідність підтримувати актуальність та якість контенту. В статті зроблено висновок, що музеї в епоху соціальних мереж повинні переглянути свою місію та стратегію, щоб відповідати сучасним тенденціям та очікуванням аудиторії. Визначено, що музеї повинні переходити від збереження до взаємодії, тобто ставити в центр не лише експонати, а й людей, які їх відвідують, створюючи для них можливості для навчання, спілкування, участі та співтворчості

Ключові слова: музеї Тернопільщини; аналіз вебсайту музею; аналіз соцмереж музею; електронна культура; віртуальний музей