VISUAL IDENTITY OF CONTEMPORARY ART MUSEUMS ON FACEBOOK, INSTAGRAM AND WEB
A Comparative Analysis

MATÍAS LÓPEZ-IGLESIAS [1], ALEJANDRO JOSÉ TAPIA-FRADE [2], JOSÉ LUIS CARREÑO VILLADA [1]
[1] European University Miguel de Cervantes, Spain
[2] University of Cadiz, Spain

ABSTRACT

Analysis of the visual identity of forty contemporary art museums by observing their digital presence. Twenty-seven characteristic variables of the Se icon were identified by contrasting their visual presence on social networks and the web. The main results point to the predominant use of logos and imagotypes, rectangular archetypes and non-figurative iconicity. Black monochrome predominates. Typography is composite, with simple tracking, bold, dry stick fonts. It is concluded that there is consistency in the visual identity across the different digital platforms analysed, with slight variations in the use of negatives and chromatography.

1. Introduction

Museums are, at least potentially and more than ever, active agents, protectors, guardians and promoters of cultural heritage (Viñarás-Abad and Caerols-Mateo, 2016). Social networks are powerful tools in this sense, offering a high degree of penetration and engagement in society. However, the proper management of these platforms poses challenges, especially in terms of two-way interaction with the public.

Museums are, at least potentially and more than ever, active agents, protectors, guardians and promoters of cultural heritage (Viñarás-Abad and Caerols-Mateo, 2016). Social networks are powerful tools in this sense, offering a high degree of penetration and engagement in society. However, the proper management of these platforms poses challenges, especially in terms of two-way interaction with the public.

New technologies have undoubtedly enabled them to open up to society, and they have undoubtedly taken advantage of this, in part because of a moral obligation stemming from their cultural and public service character. In addition, museum institutions can improve the presentation of their heritage not only for educational purposes, to make it accessible to a diverse public, or for purely exhibitionist purposes, but also for commercial development, the influx of visitors, their visibility, their reputation, etc. The power of penetration and engagement that these tools have in society is remarkable, and in this sense, museums could benefit greatly (Domínguez and Gutiérrez, 2018).

This broadening of the perspective of communication with the public calls into question the challenge of many museum institutions to abandon the unidirectional communication model, in which the museum makes all content available to the public. As mentioned above, the crisis of communication promotes new spaces supported by technology (Cabezuelo, 2014). However, while presence is already a fact, proper management is less so. To recall Forteza (2012), "many museums do not understand the true nature of social networks, they do not understand them as spaces of interaction and they manage their profiles in a unidirectional way. In some cases, they do not even respond to questions or comments from followers".

Social networks are not only used to publicise a specific exhibition, but should also be used for sharing, dialogue, exchange and participation (Castañeda and Gutiérrez, 2010; Domínguez and Gutiérrez, 2018). However, most of the time it is the museum that unilaterally decides on the programming of exhibitions, workshops and other activities, although in this case it would be perfectly feasible to involve users in all these processes of creation, participation and dissemination of these activities.

In this sense, it would be very interesting for museums to implement a communication strategy that effectively integrates all the digital potential, not only to have a digital presence, but also to establish a new, strictly participatory and bidirectional relationship with the public, integrating it in all the processes of the institution, even generating the presumption of a corporate story (Celaya, 2012).

In the last decade, there has been no shortage of studies on information and communication technologies, social networks and museums. Thus, in their analysis of the digital presence of several small museums, Viñarás-Abad and Caerols-Mateo (2016) conclude that social networks are a very useful tool for museums, generating engagement and visibility.

On the other hand, Domínguez-Serrano and Gutiérrez-Porlán (2018), in an analysis of the use of social networks in museums in Murcia, highlighted the absence of social networks and the lack of a system to systematise publications, user responses, response time, use of tags, etc. to help them manage the use of these social networks. Another study from the same year on the four most visited museums in the world - the Louvre, the British Museum, the Metropolitan Museum of Art and the Vatican Museums - and the most visited museum in Spain - the Museo Nacional del Prado - on Facebook, Instagram and Twitter, showed great differences in terms of communication management depending on the publisher and the social network (Cano-Tenorio and Rostoll-Ariza, 2018).

Another study carried out on the renowned social network Twitter in five museums - Lázaro Galdiano, del Romanticismo, Cerralbo, Nacional de Artes Decorativas and the Sorolla - on International Museum Day and Museum Night reinforces the idea that content is not used as a strategy and participation is not as high as expected during these important events (Caerols-Mateo et al., 2017).

Another previous study highlights that museums largely fail to exploit the social potential that could be established between visitors and museums, reducing the social channel to a basically self-promotional tool, although it also highlights exceptions such as the one mentioned below (Del Rio-Castro, 2011). Thus, Viñarás-Abad and Cabezuelo-Lorenzo (2012), in a study of the Facebook wall of an important museum such as the Museo Nacional del Prado, highlight that, although in this case the presence and continuity of

publications, as well as the segmentation offered in the posts, seem adequate, there is also a certain fear of relinquishing control over the communicative flows that the museum seems to want to reserve for itself, through initiatives such as not allowing the start of the conversation in the medium.

Claes and Delltell (2019), in an analysis of state museums in Spain, highlighted the good performance of the Museo Nacional del Prado in online communication, in line with the previous study, despite the time gap between them. They also highlighted the generally good performance of these museums in social networks, especially Facebook. However, the study also highlighted shortcomings such as the use of foreign languages and access to press and transparency data on their websites.

Finally, Rivero, Monclús and Sebastian Novell (2021), in a study on the performance of museums in social networks during the pandemic, noted that the communicative proposal of museums in social networks has changed. Thus, instead of being focused on mere dissemination and with the aim of attracting visitors, social networks began to have an educational-communicative purpose, in which the relational factor took on a particular importance.

Corporate identity represents the essence of a company, a set of attributes, values and beliefs that we associate with a particular brand and that allow us to distinguish it from others. Many authors have explored the relationship between the identity of organisations and the identity of people. Justo Villafañe, "the symbolic translation of the corporate identity of an organisation, concretised in a programme or a manual of rules of use that establishes the procedures for its correct application". (Villafañe, 1999, p. 46).

Like Villafañe, Luis Bassat sees similarities between corporate identity and individual identity. Just as the characteristics that define a person include family, culture and education, for companies, factors such as philosophy, orientation, history, values and strategies shape their identity and differentiation from the rest (Bassat, 1999).

Thus, it seems that the mere presence is resolved, but it is not highlighted whether it is harmonious in the different digital platforms, nor what form this symbolic presence takes. Therefore, the main objective of this study is to determine the symbolic presence of the most relevant museums in the digital space, specifically in Instagram, Facebook and the web. In addition, the visual symbolic type in which they are presented in this space will be evaluated.

As defined by the American Marketing Association (AMA), a brand is a name, word, sign, symbol, design or combination of these that identifies and distinguishes the goods and services of a seller or group of sellers from those of other competitors. To better understand the importance of brands in the marketplace. Four key functions are identified. First, the provenance function, which links a product to a specific company. Second, a quality indicator function, which involves the perception of quality that consumers associate with a particular brand. Thirdly, a reputation or goodwill function, i.e. when a product has a good reputation among consumers. And finally, the advertising and promotion function, when the brand serves as a stimulus for demand and as a means of providing information about the products or services being introduced to the market. Van Rial and Balmer point out that corporate identity is the way a company presents itself through behaviour and symbolism to internal and external audiences. It should express the uniformity, distinctiveness and centrality of the company (Van Riel and Balmer, 1977).

David Aaker argues that the management of any brand begins with a unique set of associations linked to what the institution is trying to represent (Aaker, 1996). Joan Costa specifies that these are the visual signs by which the public recognises and remembers an entity or institution. Costa also classifies these signs according to their characteristics: linguistic, iconic and chromatic. Linguistic, the name of the company in the form of a verbal designation. It is represented in the form of a logo or graphic. Iconic: representation of the graphic mark in the form of a symbol, a logo, which conveys meaning. Finally, the colour palette that represents the brand. These are determined by a study of the organisation's identity.

The logotype is the basic element on which the visual identity of a brand is developed. All branding, purely typographic, involves the manipulation of letter composition with the aim of creating the identifiable visual representation, using elements such as composition, colour, stroke and weight variation to construct meanings and associations relevant to each case. Wheeler (2013) argues that these should be distinctive, durable and sustainable, not forgetting that they should be legible regardless of the medium. Costa (1993) establishes that for a brand to have the character of a logo, it must have a written, semantically complete and sufficiently informative unit.

Typography is another important element (Villafañe, 1999). A typography with a unique personality and used intelligently helps to create a coherent, unified and consistent image. For Wheeler (2013) typography

is the foundation stone of any brand identity. The main function of typography is to unify, i.e. to produce an effect of unity between all applications and to ensure their correct application. In certain cases, a distinction can be made between a primary and a secondary typeface. The main typography is usually that of the logo and is usually used in the most relevant texts, such as headlines or slogans. And the secondary typography works as a complement to the main one.

Symbols or symbolic translations must be specified, which visually identify the most characteristic attributes of the identity (Villafañe, 1999). In other words, it is a purely graphic element, referring to the non-linguistic part of an entity. According to Costa (1993), this element must fulfil two conditions: it must evoke cultural concepts of society and it must be aesthetic, all of this in order to represent the brand and provoke interest in the public. There are different types of symbols, which respond to different types of needs and design, depending on the degree of iconicity, they can be: realistic, figurative or abstract.

Corporate colours are chromatic elements that best communicate connotations and sensations. Heller (2004) in Colour Psychology, talks about the meaning of colours and how they affect the human mind. When choosing the brand's colours, these must be in accordance with the target audience and the sensations to be conveyed. Wheeler (2013) points out two types of corporate colours: main colours, which is usually the colour of the symbol or logo, and complementary colours, those colours that would be used in secondary versions of the logo and in other applications.

2. Methodology

The main objective of this work is to carry out a comparative analysis of the identifying icons of museums in relation to their presence on social networks and on the web, in order to determine the characteristics of these icons in both cases.

For this purpose, the icons of 40 national and international museums were analysed.

In the case of national museums, the selection criterion was the number of visits according to ADACE (Association of Directors of Contemporary Art/Asociación de Directores y Directoras de Arte Contemporáneo). In this way, the 20 most visited museums were highlighted, as follows Museo Nacional del Prado, Museo Reina Sofía, MACBA, Guggenheim Museum, Museo Picasso, CAAM, Institut Valencià d'Art Modern, Es Baluard, Centro de Arte Dos de Mayo, MUSAC, Artium Museoa, TEA, MAS, Centro José Guerrero, La Casa Encendida, Fundación César Manrique, Fabra i Coats, Centro Galego de Arte Contemporánea, Azkuna Zentroa and MEIAC.

Figure 1. Spanish museums analysed.

Source: Own elaboration, based on ADACE and the official website of each museum.

In terms of the international sphere, the most visited in 2022 according to The Art Newspaper (2023) have also been selected. They are: Musée du Louvre, Vatican Museums, British Museum, Tate Modern, National Museum of Korea, Musée d'Orsay, National Gallery of Art, The Met, Centre Pompidou, State Hermitage Museum, National Gallery, State Russian Museum, Victoria and Albert Museum, Somerset House, Galleria degli Uffizi, MOMA, M+, National Museum of Scotland and State Tretyakov Gallery.

Figure 2. International museums analysed.

Source: Own elaboration, based on Visitor Figures 2022 (Cheshire and Silva, 2023) and official website of each museum.

The choice of social networks follows a similar criterion: Facebook and Instagram with the networks with the highest number of users, both nationally and globally, excluding YouTube, which was not suitable for the proposed analysis, being a video-based social network (Statista, 2023).

The fieldwork was carried out in October 2023 from equipment located in the facilities of the European Miguel de Cervantes University (UEMC), using a high-speed fibre-optic internet connection. The data analysis and statistical evaluation were carried out during the month of November, using appropriate computer support.

On the other hand, the analysis of the characteristics of the icons was carried out in accordance with previous studies on this topic (Salvador Rivero and Vizcaíno-Laorga, 2018; Bermejo Blas and Montes-Vozmediano, 2015), which was completed with our own contribution to the design on social networks and the web. And the analysis of the visual identity of music festivals (Pérez-Ordóñez, et al., 2023).

Specifically, 27 variables were analysed in relation to the characteristics of the icon in question (appearance of the name, shape, order, continuity, body, typographic dimension, kerning, typographic family, font, tracing, letter, accessory features, colour, spatial dimension, chromatic reproduction), degree of iconicity, lines and strokes, archetype, language, typology), the situation and type of entity analysed (format, country and type of entity) and its presence on social networks and the web (presence on Facebook and Instagram, presence on the web and comparison of icons in both spheres). The results are therefore presented in groups according to these criteria.

3. Results Analysis

Given that the main purpose of this work is to compare the presence of the above-mentioned icons in different areas, such as social networks and the web, and to highlight their characteristics, the first consideration in this analysis is to determine whether they are indeed present in the above-mentioned areas and whether this presence is the same or different.

Thus, the data show that museums have a strong presence on social networks, specifically 90% on Facebook and 87.5% on Instagram, with the icon strictly matching in 72.5% of cases. The museums that did not have an account on Facebook or Instagram were mainly international museums from countries that use other social networks specific to their own country, such as Russian museums.

However, the coincidence of icons between social networks and the web does not reach the same percentage (they coincide in only 47.5% of cases between Facebook and the web, and in 50% of cases between Instagram and the web). However, this lack of coincidence could be due to the use of negatives (20% of the total) or different chromatography (15% of the total), uses that are allowed by the Corporate Identity Manual, so no violation could be highlighted in this regard.

With regard to the characteristics of the icons, the first thing to note is the way in which the name appears, which can be either complete (80% of the cases analysed) or incomplete (20% of the total

analysed), depending on whether the name of the museum is given in full or whether part of it is missing. Thus, it is considered complete when the full name of the museum appears, such as "Le Gallerie degli Uffizi", while it is considered incomplete when an abbreviation is used or part of the name is missing, such as MoMA.

The art format may be: Contemporary art, such as: Es Baluard Museu d'Art Contemporani de Palma. Also contemporary and modern art if it belongs to both types, such as MUSAC. It can also include Russian art, which includes all Russian culture, such as the Hermitage Museum, or ancient art, represented by historical pieces in museums such as the Musée du Louvre. There is also art and history, such as the Museo Nacional del Prado; European and American art, which includes works from both continents in places such as the NGA Museum; art and design, which includes art and design works, such as the Victoria and Albert Museum; art and culture, such as Somerset House; and finally, Renaissance art, which falls under this artistic period.

The shape, the next element studied in the icons, can vary from simple (90%) to complex (barely 10% of the total). An example with a simple and readable shape would be the Reina Sofía Museum, while the Institut Valencià d'Art Modern or the César Manrique Foundation could be examples of more complex shapes, whose structure is more difficult to understand.

In terms of order, museums can follow different directions. Some, such as the Centro de Arte Dos de Mayo or the National Gallery London, opt for a vertical arrangement, which makes it easier to read from top to bottom. Others, such as the Picasso Museum or the Guggenheim Museum Bilbao, choose a horizontal arrangement, which implies reading from left to right. On the other hand, there are cases where no specific order is followed, as in La Casa Encendida, where the arrangement of the words does not follow a clear direction.

Figure 3. Typology of identity in museums (logo/isologue/imago-type). According to the completeness of the name (complete/incomplete), its complexity and continuity (linked/unlinked).
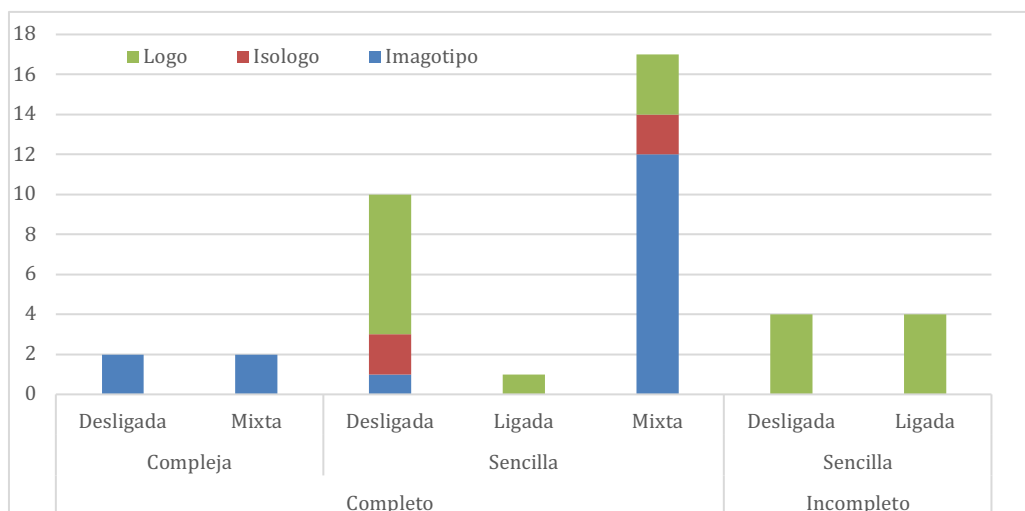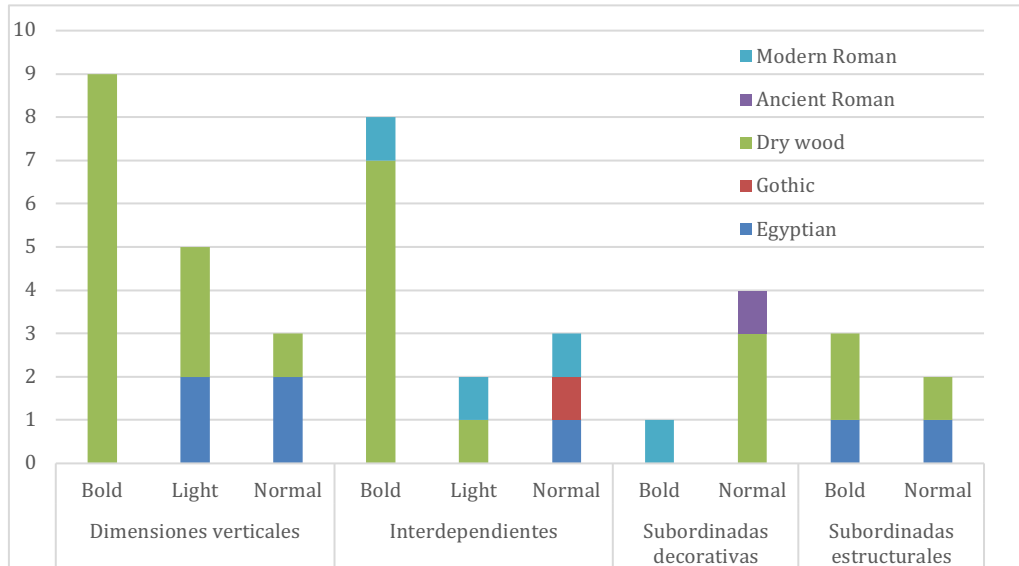

Source: Own elaboration

On the other hand, in terms of continuity, there are museums that maintain a linked continuity (12.5% of the cases analysed), as in the case of the Museo Picasso Málaga. Disconnected continuity is more common (40%), where the name may have been split or changed, as in the case of Azkuna Zentroa. There is also a mixed variant (47.5% of the total), as in the case of the Centro Atlántico de Arte Moderno (CAAM), which brings visual and communicative diversity to the name of the museum.

With regard to the presentation of the body of the museum name, some museums, such as TATE, prefer a more compact and unified structure, presenting their name in a single paragraph (15% of cases9). Other museums, such as the Musée d'Orsay, opt for a two-paragraph layout (the most common, accounting for 45% of the cases studied). Meanwhile, some museums, such as the Centro Galego de Arte Contemporánea, divide their name into three paragraphs, which makes it more dynamic and modern (40% of the total were presented in three or more paragraphs).

Continuing with the question, the most common typographic dimension is a vertical one (42.5%), as in the Museo de Arte Contemporáneo de Barcelona (MACBA), where the reading is presented from top to

bottom. This is followed by the use of the interdependent dimension (32.5% of cases), as in Fabra i Coats. Other options include the use of a structural subordinate dimension (12.5%), as in the State Russian Museum, or a decorative subordinate dimension (also 12.5% of the total), where decorative elements are integrated, as in the Museo de Arte Moderno y Contemporáneo de Santander and Cantabria.

Figure 4. Typeface family. According to size and weight/thickness.

Source: Own elaboration

Another relevant feature in this analysis is kerning. It can be narrow, which is used when the aim is to reduce the space between letters to a minimum (12.5% of the cases analysed). For example, Museoa, Museo de Arte Contemporáneo del País Vasco. On the other hand, spaced kerning is used when a greater distance between letters is desired (also 12.5% of the units analysed), as in the case of Musée du Louvre. Or normal kerning, which seeks a balance between the letters to achieve legibility and an aesthetically pleasing appearance (the most common, with 75% of cases). Examples include Tenerife Espacio de las Artes (TEA), the British Museum, and the National Museum of Korea.

The typeface family is another key choice, as it determines the character that permeates the institution. Thus, the use of old Roman letters (only 2.5% of cases), as in the State Hermitage Museum, evokes tradition. Modern Roman letters (10% of cases), such as the National Gallery of Art Washington (NGA) or the Metropolitan Museum of Art. Museums such as the Victoria and Albert Museum prefer Egyptian fonts to add elegance (17.5% of cases), while handwritten letters and fancy fonts add authenticity and uniqueness. The most commonly used typefaces (67.5% of cases), such as those used by the National Museum of Scotland, offer a contemporary and clean aesthetic. Other museums, such as the State Tretyakov Gallery, blend several typographic styles to achieve a particular visual identity.

Continuing with the typographic analysis, it is also interesting to note that 30% of the museums studied opted for normal fonts, which offer a clear and balanced reading, such as the José Guerrero Centre and the Tate Modern. However, the most common typeface used is bold (52.5% of the cases), in order to have a greater visual presence, such as Somerset House or the Museo Nacional del Prado, and to emphasise the importance of their identity. On the other hand, 17.5% of museums use light fonts to project a delicate aesthetic, such as the Vatican Museums.

As far as the use of tracking in typography is concerned, the data analysed highlights different applications. For example, 67.5% of museums opted to use single tracking, maintaining uniform and balanced spacing, such as the Museo Picasso Málaga. Very few museums opted for double tracking (only 2.5%), such as the César Manrique Foundation. Finally, 30% of the total used multiple tracking, such as the National Gallery London, where the spacing between letters varies more, creating a dynamic and expressive visual effect.

Another important variable in typographic use is the font. It can be simple (27.5% of cases) when only one typeface is used, as in the case of the Museo Arte Reina Sofía. However, the majority of museums,

72.5% to be precise, chose to use a composite typeface, combining several fonts or typographic styles to create a unique visual identity, as in the case of the Museo de Arte Contemporáneo de Barcelona (MACBA).

Finally, this work considered the analysis of the global elements of the icon.

In addition to the typographical element, the use of accessories in icons should also be studied, as 65% of the museums analysed used them. Thus, institutions such as the Museo Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC) or Fabra i Coats use symbols that characterise them as museums. However, there are other museums, such as the National Gallery in London or the Museo Nacional del Prado, that do not use them.

In terms of colour, the majority of museums (75% of the total analysed) use a single colour (monochrome), such as the Musée du Louvre or the Musée Picasso. The remaining 25% use two colours (bitonal), such as the State Russian Museum or the State Tretyakov Gallery. The most commonly used colour is black (67.5% of cases), followed by red (12.5%), a combination of the two (10%), blue (5%), yellow and green (5% of the total).

Figure 5. Colour. According to its spatial dimension and degree of iconicity.
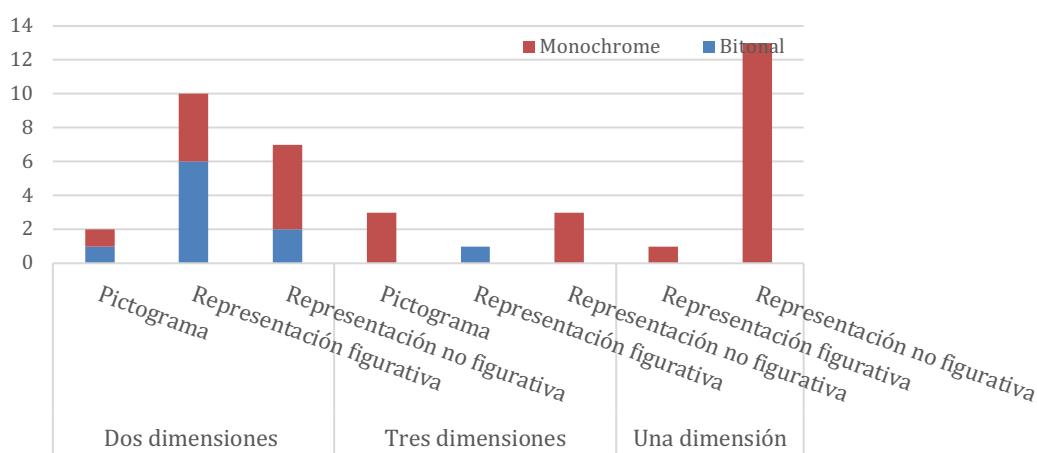
Source: Own elaboration

Another important element in the analysis is therefore the spatial dimension. The data shows that the majority of cases use two dimensions (47.5%), as in the case of the Centro Atlántico de Arte Moderno (CAAM), followed by the use of a single dimension, as in the case of the Victoria and Albert Museum (30%), and the use of three dimensions (27.5%), as in the case of the National Museum of Korea.

The degree of iconicity also stands out, which in the study was divided into figurative representation (30% of cases), when a figure or symbol appears in the brand identity, as in the case of Fabra i Coats. The use of non-figurative representation is more common (57.5% of the total), as in the case of the State Hermitage Museum. Finally, 12.5% of museums used a pictogram in their icon, such as the National Museum of Korea.

The archetype refers to the structure of the logo as a whole. The taxonomy used in this case is divided into square archetypes (20%), which is the case of the Musée d'Orsay, rectangular archetypes (77.5%), which is the case of the Museo Patio Herreriano, and circular archetypes (only the remaining 2.5%), which is the case of the Centro Atlántico de Arte Moderna (CAAM). This would be the case of the Centro Atlántico de Arte Moderno (CAAM).

Finally, we highlight different typologies of museum logo design. Most of the museums analysed (47.5%) opted for the use of logos, such as the Guggenheim Museum Bilbao; others, such as the MACBA, combined graphic elements with the name of the museum. In other words, they used imagotypes (42.5%) and 10% opted for isologues.

From this statistical process, it can be concluded that the predominant corporate identity of a contemporary art museum is one that includes a complete and simple name, arranged in reading order in two paragraphs, using a bold, dry stick font with normal spacing and minimal accessory details. A single colour, usually in a monochrome black and white palette, with a non-figurative two-dimensional design of straight upward strokes and an archetype in the form of a rectangle, presented in the form of a logotype.

4. Discussion and Conclusions

This study has carried out an exhaustive and detailed analysis of museum icons, examining their presence on social networks and the web, as well as the characteristics that define them. From the comparative evaluation of 40 museums, both national and international, a series of significant conclusions have been drawn that shed light on the way these institutions project and communicate in the digital environment.

Their presence on the web and on the social networks analysed (Facebook and Instagram) is an undeniable fact. Although they articulate different modes of expression, they undoubtedly represent a very interesting form of communication that goes beyond mere commercial promotion and articulates an extension of the museum in the "online" sphere, where it is possible to view - and enjoy - museum collections from a distance. This phenomenon underlines the recognition by cultural institutions of the crucial importance of these tools as channels of communication and promotion in the digital age. However, the discrepancy in icon matching between social media and the web suggests the need for greater coherence in the visual identity of museums across different digital channels.

In terms of icon characteristics, several significant trends were identified. For example, it is observed that most museums choose simple and legible shapes for their icons, although examples of more complex shapes are also found. In terms of the order and continuity of the museum name, a variety of approaches can be seen, ranging from vertical order to unlinked continuity, revealing a variety of visual identity design strategies. In addition, the general good use of the visual identity, at least in the logo, should be highlighted in relation to the coincidence of the same logos in all the social networks analysed. In the case of the relationship between social networks and the web, the coincidence is less, although this lack of coincidence may be due to the use of negatives or different chromatography, uses authorised in the corporate identity manual, so no transgression or misuse in this sense could be highlighted.

In terms of their characteristics, the analysis carried out on the sample studied shows that the majority of logos and logotypes used are those in which the full name of the museum appears, with a generally rectangular archetype in two dimensions, a generally non-figurative iconicity and a predominantly simple structure that facilitates comprehension.

On the typographic side, there is a wide variety of styles and fonts used by museums, ranging from ancient Roman letters to fancy fonts. This diversity reflects the multiplicity of design approaches and the willingness to experiment with different styles to convey the identity of the institution. It should also be noted that black is the most common colour used for museum icons, followed by red, as in the case of the Museo Picasso Málaga, suggesting a preference for solid and bold colours. The name of the museum most often appears in two paragraphs, with a kind of unbroken continuity that respects a horizontal or vertical reading order in similar parts, with a line almost always in ascending or descending lines, avoiding circular ones.

The most common colour used is dark, mainly black in monochrome. On the other hand, the typeface used is usually composite, simple tracking, use of bold, dry stick fonts, normal kerning and vertical dimension.

In terms of spatial dimension and degree of iconicity, there is a variety of choices used by museums, ranging from figurative to non-figurative representations and pictograms. This diversity reflects the different creative and stylistic approaches used by cultural institutions to communicate their identity and values through their icons.

Finally, in terms of the archetype of the logo, there is a preference for rectangular and square shapes, although there are some cases of circular shapes. This tendency suggests a tendency towards simplicity and clarity in the design of the museums' visual identity, as well as a willingness to experiment with different shapes and styles to convey their unique identity.

However, the exploratory nature of this work with its limited sample should be noted. Future research could confirm the contributions highlighted in this analysis by expanding the units of analysis, increasing the number of social networks used, or both. Another interesting area of development would be the effective management or type of communication issued by museums and its response in the target audiences. However, this study provides a comprehensive and detailed overview of the presence of museum icons on social networks and the web, as well as their characteristics. The results of this research suggest implications for the practice of visual identity design in the context of cultural institutions, and can serve as a starting point for future research in this area.

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