

**Ministère de la Culture et de la Communication  
Délégation au développement et aux affaires internationales  
Mission de la recherche et de la technologie**

## **« Muséologie, Muséographie et nouvelles formes d'adresse au public »**

**En collaboration avec  
L'Institut de recherche et d'innovation/Centre Pompidou  
Les projets ADONIS/AnthropoNet et THD/Cap Digital  
Et l'Ecole du Louvre**

**17 décembre 2008**

### ***Articuler le musée et les réseaux sociaux***

**Philippe Bouquillon, MSH Paris Nord (Paris VIII et XIII)  
Martin Rogard, Daily Motion  
Elisabeth Gautier-Desvaux, Archives des Yvelines**

***Hierarchy of Social Participation*<sup>1</sup>, Nina Simon, 20 mars 2007**

As part of the article I'm working on for the journal *Museums and Social Issues* on using web 2.0 to promote civic discourse in museums, I'm developing an argument about the "hierarchy of social participation." I believe that, as with basic human needs, experience design in museums (and for other content platforms) can occur on many levels, and that it is hard to achieve the highest level without satisfying, or at least understanding, those that come before it. One of the impediments to discourse in museums is that fact that designers want to jump straight from individuals interacting with content to interacting with each other. It's a tall order to get strangers to talk to each other, let alone have a meaningful discussion. And so, I offer the following hierarchy of social participation.

As always, comments are encouraged—and in this case, strongly desired as I work on refining this content for the article.

---

<sup>1</sup> Sur <http://museumtwo.blogspot.com/2007/03/hierarchy-of-social-participation.html>.



### **Level 1: Individual Receives Content (Museum to Me)**

In this model, the content provider or museum delivers content for the user to passively receive. You look at an artifact. Watch a video. Listen to a news clip. Read a label. The level of user engagement is self-determined by your interest in the content and your motivation to reflect on it, either singly or with your companions. A successful level 1 experience features content that is meaningful and interesting to viewers. If your visitors are hooked on your content, proceed to...

### **Level 2: Individual Interaction with Content (Museum with Me)**

Most interactive content in museums falls into this category. The exhibit provides a opportunity for the user to play with the content. You press the button. You drop the balloon. The content may be responsive to you, but the interactive experience is non-networked; that is, your interactions with the content are not affected by, nor do they affect, other people's interactions with the content. Again, the level of social engagement is self-determined. A successful level 2 experience builds on killer content (level 1), not interaction for its own sake. The interaction provided enhances the visitor's engagement with the content. Got that covered? Then, move to...

### **Level 3: Individual, Networked, Interaction with Content (Me & Me & Me & Museum)**

These are experiences in which your individual interaction with the content is networked so that each individual's interaction is available, in a limited capacity, to the entire group of users. Voting, whether for American Idol, national elections, or museum kiosk surveys, falls in this category. Your action is not influenced nor influences others, but you are aware of how others have acted in the same context. This is where many museum programs lie that allow user-generated content. You can register your own opinion about X at the video kiosk, and others can view your video. A successful level 3 experience makes you feel connected to others who have used the same content; visitors start to wonder why others voted/expressed themselves as they did. And thus you are ready for...

### **Level 4: Individual, Networked, Social Interaction with Content (Me to We with Museum)**

This is the level where web 2.0 sits. Individuals still do their interacting with the content singly, but their interactions are available for comment and connection by other users. And the architecture promotes these connections automatically. For example, on Netflix, when you rate a movie highly, you don't just see how others have rated it; Netflix recommends other movies to you based on what like-minded viewers also rated highly. By networking the ratings, tags, or comments individuals place on content, individuals are linked to each other and form relationships around the content. A successful level 4 experience uses social interaction to enhance the individual experience; it gets better the more people use it. The social component is a natural extension of the individual actions. Which means, perhaps, users are ready for...

### **Level 5: Collective Social Interaction with Content (We in Museum)**

This is the holy grail of social discourse, where people interact directly with each other around content. Personal discussions, healthy web bulletin boards and list-servs fall in this category. Healthy level 5 experiences promote respect among users, encourage community development, and support interaction beyond the scope of the content.

### **So how do we level up?**

The good news is that moving up the levels does not require new content. At all levels, the interaction and participation can occur around pre-existing content. A lot of museums top out at level 2 or 3, imagining that offering people heightened opportunities to interact with content, or to create their own content, is enough. Granted, I'm not sure if social engagement is the goal for interactive designers. But with side benefits like deeper connection with the content, greater appreciation for the museum as a social venue, and heightened awareness of other visitors, it deserves a place at the drafting table.

### Bibliographie :

- « Numérisation du patrimoine culturel », *Culture et recherche*, n°118-119 (automne-hiver 2008-2009).
- *Musée, outil de lien social ?*, Marie-Christine Grasse, Fage Editions, Juin 2008.

### Webographie :

- <http://www.archimuse.com/ichim07/papers/crenn/crenn.html> : *Les Musées Français et leurs publics à l'âge du Web 2.0. Nouveaux usages du multimédia et transformations des rapports entre institutions et usagers ?*, Gaëlle Crenn (Université Nancy 2, GRICP) et Geneviève Vidal (Université Paris XIII, LABSIC, France), ICHIM, *Patrimoine et culture numérique*, Toronto, 24-26 octobre 2007.
- [www.cg78.fr/archives](http://www.cg78.fr/archives): site des Archives départementales des Yvelines.
- <http://www.dailymotion.com/fr> : site de Dailymotion France.
- <http://www.buzzeum.com/2008/01/25/les-musees-%E2%80%9Cenvahissent%E2%80%9D-les-reseaux-sociaux> : *Les musées « envahissent » les réseaux sociaux*, Diane Drubay, 25 janvier 2008.
- <http://museumtwo.blogspot.com/2008/01/does-your-museum-need-its-own-social.html> : *Does your museum need its own social network?*, Nina Simon, 15 janvier 2008.
- [http://www.observatoire-critique.org/rubrique.php3?id\\_rubrique=79](http://www.observatoire-critique.org/rubrique.php3?id_rubrique=79) : « L'utilisation du numérique dans l'institution artistique, scientifique et patrimoniale », Journée d'étude du 20 Juin 2008 - Deuxième édition, INHA.
- <http://veilletourisme.ca/2008/01/21/musees-20-a-l-ere-de-la-participation-quelle-place-fait-on-au-public> : *Musées 2.0: à l'ère de la participation, quelle place fait-on au public ?*, de François-G. Chevrier, 21 janvier 2008.