

# What cultural institutions can learn from social networks? The University of Foggia experience in social media strategies

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## Abstract

The use of new technologies and in particular those related to web 2.0, tend to encourage participation at the educational and creative level of users, increasing and personalizing the cultural offer, and to activate new mechanisms of interaction and comparison.

This aspect has revealed even more relevant in the course of 2020, when the issue of the pandemic linked to the virus Covid-19 has not only forced people to re-adapt to a lifestyle marked to online and digital but also cultural institutions to rethink the methods of dissemination of knowledge, both in the didactic field and in scientific communication.

Another fundamental aspect to be considered is, moreover, the bond and the relationship within the communities, even more strongly perceived in small Universities like that of Foggia.

Social media, in this sense, offer enormous potential for cultural communication in terms of visibility and distribution; the mobility of communication, possible through the most disparate digital devices, further favors the creation, sharing and dissemination of cultural contents. It also demonstrates, an effective tool to achieve several public reference and even strengthen a sense of belonging, especially in a period of history that hinders physical presence.

In this context, this research work analyzes the key concepts related to engagement, audience development and effective content curation. These studies were taken into consideration for the practical-operational application to the digital strategies implemented by the University of Foggia during the period April-August 2020.

## Keywords

University, digital strategies, audience development, engagement, content curation

## 1. Introduction

The digital revolution has contributed exponentially to the rejuvenation of cultural institutions in favor of a “diffused” concept of research and scientific culture. To have evolved by adapting to the digital reality is first of all culture which, having entered the phase of Culture 2.0, drives and pushes all the cultural, social and economic institutions and subjects that operate around it to renewal.

Kress (2009) points out that the modification of paper supports with the new ICT has made it easy to use a multiplicity of modalities and, in particular, the modality of images, still or moving, as well as other modalities such as sounds. Furthermore, with new technologies, costs become minimal and the world of communication is moving towards a preference for images in many sectors and in the domain of everyday communication, through quality multimedia content.

In fact, cultural contents can also drive technological development, subverting the most common dynamics that see technologies enter the cultural sector as tools or platforms already created.

To do this, we must ask ourselves how the idea of open design spaces, in turn, characterized and shaped by border objects in the form of repositories, offers distinctive forms of collaborative networks in cultural organizations.

The exponential growth of the amount of resources and data in digital format has brought out, in recent years, the urgency of professionally conscious management and long-term conservation of digital cultural heritage.

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In line with the objectives of the EU 2020 Strategy, the Creative Europe and Horizon programs include audience development and participation among their priorities, in order to contribute to social innovation for smart, sustainable and inclusive growth.

This proved even more true in 2020, when the pandemic problem linked to the covid-19 virus forced not only people to readjust to an online and digital lifestyle but also cultural institutions to rethink their methods of dissemination of knowledge, both in the didactic and scientific communication fields.

Beyond the measures related to the covid-19 emergency, as already stated by John Holden (2016), cultural policies cannot remain closed in experts' communities: the challenge is "to create a different alignment between culture, politics and public".

To address this challenge, more and better audience research is needed, helping cultural organizations to reach new audiences and meet their needs, attracting more funding to improve the quality of cultural services and create value. These issues will become increasingly crucial in the near future due to increasing international migration and population change in Europe (European Commission, 2014A).

In this context, cultural heritage and research play an important role in contributing to the promotion of intercultural diversity and dialogue.

The actions and approaches that cultural institutions take to encourage participation and access can be linked to the programming activities of Audience Development (AD), which also includes studies on engagement, a concept closely related to digital curation practices.

## **2. Engagement, audience development, content curation**

Today more than ever the AD is at the center of the interest of policy makers and of the entire cultural sector at an international level, so much so as to specifically define the figure of the Audience Developer.

The ADESTE project promoted in the European context by Erasmus+, was developed in the three-year period 2013-2016 and was born precisely with the aim of defining a European standard for the professional profile of the Audience Developer. It is a transversal figure able to integrate functions related to different areas, from marketing to project management, from communication to the management of social and cultural practices.

The interest is also confirmed by the framework program promoted by the EU, Creative Europe 2020, which places among its main objectives the development of Audience Development intended as a useful tool to overcome the limits of the cultural sector and to understand the opportunities that derive from the digital media.

It is therefore not surprising that there are numerous definitions in this regard.

According to the Arts Council of England:

"The term Audience Development describes activity which is undertaken specifically to meet the needs of existing and potential audiences and to help arts organizations to develop ongoing relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution."

While for the Audience Agency the AD is considered "a planned, organization-wide approach to extending the range and nature of relationships with the public, it helps a cultural organization to achieve its mission, balancing social purpose, financial sustainability and creative ambitions".

Usually associated only with marketing activities, audience development much more often includes elements directly related to education and the relationship between institution and public.

While, in fact, marketing aims at a numerical increase in the audience, AD also refers to the nature of the different types of audiences, to the various tools of involvement and approach and to aspects concerning the qualitative and experiential sphere.

In the context of cultural and research institutions such as Universities, AD takes the form of loyalty-building activities for the regular and occasional public (how to increase online visitors, how to improve participation in the cultural life of a certain institution) as well as activities in approaching

the public normally excluded from the enjoyment (as stimulate and participate people who for various reasons do not attend these spaces).

In the broader and more holistic sense reported above, the AD cannot consider the concept of public as a unitary entity. The public, in fact, should be segmented and categorized on the basis of the strategies of the planned actions and in a logic functional to the specific intervention policies.

Although there are various models of public interpretation, common and recurring elements can be identified especially as regards its subdivision. In general, the audience can be segmented into:

1. Central public.
2. Occasional audiences.
3. Potential audiences.
4. Not public.

There is therefore the recognition of a main audience, characterized by constant attendance, similar profiles and low activation costs by the institution.

As we move towards potential audiences and non-audiences, there are higher and higher activation costs and barriers to access that are difficult to break down.

Schematically, three basic objectives can be identified that help cultural organizations to outline their own audience development strategies :

- Expansion of the public.
- Diversification of the public.
- Relationship improvement.

These objectives should not be considered as mutually exclusive, but as interdependent elements, whose interaction produces changing configurations according to the different development situations.

The expansion of the public concerns all those actions aimed at expanding the number of participants, who have similar profiles and who are already part of the assiduous public of a specific event, project or organization. These activities fall mainly within the scope of marketing actions and are quite simple to implement, with very often positive feedback.

Diversification, on the other hand, focuses on the various methods aimed at attracting profiles other than regular users, thus addressing audiences potentially interested in interacting with the institution and its activities, but which for various reasons have not yet approached. This area also includes all those initiatives and projects aimed specifically at difficult-to-reach audiences, because they are characterized by very resistant barriers to access and by the so-called “high activation costs”.

It is clear how to deal with diversity is closely linked to the objectives of inclusion and social responsibility.

The aim is therefore to break down all those barriers of the most varied nature that inhibit public participation. Any examples are the initiatives aimed at public with motor and mental disabilities, the elderly, second generations of immigrants, ethnic minorities and in general all groups of people who find themselves in an economically disadvantaged social condition.

Diversification activities are in this case linked and designed in the context of educational functions and are marginally connected to marketing.

The improvement of the relationship has to do with all those actions that aim to improve the experience lived by the public involved, for example by working on different methods of mediation and interpretation based on individual situations and proposing methods of use appropriate to the needs of different audiences.

In this case, it refers to a wide range of actions and behaviors undertaken by the institution with the aim of getting closer to the reference communities in a more welcoming and listening perspective. Volunteering, forms of active participation with respect to specially planned events and activities, the improvement of the experience lived by the visitor and all those collaboration, production and co-production activities that are part of the involvement can be included within these activities.

At the organizational level, the improvement of the relationship should concern all areas of management from teaching to communication and homogeneously involve all staff members, through the pursuit of a general attitude aimed at being more active and responsible than the individuals and communities served .

At this point it is useful to refer to the tools used by audience development .

Tajtáková, Žák and Filo (2012) identify five main areas in which AD programming can be adequately developed: marketing, programming, education, relationship building and social projects.

In this subdivision, particular emphasis is placed on education considered as the main tool capable of providing interpretations adapted to different audiences.

Another contribution comes from Kawashima (1998) which identifies four types of methods:

- Extended Marketing: Marketing is used to attract potential audiences .
- Taste Cultivation : the usual public is introduced to cultural, artistic forms and institutions that do not fall within their common interests.
- Audience Education : Concerns improving understanding and experience of existing audiences.
- Outreach : activities that reach far and distant audiences, outside the institutional walls.

In a general sense, the tools usually used are: mediation, involvement and outreach .

Optimal mediation is the basic prerequisite for the public to be able to interact correctly with the institution and its contents.

The involvement consists of all public involvement activities, which may vary from a minimum level, such as laboratories and workshops at events designed specifically for members of the programs curriculum .

A subsequent degree consists in the active participation by the public in the production or co-production of cultural materials, events and in more complex cases, in the co-planning of an event / activity .

The Outreach, on the other hand, consists in the realization of all those initiatives and collaborations that aim to physically reach, therefore outside the institutional walls, distant and difficult to attract public very often for purely economic or cultural reasons.

In this sense it is important to establish and consolidate partnerships with different figures, such as schools, voluntary associations or organizations in the social sector.

In this expanded conceptual representation, digital curation is related to the idea of adding value to resources and managing the entire life cycle of a digital object: from its creation to its possible reuse.

The focus on the final phase of reuse of resources aims to create a whole with the communities of interests that, from time to time, revolve around digital objects and ideologically, albeit indirectly, support their development and conservation activities.

The digital curation can take on slightly different meanings according to the contexts of reference, which are mainly two:

- cultural heritage, its management, enhancement and conservation;
- research, with particular reference to the "cure" and reuse of primary research data.

The digital paradigm has made it possible to break down many of the barriers that have existed until today among information and communication professionals.

The multidisciplinary and multifunctional digital platforms, the diffusion of simplified and poorly structured metadata sets (the Dublin Core), the same aggregating logic of the discovery tool make the differences in the processing of documents in a digital environment blur.

While each maintaining its own peculiarities and characteristics, digital technology broadens the community of digital curators to: librarians, archivists, museum collection experts, conservators, documentalists. These professionals are involved, with different times and methods depending on the organization, in digital curation activities .

The interdisciplinary nature of the digital curator is an opportunity for change for information professionals, it guides them towards openness and change; it is also a challenge, as it can lead to identity problems and professional insecurity.

In addition to information professionals, the following are involved in the digital curation cycle: communities of interests, communities of practice and researchers, as producers of primary data ( raw data) and research documents and as users and re- users of the digital product; IT specialists and network security managers.

Stakeholders of digital curation are cultural institutions and research groups and, more generally, policy makers and the entire civil society.

However, it is currently necessary to stigmatizes the spread of the term curation / curator on the web, and essentially the tendency to attribute the term " curation " to any amateur activity of approval and listing of attractive images.

First of all, it is necessary to differentiate the concepts of digital curation and content curation, illustrating their meanings, scope and adding some critical reflections.

In August 2011, the ALA (American Library Association) opened the Digital Curation Interest Group mailing list, which today has more than 500 subscribers.

The first messages on the list had as their theme the definition of the scope of discussion, that is, the focus of the very concept of digital curation.

It is neither possible nor necessary to summarize the debate; suffice it to point out that, inevitably, in some interventions the discomfort for the generic and fashionable use of the term, associated with any mash-up of contents of all kinds, emerged; others pointed out that the digital curator is primarily a conservation specialist, with some secondary functions relating to adding value ("Curation = Preservation + Added Value"), but this added value consists of remains an object of interpretation; finally others have highlighted that the curator is a "meaning producer" or at least a person who facilitates the production of meaning of the digital objects on which he works.

However, almost all refer to the definition proposed by the Digital Curation Center (DCC): "Digital curation involves maintaining, preserving and adding value to digital research data throughout its lifecycle".

It should be noted how this definition assigns digital curation to a dynamic perspective, which refers not so much and not only to the single steps that concern the management of digital objects, but rather to their entire life cycle.

The Digital Curation Lifecycle model provides a high-level overview of the steps required for proper data handling and retention, from initial conceptualization or reception through the iterative curatorial cycle.

The model can be used to plan activities within an organization or consortium to ensure that all necessary stages in the life cycle of care are met.

It is important to note that the model is an ideal. In fact, model users can enter any stage of the lifecycle depending on their current area of need. For example, a digital repository manager may interact with the model for the first time when considering caring from the insertion point.

A repository manager can then work backwards to refine the support offered during the conceptualization and creation processes to improve data management and long-term care.

The model allows to map granular functionalities with respect to it: define roles and responsibilities and build a framework of standards and technologies to be implemented.

It can be used to help identify additional steps that may be required - or actions not required by certain situations or disciplines - and to ensure that processes and policies are properly documented.

The emergence of digital curation as a specific field of work suggests some considerations.

The concept of digital curation is not limited to digital preservation (which corresponds to very consolidated projects and practices), but takes note of the ubiquity of digital content (and specifically digital natives, without corresponding analogue support), and the need for practices that allow not only to keep them but to manage and enhance them.

The idea of a coded process that adds value to data is central. Digital curation and digital preservation are not synonymous. The dialectic between the two terms can be outlined as follows: digital curation is all that concerns the maintenance (maintaining) and the conferment of added value to a body of digital information for current and future use. It is based on the underlying concept of digital preservation, to which it adds value and knowledge. Preservation is therefore one of the curatorial activities.

The DC, through its different phases, in a certain sense forces all the operators who deal with it to be generalists and specialists at the same time.

Generalists to be aware of the entire life cycle of digital objects, and of the problems that are connected to each phase, as well as knowing the reference context well, but, as far as possible, also specialists, because each step requires very specific skills, and diversified training and curricular courses.

No single person can possess and master all the skills necessary to adequately oversee the work cycle. This implies that the process can only be developed at the level of the team, of an organized group that contains within it different and complementary skills. Or, it requires a community of practice.

Many phases of the life cycle of digital objects allude to documented guidance, policies and legal requirements, and in fact overseeing such an articulated process requires procedures, codified rules, guidelines and standards.

While the theme of DC develops mainly within the digital professional community, and strictly refers to the "life cycle" of digital objects, content curation alludes more broadly to the need to organize content on the web, in a context of exponential information proliferation.

It would appear that the term content curation was first used in 2009 by Professor Rohit Bhargava. In his "Manifesto for the Content Curator: The Next Big Social Media Job of the Future?" it is emphasized that, in a context in which web content could double every 72 hours, it is necessary that there are people who make sense of this deluge of information.

«MANIFESTO / JOB DESCRIPTION: CONTENT CURATOR. In the near future, experts predict that content on the web will double every 72 hours. The detached analysis of an algorithm will no longer be enough to find what we are looking for. To satisfy the people's hunger for great content on any topic imaginable, there will need to be a new category of individual working online. Someone whose job it is not to create more content, but to make sense of all the content that others are creating. To find the best and most relevant content and bring it forward. The people who choose to take on this role will be known as Content Curators. The future of the social web will be driven by these Content Curators, who take it upon themselves to collect and share the best content online for others to consume and take on the role of citizen editors, publishing highly valuable compilations of content created by others. In time, these curators will bring more utility and order to the social web. In doing so, they will help to add a voice and point of view to organizations and companies that can connect them with customers - creating an entirely new dialogue based on valued content rather than just brand created marketing messages. "

The content curator is therefore the person who, within a company or organization, is responsible for finding, grouping, organizing or sharing the best and most relevant content on a specific theme.

The content curators thus represent a new category of web professionals, able to meet the need for quality content: they do not create new content, but rather give meaning to existing ones, choosing the best and most relevant to bring them out, publishing compilations of high added value.

Rohit Bhargava lists five models that make up the content curation activity:

- Aggregation - there is a flood of information online and Google can only give the best guess in the most relevant way, but there are millions and millions of pages returned for any search result. Aggregation is the act of curating the most relevant information on a given topic in one place. Often taking the form of catalog-style blog posts listing "27 Great Resources for Small Businesses" (or similar aggregations), this is the most common form of content curation. Volume isn't typically an issue when it comes to aggregation, just the fact that it's in one place and not millions of pieces of information is of high value to people interested in a particular topic.
- Distillation - The idea behind distillation is that adding a layer of simplicity is one of the most valuable activities anyone can undertake. Distillation is the act of curating information in a more simplistic format in which only the most important or relevant ideas are shared. As a result, there may be quite a lot of additional content being lost for simplicity, however the value comes from the fact that anyone who digests this content no longer has to contend with a high volume of content and can instead consume a more targeted view of the information.
- Elevation - Smaller ideas that are often shared online in 140-character bursts or pithy cell phone images can indicate a broader social trend or shift. Elevation refers to curation with the mission of identifying a broader trend or insights from smaller daily reflections posted online. Understanding much of what many trend-oriented websites do, this can be one of the more difficult forms of content curation because it requires more experience and analytical skills from the person or organization while curating. The advantage is that it can also be the most powerful in terms of sharing new ideas.
- Mashup - A term often used in the context of music to describe the growing trend of taking two or more pieces of music and blending them together - there is a broader implication for mashups in relation to information. The mashup is unique juxtapositions created when the merger of existing content is used to create a new point of view. Taking multiple perspectives on a particular issue and sharing it in one location would be an example of this type of behavior and could be used to describe the type of activity that goes on every day on Wikipedia. More

generally, mashups can offer a way to create something new while still using content curation as a foundation because it is building on existing content.

- Chronology - One of the most interesting ways of looking at the evolution of information is over time - and how concepts or our understanding of topics have changed over time. Creating a timeline is a form of curation that brings together historical information organized by time to show an evolving understanding of a particular topic. Very useful when it comes to topics where understanding has shifted over time, this can be a powerful way of telling the story through information artifacts that exist over time to demonstrate how experiences and understandings have changed.

Content curation is a concept that is born and takes root in the wide audience of knowledge workers of the network, among bloggers, in the editorial offices of online newspapers, in the design of e-commerce services.

In 2007 Tim O'Reilly, in one of the posters of the then emerging "web 2.0", took up the theme of the wisdom of crowds, associating it with blogs, then one of the most popular "2.0" tools: in the world of blogging, O'Reilly, collective intelligence, through the network of reciprocal citations and trackbacks, acts as a kind of filter; the wisdom of the crowds comes into play and selects valuable content.

Basically the best contents emerge spontaneously, through the approval that is given to them by the collective intelligence of the net surfers.

The content curation, activities in which individuals truly competent individuals select and organize the best content on the network on a specific theme, seems exceeded net of the "wisdom of crowds": the best content does not protrude out of "only" thanks to the wisdom of crowds, but professionals, curators, can bring them out and enhance them, producing a richer online experience.

However, it would be trivial to consider this process as the overcoming in "realistic" terms of a previous naive and enthusiastic conception. CC is affirmed because the information ecosystem on the internet changes every day and becomes enormously complex, and because the research activity on the web has stopped working.

There is a demand for a more meaningful, less disorienting online experience.

The curation of contents, to some extent, is opposed to disintermediation, presenting itself rather as a re-intermediation, in a context of information abundance and scarcity of attention and meaning.

### **3. University of Foggia (Unifg) Initiatives and online experiences in 2020**

The logic on Audience Development can be summarized in two consequential stages (Bollo, 2014):

- the reach phase,
- the engage phase.

The reach represents the initial and preparatory phase, consisting of a set of actions aimed at intercepting, reaching, making known and approaching current and potential audiences.

It talks about both promotional and communicative actions and strategies, as well as the planning of events and activities and the use of experimental approaches.

An adequate planning of this phase, is realized in the coherent alignment of the "what" (the contents of a scientific, artistic and disciplinary nature), the "how" (the channels, the styles and the nature of the communication contents) and the "who" (the delineation and knowledge of the recipient of the communication) of the various communication processes that are intended to be created.

The reach phase is not exclusively connected to the communicative aspects, but also related to the design of proposals that aim to diversify the cultural offer.

The engage phase is consecutive and consequential. Following the activation of the contact thanks to the previous phase, it is necessary to create a meaningful context of fruition, interaction, participation and experience that allows to obtain results in terms of knowledge, satisfaction, involvement and concrete support to an institution or a certain project.

This phase is therefore made up of different organizational processes, actions and behaviors which may include:

- cultural and scientific content mediation activities and devices;

- active involvement through workshops, workshops, educational activities and intercultural approaches;
- public participation in the design of cultural activities and in the creation of expressive, artistic and creative contents ( curation , co- creation , active spectatorship );
- use of the public in improving and expanding communication activities ( peer to peer communication , ambassadors and testimonials);
- virtual communities and participation through various digital media stimulated through highly socially intense creation, sharing, personalization behaviors (for example social tagging );
- competitions, votes, prizes that stimulate more intense ways of relating to the institution;
- involvement through immersive , multisensory experiences , backstage, subversion of the unity of time and space of use.

The author also proposes a "3x2 matrix" that integrates the two phases of reach and engage in a homogeneous and coherent way with the main objectives of the AD (expansion, diversification and improvement of the relationship).

Taking up the scheme / matrix proposed by Bollo, it is possible to schematize in the light of the reach and engage phases , the actions undertaken by Unifg to strengthen its reference community, encourage the promotion of the training offer and improve the methods of scientific dissemination, through the use of the social networks, in particular Facebook and Instagram.

**Table 1**

Audience Development matrix 3x2 declined on Unifg actions (april-august 2020)

	<b>Expansion</b>	<b>Diversification</b>	<b>Relationship improvement</b>
<b>Reach</b>	Strategic planning of social actions.  Planning of advertising campaigns, especially on Instagram (target students).  CRM, Customer Relation Management.	Detailed audience segmentation and potential audience study.  Enhancement of the graphic aspects related to the contents.  Online training offer.  Insights monitoring to identify the best disclosure time bands.	Use of new communication languages closer to real and potential audiences, both in representative / graphic and textual terms.  Content curation.
<b>Engage</b>	Involvement of stakeholders and experts for the co- creation of content.  Content curation and planning.  Planning of social challenges.  Planning of digital storytelling formats aimed at orientation.	Differentiation of engagement actions based on real and potential audience.  Study on the needs of generation Z.  Insights monitoring to identify time bands in terms of engagement.	Involvement of student associations.  Involvement of teachers and former students.  Involvement of prominent local personalities as testimonials.

Finally, it appears evident that for the purpose of an adequate programming of Audience Development strategies , a preliminary study is necessary on the different types of public (from central to non-public) and on the social, economic and cultural context in which one finds oneself acting.

Very often institutions limit themselves to information linked in a superficial way to quantitative data or socio-demographic statistics, while a deeper analysis would be necessary regarding the



motivations, needs and ways of benefiting from culture and above all the barriers to access, participation and representation, in order to have a more useful and truthful reference framework.

### 3.1. Activities proposed in the period april-august 2020

In addition to greater personalization of content, what a social media team can do today goes beyond traditional communication needs. The work of these professionals feeds the life of cultural institutions on the web every day, connecting all the activities carried out and the knowledge that the universities, in particular, want to share. In doing so, the institution's reputation grows among the various audiences, in tandem with its ability to produce new cultural content.

Equally important is the production of content through the creation of additional digital media, intended for the most varied situations: from the setting up, to the tools for enriching the visit, to the realization of events.

The tools used until now do not allow people who are less familiar with this world to feel truly involved and to fully grasp the work and its meanings. For this reason, University of Foggia have equipped itself with internal departments dedicated to audio-video production, although the collaboration with specific technical professionals, that remains fundamental, updating according to the incessant changes that the world of image and sound experiences every day.

**Table 2**

Activities promoted by the Unifg in the period April - August 2020

Activities	Period	Claim	Deliverables
Challenge #iostudioacasa	April 1-30	Not even the pandemic can stop our courses! Distance learning guarantees the regular continuation of your studies and gives you one more reason to stay at home.	Create involvement and stimulate a sense of community and belonging to the institution . Send a message of participation through the follower networks.
Challenge #atuttovolume	May 04-20	The right music can create the perfect atmosphere for studying, but everyone has their own. There are those who need rhythm and those who concentrate with more relaxing sounds. What music do you listen to while you study?	Co-build an atmosphere of solidarity and communion through a shared tool.
Open day for a week	April 29 – May 8	Stay home but think about the future. It's called the Open Day , but it lasts much longer than a day . Discover the educational offer of our university without leaving home! Just a computer or	Reaching potential users, at the same time strengthening the concept of "security" on the training offer and the methods of online delivery.

		your smartphone to follow direct. University of Foggia: smart , serious, close to you.	
Shortfilm “Siamo piccoli e pensiamo in grande”	May 1-13	"We are small but think big" Short film made in collaboration with UniFg students .	Communicating the sense of community, even in a period of insecurity, co-construction of meanings.
Campagna “Esame superato”	June 08 – August 07	Overcoming unexpected difficulties is easier if you are agile and responsive. These are the advantages of being a small university. When the emergency arrived, our educational activities interrupted by the lockdown are immediately resumed online. We had already embarked on a profound technological reconversion, we were prepared and, like our best students, we passed this difficult exam with full marks.	Communicating the sense of community emerged during the pandemic period. The whole campaign is described through the real photos of the medical students graduated online
Unifg stories	July 13-30	The University of Foggia inaugurates # unifgstories , the first Summer Social Event aimed at future students. The format is simple: our graduates will tell their stories and post-graduate life paths with enthusiasm and passion through short videos. A great way to get to know the Unifg world through the words of its former students.	Telling the university reality through the eyes of those who have lived it in order to communicate safety and familiarity

#### 4. Results discussion

Holden (2016) proposes an interesting categorization on the value of culture, a concept that according to the author can be conceived in a threefold sense: intrinsic, instrumental and institutional.

The three points of view are not mutually exclusive, but must be considered as complementary.

Intrinsic value: it is closely linked to the content and can be considered the essential part of the cultural experience. It is also used to describe the subjective effect of art on people on an intellectual, emotional and spiritual level.

This particular aspect of value is notoriously difficult to assess and cannot be measured by standard quantitative or metric indicators.

Instrumental value: refers to a concept used to describe situations in which culture is used as a "tool" to achieve certain objectives, generally with economic and social purposes. It is no coincidence that policy makers are specifically interested in this aspect, trying to understand if it is possible to achieve certain results on a collective level through cultural projects and according to what costs.

Institutional value: it represents the way the institution behaves, in particular when it interacts with the public. In their relationships and relationships with different audiences, institutions are able to strengthen the possibility of growing, learning and becoming part of a community.

In this way it will be possible to avoid the predominance of one aspect over another and, above all, to escape the easy danger of investing excessive emphasis on the instrumental role of culture. Holden states, in fact, that :

"If too much emphasis is placed on intrinsic value, art ends up as precious, captured by an elite few [...] When too much emphasis placed on instrumental value, the artists and professionals are alienated and find themselves being used as a means to an end to correct social deficits. When too much emphasis is placed on institutional value, you can lose sight of the art. But put all three together and you have a robust mixed economy of value, a stable three-legged stool to validate culture ".

It is clear that the concepts of value and impact are interrelated and can be considered as two sides of the same coin.

The value can be identified precisely in the change, which can be defined as the importance of the institution attributed by the various stakeholders and linked to the perception of a real or potential benefit.

To better define the impact it is useful to refer to certain essential elements that should be distinguished:

- the inputs;
- the activities carried out;
- the measurable quantity of goods and services produced (output);
- the results in the direct beneficiaries (outcome);
- the changes generated in the indirect beneficiaries and in the community (impact).

This model, commonly known in economics, as a logic scheme, theory of change or impact value chain, is essential for a terminological and procedural clarification. In fact, it represents the path taken by the institution in generating impacts on various areas.

The inputs represent the resources necessary for the ordinary functioning, referring mainly to sources of financial support and human resources.

The activities refer concretely to projects, programs and interventions developed by the institution and represent the "tool" through which to obtain benefits.

If the outputs refer to products/services derived from the activities carried out, the results obtained in terms of benefit and change can be identified with the outcomes .

In the evaluation phase it is very important to distinguish between output and outcome in order to focus on the results obtained and not on the activity itself.

Very often, in fact, institutions fall into the common mistake of focusing on the elements that make up the action undertaken, such as the number of participants, instead of basing the evaluation on the changes that have taken place, such as the ability to socialize and interact with others. during the program.

As regards the case of the University of Foggia, the inputs consist of the investment made, in terms of human resources, in the creation of a social team with well-defined skills regarding digital strategies and the creation of specific contents for web systems. The approach to communication has become smarter and more effective, without ever neglecting the quality of the content transmitted and the institutional brand identity .

The activities carried out, listed above, proved to be effective and sustainable in achieving the objectives that the institution had set itself.

As regards measurable outputs, there has been a strong expansion of the online audience, with a considerable increase in the number of followers on institutional social channels. Facebook, the main dissemination channel especially as regards live events, has undergone an increase in the number of followers of about 2,720. The most satisfactory result, however, concerned Instagram which by its configuration requires even more targeted strategies for expanding the audience: the increase was about 4,100 followers. But the most relevant data certainly concerns the interaction with Facebook content which amounts to 17,796 (an increase of 681% compared to previous months).

An encouraging sign emerges from the engagement data regarding the changes generated in indirect beneficiaries and in the community (impact). The high percentage of reactions and comments compared to the proposed contents indicates a strengthening of the online community, especially in the interest of participating and feeling part of the institution. Users feel increasingly involved in communicative practices, leaving out the role of passive users.

While not generating literal interpretations of the results obtained, in terms of impact on the audience, the new smart and social communication practices of the Unifg could have contributed to the excellent result achieved by the small university compared to the new enrollments for the aa. 2020-2021.

The University of Foggia has in fact registered a boom in enrollments: 3,810 new students have chosen a degree course from Unifg: 26.8% more than in 2019. A historic result for the Apulian University, which it ranks fifth in Italy for increase in registrations and first in the region, confirming the growing trend of the past years.

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