Multimodal Communication & Identity Building

**Through the Websites of
French and Swedish Art Museums.**

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ABSTRACT

In this thesis the multimodal aspects of websites belonging to art museums from Sweden and France (*Nationalmuseum, Moderna Museet, Musée d'Art Moderne,* and *Louvre*) are analyzed in order to identify what could be improved in terms of an effective identity building and communication of the business to the potential visitor.

Sweden and France are two nations with a relationship going long back, even so they are differing in many ways. It is easier to travel than ever before, but we also come in contact with different cultures and conventions through the usage of internet. Therefore a business's presence online through websites or social media has become an important communication tool and a cornerstone in identity building. For museums, expecting both local visitors and tourists, the online channels may determine if a visit is of interest to them of not. The only way to control the impression and with certainty finding what one is looking for is through analysis and user feedback.

The main questions asked in thesis are: How are the websites following the basic conventions of web design and communication to built up the museums identity? Have the analysed museums worked with their websites in ways that include both Swedish and French peoples' expectations?

The four museums were analysed in two parts, according to some of the conventions prevailing web design as a multimodal medium and according to the results collected from the two forms provided to potential French and Swedish visitors. There were some differences in the Swedish and French participants' statements, most of them did not circle around the expectations of information though. The preferences did however differ a bit in behavioural patterns and visual preferences, e.g. did the Swedish participants favor the Modern Art Museums, while the French were a bit more split having a much more profound appreciation of the Fine Art icons in the forms. Moreover, when asked to mark the most attractive images a total of 81% (French and Swedish participants) preferred the same image from *Musée d'Art Moderne*, the color scheme of the museum was also by far the most appreciated in terms of attraction in both forms, as well as the most identified as an art museum by the form subjects. The sites analysed were both Fine Art and Modern Art Museums and differed in mission, expression and design choices which became clear in the analysis. Most of them had the most requested information like e.g. opening hours, exhibitions information and admissions easily accessible, using different modalities to communicate the identity of their business. That does not mean that there is not room for improvements.

Key words: *Communication, Museum, Web design, Identity, France, Sweden, Culture, Design.*

1. INTRODUCTION

Most of us live with a large part of the world within our reach, much thanks to the internet. What is communicated here has a potential to reach people all over the globe, but the message or identity intended to be communicated might be perceived differently by someone with a different background or living in a culture quite different from our own. What is communicated through the website will affect the view of the company and further interest in it. Websites have developed tendencies depending on the niche of the business playing the sender in order to clearly communicate their identity and for the visitors to handle the orientation on the site. Over time these have grown into norms and expectancies that we rely on in our everyday lives.

It took quite some time for the scientists to regard the internet as a part of our society, and not only as an imaginary parallel universe, from that state we now have a largely growing number of scholars who have taken an interest to the field (Pauwel, 2012). Many of the studies on the subject are unfortunately limited to verbal orientation which rather excludes the multimodal features of the websites as well as some of the cultural aspects what could be of great importance.

The first contact with a business is often taking place online, and often on their own website. Tuch et al. (2011) describes how the website's' first impression is crucial in order to capture the interest of the user, and referred to it as a *gut feeling*. This is why communicating the right message and identity is crucial and a factor from which someone decides whether they will continue their experience on the site or move on. This area of research has been explored in a study by Lindgaard et al. (2006). It is complex to get a clear idea of how the communication is actually interpreted by different people. The only reliable way is to include their opinions as a way to secure the relevance of whatever project it might be, and with that information secured, try to communicate the identity of the business in a effective and interesting way.

The relationship between France and Sweden goes a long way back, they are after all not located too far apart. The stakes and the roles however have changed and today more French people have an interest in the Scandinavian countries and cultures, including Swedish. Sweden is sometimes held as a role model when it comes to social structure, equality, design innovation, music wonders and exotic natural resources.

The Swedish fascination for France goes back to at least the 18th century when many new innovations and habits were adapted from the French culture. Nowadays the Swedish people's fascination for France tends to circulate around the rich cultural history, the culinary specialties and drinks, or even the spoken language. France and Sweden are quite an odd pair, but yet seem to like one another. As they say: opposites attract.

Traveling has become cheaper and more convenient. We do more business with other nations, as well as visit them for pleasure (Massey, 1994). Even so there are things we might not anticipate when in contact with other cultures, since we tend to normalize our own behaviour.

1.1 Research problem & purpose
How do the four websites included in this thesis reflect the business' and identities of the museums they represent and how do they differ or resemble each other?
Do Swedish and French visitors have different expectations and habits?

This thesis aims to clarify if the identity communicated on the websites of *Nationalmuseum, Moderna Museet, Musée d'Art Moderne,* and *Louvre* is in line with the missions of the museums. It is also meant to provide material for potential improvements in terms of effective usage and following the expectations of French and Swedish visitors.

The material analyzed on the websites are delimited to the index page (a.k.a the homepage) and its structure, hierarchy, images, color scheme, and links.

1.2 Research question
How are the websites following the basic conventions of web design and communication to built up the museums identity?
Have the analysed museums worked with their websites in ways that include both Swedish and French peoples' expectations?

2. BACKGROUND & THEORY
The terms multimodal communication and multimodal tools are essential in web design and really construct the layers that together built up the identity of the site.
The context of the communication (in this case France and Sweden) are also important to really understand the museums' and in order to produce effective identity building and general communication. In this part we also get a better understanding of the background and mission of the four museums.

2.1 Multimodal communication
A *mode* or *modality* is a message (something that is communicated) to one of our five senses: eyesight (*visual*), hearing (*auditory*), smell (*olfactory*), taste (*gustatory*) and touch (*tactile* or *haptic* in terms of a device) (Pauwel, 2012). Duncum (2012) described how the senses have been traditionally ordered in some sort of hierarchy with the assumption that vision would be primary, hearing secondary and then they would be distantly followed by touch, taste, and smell. Those kind of ideas and values are far from most modern philosophical and psychological understandings of our senses and their interactions, where the complex intertwined connection between senses are hard to define. Duncum (2012) states that it is even hard to with certainty define how many senses we actually possess.

The communication of a modality can be psychological or through the sensory channels, *multimodal communication* however involves more than one of these channels or senses at once (Pauwel, 2012).

Even if lots of media are considered multimodal, there are not that many including more than two senses (often *visual* and *auditory*), but the visual part is actually wide range sense for human beings that includes a vast variety of systems e.g; text (viewed or heard), typography, layout and the design. The same goes for the auditory sense which could be divided into: text (spoken or sung), music, noise. All these carry a great weight when it comes to successful communication through e.g. websites according to Pauwel (2012). This might seem a little bit confusing, what is finally considered as multimodality? It depends, some refer to different parts of the visual mode as submodes, other refer to them as separate modes, individual modes, sometimes even to divide genres e.g. between instruments or types of texts (Pauwel, 2012). In this thesis however the visual aspects like design, text elements etc will be regarded as separate modes.

> *...whenever at least two input (senses) or output (medium/device) modes*
> *(or sub-modes) are involved, one could speak about multimodality.*
> (Pauwel, 2012)

There is much evidence supporting that the interactions between modalities change the result in terms of how it is perceived. Jones (2005) argues that the modal composition leads to the modal density, which affects the recipient to pay more or less attention to the message. The higher density of the message, the more engagement can be expected from the receiver.

The density of a sent content is described by Norris (2004) as something achieved through either modal intensity or modal complexity. Modal intensity is explained as the intensity or weight (higher level of action) of a mode while modal complexity is higher the more intricately intertwined the modes are. A high intensity mode changes the higher level action of the communication, while a low intensity mode does not (Norris, 2004).

In multimodal communication each signal or modality brings specific information that can be extracted and used for a better understanding of the whole according to Gurban et al. (2010). Furthermore Gurban et al. (2010) describe how a multimodal system or design withholds a security when it comes to successfully delivering the message rather than a monomodal, due to the risk of the single modality possibly being disrupted or interrupted by noise. Communication not only containing single-channeled signals has a greater potential to successfully transfer information and content according to Partan et al. (2014). This is also connected to the redundancy of what is being communicated, meaning the information capacity in a message intended to be sent. Partan et al. (2014) describes an redundant multimodal signal as an insurance that the message will less likely be interfered by noisy channels surrounding it. Partan et al. (2014) bring up an example of this known as the *cocktail party* phenomenon where you can imagine loud voices from other people's conversation and music risking to interfere with your communication with the person in front

of you. In noisy situations it is easier to understand a person that you can both hear and see this could of course also be put in a context like marketing or web design where the different modalities have to play together into one functioning message for the receiver, but also break through the noise of other information both on the page itself and on the internet in general.

2.2 Web design

What we call a website is actually a set of pages that share features and structure to resemble each other in order to give you the feeling of one unit or package. How pages are designed and linked together is the absolute core of the website (Lynch, 1999).

The role of the designer in terms of developing a website is according to Pettersson (2012) to structure the content, limit the amount of levels in the structure, and to structure the graphic features in a clear hierarchical order. A website should have dimensions and a depth (Ryan, 2014), meaning e.g. indications of how to move from the homepage through links taking you deeper into the site. A way to do that is for example to hover activated messages that will be visual when you move the arrow over a picture or icon.

Lynch (1999) states that identity and page structure comes together and strengthen one another, but rely on good knowledge of the customer which is gained through thorough preparatory work. Without that it is hard to know what the site is suppose to communicate and might end up with a design and structure that may not communicate the right information or identity. Sundström (2005) argue the same thing and state that the structural construction is not a democratic process, but managed through preparatory work and put in the hands of the designer which then has the end user's best interest in mind. The configuration of a web site is craft, information architecture and interaction design all in one, Sundström (2005) describes a successful site as *User friendly x Utility =Useful*.

There is still an urge for more well adapted tools and methods in order to unlock the meaning of the cultural data and the less apparent modalities and the interplay involved in communication via websites (Pauwel, 2012). The ultimate purpose of a website is however to fulfil the the customers goals with the visit.

All design must have a target group, a group whose identity the design will appeal to and be useful for. In order to appeal to someone through marketing of some sort, you must appeal to the senses of that person. According to Duncum (2012) the identity of a target group should be based on status in society, gender, age, etc. Material can be marketed in multisensory ways to bring the right appeal and signs of value to the product in question (Duncum, 2012). This is also the case when working with a product or service through a website. To produce a well working artifact, it is of great importance to map up the targets, goals, and motives of the end user. How keen the user is to utilize different aspects of the product gives a hint to which features that should be prioritized, according to Sundström (2005). The goal of the designer or the business do not have to be the same goal as the one of the customer, in those cases it is important to find a common ground where the two can meet in order to make the project successful.

2.3 Multimodal tools

There are some basic principles when it comes to what is referred to as salience in marketing and visual communication: cultural symbols, size, tone, color, focus, foreground and overlapping are all tools to attract interest (Machin, 2010). Cultural symbols are very much built on the context of the communication. A picture might be perceived in various ways in different parts of the world due to what it contains and what those things or actions might symbolize there. In one country a picture might be seen as fun, cool or desirable and in another as sexist, cheap or immoral. Size can help to emphasize what is important in a composition, what is small is usually not what the sender wants you to focus on in order to get the message they want to send. The context, or the cultural symbols in a picture guides the viewer in how to read the picture (Machin, 2010), if something feels natural, normal or out of the ordinary depends on the one interpreting it. Machin (2010) takes an example of a picture containing a boy with a gun. For someone living in a war zone this might be something you see every day, but for most of us the gun feels out of place in the hand of a child which often represents innocence and goodness. The gun might be more likely to represent violence, danger and corruption, and therefore becomes the salient part of the photo. Depending on what a composition contains and who is seeing it, different sides are revealed. Another way to bring salience is with color where bold and rich colors are most salient, but of course what stands out always depends on what is surrounding it. Colors of course also have cultural connections and different meaning for different people that the creator should be aware of. A way to spear the eye within the picture can be through brightness and tone. Machin (2010) described how brightness can be used to create a glow, reflection or like a halo around something to lift them forward from the flat background. The focus also plays along and is very hands on in the way that what is in focus is much easier to appreciate and actually see. This is often connected to being in the foreground, meaning being in front of other components of the composition. Machin (2010) also discuss overlapping where something or someone is overlapping other components of the picture. This is in many ways connected to foreground and focus in the composition. Of course all of these tools will be used in combinations and all of them read together into one, just like in all kinds of multimodal design.

Framing is a concept used for designing the flow in a visual production and the interaction between the different parts that build up the whole (Machin, 2010). The concept of a frame is to state that what is inside is to be regarded as one unit, but also the way that for example a museum make different objects defined and equal to the audience even though the pieces displayed might come in a large variety. Machin (2010) describes this as ideological that also reflects on our way to see and describe cultures inside of frames, and as well defined simplicity easily described. A frame can be represented by lines, space, icons or even an other image. When designing pages it is very common to use images for framing to create a more subtle separation and a natural link between the elements presented (Machin, 2010). By working with framing and composition one also works with the salience and hierarchy. Different frames can be used to communicate different concepts like how a tall, narrow frame

might hold a feeling of tension or restriction, softer lines might be used to communicate calm and comfort and how an uneven line could possibly represent danger or explosive energy (Eisner, 1985, quoted in Machin, 2010). This can all be achieved by applying different semiotic tools and by using them together to create a meaning. These are not absolute, but rather a gradient, some features might sometimes be stronger and other times weaker in the constellation.

Segregation is the first of six tools presented by Machin (2010) (quoted from Van Leeuwen, 2005) used to separate the elements and let them inhibit different parts of the image. This is made by some kind of boundary in the mass, sometimes a product and a model, other times e.g. to separate reality from imagination. The sharpness of the division also plays into the concept and could be an indicator to how close reality is to the imagination in this case. Integration is another tool used when components occupy the same space e.g. when text is integrated in a picture and the text and picture together form one multimodal element on a website. An overlap solution would then be elements gradually working into each others space, an element breaking out of the expected frame can be a sign of strength or might be seen as more lively and informal. Within the frame or in connecting frames there might be objects tending to be linked through e.g. choice of color, shape or posture. Here one can play with the relationships of the features and what they express linked together or what they might express purposely separated. The last tool of the list to potentially provide framing is named contrast which through everything from size and color to frame shape and edging can create a distance between features in the image.

Semiotics is a term that contains several concepts with multimodal values: *Indexical information, Iconic information* and *Symbolic information*. Allwood (2002) describes the three a bit further:

Indexical information is a term used for something that points to the existence of something else, e.g. smoke is an index of fire and a dark cloud of rain. One does simply not exist without the other and they work as indicators. The same goes for footprints in the sand that would be an index of a person recently being there.

Iconic information is shared through relation by similarity. It is something copying something else through either looking like or sounding like what it stands for. A photograph is for example an icon of what is in the photo, another example could be a person trying to mimic a sound, e.g. a cat and thereby becomes an icon of the real cat.

The *symbolic information* is information shared through a social convention, something we have agreed to meaning something specific. The language we speak is built on this concept, the word *cat* does not sound or look like an actual cat, but we have agreed to that that is what it means. Though for someone who does not speak English the word *cat* means nothing.

By stating that there are myths considering working with multimodal systems Oviatt (1999) clarifies what should not be expected within such work. One myth reads: *Multimodal integration involves redundancy of content between modes.* Oviatt's response to this claim is frankly that during human communication e.g. speech combined with gesturing duplicate information within these two channels have not been found. Multimodal communication is a

way to share information through complementary data through different channels read together. The mentioning of tomorrow's multimodal systems carries a reminder to the designer, never to expect on duplicate information when working with a product based on a multimodal communication. Another myth is referred to as: *All users' multimodal commands are integrated in a uniform way.* According to Oviatt there are major differences between individuals integration styles and patterns when it comes to multimodal interaction. Multimodal systems that could adapt to the users pattern could lead to improved interaction and communication. One myth states: *Different input modes are capable of transmitting comparable content.* This myth is described as being born from a technology perspective, where different modes are seen as content translatable on its own. As stated in the myth first mentioned, these are probably more of a bouquet of flowers that together bear a message. To separate them would leave you without ques of what was meant, intending to say that the meaning of the modes are changeable.

> *...its presumptions fail to acknowledge that different modes represented by the emerging technologies that recognize speech, handwriting, manual gesturing, head movements, and gaze each are strikingly unique. They differ in the type of information they transmit, their functionality during communication, the way they are integrated with other modes, and in their basic suitability to be incorporated into different interface styles. None of these modes is a simple analogue of another in the sense that would be required to support simple one-to-one translation.* (Oviatt, 1999)

2.4 Context of communication- France & Sweden

When discussing culture there are really a few things that should be made clear. A culture is always changing, since people are always changing and under different influences. Defining culture is a way to understand the median of a group, and just like all kinds of norms there are no individuals who fit right in on all points. Generalizing is however necessary for people to make sense of the world, that otherwise would be a mishmash of impressions and information. It is a way to understand what is expected of us and what to expect from others.

Asselin and Mastron (2001) briefly defines culture as the sum of how people live their lives, and they continue to state that its course is affected by the surrounding environment, current politics, economy, ecology, general resources, technology available, amount of work, leisure time, sickness, health, family constellations, religion, class, values, and ideological beliefs. Culture plays an important part in all of our lives, but yet few of us realize what a fundamental role it plays and how it filters everything we do. Most of us think of ourselves as normal, but what is well mannered and natural behavior really becomes clear first when someone breaks those unwritten rules. There are metaphors to explain the complexity of our cultural structures and Asselin and Mastron (2001) describes the iceberg as a popular one since just like a foreign culture only 10% can be seen from above the surface. The visual parts include creations like literature, language, music, fashion, cuisine, art etc. These are

usually first attracting us to a new culture and what catches our interest. The other 90% slowly start to uncover after spending a bit more time in a culture. This is where you learn how things are and are not done, assumptions, morality, values and beliefs become clearer. After spending substantial time in another culture you will probably find hidden elements from your own culture, things you have never thought of before. According to Hofstede (1980, 2001) the closeness in language can sometimes connect people beyond national borders. In the WVS files (World Value Survey, www.worldvaluessurvey.org), an organization collecting data from cultures all over the world, all the French-speaking countries in Europe go together under one culture (Minkov et al., 2012).

The concept of national culture is however frequently used for analysis and discussion, but is also criticized since there of course can be more that one culture variation contained within the borders of a nation (Minkov et al., 2012). Therefore nations used as a concept to study and analyse culture can be rather controversial, even though there are many scientists, psychologists and economist supporting the method. Minkov et al. (2012) asks the question: Is the national culture a meaningful concept? It is always difficult to generalise in a fair way, but generalisation is however key in order for the human to understand her surroundings, but of course in an careful and critical way.

> *Despite globalization, the nation remains a key unit of shared experience and its educational and cultural institutions shape the values of almost everyone in that society*. (Inglehart & Baker, 2000, p. 37).

In a test provided by Minkov et al. (2013) people from all the 316 WVS regions were asked 21 questions concerning the concept of life like: *Is it important to show abilities and be admired?* and *Is it important to care for nature and the environment?*
The 21 French regions (81%) formed a national cluster, the four regions which remained were in fact attached to it. The French speaking region of Belgium (Wallonia) was also clustered together, closely attached to the French. The Dutch speaking region of Belgium (Flanders) was however clearly separated from their French-speaking neighbours and actually had Sweden as their closest cultural neighbour in this survey.
Out of the 21 Swedish regions 20 (95%) of them formed a homogeneous national cluster. The one region standing out in this case was Gotland which is an island on the south-east coast of Sweden. They tended to neighbour with the Norwegian, Danish and Dutch clusters. Inside of the Swedish cultural cluster two Finish and one Spanish region could also be found. A smaller test was then performed with around 5 people from each country to see if they also would form clusters. Both Sweden and France were one the list of European nations considered very cohesive in their culture according to this experiment.
In lots of research randomly formed groups have tended to take shapes of national clusters without any specific expectations, specifically for most of the European countries (Minkov et al., 2013). Taking random individuals and trying to fit them into a national profile however have proven to be very hard. Minkov et al. (2013) present their findings to support the

conception of culture as something shared together as a group, rather than something implemented on an individual level.

Regardless of the internal cultural homogeneity or heterogeneity of the in-country regions, we would have to accept that the invisible force that groups together the regions of one nation and separates them from those of other nations is national culture. In fact, we might just as well carve up the populations of adjacent countries, such as France, Germany, Spain, and Italy, into 100 samples each, drawing the boundaries between the samples within each country completely at random. If a cluster analysis sorts out these 400 randomly chosen samples into four nationally homogeneous clusters, the only logical conclusion would be that what creates these clusters is national culture. The question of whether each sample has its own identifiable culture would be irrelevant in this case.
(Minkov et al., 2012, p.136)

When trying to describe and analyze a culture we usually end up generalizing people's behavior, values and opinions in order to provide some kind of structure to wrap our head around. It is important though to remember how cultures, just like languages, are always in a process of change. This is described in the following way by Asselin and Mastron:

When trying to examine the "real" France, we need to be aware that there are, in fact, several Frances, all equally real. The nation and its culture are changing rapidly. External influences and the younger generations are making the country a different place, though not necessarily less French.
(2001, p.12)

Asselin and Mastron (2001) once more focus their attention towards France when describing the nation as a hexagram, not only because the country is vaguely shaped like one, but also because a hexacon could resemble a web, a metaphor for all the threads representing the elements which together form the French culture. Deeply conservative yet a taste for avant-garde, calmly rational yet with dramatic outbursts of anger, reserved for the unknown yet with passion for things they care for, there are many contradictions in French behavior that make it unique. When one fully gets the picture though it all of a sudden doesn't seem so paradoxical. The concepts of history, continuity and tradition are critical keys to understand how French society works. They see a bridge between the past and the future, where one can not exist without the others. Change is not regarded as specifically good, not until it has been cleared that there are logical reasons to do so and that the benefits outweigh the loss of security and continuity (Asselin & Mastron, 2001).

Sweden on the other hand is sometimes referred to as the *Middle way* country, usually for its historical and political position right between communism and capitalism (Rosen Svensson, 2012). A lot of things have changed however, through the last decades of immigration, a

membership in the European Union, as well as the internet and new traveling habits Sweden is not the country it was when the term was invented. According to Ohlsson (2006) the *Middle way* ended with the Soviet Union and planned, communist economy in the late 1980's, while the capitalism however lived on. One can simply not be in the middle of something and nothing. It is also impossible for Sweden to be neutral while being a part of the EU, together in the same boat as all the other nations. In 2002 it was however changed to a more suiting policy of *nonalignment* (Ohlsson, 2006).

Sweden has throughout history been seen as a highly homogeneous nation, but in 2004 over one million of the nine million inhabitants were born in another country, and Sweden has through time become more multicultural just like many other European countries (Ohlsson, 2006). In terms of economy Sweden is definitely not in the middle, but is found around the top of the most wealthiest countries in the world.

Hofstede (https://geert-hofstede.com) has constructed cultural profiles built out of six parameters: *Power distance, Individualism, Masculinity, Uncertainty avoidance, Long term orientation* and *Indulgence*. Hofstede's dimensions have been criticised, even so more scholars belong to the pro-Hofstede team than the others regarding his findings as mostly assumptions (Jones, 2007).

The profiles of France and Sweden are not very much alike, neither opposites. Furthermore the two cultures are both considered individualistic, and according to Asselin and Mastron (2001) these types of cultures often are the ones most unaware of their cultural influence on their behavior, they are used to seeing their behavior as shaped after their own independent choices rather than based on common attitudes and norms built up through generations.

Sweden has an exceptionally low *Masculinity* with a rate of 5 out of a 100 which qualifies it as a feminine society. This is because of the importance of inclusion and a well proportioned work/life balance. Confrontations and conflicts are resolved through compromise and negotiation, and values like equality, solidarity and quality are desired. The Swedish word *lagom* can be translated into something like *just the right amount*, and describes how everything in the Swedish culture should be done with moderation.

France scores higher on the *Masculinity*-scale with 43/100 which still ends up on the feminine side. France is well known for its healthcare system (*sécurité sociale*), somewhat shorter working weeks and five week holiday per year, which might be a clue to why. The French score was however distributed in a way not found in any other country where the wealthier parts of the society tended to lean towards the feminine side, while the working class citizens scored higher on the masculine side.

Another dimension where the two countries differ a lot is *Uncertainty avoidance*, Sweden has a score of 29/100 and France 86/100. This focus of this dimension is how a culture reacts to the notion of the unknown future. A high score like in the case of France means trying to deal with it through structure and planning in order to avoid surprises. This means a great need for laws and regulations, but that does not mean that the citizens will feel obligated to follow them, which often is a consequence in combination with high power distance. Sweden's score is low which indicates a relaxed attitude to change and the unknown, this goes hand in hand

with accepting attitude towards behaviors and people outside the direct norm. Laws and rules are made to be followed, the common opinion is that if they are not they should be changed or removed. Innovation is not seen as a threat but a contribution, and schedule and work is a bit flexible as long as the result is well managed.

Indulgence is the dimension which describes to which extent people of a society because of their upbringing try to control their desires and impulses. A relatively low impulse control is considered a *indulgent* behavior and a strong one is labeled *resistant*. In this dimension France scores 48/100 and Sweden 78/100, making Sweden the most indulgent one in this case. This is usually characterized by cultures where people often have a positive attitude towards things, as well as having a good time following their impulses and own wishes. France is rather in the middle of Indulgence and Restraint in combination with a high *Uncertainty Avoidance*. From this point one could claim that France is not as relaxed or easy going as the reputation sometimes gives a picture of, and often scores quite low in happiness indices.

Trompenaars and Hampden-Turner have also worked on a set of dimensions to understand the different cultures of the world and what to expect through interaction between cultures. It is discussed further in the book *Riding the waves of culture* by Trompenaars and Hampden-Turner themselves (1997) and in an article by Hofstede called *Riding the waves of commerce: a test of Trompenaars' "model" of national culture differences* (1996). France and Sweden are on the opposite sides of two of them which can give an understanding of the differences that one could expect to find within these cultures.

Trompenaars et al. (1997) the describes *Achievement Versus Ascription* (How People View Status) as following: Among typical *achievement cultures* Sweden is included as one, but also nations like Canada and the U.S. Here people are valued after performance no matter who you are good work is well rewarded and recognized. It is highly important to be a good example to others and titles are rarely used. France is mentioned as an *ascription culture* together with e.g. Japan and Saudi Arabia. Typical for theses cultures are that power, influence, titles, and position matter a lot, these will shape your role and your behavior. Showing respect to authority is of a great importance, especially at trying times.

2.5 Museums

In this project two modern art museums are included, one in Stockholm/Malmö, Sweden and one in Paris, France (http://www.modernamuseet.se/stockholm/sv/; http://www.mam.paris.fr). The other two museums are of a more vast nature which include artefacts from the ancient world until today. One is located in Stockholm, Sweden and the other in Paris, France (http://www.nationalmuseum.se/; http://www.louvre.fr/).

2.5.1 *Moderna Museet*

Located in Stockholm, Sweden.

The website describes it as one of Europe's leading museums of modern and contemporary art and is striving to be open, risk taking and mobile with an experimental spirit. Since 2009 the museum is also located in Malmö, Sweden.

2.5.2 *Musée d'Art Moderne (de la ville de Paris)*

Located in Paris, France.

The museum opened in 1937 and the Museum's collection contains more than 11,000 works of art which makes it one of the biggest museums of modern and contemporary art in France. The permanent collections present the main trends of the twentieth century up to the present. They market themselves with several big artistic names and art pieces.

2.5.3 *Nationalmuseum*

Located in Stockholm, Sweden.

On the website the museum is described as the Art and Design museum of tomorrow, where what a museum is and could be is redefined. Focusing on the passion and knowledge of art and design, the museum wants to provide a contemporary perspective on the past and a historical perspective on the present. The museum is housed in a building from 1866 which is currently being renovated to fit the modern day, but keep the charming character.

2.5.4 *Louvre*

Located in Paris, France.

On the website The museum is described as an Art museum with a collection from the western cultures middle ages until late nineteenth century, as well as a large collection of art from ancient civilizations.

The museum's history goes back as far as to the twelfth century when it was in fact built as a royal residence which has been altered through time.

3. METHODOLOGY

3.1 Study of web design

The identity and communication of the museums were analysed through their websites' index pages through the lens of the intuitive readability, multimodal tools, and through comparison to each other and to other sites within the same niche. The project was carried out in two parts, one where the existing websites were first documented and later analyzed through the lens of *density, framing, redundancy, hierarchy* and *salience*. The other part was focused on the opinion of the potential French and Swedish visitor through an online forms. These results were then compared in order to reach a conclusion.

3.2 Collection of data

3.2.1 *Website Documentation & Analyzation*

A qualitative analysis was used on four selected websites, which were studied in terms of structure, hierarchy, images, color scheme, and links provided just on the index page (the first sight shown on the site, a.k.a the homepage), this in order of increasing the reliability in this work and keep clear focus. The structure and the links were documented in terms of where the different segments were placed, and the general overview and consequence of usage. The hierarchy and images were analyzed from a business angle, where the most important parts of an organisation naturally should get most attention. The color schemes were included in the form answered by people identifying as French or Swedish, in questions of preferences and associations connected to these. Qualitative analysis is always in risk of losing the holistic perspective and reliability, therefore the website material were compared to other sites in the same niche before making assumptions of identity and web communication.

3.2.2 *Form*

Two identical forms were constructed, one in Swedish and one in French, containing 31 questions. In an attempt to keep the reliability high the questions were proofread by several people knowing both French, Swedish and English. The first three questions was about personal information and preferences represented by: Gender identity, Age, French/Swedish national identity, basic language knowledge (options of the ones provided, number of visited museums within the last year, preference in types of museums, preparation habits before a visit, how often they travel outside of their country, if they ever visited France/Sweden, if they did would they visit a museum and how would they in that case prepare for such a visit. The second part consisted of questions concerning web sites and social media: What the most important part is of a website (giving 16 alternatives like *opening hours, web shop* and *pictures from the stationary exhibitions*, where maximum five could be selected), which social media one would prefer to a website (not mandatory) and which social media one uses today. For the social media alternatives only the ones referred to on the four websites were given as options, but there was the alternative of *other*.

The third part of the form was focused on the pictures and colors on the index page (first page) from each of the four web sites. The highest located pictures on the index page and most likely the first ones to be seen (two or three, depending on how many there were on the index page) were cut out from the context, when text was found in the image it was covered by a white patch. The six dominating colours of each site were selected and assembled on a chart, including some of the colors found in images on index page. The questions were constructed in two ways, in the first one the subjects were confronted with all the available images or color schemes and were asked to pick out the ones most attractive to you. In the second type of question they were supplied with just one image or one color scheme and asked to identify which kind of museum it mainly made them think of (here providing 12 options: *Natural History & Natural Science, Technical History & Mechanical Museums, Parks & Botanical Gardens, War & Weapon Museums, Cultural History & Crafts Museums, Design & Fashion Museum, Photography Museums, Architectural Museums & Historical*

Buildings, Local History Museums & City Museums, Museums of Fine Arts, Modern Art Museums, as well as the option of *other*).

Basic language knowledge

The alternatives provided were: *English, German, French/Swedish, Spanish, Italian, Sign language*, if the person mastered *Braille*, and an option of *Other*.

Museum preferences

When asked which types of museums one preferred the options were: *Natural History & Natural Science, Technical History & Mechanical Museums, Parks & Botanical Gardens, War & Weapon Museums, Cultural History & Crafts Museums, Design & Fashion Museum, Photography Museums, Architectural Museums & Historical Buildings, Local History Museums & City Museums, Museums of Fine Arts, Modern Art Museums,* as well as the option of *other*). These options were selected to keep the options limited, still trying to include most kinds of museums without the recipients having to have them all actively in mind. In the question of how many museums one visited during the past year the options were: *None, 1-3, 4-7* and *8 or more*.

The question of how one normally prepares such a visit had the options: *Not at all, Searching information on the museum's website, Searching for information in social media channels, Through the Tourists Office or printed material* and *Ask around to friend and family.*

Traveling habits

For the question asking how often the person left their home country the options were following: *Never, Less than once a year, 1-2 times a year, 3-5 times* and *6 or more*.

If one would visit a museum in France/Sweden, how would that be prepared? The options to answer that question were: *Not at all, Searching information on the museum's website, Searching for information in social media channels, Through the Tourists Office or printed material* and *Ask around to friend and family.*

Websites & Social Media

When asked what they thought was most important on a website of a museum the options were: *Opening hours, Prices, Contact information, Address and specific location information, Direction and transportation information, Exhibition information, Event information or Kalendarium, Information on guided tours, Newsletter, The profile and history of the museum, Memberships in an organization connected to the museum, Pictures from the building, Pictures from the temporary exhibitions, Pictures from the permanent exhibitions or collections, Webbshop* and *links to social media* . The participants were asked to chose a maximum of five options. The participants were also asked which social media applications they were using presenting the choices used on the four websites: *Facebook, Twitter, Instagram, Snapchat, Tripadvisor, Youtube* and *Flickr.*

Images
Between two and three pictures from each sites index page (in total ten) were selected to be a part of the form. They were first presented all together where participants were asked to pick the ones they found most attractive.
The following questions were just containing one at the time and the respondents got to choose maximum two of the options that they associated the images with the most: *Natural History & Natural Science, Technical History & Mechanical Museums, Parks & Botanical Gardens, War & Weapon Museums, Cultural History & Crafts Museums, Design & Fashion Museum, Photography Museums, Architectural Museums & Historical Buildings, Local History Museums & City Museums, Museums of Fine Arts, Modern Art Museums,* as well as the option of *other*).

Color schemes
Four color schemes, each containing six colors were included in the form (representing each index page). They were first presented together and the participant were asked to select the one they found most attractive. In the following questions they were all presented one by one and the respondents asked to chose maximum two of the following alternatives that they felt the strongest association to: *Natural History & Natural Science, Technical History & Mechanical Museums, Parks & Botanical Gardens, War & Weapon Museums, Cultural History & Crafts Museums, Design & Fashion Museum, Photography Museums, Architectural Museums & Historical Buildings, Local History Museums & City Museums, Museums of Fine Arts, Modern Art Museums,* as well as the option of *other*).

3.2.3 *Ethical considerations*
The form was made anonymously and direct contact was only possible if the participants took contact through email on their own initiative. Moreover the participants were in fact direct or second hand contacts reached through social media (and occasionally via email) and therefore the identity of some answers could be traced to certain individuals since some age groups for example had very few participants. This is however not recorded or especially noted in the research.

3.3 Participants
The participants taking part in the survey were people identifying as Swedish or French and at over 18 years old. They were reached through social media or email and via first hand, second hand, or even sometimes third hand contacts. Since all of these people are reached through personal contacts it is a threat to the validity of the thesis. People from different parts of the nation's, as well as different age groups and lifestyles were approached to minimise the risk of a specific social groups being overrepresented. In the end 57 people identifying as Swedish answered the questions in the form and 70 people who identified as French.
The Swedish participants consisted to 36,8% of the ages 19-30 and 36,8% of the ages 31-40. Eight people (14%) were in the ages between 51-60, five people (8,8%) in the ages 41-50,

and only one (1,8%) from each of the the age groups 61-70 and 71+ which was the smallest age groups in the study.

60% identified themselves as women and the rest 40% as men. No one used the alternatives: *Other* or *Prefer not to answer*.

On the French side 56% were in the ages between 19 and 30. The next biggest age group was the people between 61-70 (17,1%). Nine people (12,9 %) in the ages of 51-60 years old, six people between 31-40 (8,6 %) and two people (2,9 %) from each of the age groups 41-50 and 71+. 64% of the French participants identified themselves as women and the other 36% as men. No one used the alternatives: *Other* or *Prefer not to answer*.

The participants lived in different parts of the countries and had different lifestyles in order to make the answers more diverse. However the French areas included were mostly limited to Ile-de-France (the Paris area) and the south of France. In Sweden the participants were mostly from the south west, but with contributions from a little bit all around the country (except for the upper northern half).

3.4 Limitation and delimitation

The participants filling in the forms were in total about 60% identifying as female and 40% as male, which leaves the female contribution weighing a bit heavier than the male.

There are limitations in the study in terms of the short time frame, resulting in people between 19 and 40 years old being overrepresented. For the French form more specifically the age group *19-30 years old* was 55,7%. For the potential differences in the results between the French and the Swedish form it can therefore not be excluded that partly there can be a factor of differences in age, among other things. For example it seems like the Swedish participants of this study had a more homogeneous traveling pattern, while the French results were more spread out. Something that should be borne in mind when considering this is that the group of French participants had a more vast age range with lots of people in their 20's but also a quite large group of people in their 50's and 60's. In the Swedish group ages were spread out as well, but rather between people in their 20's and 30's as well as a quite a few in their 50's.

The question concerning basic language knowledge was mandatory to answer, but there was no option for an answer like: *no other language than French/Swedish.* As a consequence the survey might contain people saying they understand a language on a basic level that in fact do not. There was an option of *Other* were a free text could be used to state *None*. The respondents involved in this project (especially the French) are to a higher degree than the average group of people in some way connected to the other country. An example of that can be found in the French form where 10% of the people state they speak Swedish at least on a basic level. That should not be assumed to be a general fact for French citizens, something any Swedish person that ever visited France could verify.

Both the Swedish and French forms were written and proofread by native speakers and the risk of a language mistake causing confusion should therefore be low. Furthermore one can never be certain that the translation between languages in the end communicates exactly the same connotations.

The forms did not contain any question concerning color blindness, which would have been of interest since some of the questions involve colors and pictures. One of the participants noted this in the column for free text.

4. RESULTS & DISCUSSION

In web design there are some rules and many conventions to be aware of e.g. that contact information should be available in the column on the very bottom of the page (also known as the footer) and that a logotype should be found in the top left corner (Lynch, 1999). These conventions do not mean it can not be done otherwise, but they are important to be aware of in order to understand what people are used to and what they expect when approaching a specific website for the first time. This of course depends of what the website should communicate and what kind of business it is representing. A website can not succeed only dependent on the fact of having a cool homepage. It is actually very probable to fail if the expectations of the target group are ignored in advantage of a creative, unique, but unusable framework for its purpose (Lynch, 1999). The navigation should preferably be so easy that the user could without effort draw a map of the connections on the site, this in order to use the website in an effective way (Sundström, 2005).

According to Lynch and Horton (2008) the graphic design and a clear visual hierarchy is what makes it possible to highlight what is important on a website. This will make the visitors stay longer on the site since they will be able to find what they were looking for. Lynch and Horton (2008) continues to explain the importance of a consequent design since when a graphical identity is communicated on the website all trough it will make the site more memorable. Some features that need consistency throughout the pages are e.g. layout and navigation, which have proven essential for the visitor to quickly find what one is looking for (Lynch & Horton, 2008).

What we call a website is in fact several pages linked together to a hole, the pages themselves are built up by different elements that traditionally and through the conventions of time have found different expected roles.

One example is the *Header* which is a term used for the top element that is supposed to be consistent through all of the pages of the site (Lynch, 1999). It usually consists of a logotype, some kind or slogan or image, a main menu with links to other part of the site, and sometimes a navigation window to freely search for something. The most essential information on the website should be arranged in a way that it will get the most attention.

What an effective construction should look like is in fact reflected through other websites available on the internet. The designer needs good knowledge of the norm and the context for the intended website. To make sure the expectations of the work are fulfilled it is important to regularly get feedback from the target group or representatives for the intended user (Sundström, 2005). One can never know if a feature is actually working and when it is finished if it is not actual users tested.

4.1 Form data Analysis

4.1.1 *Basic language knowledge*

57 people that identified as Swedish responded to the Swedish form and 70 people identifying as French responded to the French form. About 60% identified as women and the other 40% as men. All but one out of the Swedish participants claimed to master English on a basic level, 90% of the French did as well. The second most know language according to the French from was Spanish which 31,4% of the participants claimed to master at least on a basic level. Many of those saying they did not know English, prefered to communicate in Spanish or Italian (which both belongs to the Latin family of languages, just like French). Only 8,8% of the Swedes claimed to master Spanish on a basic level. When it came to basic German knowledge the numbers landed on almost exactly the same digits, with 15,7% of the French participants and 15,8% of the Swedish. The Swedish respondents' French abilities ended up on 15,8% as well. This makes good sense since these are languages that historically are taught in school in these countries and people therefore often have a relationship to these. What is more odd is the fourth most common language mastered by the French which according to the form was Swedish, this is of course not true for the French population in general. It is a result dependent on the selection of the participants, which to a higher degree than can be expected generally had a connection to Sweden. The fifth languages on the scale were in both cases Italian but for the Swedish people it was a tie with Sign language represented by just one person each. 12,9% , or nine French people claimed to know Italian on a basic level, 2,9% (two persons) knew Sign language, there were also one person claiming to master Braille. There were an option called *Other* which four of the Swedes and eight of the French used to describe their language skills.

4.1.2 *Museum preferences*

When asked what kind of museums one prefered the results had similarities in both of the forms. Two out of three in the very top of most appreciated were the same kind of museum chosen by both the Swedish and the French, *Natural History Museums* (Swedish 47,4%, French 47,1%), and *Parks & Botanical Gardens* (Swedish 52,6%, French 47,1%). The other one in the top three were *Museum of Fine Art* with 64,3% of the French (only 26,3% of the Swedes) and *Photography Museums* prefered by 47,4% of the Swedes (40% of the French). Another type of museum that differentiated between the forms were *Museums of Design & Fashion* where 45,6% of the Swedish participants found them interesting, while only 18,6% of the French could say the same. The Swedish also had a higher index when it came to

Technical History & Mechanical Museums, while the French scored an higher interest in *Cultural History & Crafts Museums*. This could be connected to the French people's general interest in traditions and their more conservative sides. The Swedish participants choices of interest in terms of photography and fashion/design possibly indicates an interest for trend, technology and change, just like in Hofstede's description of *Uncertainty Avoidance*. Maybe it could even be argued that their could be a trace of Trompenaars's *Achievement and Ascription* where positions and status is put against actions. The French prefered Fine Art Museums to design, fashion and modern art, to a degree this might have something to do with the most well known names and highest status characters within general art knowledge could be found here, sense the French are associated with ascription.

Since this project is focusing on Museums working with art and design it was of interest to know if these were of interest to the people involved in the forms, and if not, how would that affect their answers. Close to all the participants claimed to have an interest for some kind of museum connected to art like: fine arts, modern art, photography, design, fashion, crafts, architecture or cultural history.

50% of the people participating in the forms claimed to have visited between one and three museums this past year. In the French form however, 37,1% had visited four to seven museums during this period (22,8% of the Swedish participants said the same). According to the results it seems like French people tend to visit Museums more often, since only 4,3% claimed not to have visited any the past year while 24,6% of the Swedish participants claimed the same thing. Six of the French people and one Swedish person visited more than eight museums during this period.

Something that was quite interesting that occurred in both the Swedish and French form was the differences in expected preparations before visiting a museum. When asked how one usually prepare a visit, 67,1% of the people answering the French form said they would visit the website of the museum before going there, 45,6% of the Swedes would as well. 59,6% of the Swedish participants actually said that they might not prepare a visit at all, while only 24,3% of the French said the same thing. This behavioral pattern could be claimed to be a trace of the difference in uncertainty avoidance where the French in general tend to plan and organize the future in order to avoid surprises and the unknown, something the Swedish often are more comfortable with. It could also be related to indulgence and the fact that Swedes like to do that they wish in the moment and have a rather lower impulse control then the French.

Even so the greatest difference was not between the Swedish and the French but between how all of them usually prepared a visit and how they would prepare a visit if they would visit a museum while traveling to Sweden/France. If visiting a museum abroad 78,1% of the French and 59,6% of the Swedish participants said they would visit the website of the museum before going there. The second most popular choice were for the French *Tourist Office or printed material* (42,2%), the Swedes on the other hand prefered to *Inquire information from friends and acquaintances*. In this case only 12/57 of the Swedish

contributors would search in social media (7/70 of the French), but 26/57 claimed to use social media to prepare a visit at the museum in general (12/70 of the French), also showing an interest for new tools and trends.

4.1.3 *Traveling habits*

For the question of how often they went abroad the French and Swedish answers had similarities but also differed quite a bit. In both the forms most of the people went abroad one or two times a year. But a much bigger chunk of the French participants stated to go more often than that. 24% claimed to go abroad three to five times a year (12% in the Swedish form) and one person six times or more. In the Swedish form three people stated never to leave Sweden, no French people did the same. It can be a geographic factor due to the fact that most parts of France are provided with quiet easily accessed communication to other neighbouring countries, but it does not necessarily mean that that French people travel more since they also had a bigger representation for the alternative *Less than one time a year* (French 36%, Swedish 26%). The French participants' traveling habits seem to be more evenly spread out on the scale, while ca 80% of the Swedes choose one of the two alternatives rounding their travel habits to less than once a year and up to two times, which left the participants in the Swedish form looking more cohesive and *lagom* (the Swedish word for *just the right amount*).

Most of the Swedish participants said that they had already visited France, if they would go in the near future 93% expected they would like to visit a museum during their stay. On the French side 81% stated that they would be interested in visiting a museum on a visit to Sweden, supposedly there are other attractions connected to Sweden found interesting to the remaining 19%.

4.1.4 *Websites & Social Media*

To find out what the potential visitors find most essential on a website of a museum they were asked to mark what they found most important to access (five things maximum). There were a clear top four that went through both forms. A the very top were *Opening hours*, followed by *Price information*, then *Exhibition information* and finally *Address and accessibility information*. Further down in the middle of the ranking the French put *Directions for car and local transportation*, *Calendarium/ Events*, *The Museum's History and Profile* and *Photos from the temporary exhibitions*. The Swedes chose *Calendarium/ Events* as a fifth, while *Directions for car and local transportation*, *Information about guided tours* and *Photos from the permanent exhibitions/Collections* ended up on a tie. At the very bottom of both of the forms one could find: *Memberships and Friend organizations, The Webshop, Links to social media* and *The Newsletter.* This is not a big surprise since these are features you often take an interest in after your first visit. They might be more interesting at a specific Museum that you are a fan of and may not be targeted towards every visitor.

When choosing which social media one would prefer if not using a website, most of the participants mentioned *Facebook,* if not saying they did not prefer social media to a website at all. 100% of the Swedes involved were using *Facebook* and 80% of the French. Some of the Swedes mentioned *Instagram*, and a few of the French did as well as an alternative to website. 65% of the Swedes claimed to be using *Instagram* in their everyday lives, only 31% of the French said the same. Two people (one Swedish and one French) stated to prefer a newspaper to a website and one person mentioned *Pinterest*. 60% of the Swedes and 51% of the French also stated to use Youtube on a regular basis, but no one preferred it to a website. Sweden scored higher or the same on all of the social media alternatives provided on the websites of the museums, except for *Tripadvisor* where 24% of the French claimed to be using it and 9% of the Swedes. Six of the French people were not using social media at all. This goes well together with the idea of the Swedes having a general interest for new inventions and they are also ascribed to a relaxed attitude towards changes and the unknown, this also go together with following their wishes and impulses which has been called a high indulgence. French people on the other hand do not enjoy change as much if it is not clear how and what good it will bring. If a system is working fairly well there is no point in changing it.

4.1.5 *Image feedback*
Ten pictures were presented in the forms and the participants were asked to mark the ones they found most attractive. There were given no indication on how many they could select, but at least one had to be chosen before being able to move on to the next question. The French participants were a bit more generous with their marks than the Swedish participants, but Sweden is known for *lagom* which is a term for just the right amount. Excessive positive or negative feedback is not very typical for the Swedish way.
The image granted with the highest score in the forms of this study was one of the rolling header photos of *Musée d'Art Moderne* which 81% of both Swedish and French participants found attractive. It is a colorful photograph from a room at the museum with walls covered in a grand, modern style mural effectively lit and can be seen in the next page.

The second highest marks were given by the French to the *Louvre's* image, which on their website is shown right under the header on the index page. It is an excision of the artist *Johannes Vermeer's* work *The Milkmaid* and dates back to the 17th century. 34% of the French marked it as attractive while not more than 10% of the Swedish agreed. They prefered another picture from *Musée d'Art Moderne,* which on their website is rolling along with the first one mentioned. 18% of the Swedes found it attractive, but so did also 27% of the French. It portrays a room in the museum containing an exhibition of modern art pieces, mostly sculptures in bright colors and metall framed by white walls.

The rest of the attraction marks were fairly evenly spread out, but there were some differences worth commenting. The more traditional style of art shown in an image from the *Nationalmuseum* website got a noticeably higher score from the French (17%) then the Swedes (2%), while an excision of a contemporary photograph from *Moderna Museet* were greated a higher score from the Swedish (14%) then the French respondents (4%).

Musée d'Art Moderne
The people filling in the forms were then asked to specify which type of museum they associated each of the ten images with, limiting the choices to two maximum. The first three were all from the website of *Musée d'Art Moderne*, the general guessed however were quite different depending on the picture. The first one is a photo of the exterior of the museum and show a 20th century stone building with pillars and big windows, blue skies in the background, and plants in a row in the foreground.

The opinions of this image were more evenly spread out than in the cases of the other two, but the most dominant guess were a *Natural History Museum*. The all together second popular alternative were *Architectural Museum & Historical Buildings*. The opinions were however divided when it came to the Swedish second choice of *Museum of Fine Arts* which a total of 35% agreed on, in the French form that very same option scored 16%. The French put their third best guesses on *Cultural history & Crafts Museums* (29%), and 16% of the Swedish made the very same choice. This image was one out of two in the Swedish form and the only one in the French to actually get guesses applied to all the eleven museum options provided.

The second picture was the one ranked absolute highest in the attraction test (can be seen on page 26), the best guess were in general *Modern Art Museum* (75% of the Swedes, 61% of the French), even though the French ranked *Museum of Fine Arts* almost just as high and the Swedish also suspected it to possibly belong to a *Design & Fashion Museum*. Both the Swedish and the French participants liked this image, and to a higher degree linked it to a type of museum they claimed to appreciate, especially in the case of the second highest rated options in both forms mentioned above.

The last image from *Musée d'Art Moderne* was the one portraying an exhibition hall at the museum containing several sculptures and some other modern art pieces.

The result for this image basically turned out the same as for the previous ones. *Modern Art Museum* got the highest bids (94% of the French, 82% of the Swedes), the French also ranked *Museum of Fine Arts* on 44% and the Swedes gave 39% of their guesses to a *Design & Fashion Museum*.

Louvre

Two of the images were the ones presented on the index page of the *Louvre's* website. The first one (fourth counted with the others) being the image granted the second highest remarks for attraction by the French, and symbolising a famous painting from the 17th century. Since this is a very famous art piece (at least in France) the most guessed options were *Museums of Fine Arts*, but with *Cultural history & Crafts Museums* as a strong runner up. The latter can be explained by the act captured in the painting of a woman making milk in an elderly fashion, which in many ways are cultural history and craft. But 49% of the Swedish respondents also put their guess in *Local History Museums & City Museums*, accompanied by 30% of the French. This choice were probably based on the idea of the painting being shown where the artist at some point worked or lived. The painting itself is however a very famous and precious item and definitely belongs in an Art Museum, even if one close to its origins.

The fifth image (second picture from the *Louvre)* is found lower down on the *Louvre's* website and is a photograph portraying a large hall from the museum in an angle from sideways and above. People are seen walking over a grand stone floor, and metal poles

with a fabric-covered rope is put out to make order. This picture got at least one vote on every option in the Swedish form, and all options but one in the French form. The most dominant guess where *Photography Museum* (47% of the French, 46% of the Swedish). *Technical History & Mechanical Museums* and *Modern Art Museum* furthermore shared a tied second place. The opinions were split when it came further down the list to the general fourth and fifth place, where *Natural History & Natural Science* were preferred by the Swedes and *Design & Fashion Museum* by the French. Six people from both of the forms actually preferred the option *Other*, most without a notion. The notions left however could be summarized into: *Not a museum*, *Train station* and *Louvre*. Some of the participants couldn't see this image belonging to a museum at all, while at least one person recognized the exact Museum the photograph was taken from.

Nationalmuseum

This museum is being represented by two pairs of images, one from the English version of the site and one from the Swedish version. The images are found in the main content on the index page of the website. The sixth image of the form is in fact two pictures located next to each other on the sights English version. They are both image links, one leading to an exhibition at Malmö train station, and the other leading to the online book shop. They are sharing color elements in reds, browns, grays and occra, but one is an excision of a traditional style of painting and the other a collage of book covers. The most popular guess in the French form were *Local History Museums & City Museums* with 46% (Swedish form, 37%). In the Swedish form the most preferred answer were *Museums of Fine Arts* with 54% (French form, 39%). The second most popular choice of the French with 40% were *Cultural History & Crafts Museums*, which 26% of the Sweden would agree on.

The seventh image and the second pair from *Nationalmuseum* was taken from the same section as the previous images, but from the Swedish version. The two photographs are symbolising one armchair each, one of them having a girl dressed in 1960's clothing sitting in it, both on a white background. In this case a majority of the participants were agreed, 86% of the French and 82% of the Swedes thought the images to belong to a *Design & Fashion Museum*. The second choise divided the forms between *Cultural History & Crafts Museums* (40% of the Swedes, 9% of the French) and *Modern Art Museums* (39% of the French).

Moderna Museet

The last three images assembled in the forms (eight, nine and ten) were found on the index page of the *Moderna Museet* website. The first image, or number eight in total, was taken from the header of the version belonging to the Malmö version of the site. It is a rather large photograph in a portrait format of a small sized pink poodle against a dark blue and light green background. The most common opinion in both of the forms were that this image belonged to a *Photography Museum* (80% of the French, 63% of the Swedes), the second guess were *Design & Fashion Museum*, and tightly after *Modern Art Museum*. The *Modern Art Museum* was really a choice prefered by the Swedes, but then again they also claimed to

appreciate those kinds of museums more and gave a higher attraction score to this specific image than the French participants.

The last two images were taken from the Stockholm version of the site. The ninth in the order of the list was taken from the header of the index page. It is actually an image from a film loop of a woman combing her hair (in the film clip also her face) shown in black and white. The woman is a famous performance artist called *Marina Abramovic*, who started her carrier in the 1970's and is active until this day. 89% of the participants in the French form and in the Swedish one thought of *Photography Museums* when seeing this image. Maybe some of the participants recognized her face, but most people did not since the projects she is famous for undoubtedly is a bit provocative modern art. *Modern Art Museums* was found in second place, that alternative made sense to 36% of the French and 35% of the Swedish respondents.

The tenth and very last image was found further down on the index page, right under the header in the main content. It is actually three photographies found in a row mounted right next to each other. They were presented together, because that was how they were found on the site. They were however separate links to events and exhibitions presented in the museums program. The image furthest to the left is portraying an excision of a pattern on what looks like some kind of embroidery. The middle photo is focused on two women standing next to a stone wall talking in what looks like a dressy party, both dressed in black and creme, both with a drink in one hand. The image to the right is a photo of a colorful patch work in textile, it is portraying some kind of fantasy animal and a miniature island with a palm tree. The colors of the three are warm shades in mostly off white, yellows, blues and reds. The respondents of the forms all agreed on which museums these images did not belong to, but the most associated type of museum varied between the forms. The French preferred *Modern Art Museums* (59%) and in second hand they thought it to be connected to a *Photography Museum*. The Swedes could also se a connection to modern art, but their first choice (68%) landed on *Design & Fashion Museum.*

4.1.6 *Color scheme feedback*
Six major colours were selected from each of the four websites to be presented as a color scheme. Black and white was represented as two of the colors in all of them, since they had a great influence on the sights. In the form the participants were asked to select the one they found most attractive. The results were rather spread out over the four options, but in both the French and Swedish form the first option representing *Musée d'Art Moderne* got the largest percentage of the votes (54% of the French and 35% of the Swedes). The colors included in this combination were a salmon pink, mustard yellow and a light and dark blue.
It's hard to say if this was a result of the layup of the alternatives, since it's a question so open to intuition. The second most popular choice differed between the French and the Swedish participants. The French liked the color scheme of *Moderna Museet* that consisted of lilac, pale green, light yellow and a dark grey. The Swedish second choice was the combination found on the *Louvre* website in maroon, red, turquoise and a dark grey. The

overall least popular choice were the color scheme taken from the *Nationalmuseum* website. It consisted of a clear yellow, orange, cream and maroon.

Musée d'Art Moderne
The second most mentioned type on museum was *Design & Fashion Museum* in both the forms. 44% of the French participants associated the color scheme with a *Modern Art Museum* which made it the highest noted. The highest score from the Swedish participants was the 35% of the votes given to *Technical History & Mechanical Museums.* Four of the Swedish participants voted solely for *Other* without further notion.

Color Scheme Musée d'Art Moderne

Louvre
In this case what stood out from the rest were the same top two in both forms: *Technical History & Mechanical Museums* (37% of the French, 32% of the Swedish people), and *War & Weapon Museums* (35% of the Swedes, 34% of the French). The rest of the votes were fairly evenly spread out between the options, but a few of the notes differed noticeably between the forms. *Natural History & Natural Science* got 20% by the French, and 3% by the Swedish participants, the option of *Design & Fashion Museum* however got 23% by the Swedes and 11% by the French. Three of the Swedish participants voted solely for *Other* without further notion.
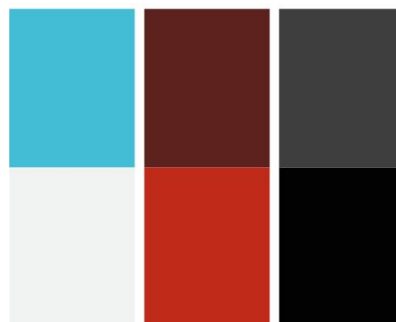
Color Scheme Louvre

Nationalmuseum

For this color scheme every option available got at least four votes and the opinions varied inside the form and between the two. The overall top three were: *Natural History & Natural Science* (30% of the Swedish participants, 21% of the French), *Cultural History & Crafts Museums* (29% of the French, 25% of the Swedes), and *Local History Museums & City Museums* (26% of the French, 17% of the Swedes). Three of the Swedish participants voted solely for *Other* without further notion.
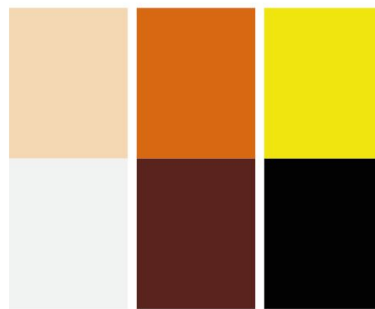
Color Scheme Nationalmuseum

Moderna Museet

The French associated these colors mostly with *Modern Art Museums* and secondly with *Museums of Fine Arts.* The highest Swedish remarks were given to *Design & Fashion Museums* and *Photography Museums. Parks & Botanical Gardens* were ranked in third place in both of the forms. Three of the Swedish participants voted solely for *Other* without further notion.

Color Scheme Moderna Museet

4.2 Index page Analyzes
4.2.1 *Design choices*
4.2.1.1 Moderna Museet

The web site is set on an all white background with black and quite fat text. Almost every separate column is represented by an image as well as text, they often contain clear colors (not necessarily bright) or are presented in black and white.

On this website there are two versions depending on which city you choose, the museum is represented in both Stockholm and Malmö. The structure of the site is very much the same in booth versions, but the content in changed. In this study both versions are considered since they belong to the same museum.

The header is a column filled with a large image, all the way from the left to the right. However, in the Stockholm version the image is actually a looped video clip. These are samples from exhibitions hosted by the museum at the moment, there is also a small column placed in the image bottom left corner with dates of the exhibition, its name and the name of the artist. In the top left corner the logotype of the museums is placed, it also serves as a home link to get back to the *Index page*. A symbol containing two lines is used as a button to access the main menu. On the top of the header the opening hours are stated and they also link to general opening hours and accessibility. On the bottom of the header there are some options, on in each corner. In the left corner it says: *Stockholm, Malmö* and in the right corner: *Svenska* (Swedish)*, English*. This includes all of the Swedish users and 90% of the French, claiming to master basic English.

The index page is constructed horizontally with rows of pictures and texts and seems to form three sections. The first section right beneath the header where the headline is *Exhibitions* and which contains three columns, each with a picture and dates of the exhibition, its name and the name of the artist. On the bottom of this section there is a small plus which is a tool to unfold more exhibitions and the general collections. If you push it a second time you are transferred to another page with more exhibitions and information (with options of both exhibitions in the past and future).
The second section on the page is the only one dominated by text. It is a calendarium with columns for what is happening today, tomorrow and upcoming events that the museum recommends. Each point in the calendar is accompanied with a thumbnail image as well as the information of time it's taking place, what it is, and what it is named (and if it is presented in Swedish). On the bottom of this section there is also a plus, just like in the previous one. This plus is however a link to another page containing more information about the calendarium.
The third and last section of the index page in entitled *News,* and is presented in two rows of images (four in every row) with a short text attached. They mostly describe events at the museum or collaboration with other museums. On the bottom of this section there is a plus,

just like in the other sections. It is a link and leads to another page with more pictures with a short text, just like the ones presented on the index page.

The footer mostly contains links to social media and communication sites where the museum is represented. The headline of this section though is *Contact* and information in terms of phonenumber, link to email address and location information is available.

The site in general is well managed, and cohesive. There is lots of space to rest your eyes since the elements are well separated and concise. It is quite modern and simplified which might be strange if you are not very confident in the web, but it is also quite intuitive when e.g. sometimes using symbols instead of words. The type of symbols used are similar to communication used in smartphone applications and might therefore appeal more to someone comfortable using such.

4.2.1.2 Musée d'Art Moderne
The website is set on a white background with additional black contrasts columns and a few light grey features. Overall it is uncluttered and gives space to the large and often colorful images presented. The design in cohesive throughout the site but the construction itself is not made in a traditional web site manner.

The header (the top column of the page) is consisting of a large image changing every ten seconds, a small logotype in the upper left corner and a small button in the upper right corner containing the menu which is unfolded with a click. A symbol containing three lines and the word *Menu* serves as a button to access the main menu.

The menu contains six main choices: *Visit, Exhibitions, Collections, Activities, Museum,* and *Support the museum*. All the options provide you with a sub-menu of two to four options. The options you click on change from a white to a black background, which makes it easy to concentrate on the content. There is also a search engine in the menu field.
There are two language selections: *French* and *English*. This includes all of the French participants and almost all of the Swedes (with the exception of one, claiming not to master basic English).

The index page is not constructed in a typical grid format, but in horizontal sections running all through the page and they are quite easy to follow. Below the header lays a section containing a calendar of events for the near future. On the very right side of the section there is a column in a darker shade containing opening and access information, as well as current changes that might be important to know of (there is a link to reach more information). There is also a link to priority booking which leads to a ticket site for Parisian museums. The section below this one is in black to separate it from the otherwise white background. Here are exhibitions and events rolling and changing every six seconds. Underneath this section a small column in white and light gray represents the collections of the museum, only through a short text and a link to the online collection available. It is accompanied with a bright picture

from the museum that is placed as a base running from the right end of the page to the end of the left.

The footer contains a link to all the *City of Paris' Museums*, as well as *Contact, Terms of use,* and *Credits*.

This website is well structured and intuitive with clear communication in terms of short text elements, on point, conventionally placed or easily accessible, but also in terms of well selected colors and images to provide a unified profile and identity of the museum.

4.2.1.3 Nationalmuseum
This website is set on a light grey background, with white, medium grey and yellow columns. The texts are set in black and maroon and changes between at least four different font. The content part on the pages is quite narrow and there is not very much scrolling required to arrive at the footer. The texts are overall a bit hard to read due to the combination of different fonts and colors, even though they would separately fulfill the rules of readability online, meaning it is really more of a hierarchical problem then the choice of fonts.

The biggest content of the header is the logotype which is black text set on a yellow background (this also functions as a link to the index page, but automatically switches back to Swedish every time you use it). The logotype is accompanied with a slogan: *Sweden's' premier Museum of Art and Design.* On the top of this section there are language options. There is a selection of *Svenska* or *English* for the site in general, but there is also a link decorated with a symbol of two hands. They represent a button that also says *sign lang* and leads to a page with videos about the museum in sign language. This includes all of the Swedish subjects and 90% of the French. With sign language and video options more people are also included to plan their visit, learn more about the museum and, art and design in general.

The main menu is situated right beneath the header and is what one could call a conventional main menu, horizontal and always visual. It contains five options and one search engine field. The options read: *Exhibitions, Visit us, Collections, Schools,* and *About us.* Each one leads directly to another page with the same title.

The section below the menu is structured like a grid of squares consisting of three rows, some squares with more text and some with images and titles. The first row is split up in two columns, one equilateral square with yellow background and black text, and one oblong square with three pictures rolling and changing every five seconds. The title of the first column is: *We are open.* It is followed by the address (which is also linked to a map), the opening hours (in general and for specific holidays coming up) and the price information (which is actually free of charge). When changing language the content of the columns

change as well. In the second column of this row the images which are rolling change, but they all contain some kind of news, either exhibitions or some kind of release.

The second row there are three columns, the first one is set on a gray background and is serving as a menu where the options are: *Explore the collections, Order images, Art library,* and *The Museum shop.* Each of the options change color from black to maroon when hovering over it, and they all lead straight to another page. The next column is a picture marketing an exhibition and the museum, with dates, name of the designer and where to go. The last column is an excision from a painting, the text connected to it says: *New Acquisition.*These two images both link to more information on the subjects they contain on another page.

The third and last row is like the first one split in two columns where one is half as big as the other. Both contain an image and short title, on the Swedish site however, the first column is containing information about the work with a new logotype combining a N with a M. On the English site that very same space is devoted to an exhibition in Malmö train station. The smaller column represents the same thing though, and contains an image of book covers and the title: *Online bookshop.*

The footer is housing two vertical menu rows, contact information and links to other social media. The headlines are: *Visit us, About us, Visiting Address,* and *Follow us.* Under the title *Visit us* we find following options: *Opening hours & Admissions fees, Where to find us, Accessibility, Exhibitions, Book a group tour, Art Library & Archives,* and *The Museum Shops.* Under the title *About us* we find: *Contact us, Press & Media, Search the collections, Schools,* and *Research.*

This site looks the oldest out of the four included in this project, but there are a lot of reorganisations going on in this institution and since they are marketing a new logotype, a new website might not be too far away. It is also the only site out of the four that offers videos in sign language and information in easy read language. This could potentially be traced to to the high femininity index in Sweden and the importance of including everyone and caring for the exposed people in society.

4.2.1.4 Louvre
On the Louvre website the colours are very basic in white, greys and black. The background is a zoomed in part of the pyramid construction the museum is so well known for.

The website is available in four languages: French, English, Mandarin and Japanese, although the latter two seem to contain much less information and a different set of marketing materials. There are also PDF's available online containing vital information about the museum and several maps and pictures of the facilities. These exist in the following languages: French, English, Mandarin, Japanese, Arabic, Spanish, Portuguese, Italian, German, Dutch, Russian and Hindi. This includes all the participants in the forms if one includes the *PDF*'s in the equation.

There are three menus, two at the top of the page and one on the right side.
The top one takes you directly to your destination in e.g: Language selection, Create an account or Accessibility. The menu below has five alternatives that all lead to a new menu of choices. For example Collection & Louvre Palace leads to the choices of: *Curatorial Departments, The Pavillon de l'Horloge, Study and Research, Search the Collection, Selected Works,* and *History of the Louvre.*
In the menu to the right there are some links leading you straight somewhere like: *Shopping* and *Tickets*. Other give you choices while hover above it e.g. *Calendar* which gives you a list of five exhibitions to choose from to get further.
Going in and out of menus is always a risk of getting lost, especially without even being able to read an ingress before choosing. If you know what you want however it is rather organized, but not very typical.

The upper part of the main content column in filled with an image containing some textual elements which is changing between five different exhibitions every five seconds. Further down there are six smaller pictures placed in two rows, all presenting links to different kind of information tied to the museum, e.g: *Audio guide and Apps, History of the Louvre from château to museum,* and *Artwork of the day.*
For each picture there are two types of fonts used and another one for a pop-up window activated when hovering over it.

Underneath that column there is an equally big space split up in six columns containing information and links to social media and news update, global collaborations, donation link, practical information, feedback and other various smaller links to the webshop, museum lab etc.

In the lowest part of the main column there are lists of choices with small text categorized into groups. These are an ensemble of things that could be found also through other features of the site.

The footer on the bottom of the page contains a links marked: *Credits, Contact Us, Online Communities,* and *Terms & Conditions.* These links lead straight to a destination.

There are lots of impressions, even though the colors of the actual site are kept very neutral. There are many types of fonts and sizes of the texts in use, it gives it a very busy impression and makes you work to orientate through the information instead of finding what you search for more intuitively. The website also have many layers and menus containing long text elements and multiple alternatives to choose from, which makes it hard to fulfill the goal with the visit without second guessing yourself. The site is belonging to a large organisation, by looking through the website it is hard to get an holistic overview and a feeling of clarity and unity.

4.2.2 Social media

Moderna Museet

On the web site links can be found through black and white icons with connected name in text on the bottom of the page (the footer). The museum is represented on *Facebook, Twitter, Youtube* and *Instagram* (in that order). There is also a newsletter available that works like a blog on the site and is open for subscription. The description of the newsletter is available in English, but the you have to choose which kind of newsletter you want (depending on your role, teacher, general citizen, city etc.) and the alternatives are in always in Swedish. This makes it a bit unclear if the newletter actually is available in English or not.

Musée d'Art Moderne

On this website one must open the main menu (which is justified to the right) to find the links to other channels. Furthest down in the menu there are grey and white icons representing *Twitter, Facebook, Tripadvisor* and *Instagram* (in that order). Here one can also subscribe to a newsletter concerning the museum via e-mail. Furthermore the newsletter seems to be available in French and English since the the information surrounding it is communicated in both languages.

Nationalmuseum

The links to other channels can be found on the bottom of the page (the footer) and a represented by icons which in fact are the original logotypes in color, but small in size. Represented here are *Facebook, Twitter, Youtube, Instagram, Flickr* and *Tripadvisor* (in that order). There is a newsletter to subscribe to where the information flow can be designed after your own interest concerning the museum. The newsletter is however not presented next to the links, but in the menu *About the Museum* on the bottom of the page (in the footer) together with *Contact us, Press & Media, Research* etc. The newsletter in not available in English though, which is clear since that option is taken away in the English version of the site. Taking that option away from the English part might exclude potential followers that don't have Swedish as a first language, but still would appreciate and meet the main information of a newsletter.

Louvre

On the web site the links to other channels are found in the middle of the page, which requires scrolling down to reach. They are located by the news feed (it is also provided in English and partly in Mandarin and Japanese) which present upcoming exhibitions etc. The links are presented in color and leads to *RSS News feed, Twitter* and *Facebook* (in that order).

4.2.3 *Reflection & Analysis*
4.2.3.1 Moderna Museet
Density

The elements on this site holding a high density would be the large image together with a box containing text written in capitals, which are serving as a sort of header. On this sight the fonts are in general very style bearing and the identity of the page would definitely change if the font would be rather different. The font is bold, square and provided with angles instead of smooth lines on e.g. *S*, *O* etc. These features keeps the site looking modern and graphical with a little hint of what could be interpreted as retro, mainly thinking of the digits from the digital alarm clocks highly popular during the end of the last the century. On this sight the font is what holds the images together (with the help of a white background).

Framing

The site is filling up the screen in an wide angle, the segments are elongated resting on the wider side down which give it a spacious and free impression. The spaces in between images are open and without lines or borders, just like one could imagine artwork in a gallery. The contents in the images are mostly active or in motion and therefore do not really give a calm impression, but more like a feeling of participating in something.

Redundancy

The images on the page are not very sharp or high in contrast which gives them a bit of a dreamlike feature. The first impression from the site is on both the Stockholm site and the Malmö site a large close up image of a face. Since brains spend a lot of energy memorizing faces this is not a bad idea to break through the noise on the internet. In one of the cases it is actually a moving video clip which really catches your attention. The site in general is following the conventions used in other modern art museums websites right now, and therefore if one by accident would end up on this site there would be a greater chance of identifying what kind of activity this site is marketing. On the upper top of the page there is not much noise in the message at all, it is clear, clean and short. On the lower part of the index page however the noise is a little bit louder with images and texts without clear boundaries and on different heights, it ends up just reading a bit messy to the eye.

Hierarchy

When matching the results from the forms with the site content it is clear that what visitors find most important is easily accessed. The exhibitions are found through a click on the large image (header) and through smaller pictures right under, but also in the hidden menu under the options of *exhibitions* and *about the collection*. The other requested information is found by clicking on an link on the very top of the page opposite corner from the logotype. This leads to opening hours, admission, accessibility and address, all on one page. This page is unfortunately equipped with a large and long picture at the top which function as a road block, one has to scroll by to reach all the information. This does not seem like the right place to put an image in the centre since the visitor actively has requested information first hand. A

smaller image so one see the text when entering or an image underneath would be better in that case. The art and images on this site are clearly given the biggest space, rather than the logotype or lots of information in terms of texts and layers. Maybe that says something about how the museum wants to be identified and how they like to work, with the art in the centre and themselves as merely a platform.

Salience
In the form the perception was primarily that the images taken from *Moderna Museet* were identifying a Photography Museum, a Design and Fashion Museum or a Modern Art Museum. This is fairly close to home and one could say that the results definitely kept within the same genre of Museums. No pictures from *Moderna Museet* were best liked, nor the least liked. Swedish people tended to like the Modern Art Museums images more than the French did in general. This might have something to do with the fact that Sweden scored low in uncertainty avoidance and have a general interest and somewhat relaxed attitude towards change and new things. The color scheme was the second most liked in the French form and was over all mostly identified as a Modern Art or Fine Arts Museum.

4.2.3.2 Musée d'Art Moderne
Density
The rolling pictures on the top of the site are very high in density and so is the logotype which is the only text element visible in a first view. Further down on the index site one should add the black and white color scheme that makes the most impression.

Framing
The site is framed in a calm and reflective way which is communicated through wide and laid down segments, slowly fading and changing images, lots of empty space in between segments, and pictures containing relaxed visitors. Also here the site mimics the way the collections are shown, with bright images and neutral breathing space.

Redundancy
The site is very much in the same style as the one other modern and contemporary art museums seem to work with at this moment, which hopefully helps the museum to communicate their business in a direct way even for someone who did not plan to visit the site. The page is in many ways low in noise, it is focused, direct and clean. The options and texts elements are short and concise. The menu is hidden but clearly marked on the top of the page with a symbol now well known as a menu through social media, but for unaccustomed users it is also marked with the work *menu*.

Hierarchy
To find the practical information most asked for in the forms, like address, opening hours and admissions are within reach through a simple scrolling downwards. One finds them right under the large rolling top images. The exhibition information is found in the hidden menu

under exhibitions and collections. The options are clear, short and not surrounded but too much information. Overall it is a good website, modern but not too far from the conventions we have grown accustomed. The images on the top of the page are not links though, that could potentially be a shortcut to reach exhibition material. By rolling through the images on top of the page one gets a fast overview of what to expect from the museum, this provides a good chance to give the visitor of the site a feeling of understanding the museums identity without going through several clicks and page changes.

Salience
Musée d'Art Moderne had by far the most popular image in the forms, and also owned the second choice selected by the Swedish participants. The images were in general identified as belonging to a Modern Art or Fine Arts Museum. That is very close to home and means the images communicated a clear message. The color scheme taken from the website of *Musée d'Art Moderne* were in the forms the most popular choice in terms of attractiveness. The participants mostly guessed the color scheme to be related to a Fashion and Design Museum.

4.2.3.3 Nationalmuseum
Density
The logotype is definitely high in density on this page, there is information on the website about a planned logotype change. This will definitely change the identity of the site and the museum that is being communicated. The color of the background is consisting of bright yellow and different shades of light greys. The impression could definitely be changed a lot through a color change. If another bright color would take the place of the existing yellow that could actually be a less significant change identity wise than a change of the shades of grey which provide a solid breathing space. If they e.g. also would be given a bright color or only a change of tone the feeling and identity communicated would be rather different.

Framing
The format of the used space is quite narrow and most of the segments are square shaped, placed side by side. This makes the page feel a bit crammed and tightly packed, lots of information is squeezed into a rather small space, and it is also presented in similar sizing which makes them compete for the attention. The larger images on the top of the page are changing rather fast and without much fading, this in combination with the narrow framework and yellow color notes ends up leaving you with quite a stressed and busy impression.

Redundancy
The site is built in a more traditional manner with conventional choices more related to the Fine Arts Museums then Modern Art that can be found online. The page is quite noisy in terms of different fonts, sizes, colored segments and background, images and movements. To get the message and information across it might be a good idea to boil it down to a more cohesive and direct site, with more space to breath in between information and a clearer

hierarchy for more intuitive use. It is of importance to bare in mind that many visitors are not familiar with the website when using it and might not be read their first language trying to retrieve the information they are searching for. The page does not feel totally unconnected, but it does however feel quite noisy. There are lots of different segments with different fonts and colors, and the images vary in impression too.

Hierarchy

The information in terms of opening hours, admission, address and accessibility is found in a separate segment right on the top left of the index page. The exhibition information is found in the main menu under *exhibitions* and *collections* and also linked to through the pictures on the page. The information mostly appreciated in the forms is easy to access, but the various fonts and colors makes it a bit hard to know where to look initially.

The logotype is definitely most dominant on the page, then comes the rolling images (even though if the white text incorporated into them are a bit hard to read against the background), after that it is uncertain what is next in hierarchy, the rest is about even. Even though the work of the museum is vast and mixed in focus to a certain degree the site could communicate that in a more unified and intuitive way to get a clear idea of the identity of the museum.

Salience

The results from the forms were the most mixed when it came to the images and color scheme of *Nationalmuseet*. The images rather equally identified as belonging to a Local History or City Museum, Design and Fashion Museum, Modern art and Fine Arts Museum. The museum does actually work with a lot of different kinds of art and design and describes it as whatever is meaningful to people and society, that includes historical pieces and contemporary work.

The color scheme got most votes for Natural History and Science Museum, Cultural History and Crafts Museum and Local History or City Museum. Even though the results were very mixed and spread out, most of the dominant options were rather close to the areas of interest to the museum. It was however the least liked and that is something that might be worth baring in mind sense you might stay longer on a sight you find attractive.

4.2.3.4 Louvre

Density

The colors black, grey and white are dominant and have a high density on this page. The most important information is written in a serif font giving it a rather classical look, putting it in a large size and all in capitals also make it high is density. The feature with the highest density on this site is the large rolling images on the top mostly containing famous pieces of fine art.

Framing

The framing on this site is rather wide, but a large part of the right and left side is just a background containing an image from the museum architecture. The building is an important part of the museum and is a historical piece of art on its own. The active part is much more narrow than in some of the other sites. Maybe this is some kind of reference to the museum itself with the building as a background and artwork and information in the foreground. In fact all the different menus and layers on the site are very much as the experience of the museum which sometimes is hard to navigate in with all its angles, layers, portals and exits. The webpage has a rather cold and calm (though somewhat confused) expression, which also translates well to the old stone castle building hosting the museum, containing classic artwork often formal and well posed. Both the of French museums included in this thesis presented visual elements of their building on their website, something that did not occur on the Swedish sites. If this is connected to some kind of status (through grand buildings) through ascription, a sign of tradition and continuity or something completely different is hard to determine without further analysation.

Redundancy

The museum is represented by a website built up by many different segments and menus of the same page. There are also many small pages, all with specific topics like: *History of the Louvre, Curatorial departments* and *Selected works*. It is quite noisy and a lot of information at the same time. The museum is very well known and breaking through the noise might be the least of its problems, however the sight looks approximately like some of the websites from other Fine Arts Museums or other museums in that genre. Some of these have a rather high focus on facts and information through longer texts, something that could be altered into something more intuitive and clearly structured. This is especially important for a site expecting people from different cultures and with language skills.

Hierarchy

With the museum's business in mind it is of course of great importance to market the exhibits, this is what first catches the eye on the index page. The Logotype is located in the upper left corner where one would expect it, but is not very dominant since it is small and blends in with the background. The information highly appreciated in the forms are partly found under the option *plan your visit* in the main menu. From there you arrive at a under menu where you choose between many options: *hours and admission, advance tickets, visitors tips, floor plans,* and *getting here*. You have to go through two menu choices (two clicks) to get to the most essential information of the museum, this is a bit of a problem. Especially since none of the common keywords are found in the first choice hence you don't know the language very well. Moreover the options are often long and many, leaving even a accustomed visitor a bit frowned. This is a very large museum with a vast collection, it would be positive if one intuitively would feel the connection a bit more clearly and the holistic structure on the site and museum.

Salience

The images used in the forms were mostly guessed to be related to a Fine Arts Museum or Photography Museum. The *Vermeer* painting *the Milkmaid* was voted the next most attractive image by the French participants. The Swedish generally appreciated the modern art images more. The color scheme was mostly ascribed a Technical Historical and Science Museum, maybe the rather sober and rational colors complimenting the black, white and greys was what led people towards a more technical identity.

5. CONCLUSION

To answer the first question of this thesis one has to write more than a simple yes or no: *Are the websites following the basic conventions of web design and communication to built up the museums identity?*

The index pages were analysed through the lens of the intuitive readability, multimodal tools and through comparison to other sites within the same niche.

The identity of the site of *Moderna Museet* can in a nutshell be perceived as active, modern and dreamy with a few notes of potential changes like structure up the bottom of the page, a more clear hierarchy in the text elements and perhaps an textual indication of where to find the hidden main menu.

Musée d'Art Moderne had the page with most attraction points in the forms and it is a rather noise free and well structured site perceived rather calm, reflective and artistic. When one of the large rolling photos (see page 27) were taken out of context it was guessed to belong to an Architectural Museum, but in the context together with other the images (clearly guessed to belong to art museums) it works well and communicate the desired identity of the museum. These rolling photos on the top of the page are not linked anywhere though, on the other sites in question they are. It could be a fast and easy short cut to the collections and exhibitions which also gives a fast overview and could strengthen the identity further.

On the site of *Nationalmuseum* it is communicated that they are in a change of graphic profile and logotype, this will of course have a great impact on the perceived identity of the museum. The index page is today quite traditional (nigh old fashioned), busy and stressed which is not the best feedback one could get and not what one preferably would like to be identified as in this business. It has some old fashioned kind of elements what surely will change through the update, the page needs to be simplified, unified and structured in a clear hierarchical order. It was also the least liked color scheme in both the French and Swedish form. Hopefully it will not be too long until we get to see this museum in a new fashion.

The *Louvre* owns a site with lots of elements, pages and choices. It is identified as messy, vast and classical, and on this site it was the hardest to find the, according to the forms, most necessary information. First after a two menu choices (two clicks) in a long row of options, all with long text elements, one arrives at opening hours, prices etc. This is problematic, especially knowing that many of the visitors on this page are not familiar with the site when looking for information, nor reading their first language. There are just too many menus (and

long text options), layers and information crammed into one place. It is hard to get an overview and knowing if one took the right path or if there is other information to be found down another alley. A more intuitive index page with a clear hierarchy and structure containing less information at once would make this communication more effective and the identity of the museum more clear.

The other question asked in this thesis can be answered with a simple *yes* or *no*, but even so we might need to say a little bit more then that: *Have the analysed museums worked with their websites in ways that include both Swedish and French peoples' expectations?*
I would say that most of them did, the expectations of the French and the Swedish participants did not differ very much on most points. The most requested features on the website were the most basic facts like opening hours, prices, address, accessibility and exhibition information. This was on most sites easily available, but some could benefit from making some changes to simplify the search. More of the recipients in the form claimed to visit the website when traveling outside of one's country (ca 70%) and in general planned the visit more before going at those occasions. Fewer reported to use social media in this situation, about half of the people saying they would use it for this at home would not abroad. Therefore it is very important to make the website approachable for foreign visitors, while the social media might host more native language specific events and local happenings. Most of the participants claimed to master English on a basic level (99% of the Swedish and 90% of the French). This is a language provided on all the sites, the 10% of the French not comfortable with English stated to prefer Spanish. None of the Swedish museums provided information in French or Spanish, which might be a future option to consider for a more inclusive international approach. Among the Swedish participants 16% claimed to understand basic French which should better their chances of receiving the full message on the French sites where some features only are available in French. When asked to mark the most attractive images a total of 81% preferred the same image from *Musée d'Art Moderne* (see page 26). When not given direction on how many to pick the French were generous and filed more images as attractive then the Swedes, resulting in the French liking both modern and fine art icons. Moreover the French appreciated the fine art icons more than the Swedes who gave most of their points to light modern or contemporary art icons. I seem likely however that the conventions within web design and communication constructing identity are fairly spread over national boundaries.

There were still certain tendencies within the forms that did separate the two forms. Swedish participants stated to use social media more than the French, they also claimed to plan their visits less both in Sweden and on a hypothetical journey to France.
There are potential traces of the high femininity index to be found e.g. on the site of *Nationalmuseum* which is the only of the four to provide videos in sign language and easy language information. All the involved museums, however, have information about accessibility for people with disabilities. At *Musée d'Art Moderne* it is unfortunately only available in French.

The difference in Uncertainty avoidance can be found in in the habits of the participants, where the French tended to plan their visits more than the Swedes. A total of 60% of the Swedish people involved in the form stated to normally not plan their visit at all, only 24% of the French claimed the same thing. On the other hand the Swedes were more involved with social media and more people said *yes* to the question if they had *Facebook* than if they mastered English on a basic level. This goes well together with the idea of the Swedes being fascinated with new inventions and having a relaxed attitude towards the unknown and change. This also goes together with the low impulse control that generally inhabits the Swedes (following their wishes) which also been called a high indulgence.

There are differences in French and Swedish general expectations and behavior, but the biggest ones are not to be found within the conventions used for online communication and identity building apparent at museums websites. It is important to remember that we are different with much to learn from each other, but it is equally important to remember that in many ways we are very much alike.

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The website of Louvre in Paris, France: http://www.louvre.fr/

The website of Moderna Museet in Stockholm, Sweden: http://www.modernamuseet.se/stockholm/sv/

The website of Musée d'Art Moderne in Paris, France: http://www.mam.paris.fr

Image references

Musée d'Art Moderne's images 1,2, and 3
Compiled from the index page of http://www.mam.paris.fr

Color Scheme Musée d'Art Moderne
Compiled during this project from the colors found at http://www.mam.paris.fr

Color Scheme Louvre
Compiled during this project from the colors found at http://www.louvre.fr/

Color Scheme Nationalmuseum
Compiled during this project from the colors found at http://www.nationalmuseum.se/

Color Scheme Moderna Museet
Compiled during this project from the colors found at http://www.modernamuseet.se/stockholm/sv/

Because of lacking copyrights the remaining images included in this thesis are not attached.