SM The first questions are rather introductory. Could you let me know a little bit about your current research into museum social media analysis?

IR7b We started the project called [Navigator], where we research how museum professionals can make use of social media, for instance, for their museum activities and for their projects. One of the projects was a social media monitor, which tracks the social media activities of five different platforms: Facebook, Twitter, Foursquare, YouTube and Flickr. We selected those five platforms on the basis of their maturity or popularity and their professionalism. And we built the monitor ourselves because we couldn’t find a commercial off-the-shelf product that fits our needs, for instance, to be able to analyse all the raw data sets in a database and stuff like that. And we also wanted to learn about developing such a monitor and to know what the issues are or the options of collecting the data. And so the monitor is also for museum professionals, but also for researchers in that data sense for us, basically.

IR7a We actually do research as well. We work together but we also have our own projects, so I was also working ((0:01:55?)) the main proportion of the museum monitor, but in my research I’ve mainly focused on different platforms, such as 11,000 profiles of restaurants on Facebook, or 200,000 photos on Flickr from different museums, and crowdfunding projects, around 20,000 crowdfunding projects, and I analysed using my own software.

SM So that’s a fairly good set up for the introduction. Now may I ask you how you came to be involved in developing a tool on social media analytics for museums, what led you there?

IR7a For me by accident! I have a history in computer science and one moment we were looking at Flickr and we were talking about Flickr where 56 museums are displaying their photos, and they said ‘It’s an added value for the museum,’ etc, etc, and then I thought, well, let’s check it out. So I wrote software that extracted all those photos and analysed them during a period of three months to see if people actually add tags or add comments or notes to those photos, and that was actually the first step, when our research group started exploring digital metrics.

IR7b Then I was involved during the start of the project as a teacher researcher, that’s a function within our organisation, and we work for the University of Applied Sciences in [University 3]. So I started there as a teacher and I got involved in the research project because they wanted to build such a monitor.

SM And then I have a series of questions about your social media monitor tool, and you’ve already anticipated quite a few of them, so there’s a danger of asking you to repeat yourselves, but can you tell me a bit more about your social media monitor tool? You’ve already mentioned the fact which platforms it goes to, but what does it do exactly once the data is extracted?

IR7a The first step is the data extraction and it’s easy when you have 20 or 30 accounts, but it gets more complex when you have 11,000 different accounts, and also not manually retrievable. For instance, with the restaurant example, you can grab the list of restaurants from Trip Advisor, for instance, it’s quite easy to have 20,000 restaurants in an XL sheet, but how can you match those online profiles to the right account? I remember for the [Navigator] Project, the monitor, we had 500 museums and I had to manually search for every profile on Twitter, on Facebook, and it was actually quite a tedious job, but also the museums, on one platform they have a name, and in another platform they have a different name. So matching those I found the most difficult part, in the first step, and then the analytics, well, you’re working on it, right now?

IR7b Yeah, we wrote a paper about the development of the monitor and currently we are writing a paper about the results of the data that we have, and like Erik says, we have approximately 500 museums, and one advantage of museums is it’s still quite limited and we only talk to museums that are registered as an official museum and they have to conform to the ICOM, International Council of Museums, so that makes comparing them easier or better, so to speak. And I have a few examples, and that’s also why ((0:05:53?)) Can you see this?

SM Yes, I can see.

IR7b So this is a presentation I gave a few weeks ago at [a conference]; it’s a human computer interaction conference. I also did a presentation about the results in Portland last year, at museums in the West. So you want to know a bit more?

SM Yeah, but if there’s a possibility of sending us the presentation, if it’s possible, we would be very happy about that.

IR7b No problem.

IR7a And also send you the research papers we wrote.

SM Yes, that would be great.

IR7b I’m looking for an example I can explain right now.

SM Yeah, so it has a dashboard then, for which one can perform a range of tasks?

IR7b Exactly, so this is the front end dash box and it is for the museum professionals so they can compare themselves to one another, for instance. This is an example of the Twitter account from the ((0:07:15?))Museum in [University 3] and they compare themselves to two other museums and the Twitter followers that are ((0:07:35?)) each day. One of the simple things to do, for instance, this Instagram is about the moments that the museums are placing their content on Facebook, the posts, and the blue bars are about the moments, and these are hours of the day, so you can see during office hours most of the posts.

SM It’s useful for museums to know how to optimise the time at which they should post things or reply to things and not demand engagement.

IR7b Exactly, and this is a major advantage, for instance, for museums, because we are collecting all the data from all museums in the Netherlands, so we add them together. And here you can see the activities of the whole museum sector.

IR7a We strongly believe in bigger numbers, since I read a lot of research about restaurants whereby the analyse ten chain restaurants and social media behaviours, but that sample was quite small, ten, and we strongly believe that if you take a complete sector, or at least more than ten in the sample, then you will get more fine grains results.

IR7b Yeah, or at least other results. For instance, in the UK there is this project about ((0:09:05?)), I think you probably know it, and they also have their sector report published, but they only take a selection of museums and they dive much deeper than we do with all the museums. It’s only a selection and during specific periods of time they measure their social media activities. So we continually collect the data, well, not anymore because our funding has stopped, but that’s the idea behind it!

SM And what kind of methods does it use? Obviously a social media metrics in terms of Twitter and so on, but does it do any sentiment analysis or work analysis?

IR7a We’re working on that and it’s the second step now and we have the data, we have to see what kind of second step the analytical can do. We mostly work now with social network analysis where we create network graphs from the different Facebook accounts, fence followers or Twitter accounts. We try at least a little bit of text analysis and sentiment analysis, but mostly now it’s by using students or colleagues in order to manually work with that, so score them for sentiments or content, but we hope to do that automatically in the future with other learning machinery. So like we also work at effective communication journalism, so technology is a smaller part of that! So we have to find cooperation also with different companies, we also use these analytics and these graphs and go to a company or a museum and say, ‘Okay, now what can we do with this?’ Also to use it for input for them, because they know that they want with the data and we have data, so we try to match that by talking with other companies.

SM And in terms of its operations, how does it work? For example, I read in your lightning talk that museums have adopted the tool and are using it. So can you specify what kind of data one wants to retrieve and then perform analysis on it?

IR7a No, pre-defined dashboards right now that gave insights on what they proposed during different workshops, we had different workshops, and they gave ideas like, ‘Can you visualise this or can you visualise this?’ and then we constructed. And in the near future we’ll be at least a lot cooler if they can write their own queries or create their own dashboards based on what they want, just by the analytics.

SM So in partnership with museums and other related institutions, who defined their preferences to you, you harvested the data for them and did the analysis for them. And you built it yourselves, or in collaboration with other people and social media monitor people?

IR7a We built the software ourselves.

SM Does it rely on or incorporate aspects of other tools available out there, from free tools to-?

IR7b Sure, yeah.

IR7a ((0:12:20?)) but some of those visualisations, for instance, the network visualisation are using Geffy for instance.

IR7b Yeah, and some of the dashboard visualisations are made by Google Chart and ((0:12:40?))

SM So essentially tools are freely available?

IR7a Yeah, ((0:12:44?)) especially for the visualisations like Geffy.

SM I would like to pick up on something you said earlier that seemed very interesting. You said that part of the reason why you developed this tool is that other off-the-shelf solutions didn’t quite target in terms of what you wanted to do. I was wondering if you could say a little bit more about that.

IR7b There are many tools available and we found a web page that has an overview with commercial off-the-shelf products, or free products, by the way also, but we could not check all the tools that are available or are becoming available, so we could not find a tool that can harvest the data from, for instance, 500 or more accounts simultaneously, and also for the platforms that we chose to collect data from. And also they were quite expensive, and if you wanted a tool that fits our needs perfectly, the tool is quite expensive.

IR7a And also if you think about the timeframe of three years ago, three and a half years ago when we started, then it was also quite novel and quite new, and now there are perhaps more companies that would fit the bill, but I also strongly believe that you learn a lot by doing it, working with the data and actually having an idea of where the data came from and how you can transpose it. And plus it was cool to build your own monitor!

SM So imagine you experimented and accessed a bunch of tools as part of the development process. That’s a difficult question given that you’re both researchers and you’ve probably accessed loads of tools, but I was wondering if you have anything to say about an assessment of strength and weaknesses of various tools, some things that stand out?

IR7a The one I liked the most was DataSift, also because they had the ((0:14:33?)) pay as you go interface and it was also easy to get on API where you can extract the data and get it in your own database, and some of those tools are more for Black Box, you give them something and you get something out of it and you don’t really know what happened with the data. So DataSift I would say, and a transparency of the process is one of the strengths and not having any idea of where the data would come from would be a definite weakness.

IR7b I find it hard to recall the fine things three years ago! We didn’t perform a strength and weakness analysis on the existing tools. Quite immediately we started building our own tool. We only scanned the existing tools back then and came to the conclusion that there weren’t any tools that fits our needs.

SM And in terms of museums who have used or are still using the tool, are any museums still using the kind of data you provide for them, or because it was at a specific period in time that period is over?

IR7b Like I explained, right now we do not have the funding any more to continue to monitor it, so that’s also something that we’ve learned, that if you build such a monitor you also should maintain it for maintenance, and that’s also quite expensive. For instance, Twitter changed their API during our development from Version 1 to Version 1.1. Also raised the limit for harvesting the data and difficult to anticipate on. But currently, I do nothing that museums are using right now, so we developed the monitor, we have a bunch of lessons learnt, and based on the lessons learnt, we are currently also developing another type of monitor for another sector, for the media sector.

IR7a Television shows and channels.

IR7b And the basic structure is completely different and it’s based on also findings from Erik about new STL databases.

IR7a And when working with big data, the normal databases didn’t fit any more, so we also had to train on the job while we’re working on it, so we also took the MIT online course, Tackling the Challenges of Big Data and we had to get acquainted with new technologies like NoSQL or MongoDB databases, ((NOGS 0:18:13?)).

IR7b And much more scalable and traditional, because also to perform the ((0:18:22?)) on traditional databases it’s quite challenging.

IR7a We had to optimise it. At one point I had to analyse a million texts, user generated to the text, and it took 20 minutes before the calculations were done, and then I had to find a different way to do the same within 10 seconds, so also a lot of trial and error and you can imagine another 20 minutes to see the results I wanted from it, the results I wanted from the tables!

SM A final question to close this section. How has the social media monitor tool been received by the museums?

IR7a They’re always quite happy and quite amazed that this kind of data is publicly available, that’s their first reaction. But at the end of the day, they really want actionable marketing activities, ‘So what do we have to write in order to get more followers or more likes or more comments? And how, in the end, does that pay off the return of investment in the museum itself? Do we sell more tickets if we post this?’ And those relations are quite difficult, so they like it and they appreciate it, and from my perspective I’m pleased.

IR7b It’s the same experience for me.

IR7a But in the end, I also ((0:19:49?)) compare insurances, also made network analysis for them and did a whole presentation, and in the end they said, ‘Okay, very cool, thank you very much, but what can we do with it?’ So we need to work together in order to gain insight.

SM This is actually the next round of questions I have. Could you provide us with a few examples possibly of how the use of the social media monitor has informed decisions taken in museums? Or is that what you’re saying, that it was hard to translate the findings of the social media monitor into actionable insights for them?

IR7a In smaller research, and there’s actually my fiancée, and we worked together in order to analyse 300 restaurants in [City 8], and she’s working now in a hotel and we analysed which posts did well and which posts didn’t do quite well, and we saw that those that promote dialogue or asked questions worked better, so she implemented that in her own social media strategy at the hotel and she found a higher engagement by customers.

IR7b So go for posts with images or videos, and that’s also what we heard from the museum professionals and we could also see it in the data that there’s more activity around those posts or tweets.

IR7a And the social timing aspect, so we don’t put everything on Monday and post, post, post, but try to spread it out during the week.

SM This question is because my role in this project is more on the qualitative side, so in the interviews I’ve done so far with clients of social media insight companies, I was trying to find out what happens to the data within the organisation, and one, it’s been supplied by the insights company, dashboard or what have you. So I’m not sure how far you can answer these questions because normally they’re destined to people who work in specific organisations making use of the insights, but to your knowledge, are there any decisions and actions taken on the base of insights that came as output from the social media monitor tool?

IR7b I’m not aware of any situation where museums took our insights and changed something in their museum. Again, with a lot of data insights it’s difficult to translate it into actually what we sell.

IR7a A bit more anecdotal, and like I explained with my fiancée, but not that I am aware of.

SM Another question is, as far as you know, how do people in museums and related institutions feel about the usefulness or usability of social media data?

IR7a How they feel? It works quite positively, and you can call it competition, but there’s also museumanalytics.org, and that’s a guy ((0:23:01?)), that generates automatic small reports every Monday and sends it to all the museums, and it’s just the basic statistics. And it works quite well because the museum professional can print out small statistics and go to management to say, ‘Look, we have five new followers,’ and also a lot of other companies. The statistics are used, we have more engagement, but not from a qualitative side, more from a quantitative side.

IR7a Yeah, it’s real basic.

IR7a It’s basic, but it’s for them to prove, ‘See, we’re doing stuff, it works!’ That’s what we often found in the organisations that we interview people from, that there’s a real emphasis on the quantitative aspect, to the point that some people within management say, ‘I always have the ‘so what?’ question thrown back at me.’

SM Do you think insights provided by the social media monitor tool are beneficial, and if so, to whom? For museums, for visitor audiences, for you as researchers, or for other stakeholders, if any?

IR7a For us as researchers it is of course a big plus! There are not many social media researchers on the data side. I guess it can also work as well for the organisation, be it a museum or a restaurant, and the client consumer.

IR7b In the end, yeah.

IR7a In the end.

IR7b The goal, for instance, for museums is to offer people, as many people as possible, cultural heritage or to ((0:24:47?)) as much cultural heritage as possible, so social media is a way to do that and I think in the end more insights of the social media activities of users in general also provides museums the possibility to deliver the cultural heritage to as many people as possible who are interested in those kinds of cultural heritages.

SM Again, that’s a question that you probably will find quite hard to answer, but I’m going to ask it anyway. It’s devoted again to people who work in specific organisations, but how does the social media monitor tool compare with other methods through which museums obtain feedback? So here I’m thinking about what they classically do: surveys, audience research, feedback forms, focus groups, that sort of thing.

IR7b So how do the other methods compare to the social media methods?

SM Yeah, what would be the aspects of the social media monitor tool that stand out in comparison with those?

IR7b Again for museums, to receive subsidies they have to provide all kinds of information about visitors and their exhibitions and stuff like that, and so far the social media metrics aren’t involved that much in those kinds of indicators, the key performance indicator of museums. It’s really basic, so only, ‘Do you have a Facebook account and how many followers do you have on your Facebook account?’ stuff like that, but it’s really basic.

IR7a I guess above the normal audience research that they partake, I know, for example, that they look at Google Analytics and see site traffic and try to match the ticket sales. So if there is a big spike on the day before on the analytics to find the route to the museum, then they also see a small spike in the sales of tickets. So that’s the only way they match, and I guess the museum traditional methods apply.

SM We have put that question in the questionnaire because we always ask people from organisations to comment on what ways are social media and analytics tools, and in this case, the social media monitor tools, superior, and conversely, inferior, to other ways of generating feedback?

IR7a I guess it might be supplemental, it’s not the holy grail.

IR7b Yes, I agree with that, it’s supplemental, you can use it for different kinds of measures, but not for all measures, it’s supplemental, and in some way it’s more fine grade, you can, for instance, track the behaviour of visitors on your webpage with Google Analytics or another tool. Also, on social media you can expect all kinds of information that you wouldn’t find with any other tool. For instance, ((0:28:31?)), the most heavy ‘liker’, as we call it, in the Netherlands of museums, it’s an American ((0:28:31?)), and he visits a number of museums […] in Amsterdam once in his lifetime, as far as I can tell of this profile, but he’s really enthusiastic about the museums and he kind of works like an ambassador in the United States.

IR7a Liking everything!

IR7b Liking everything about what he posts online about the museum. So that’s not something that the actual museum could measure in a way.

SM The other series of questions I have concern potential issues with the use of social media analytics, and in this case, the social media monitor tool you developed. The first question is, as far as you’re aware, have the organisations using your tool encountered any difficulties in making user findings, insights from the tool?

IR7b Could you repeat the question?

SM What kind of difficulties, if any, did the museums face to action and make use of insights from the tool?

IR7b Difficulties? The museums that we spoke with, most of the people that we spoke with from museums find it difficult to explain to the higher management about what they do and their activities online just in general. Then they are also considered as a separate department by the museums, so not really a part of the marketing department or any other department, just the social media guys. And also ((0:28:36?)) conference museum in Barcelona, where the online activities of museums and I also heard many people talk about their troubles within their organisations.

SM That’s what we’ve found, talking to a range of both corporate entities, NGOs, and public sector organisations in the UK, they try to make use of social media analytics and there’s a range of issues ranging, as you say, from the attitudes of colleagues, especially management, saying, ‘So what about this?’ Organisational structures, because yeah, marketing and communication sometimes are separate and traditional or bureaucratic kind of pressures come in to play. There’s also something else that I would like you to comment on, if you have any hints on this, is what I find in other organisations, sometimes the data was difficult to make sense of. So I was wondering if you’ve had that kind of response as well from the museums you collaborated with.

IR7b Yeah, we’ve a bunch of data.

IR7a We did a workshop and we asked the participants, ‘Okay, dream big, what kind of data, what kind of stuff would you have if you have data? Let’s say there’s a big black box, what do you want to know?’ And then at first it starts off quite basic, amount of ‘likes’, which posts work, which posts don’t. But then they have difficulty to see beyond the basics, and that also made it for us quite difficult to help them, and also with network ((0:32:32?)). ‘Okay now we have friends, if they are friends, yes or no. What can we do with this? Do we see perhaps a cluster of people who you should invite, or you should send a present?’ Because it’s also for them it’s quite novel and they see this for the first time. So translate it for them to work is quite difficult.

IR7b Everybody feels the possibility somehow. There’s a lot of potential for these kinds of projects and almost everybody says, ‘Yes, we can do loads of stuff with this but we don’t know what exactly or how exactly.’

IR7a ‘So tell us!’

IR7b And we love to tell them but we also need some good questions, and I guess that’s the most difficult thing, to find the good questions with which we can use the data to answer those questions.

SM Yeah, for sure. From this project, what I’ve gathered is that many organisations want to make use of social media insights and analytics and so on. As you say, they see the possibility, are really keen to do so, but companies are structured in such a way as to inhibit, or not inhibit necessarily, but post hurdles in the way of maximising what they could do with it. So there is an organisational transformation that I imagine will take place in the next ten years or so around exactly this issue.

IR7b I agree. Another anecdote, we saw this and we knew, because we cooperated with this museum, and I won’t tell you what museum it is but it’s a well-known Dutch museum.

IR7a You’ve probably visited it!

IR7b And we knew that the person who was responsible for the social media activities had quit his job here, and this is what happens with the number of Facebook fans for a museum. And that was because he was some kind of loner within the organisation and he put a lot of effort in answering questions from people online, but he was an island within this museum.

IR7a And it’s funny, and then you present what you have, which was already quite difficult to obtain, the data, and then the manager goes, ‘Okay, great, but do you also know where they live?’ ‘I don’t have that data.’ ‘Why not?’ They want the maximum they can! They can grab your social security number! ‘This is the data I have.’

SM But that’s the holy grail, and when I was interviewing people from a marketing department in an organisation, the demographic holy grail, that’s what they’re after, basically, but okay it’s very difficult because of settings and platforms, because of privacy issues, there’s a whole host, but marketing and advertising can clearly see the potential in that I imagine!

IR7b People have the idea that you can collect anything and everything, ‘Okay, we want to know where there’s a crisis ((0:35:50?)) which we can measure on social media.’ So my question was, ‘Okay, where do we start measuring the crisis? We can collect everything ((0:36:06?)) a budget of $8 billion.

IR7a We’re just two guys with a few computers!

IR7b And it’s quite unethical!

SM Another question is: in your view, what are the advantages and disadvantages of social media analytics?

IR7a Novel insights. I always call it our digital petri dish, so there’s a lot of anecdotal evidence about social media and how it works and you have to be open, the typical social media consultant speech. For us, it’s now the time to actually analyse those communication dialogues or streams and see what’s happening in real time. So lots of companies say, ‘We’re doing a lot of social media and we’re quite successful, we can counter prove that by looking at it and saying, ‘We’re more successful than them.’ We see this happening and it’s quite normal. So there’s an advantage for me as a researcher for social media data.

IR7b Like I said before, finding the insights that you wouldn’t find in any other way. For instance, potentially an ambassador in the United States, who was quite fond of Dutch museums, apparently, ((0:37:25?)) also social media analytics aren’t capable of measuring everything. I’m not sure what I wanted to say. I wanted to say something different! So there are advantages and disadvantages of social media analytics, or social media activities. I have to think a bit more of this.

SM Okay, come back to me if anything comes across. The other questions are related anyway, so hopefully they should spark some ideas. What do you think are the strength and possibilities that are opened up by social media analytics and insights? So that’s a bit more speculative.

IR7a You can actually see what’s going on online, to see what’s going on around your brand, about your organisation, and to capture that and analyse it quantitatively or qualitatively, and from there, use those insights in order to improve your organisation.

IR7b Yeah, but you can use it only as an indication.

IR7a As an indication.

IR7b And you have to be aware of the fact that measuring online activities isn’t measuring all your audience, for instance, it’s only the people who are active online. Especially within the museum sector, you have a lot of people that aren’t used to using social media, the elderly people, so those audiences aren’t measured online.

SM This is the next question, actually. What do you think are the weaknesses and problems associated with social media digital analytics and insights?

IR7a They’re never valid, you don’t have all the data. Mostly you have one moment in time analysis and not longitudinal, which you would like. We try longitudinal, but things happen, so what’s happening now on social media is already old, so mostly you have one piece of time slot to have and analyse. The size, sometimes you have too much data and you can’t make any sense of it anymore. Price issues are difficult, because sometimes we also learn in this summer school that you have some grey areas where you can collect data, and it’s not illegal how you do it, but it’s not in terms of Facebook, for instance, or Twitter, but you obtain the data anyway, and for an organisation it’s not a big issue, but if you want to publish about it.

IR7b Yes, I was surprised last year.

IR7a Yeah, they were quite relaxed about it!

IR7b We collect it, so why not? And we thought, yeah, okay.

IR7a An example is when I had to analyse the restaurants, I had to have a consistent list of restaurants throughout four cities around the world, Houston, New York, London and Amsterdam. So I went to Trip Advisor and just data scraped Trip Advisor and generated a list of names, but in the terms of Trip Advisor, it’s not allowed to write a small robot that harvests that data. And so basically it’s a grey area because it’s not illegal in terms of law, but ((0:41:03?))

IR7b You can read it yourself and then write it down.

IR7a That’s also possible, but 20,000 times!

IR7b So sometimes not all the data is there, the amount can be difficult, and also one moment you have a lot of data and you don’t know if it’s true, yes or no, then you always have to completely rely on the number, ‘Did I data mine the right account? Did I do it correctly? Isn’t data missing?’ For instance, with the 200,000 photos, at one moment I had a drop of 20,000 photos, where were they gone, and there wasn’t an issue with Yahoo back then, but I couldn’t find those photos, so is there an issue with software, is there an issue with the database of Yahoo?

IR7a In some of the organisations we researched in the use of social media data, and local authority, city councils are a good example. Some city councils, who have not rationalised their social media policy, had over 115 institutional accounts, both institution and personal, and merging the two. So that poses huge questions in terms of what kind of analysis could you do with it. Because, say, if you find 20% of them, then a lot of them are missing, some of them are used both in personal and in institutional kind of capabilities.

IR7b Anyone can make a ((0:41:42?)) account from the right museum, or the toilets in the right museum or the restaurants in the right museum.

IR7a ((0:42:36?))

IR7b Yeah, they were really difficult and for the museums we found 56% of the museums had some sort of ((0:42:45?)) account, but only 6% of them were actually verified.

IR7a Yes, sometimes they weren’t verified accounts or you had two ((0:42:51?)) museums. Like I said, more institutional accounts than you can account for!

IR7b Or the director of a museum that twitters and sends tweets, but also sends private tweets on the same account.

IR7a And who are you measuring then, the museum or the individual?

SM The next question I have, we’ve already discussed it and it relates to ethical issues, basically. So the question was formulated like this. ((0:43:24?)) organisations using the social media monitor gave much thought to ethical issues relating to social media analytics?

IR7a Yes, we had. It’s not that we created a protocol – we should, actually!

SM When you say protocol, you mean not best practice?

IR7a For instance, if you harvest data, immediately anonymise the data and that you don’t back up data on people, persons or individuals, on different hard disks and scatter them around in the lab, or make sure that your servers are triple-protected and those types of protocols we still have to create. But we gave thought about all the ethical issues.

IR7b Yeah, and that’s only storing them, but also we discussed collecting them in the first place, what you said a bit earlier.

IR7a Yeah, and with some organisations we do network analysis.

IR7b We have to remove names, or replace them with fictional names.

SM Because the typical response we had in many organisations, particularly the ones that the further away you go from purely public sector organisations, the more you hear a discourse of, ‘Well, it’s in the public domain so it’s the responsibility of the platforms, anything goes, we’ll do whatever we want with it, basically.’ Short of hacking, anything goes, basically in some organisations.

IR7a Yeah, personally I agree, but from an academic standpoint I can’t agree totally! But normally it’s true, it’s online, it’s accessible, and I can also write it down with pen and paper, and it will cost me more time, but in the end the data is publicly available.

IR7b Yeah, that’s also for me from a personal.

IR7a But from an academic standpoint, you have to take care of your sample and make sure that they’re not harmed in any way with Social science’s protocols.

SM It’s fascinating and I’ve covered all of the questions, but it’s really fascinating the way that you developed it in a small team and then collaborated with museums. An amazing project I have to say!

IR7b Thanks.

SM I’ll stop here.