

Dra. Eva SÁNCHEZ.AMBOAGE

University of A Coruña. Spain. eva.sanchez.amboage@udc.es. <https://orcid.org/0000-0001-9058-2937>

Dr. Carlos TOURAL-BRAN

University of Santiago de Compostela. Spain. carlos.toural@usc.gal. <http://orcid.org/0000-0002-0961-3925>

Dr. Matías MEMBIELA-POLLÁN

University of A Coruña. Spain. matias.membuela@udc.es. <https://orcid.org/0000-0003-1657-2815>

Dra. Verónica CRESPO-PEREIRA

University of A Coruña. Spain. veronica.crespo@udc.es. <http://orcid.org/0000-0001-7373-7204>

Short video content in the brand strategy. Analysis of the use of TikTok by the Prado Museum

Short video content en la estrategia de marca. Análisis de uso de TikTok por el Museo del Prado

Dates | Received: 02/09/2021 - Reviewed: 21/10/2021 - In press: 10/11/2021 - Published: 01/01/2022

Abstract

In a society marked by the digital issue and the global pandemic by COVID-19, museums have experienced the need to join new social platforms where the youngest audiences are. This context has led to an intensification of the use of these channels, as well as a reconfiguration of communication strategies in the digital environment by museums. This research analyses how the Museo Nacional del Prado uses the TokTok platform within its brand strategy and studies its production of short video content, a characteristic format of this social network. To this end, a case study was conducted in which a structured interview with personnel from the museum's communication and social networks area was preformed, as well as a content analysis for which an ad hoc analytical guide was prepared. The results show that the narrative structure and the language used are always adapted to the public and the platform with rigour and respect, using an informal register with the aim of transmitting knowledge while still connecting more efficiently with the consumption pattern of the social network.

Keywords

Tourist communication; brand strategy; short video content; TikTok; Museo Nacional del Prado

Resumen

En una sociedad marcada por la cuestión digital y la pandemia mundial por COVID-19, los museos han experimentado la necesidad de incorporarse a nuevas plataformas sociales, donde se encuentran los públicos más jóvenes. El contexto ha propiciado una intensificación del uso de estos canales, así como una reconfiguración de las estrategias comunicativas en el entorno digital por parte de los museos. El objetivo de esta investigación es analizar cómo el Museo Nacional del Prado usa la plataforma TikTok dentro de su estrategia de marca y estudiar su producción de short video content, formato característico de esta red social. Para ello, se aborda un estudio de caso en el que se desarrollan una entrevista estructurada con personal del área de comunicación y redes sociales del museo, así como un análisis de contenido para el que se elabora una ficha ad hoc. Los resultados muestran que la estructura narrativa y el lenguaje utilizado se adecúan siempre al público y a la plataforma desde el rigor y el respeto, usando un registro informal con el objetivo de transmitir conocimiento sin dejar de conectar de forma más eficiente con el patrón de consumo de la red social.

Palabras clave

Comunicación turística; estrategia de marca; short video content; TikTok; Museo Nacional del Prado

1. Introduction

Tourism has experienced consistent growth and profound diversification, to the point that it has become one of the fastest growing economic sectors in the world, acting as a driving force of socioeconomic progress. Among the different types of tourism, cultural tourism is recognized as one of the most important forms of tourist traffic in the world, particularly in Europe (Niemczyk, 2013). It has great capacity for economic development (Mestanza & Revilla, 2016), which companies, communities and individuals alike have each tapped into to generate employment, especially in the 21st century (Lord, 2002).

Cultural tourism is defined as any tourist activity in which the essential motivation of the visitor is to learn, discover, experience and consume tangible and intangible cultural products at a particular destination. It includes everything from art and architecture, historical and cultural heritage to culinary heritage, literature, music, creative industries and living cultures, with their respective lifestyles, beliefs and traditions (UNWTO, 2020).

In this sector, museums have positioned themselves as one of the main manifestations of contemporary cultural tourism, due to their power of attraction. Depending on the user's experience, we can distinguish between two types of museums. On the one hand are museums focused on storing and conserving different works and objects of value, such as art museums, for example. On the other hand are those museums whose main objective is focused on the visitor's cognitive experience, such as in the case of science museums (Su & Teng, 2018). As resources for consumption, more than agents of conservation, museums offer experiences based on a certain topic, supported by interpretation strategies designed to inform and generate interest on the part of the visitor (Prentice, 2001). This function of museums as settings for experiences, as opposed to being mere sites dedicated to conservation, has led to a revolution in museology, due to its functions of education, entertainment and interaction with the visitor, which have become increasingly more novel and creative (Roppola, 2013; Su & Teng, 2018; Belenioti & Vassiliadis, 2017).

As businesses, museums have also redefined their marketing and communication strategies in order to be competitive and to successfully position themselves in the market, which allows them to reach a larger number of visitors. In this sense, the digital context and the Internet have created new opportunities and challenges for cultural organizations in general, and the artistic sector in particular. Specifically, the social media has made it a key factor in how cultural organizations communicate with their audience and take part in the marketing strategy (Amanatidis, et al.2020).

The COVID-19 pandemic has accelerated a trend that was already present among European museums, such as the creation of content through the social media (TEA-AECOM, 2020). Among other actions, during the main lockdown period in Europe (March-May 2020), the museums opened their doors virtually, presenting their exhibits to the world, generating interest and providing entertainment to possible future visitors who, due to national and international restrictions on movement, could not travel to see them at that time (Gretzel, et al., 2020).

Among them was the Prado National Museum, which held the thirteenth place in the ranking of the top European museums visited, with a total of 3,203,000 people visiting per year, and a daily average attendance of 8,800 (TEA-AECOM, 2020). The Prado stood out not only for having performed important work from a social, educational and entertainment perspective on social networks such as Facebook, Instagram and Twitter, but also for its emergence on the TikTok platform, with innovative content creation. It is the only Spanish museum in the European ranking (TEA-AECOM, 2020) to have an official profile on the social media platform, as the only other Spanish museum included in the ranking, the Reina Sofía Museum, still does not have an official profile on TikTok. This new brand strategy undoubtedly focuses on a young audience, consumers of short videos on the social network.

Based on this, the aim of this research is to analyze how the National Prado Museum uses the TikTok platform as part of its brand strategy and to study its production of short video content, the characteristic format of this social network.

2. Museum marketing and short video content on TikTok

Museums perform their functions in a highly competitive market environment, in which they must face competitive situations and, on occasion, downward trends in the number of visitors. As a result, over the last two decades, the need has emerged to implement marketing techniques in the museum sector, casting aside cynical views of brand building in favor of developing branding strategies applied to non-profit and often public cultural centers, such as museums (Belenioti, Tsourvakas & Vassiliadis, 2019). In this context, with this need in terms of brand creation, research has been promoted on the positive implications of the use of marketing techniques by museums (Kylander & Stone, 2012). In this regard, Cole (2008) alludes to the positive contribution of marketing to the survival of museums by highlighting two fundamental aspects. On the one hand is its market-oriented capacity to study tastes, preferences

and needs of the current and potential audience, and on the other, a product of the former, the opportunity to increase the number of people who visit the museum, which would enable it to be financially viable.

In greater detail with regards to marketing strategies, the museum's brand is crucial and necessary in order to strengthen its identity and highlight its characteristics, among which are the works it houses, its artists and the architecture of the museum (Dal Falco, Federica & Stavros Vassos, 2017). In addition, other authors state that a museum with a recognized brand has the capacity not only to position the museum itself in the minds of tourists, it also has the power to do so for the destination in the global tourism market (Rodner, Preece & Chang, 2019).

With regard to brand management, the concept of marketing communication tools is essential (Keller, 2009). In this sense, the use of social networks by the museums not only provides profitable and direct communication with the audience, it also expands the museum experience beyond the limits of time and place (Vassiliadis, Chris & Zoe-Charis Belenioti, 2017) (Budge, 2018). Likewise, this practice increases the loyalty of visitors to the museum and its positioning in the market, thanks to *three-word of mouth* (eWOM) (Colladon, Grippa & Innarella, 2020), in other words, thanks to the content generated by tourists and visitors on the social networks in the form of comments and opinions about a company or tourist destination, which are shared on both Internet platforms dedicated to tourist reservations and on general content social networks (Litvin et al.2008; Hernández-Méndez, Muñoz-Leiva & Sánchez-Fernández, 2015; Buhalis, López & Martínez-González, 2020). As various authors have studied in recent years, user-generated content has a considerable influence on the choice of a tourist destination (Oliveira, Araujo & Tam, 2020).

In general, a summary of the benefits for museums of using social networks is as follows: maintaining potential contact with the public, attracting additional audiences, advertising their collections and events, providing information about their schedules and temporary exhibits, getting the community involved and finally, strengthening communication between visitors and the institution (González, 2016). With regard to the latter benefit, it is important to add that the social networks make it possible to bolster communication with visitors while facilitating the emergence of inbound marketing strategies that help with the process of creating and maintaining the brand.

Unlike traditional outbound marketing, inbound marketing is intended to attract consumers by offering value contents, relevant experiences and non-intrusive advertising (Lehnert, Goupil & Brand, 2020) through blogs, podcasts, e-books, e-newsletters, web pages, search engines, social media marketing and content marketing, among other options (Dakouan, Benabdelouahed & Anabir, 2019; Jiménez, Alles & Franco, 2018). In recent years, with the aim of countering the saturation of advertising in the traditional media, companies have opted for inbound marketing-based strategies in order to build upon the potential opportunities to establish relations with clients and increase the probability of sales for a certain product or service, in this case, a visit to a museum.

More specifically, content marketing is intended to create contents designed specifically to attract a certain type of client, capturing their attention, winning their loyalty and ultimately converting them into a brand influencer (Soegoto & Simbolon, 2018; Du Plessis, 2017). In doing so, brands create and distribute informational or entertainment content free of charge, particularly on the social networks, which is consumed voluntarily and subconsciously by the users. By distributing this content on a wide variety of platforms, the companies create brand awareness and credibility with their online community of clients (Wall & Spinuzzi, 2018).

The content shared on the social networks can come in different formats. Specifically, video is increasingly more popular and is becoming one of the main tools within the digital strategy of businesses. In fact, 61% of Generation Z and Millennials report watching increasingly more videos on social network applications, especially since the onset of the COVID-19 pandemic (Statista, 2021a).

More specifically, short videos are a clear reflection of fast-paced modern life. The growing trend to consume content quickly and in short formats has triggered the development of platforms to share videos, such as Instagram, Snapchat and more recently, TikTok, contexts in which the short video contents are currently taking on an unprecedented and prominent role. The increase in their daily use implies that these platforms are also used in tourist contexts (Wang, 2020), such as in the case of museums.

In the case we are considering, TikTok is a platform focused on sharing short videos (the standard references recommended to users are 15 seconds, 60 seconds or 3 minutes). This social network has become a true phenomenon worldwide, as the platform that has grown the most during the period between 2019 and 2021, coinciding with the era of greatest restrictions on mobility as part of the measures to combat the COVID-19 pandemic, with an increase of 38% (Statista, 2021b). In May of 2020,

it was the most frequently downloaded application in the world, not including video games, and was installed more than 111.9 million times (SensorTower, 2020). The predicted numbers of TikTok users around the world are also very satisfactory for the coming years, with figures that could exceed 1.3 billion by 2025 (Statista, 2021b).

Different authors, among them Suárez-Álvarez and García-Jiménez (2021) identify entertainment, socialization and creative self-expression as the main motivators of the consumption and production of contents on TikTok by the native digital generation, for whom digital technologies are a natural part of their world, and which they access every day from different devices.

The users of this platform have a variety of templates, filters and visual effects, as well as an incorporated music library, for the creation of videos. The most popular categories are audio performances, dance and parodies of musical clips (Su, Baker, Doyle & Yan, 2020). In addition, the videos created can be consumed on the same platform or reposted on other social network channels, such as Wechat, Weibo and Instagram.

Since TikTok has editing tools with short learning curves, it encourages the proliferation of user-generated contents (Du, Liechty, Santos & Park, 2020) with great production value. At the same time, it uses recommendation algorithms to allow viewers to easily find videos of interest to them (Lu, Xing & Zhicong Lu, 2019).

It is also necessary to refer to the verticality of the videos, since TikTok uses a full screen format that distances users from other stimuli from the device, such as notifications, battery level, time and date information, etc. It boasts itself as an ideal format to attract and isolate distractions to the consumers-users unrelated to the consumption of the content itself. In addition to these conditions, we must add that this characteristic use of the platform involves a complex process of attention to and processing of information by the recipients, due to the condensed and rapid nature of the message (Bautista, de la Casa & Ruiz, 2021).

TikTok thus represents a new tool that museums are starting to use to build their brands (Su, Baker, Doyle & Yan, 2020), since among other applications, it helps create a context in which a relationship is built with the users-customers based on less formal and more entertaining proposals, without abandoning the corporate and advertising image. In this sense, they tend to opt for audience support without saturating their profile with traditional advertising formulas (Bautista, de la Casa & Ruiz, 2021).

3. Methodology

The aim of this research is focused on analyzing how the Prado National Museum uses the TikTok platform within its brand strategy and to study its production of short video content, the characteristic format of this social network, and therefore it was decided to conduct a case study. According to Coller (2000), case studies can be used as an exploratory tool, but also to verify and build theories, approaching the actors in such a way that makes it possible to successfully understand and interpret their actions. Likewise, Coller (2000) & Yin (1994) state that case studies are a valuable tool in other disciplines in the Social Sciences, especially for studies of a touristic nature (Bramwell & Lane, 2011).

Methodological triangulation is the strategy chosen to carry out the research. The principle of methodological triangulation, according to Ruiz (2005), allows us to check whether the data obtained through the different sources of information are related to one another, i.e., if the effects explored in the target phenomenon of the study converge from different perspectives. Among the different types of triangulation, methodological triangulation promotes the use of several collection methods in the same study. This is the case of our study, in which interviews and content analysis are both employed with the aim of increasing the credibility and validity of the research results (Noble & Heale, 2019). The use of different methodologies in the same study has become a common practice in contemporary social sciences (Forni & Grande, 2020).

From a qualitative perspective, a structured interview is administered to the managers of the communication and social networks team at the Prado National Museum. According to authors like Strauss and Corbin (2002), qualitative research is any type of research that produces findings that are not reached by means of statistical procedures or other means of quantification. These authors state that qualitative methodology consists of more than one research method, such as content analysis, discourse analysis, interviews, observation, discussion groups, etc.

The most appropriate interview typology to achieve the objective proposed in the present research is the structured interview. This type of interview makes it possible to aggregate and quantify the results in a simple manner. According to Bell (2004), it can have different forms, such as a questionnaire or a list to be completed by the interviewer, in order to save time and ensure that all pertinent topics are addressed.

The interview that was carried out consists of ten questions that were posed to the communication and social network department at the Prado National Museum, and that were answered by a team manager on August 31, 2021, regarding three general areas:

- Channels of communication in which the museum is present.
- The digital communication strategy during the COVID-19 pandemic.
- TikTok: official profile creation, content typology and the impact that has been generated.

In terms of content analysis, and covering the quantitative perspective, this is defined by Piñuel Raigada (2002) as the set of interpretive methods applied to communicative products (messages, texts or discourses), based on measurement techniques (either quantitative or qualitative) that are intended to develop or process relevant data on said products. Depending on the purpose of the research, the content analysis can be exploratory, descriptive and/or explanatory.

Accordingly, 107 videos were analyzed that were posted by the Prado National Museum since it began activity on TikTok on June 12, 2020 until July 30, 2021. The analysis sheet developed to perform the information and data capture related to the content analysis is structured as follows:

1. Date: information is collected about the publication date of the record.
2. Content categories (thematic):
 - a. Masterpieces/curiosities: considered when the official museum platform managers choose reference works about which they explain different curiosities.
 - b. Restoration: considered when the official museum platform managers post videos explaining the restoration processes of various works.
 - c. Events: this refers to content that is generated in the context of the international days celebrating various specific themes (International Tourism Day, for example) or celebrations organized by the museum itself (celebration of the 200th anniversary of the Prado National Museum).
 - d. Promotional: considered when the information provided in the audiovisual material refers to new museum offerings provided to the public, such as the opening of a new hall, the start of a new exhibit or the schedule for an event, for example.
 - e. Questions: the content is considered to match this typology when a question previously asked by a user is responded to directly.
 - f. Work at the museum: refers to posts related to technical works performed by museum staff.
3. Audio: provides details related to the audio of each post.
 - a. Music provided by the platform: considered when the audio used corresponds to a theme song that is added using the musical database provided by TikTok. In this case, the chosen song also works as an element for indexing the content and interacting with the specific button to access all the videos on the platform on which users have used the same theme song.
 - b. Music provided by the museum: considered when the audio has been uploaded to the platform by the users themselves, in this case the museum.
 - c. Original audio: considered when a narrator or voice-over introduces information in a video, possibly at the same time as a theme song.
4. Interaction:
 - a. Likes: the number of likes received by each post is counted.
 - b. Comments: the number of comments platform users have made on each post is recorded.
 - c. Shares: the number of times users have shared on each post by the museum on their profiles is recorded.
5. Hashtags: the key words are specified that the profile managers use to index each video posted so that when users click on it, they can access all the profile posts or those of other users who have used the same relational keywords.

4. Results

4.1. The perspective of the protagonists: an interview with the communication and social network managers at the Prado National Museum

The interview was conducted with staff from the communications and social network management department at the Prado National Museum. The museum has various channels of communication and dissemination in the digital environment, such as its official website, its official profiles on the social networks (it is present on Twitter, Facebook, Instagram and TikTok), as well as on YouTube and Spotify, and finally, the communications team also creates newsletters focused on its area of cultural dissemination. In each of them, the keys to all brand actions are "humanity and sincerity in dealing with the contents, the increasingly more active participation of the public, dealing with relevant topics to society and doing so with rigor and respect," as indicated by the communication and networks team.

In what we can call the "COVID context", it can be seen how the digital communication strategy of the Prado National Museum has been strengthened as a result of the commitment to intensify its presence on the different digital platforms where it has official profiles, as well as the implementation of new spaces, such as the museum's official account on TikTok. A good example of this is the increase in human resources in the social network management department, as confirmed by the team itself, where the staff has increased from one to two people.

The Prado National Museum obviously has not eluded the impact of the worldwide COVID-19 pandemic. On March 12, 2020 it closed its doors to the public and did not receive any visitors to its facilities until June 6 of that same year, a closure only surpassed by that which occurred during the Civil War (Museo Nacional del Prado, 2021). From this moment on, the communication and networks team indicates that "the institutional web page and the social networks have been the museum's great allies in reaching the public." Bearing witness to this is the more than 200 live broadcasts via Instagram produced for its more than 800,000 followers and the increase in its Facebook community, where 113,000 new users have expanded the museum's presence on the social network by 246% since the start of the pandemic.

Worthy of special mention is the creation of the museum's official profile on TikTok, as its communication strategy on a digital level was reconfigured in response to the exceptional situation caused by the pandemic. According to them, the idea emerged as a way to "celebrate museum week on TikTok". It was a decision based on a clear objective, as the communication team points out: "We were seeking to transmit knowledge and a passion for art to a young audience."

The content that the Prado National Museum generates on TikTok seeks "to help others enjoy and better understand the works of art and how a museum like the Prado works." Furthermore, one of the keys to the material posted is that "specialists from different areas talk about what their job is," thus giving a face to those who make the museum operations possible. A large part of the videos are focused on "showing the collection in a more informal manner" and on "responding to questions sent in by users."

Network department managers indicate that the Prado's official profile on TikTok "connects the museum to a young audience that was very difficult to reach by other means." They state that this young group "is an audience that is interested in the content we post and ask their questions through means of interaction such as the comments."

In general strategic terms, the online and offline offerings complement one another from the point of view of the museum's communication and networks team, since "taking into account the Prado's international vocation, it is increasingly serving a type of audience for whom it would be difficult to enjoy an on-site visit, for example, due to geographical circumstances."

4.2. Results of the quantitative analysis: the use of TikTok by the Prado National Museum

This study analyzed the entire audiovisual production of the official Prado National Museum profile on the TikTok social network that has been shared since its creation in June of 2020 until July 2021. Altogether, 107 videos have been studied.

4.2.1 Calendar of the posts

First of all, with regard to the timing of the posts, it should be indicated that, to date, the Prado National Museum has never posted more than ten videos per month, as can be seen in Figure 1. With this in mind, September and October 2020 were the most prolific periods, with the largest number of monthly videos, while the months with the least audiovisual material posted on TikTok occur on six occasions.

Figure 1: Calendar of posts on the Prado National Museum's official TikTok channel during the period of study



Source: author's own work

4.2.2 Topics, interaction and audio accompanying the videos posted by the Prado Museum on TikTok

The 107 videos posted by the Prado National Museum during the period of study have been organized into 6 different thematic categories, as shown in Figure 2.

Figure 2: List of the number of videos by topic, interaction and type of audio used by the Prado National Museum on TikTok



Source: author's own work

The category "masterpieces and curiosities" is the one with the largest number of posts, with a total of 63. Table 1 shows an example of three videos representing the first category of topics, "masterpieces and curiosities". Example 1 corresponds to the video that obtained the maximum interaction in the category, with a total of 24,616 reactions (likes, comments and shares). In this case, the post "how to view the work *El Lavatorio*" shows a short video (51 seconds) in which a museum employee, with voice-over and original audio, comments on the work by Jacopo Tintoretto, pointing out some curiosities about it, such as the point from which the painting should be viewed according to its creator.

Example number 2 also shows a 51-second video containing an explanation of the signatures of different painters, with voice-over and original audio, with the difference that in this case, short segments of text are used make the explanation easier to follow. This type of reinforcement starts to be used in posts after April 8, 2021 and it is very useful to follow the explanation and even to understand the video without the need for audio.

Finally, example number 3 shows the work "*La familia de Carlos IV*" in 27 seconds, in which audio provided by the TikTok platform is used as a musical background.

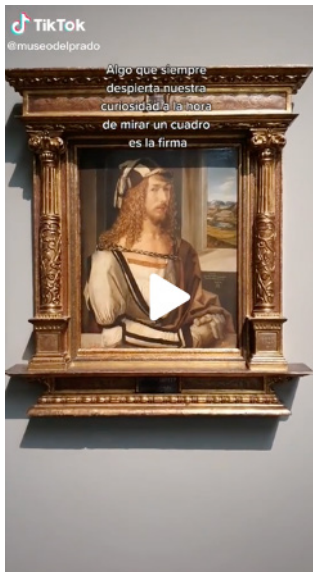
Table 1: Examples of short video content in the "masterpieces and curiosities" category

Example 1, video in the "masterpiece" category: how to view "El lavatorio", 1548-1549



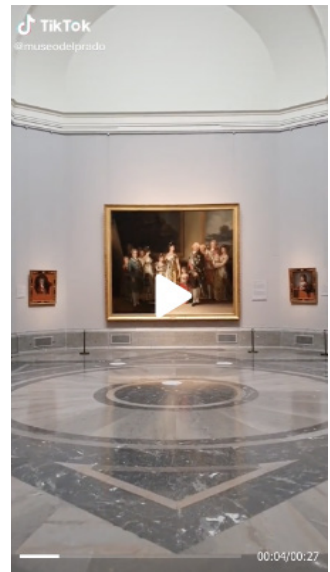
URL of the video:
<https://bit.ly/3mQpkus>

Example 2, video in the "masterpiece" category: Where is the signature?



URL of the video:
<https://bit.ly/2WNCnld>

Example 3, video in the "masterpiece" category: *La familia de Carlos IV*, Goya, 1800



URL of the video:
<https://bit.ly/3GwJNfb>

Source: author's own work

Another content category that also has a high level of interaction with each video is that dedicated to information about "restoration" work, which accounts for a total of 22 videos, with an average interaction rate of 12,756.90, including likes, shares and comments. In this category, the museum restorers explain their work, such as in the post "Why do we take x-rays of works of art?" (<https://bit.ly/3DDIDwR>). In this manner, little by little, TikTok users who follow the Prado National Museum discover and find out about the museum staff and their work, in this case in the area of restoration. These videos easily manage to capture the attention of users, since they concern processes that are generally not well known by the general public, are very painstaking and delicate, and at the same time are performed on priceless works of historical importance. In this category are also videos with the same purpose, but with the peculiarity that instead of having original audio with the explanation, they use music from the TikTok platform itself to accompany the video on the topic of restoration.

The category "events", which considers the content that is generated within the context of international days celebrating specific themes or celebrations organized by the museum itself, includes nine posts. The videos in this category use all three possible audio types: that belonging to the platform (on two occasions), original audio (in three posts) and music from the museum (in four of the videos). One

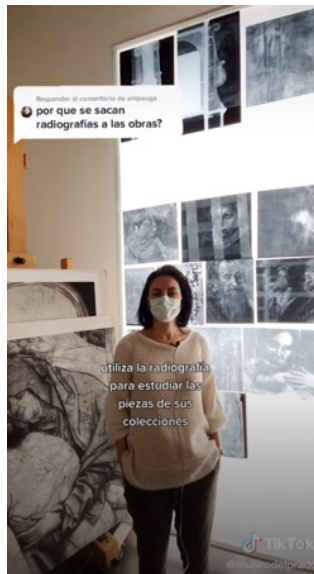
example of content in this "events" category are the posts referring to the rehearsal by dancer Eduardo Guerrero to celebrate international tourism day (<https://bit.ly/2Ykuuoj>) and also that celebrating Gay Pride Day (<https://bit.ly/3mpxlQP>), with a duration of 18 and 12 seconds, respectively.

In terms of other topics addressed in this study, mention should be made of the "promotional" topic, which consists of six videos. The videos in this category, the duration of which averages around 20 seconds, is intended to show works or places in the museum accompanied by music provided by the TikTok platform, or original music from the Prado National Museum, with the intent of capturing the attention of users. One example of this is the first post made by the museum on TikTok, entitled "Discover The Garden of Earthly Delights by Bosco" (<https://bit.ly/3yw5Z3S>).

In other videos, museum employees answer questions asked by followers. These are grouped in the "questions" category. In this case, there are five videos that constitute a relatively recent action (the first was posted on March 2, 2021). All the videos that answer questions follow the same pattern (Table 2). In videos with an average duration of between 50 and 60 seconds, museum staff in the foreground answer questions asked previously by followers (an image of the question can be seen in the top left margin), explaining their work at the museum. Besides answering the question clearly and concisely, there are frequently little humorous touches to the explanation. This format is quite attractive to the museum's followers, considering that it scores an average of 17,354 interactions per video, making it the second highest ranking category, as can be seen in Figure 2.

Table 2: Example of short video content in the "questions" category

Example of a video in the "questions" category:
Why do we take x-rays of the works?



URL del video: <https://bit.ly/38yilbG>

Source: author's own work.

Finally, the "work at the museum" category refers to posts related to technical work performed by museum staff, and it includes only two videos of 42 seconds each. One example of this content is the video entitled "How is the color of an exhibition chosen?" (<https://bit.ly/3mtaBoO>).

4.2.3. Hashtags

Each video is indexed by means of *hashtags* or labels creating narrative structures focused on themes. In the 107 videos analyzed, there are 386 hashtags, some of which are repeated many different times. If we consider the intensity with which these hashtags are used, measuring the repetition of use, the threads on #art, in several languages, #learnwithTikTok and #pradomuseum stand out, as can be seen in Figure 3.

Limitations of the research

Having presented the research, it follows that the limitations should be indicated that were encountered as it was carried out, which have conditioned both its development and performance. One of the most relevant is the fact that it was not possible to conduct a study of the reception amongst the users that make up the audience of the Prado National Museum's official TikTok channel. The qualitative aspect of the methodology could also be improved by adding interviews with experts.

Specific contribution of each author

| Contributions | |
|--|---|
| Concept and design of the work | Signature 1 and Signature 2 |
| Documentary search | Signature 1 and Signature 2 |
| Data collection | Signature 1 and Signature 2 |
| Analysis and critical interpretation of the data | Signature 1, Signature 2, Signature 3 and Signature 4 |
| Drafting, format, revision and version approval | Signature 1, Signature 2, Signature 3 and Signature 4 |

6. Acknowledgement

Translator: Michelle García.

7. References

- [1] Amanatidis, D.; Mylona, I.; Mamalis, S. y Kamenidou, I. E. (2020). Social media for cultural communication: A critical investigation of museums Instagram practices. *Journal of Tourism, Heritage & Services Marketing (JTHSM)*, 6(2), 38-44. <http://dx.doi.org/10.5281/zenodo.3836638>
- [2] Bautista, P. S.; de la Casa, J. M. H., y Ruiz, A. S. M. (2021). Análisis de la comunicación de empresas europeas y norteamericanas en TikTok. *aDResearch: Revista Internacional de Investigación en Comunicación*, 25, 106-123. <http://dx.doi.org/10.7263/adresic-025-06>
- [3] Bell, J. (2004). *Como realizar um projecto de investigação*. Lisboa: Gradiva.
- [4] Belenioti, Z. C.; Tsourvakas, G. & Vassiliadis, C. A. (2017). A report on museum branding literature. In *Strategic Innovative Marketing* (pp. 229-234). Springer, Cham.
- [5] Belenioti, Z. C., Tsourvakas, G., y Vassiliadis, C. A. (2019). Do social media affect museums' brand equity? An exploratory qualitative study. In *Strategic innovative marketing and tourism* (pp. 533-540). Springer, Cham.
- [6] Bramwell, B. y Lane, B. (2011). Critical research on the governance of tourism and sustainability. *Journal of Sustainable Tourism*, 19(4 -5), 411-42. <http://dx.doi.org/10.1080/09669582.2011.580586>
- [7] Budge, K. (2018). Visitors in immersive museum spaces and Instagram: Self, place-making, and play. *The Journal of Public Spac*, 3(3), 121-138. <http://dx.doi.org/10.32891/jps.v3i3.534>
- [8] Buhalis, D.; López, E. P. & Martínez-Gonzalez, J. A. (2020). Influence of young consumers' external and internal variables on their e-loyalty to tourism sites. *Journal of Destination Marketing & Management*, 15, 100409. <http://dx.doi.org/10.1016/j.jdmm.2020.100409>
- [9] Colladon, A. F.; Grippa, F. & Innarella, R. (2020). Studying the association of online brand importance with museum visitors: An application of the semantic brand score. *Tourism Management Perspectives*, 33, 100588. <http://dx.doi.org/10.1016/j.tmp.2019.100588>
- [10] Cole, D. (2008). Museum marketing as a tool for survival and creativity: the mining museum perspective. *Museum management and curatorship*, 23(2), 177-192. <http://dx.doi.org/10.1080/09647770701865576>
- [11] Coller, X. (2000). *Estudio de casos*. Madrid: Centro de Investigaciones Sociológicas.

- [12] Dakouan, C.; Benabdelouahed, R. & Anabir, H. (2019). Inbound marketing vs. outbound marketing: independent or complementary strategies. *Expert Journal of Marketing*, 7(1), 1-6. <https://bit.ly/3k7QdYM>
- [13] Dal Falco; Federica & Stavros Vassos (2017). Museum experience design: A modern storytelling methodology. *The Design Journal*, 20(1), 3975-3983. <http://dx.doi.org/10.1080/14606925.2017.1352900>
- [14] Du Plessis, C. (2017). The role of content marketing in social media content communities. *Journal of Information Management*, 19(1), 7. <http://dx.doi.org/10.4102/sajim.v19i1.866>
- [15] Du, X.; Liechty, T.; Santos, C. A. & Park, J. (2020). 'I want to record and share my wonderful journey': Chinese Millennials' production and sharing of short-form travel videos on TikTok or Douyin. *Current Issues in Tourism*, 1-13. <http://dx.doi.org/10.1080/13683500.2020.1810212>
- [16] Forni, P. y Grande, P. D. (2020). Triangulación y métodos mixtos en las ciencias sociales contemporáneas. *Revista mexicana de sociología*, 82(1), 159-189. <http://dx.doi.org/10.22201/iis.01882503p.2020.1.58064>
- [17] González, Y. (2016). *Museos y turismo cultural: tendencias en España y a nivel global*. Centro de Investigación, Divulgación e Innovación Turística de Ostelea (IDITUR). <https://bit.ly/3DFGctU>
- [18] Gretzel, U.; Fuchs, M.; Baggio, R.; Hoepken, W.; Law, R.; Neidhardt, J. & Xiang, Z. (2020). e-Tourism beyond COVID-19: a call for transformative research. *Information Technology & Tourism*, 1. <http://dx.doi.org/10.1007/s40558-020-00181-3>
- [19] Hernández-Méndez, J.; Muñoz-Leiva, F. & Sánchez-Fernández, J. (2015). The influence of e-word-of-mouth on travel decision-making: Consumer profiles. *Current Issues in Tourism*, 18(11), 1001-1021. <http://dx.doi.org/10.1080/13683500.2013.802764>
- [20] Jiménez, M. Á. S.; Alles, M. T. F. y Franco, J. J. M. T. (2018). Revisión teórica del marketing en los medios sociales: Antecedentes y estado de la cuestión. *Revista de Estudios Empresariales. Segunda época*, 1, 42-57. <http://dx.doi.org/10.17561/ree.v2018n1.3>
- [21] Keller, K. L. (2009). Building strong brands in a modern marketing communications environment. *Journal of Marketing communications*, 15(2-3), 139-155. <http://dx.doi.org/10.1080/13527260902757530>
- [22] Kylander, N. & Stone, C. (2012). *The role of brand in the nonprofit sector*. Stanford Social Innovation Review. <https://doi.org/g4x2>
- [23] Lehnert, K.; Goupil, S. & Brand, P. (2020). Content and the customer: inbound ad strategies gain traction. *Journal of Business Strategy*. <http://dx.doi.org/10.1108/JBS-12-2019-0243>
- [24] Litvin, S. W.; Goldsmith, R. E., & Pan, B. (2008). Electronic word-of-mouth in hospitality and tourism management. *Tourism Management*, 29(3), 458-468. <http://dx.doi.org/10.1016/j.tourman.2007.05.011>
- [25] Lord, B. (2002). Cultural tourism and museums. *LORD Cultural Resources Planning and Management Inc*. <https://bit.ly/2Zs0yHo>
- [26] Lu, X. & Lu, Z. (2019). Fifteen seconds of fame: A qualitative study of Douyin, a short video sharing mobile application in China. In *International Conference on human-computer interaction* (pp. 233-244). Springer, Cham.
- [27] Majdouline, M.; Jiang, Y. & Alireza, N. (2020). Video-Sharing Apps Business Models: TikTok Case Study. *International Journal of Innovation and Technology Management*, 17(7). <http://dx.doi.org/10.1142/S0219877020500509>
- [28] Mestanza, J. G. y Revilla, M. R. G. (2016). El turismo cultural en Málaga: Una apuesta por los museos. *International journal of scientific management and tourism*, 2(3), 121-135. <http://dx.doi.org/>
- [29] Museo Nacional del Prado (12/03/2021). *Se cumple un año del cierre temporal del Museo Nacional del Prado*. <https://bit.ly/3CwqK24>
- [30] Niemczyk, A. (2013). Cultural tourists: An attempt to classify them. *Tourism Management Perspectives*, 5, 24-30. <http://dx.doi.org/10.1016/j.tmp.2012.09.006>
- [31] Noble, H. & Heale, R. (2019). Triangulation in research, with examples. *Evidence-Based Nursing*, 22, 67-68. <https://ebn.bmj.com/content/22/3/67.abstract>

- [32] Oliveira, T.; Araujo, B. & Tam, C. (2020). Why do people share their travel experiences on social media? *Tourism Management*, 78, 104041. <http://dx.doi.org/10.1016/j.tourman.2019.104041>
- [33] Piñuel Raigada, J. L. (2002). Epistemología, metodología y técnicas del análisis de contenido. *Sociolinguistic Studies*, 3(1), 1-42. <https://bit.ly/3CkOvDv>
- [34] Prentice, R. (2001) Experiential Cultural Tourism: Museums & the Marketing of the New Romanticism of Evoked Authenticity. *Museum Management and Curatorship*, 19(1), 5-26. <https://doi.org/cmgnq5>
- [35] Rodner, V.; Preece, C. & Chang, Y. C. (2019). Country branding through the arts: The role of museums in positioning a nation on the global market. In *Museum Marketization* (pp. 170-187). London: Routledge.
- [36] Roppola, T. (2013). *Designing for the museum visitor experience*. London: Routledge. <http://dx.doi.org/10.4324/9780203070284>
- [37] Ruiz, Ó. R. (2005). La triangulación como estrategia de investigación en ciencias sociales. *Revista madri+ d*, 31(2). <https://bit.ly/31gjSbH>
- [38] SensorTower (02/06/2020). *Top apps worldwide for May 2020 by Downloads*. <https://bit.ly/3n0YpvZ>
- [39] Soegoto, E. S. & Simbolon, T. (2018). Inbound Marketing as a Strategy in Digital Advertising. In *IOP Conference Series: Materials Science and Engineering*. <https://bit.ly/3n0Yr75>
- [40] Statista (2021a). *COVID-19's impact on video consumption among Generation Z and Millennials worldwide as of October 2020, by video type*. <https://bit.ly/3jFentE>
- [41] Statista (2021b). *Redes sociales con mayor crecimiento de usuarios activos mensuales a nivel mundial entre 2019 y 2021*. <https://bit.ly/2WNCpJH>
- [42] Strauss, A. y Corbin, J. (2002). *Bases de la investigación cualitativa. Técnicas y procedimientos para desarrollar la teoría fundamentada*. Colombia: Contus.
- [43] Su, Y. & Teng, W. (2018). Contemplating museums' service failure: Extracting the service quality dimensions of museums from negative on-line reviews. *Tourism Management*, 69, 214-222. <http://dx.doi.org/10.1016/j.tourman.2018.06.020>
- [44] Su, Y.; Baker, B. J.; Doyle, J. P. & Yan, M. (2020). Fan engagement in 15 seconds: Athletes' relationship marketing during a pandemic via TikTok. *International Journal of Sport Communication*, 13(3), 436-446. <http://dx.doi.org/10.1123/ijsc.2020-0238>
- [45] Suárez-Álvarez, R. y García-Jiménez, A. (2021). Centennials en TikTok: tipología de vídeos. Análisis y comparativa España-Gran Bretaña por género, edad y nacionalidad. *Revista Latina de Comunicación Social*, 79, 1-22. <http://dx.doi.org/10.4185/RLCS-2021-1503>
- [46] TEA-AECOM. (2020). *Museum Index 2019*. <https://bit.ly/2WStYNP>
- [47] UNWTO (2020). *Tourism and Culture*. <https://bit.ly/3zGG2QC>
- [48] Vassiliadis, Chris A. & Zoe-Charis Belenioti. (2017). Museums & cultural heritage via social media: an integrated literature review. *Tourismos*, 12(3). <https://bit.ly/2XVuDif>
- [49] Wall, A. & Spinuzzi, C. (2018). The art of selling-without-selling: Understanding the genre ecologies of content marketing. *Technical Communication Quarterly*, 27(2), 137-160. <http://dx.doi.org/10.1080/10572252.2018.1425483>
- [50] Wang, Y. (2020). Humor and camera view on mobile short-form video apps influence user experience and technology-adoption intent, an example of TikTok (DouYin). *Computers in Human Behavior*, 110. <http://dx.doi.org/10.1016/j.chb.2020.106373>
- [51] Yin, R. (1994). *Case Study Research: Design and Methods*. Thousand Oaks, CA: Sage Publications.

