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Communication of cultural heritage towards youths in Gothenburg

Three culture institutions' websites and Instagram



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Abstract

To establish an understanding of how cultural heritage is communicated on the Internet through websites and Instagram, three institutions are selected to be observed through a virtual ethnographic analysis in combination with sensemaking theory. The institutions that has been observed are Röda Sten, Världskulturmuseet and Frilagret. Reaching out with information in present days, requires a consist message in order to eliminate speculations concerning the meaning. The Internet is always around us, the process, to select which sort of information that is the most essential may be difficult. Youths are mainly those who become exposed for all this information, being brought up during the Internet era. This has to do with youths spending much time at different Internet platforms. Each website and Instagram of the institutions has been observed to explore how these institutions has chosen to advertise their cultural heritage through their platforms. To establish an understanding, the institutions different platforms has been compared to see if and by which means they are communicating cultural heritage towards youths. Through the childhood an amount of information is to be selected and all this information and knowledge shapes your cultural identity as for reshape it. The core has been to explore how these institutions out from different composition of pictures, text and colours reach out with their cultural heritage towards youths, which has been done through a comparison between these institutions and their websites and Instagram. Some of the institutions has a clear agenda working towards youth, which is visible at both their Instagram as for websites, which becomes clearer after a comparison.

Keywords: Cultural heritage, cultural identity, youths, The Internet, social media, virtual ethnographic, sensemaking theory, multimodal communication, communication

1. Introduction

Cultural heritage is a broad and wide topic (Borowiecki et al., 2016). It has gone through a change during the last decades. The definition that in the past centuries was connected to folklore, museums and archaeology are today connected and referenced to several cultural aspects, such as culture, music and secondhand clothes etc. Heritage is according to Harrison (2010) culturally ascribed, by the users and practitioners. This points at how the formation and definition of cultural heritage constantly changes depending on the context (Bohlin, 2018, 10 april, Borowiecki et al., 2016).

Miller & Sinanan (2014) discuss how people always have been curious and information seeking beings. With the use of the Internet and the development of new technology channels the step to reach out and contact each other has become easier than before the Internet was a part of our daily life (Hine, 2015). For instance, Miller & Sinanan (2014, also Dervin, 1998), reflects upon how social media channels has been a new way of establishing a collective sense of our memory, though people constantly uploading and posting text, pictures or videos in the social channels. Instead of oral tales (Burenhult, 2012), people is now creating a new form of collective memory in the digital sphere (Miller & Sinanan 2014, Hine, 2015). Which might be seen as a new form of cultural heritage.

Living in a global world, the gap between people shrinks, in that interactions can now occur globally in the blink of an eye through the world wide web (WWW) and its social media. Though the distance is shrinking, the way people who interact through social media will use it is the same no matter who use it. Social media have changed our way of interacting, and have given humans the possibility to take part of artefacts-, and culture heritage online on the WWW Interaction is appealing and only a few components on the WWW are communicated through one-way communication (Sade-Beck, 2004, Giaccardi, 2012). For example, when the producer has constructed a video, picture or webpage to create a feeling among the interpreter, it is up to the interpreter to act and react out from the message communicated and their own perception. Users of the Internet and social media will react in different ways when perceiving, for example an object, culture or video. It all depends on what association and experience the viewer itself has with them (Kalay et al., 2008, Giaccardi, 2012). It is common that many of the viewers are passively interacting (e.g. watching) on the WWW. However, the interactions are less passive when users visit webpages and social media that are linked to

institutions, as described by Kalay et al., (2008). The producer and the designer aim to create an inclusion of the interpreters. The interpreters can make changes and affect how these institutions are creating and maintain an open space for participation (Giaccardi, 2012). Communication through internet is a common way of interacting, this is also one-way companies and organizations reach out to their costumer, youths are one of those groups that are mostly exposed for this information. Youths are the ones who are most perceivable and updated with new platforms and ways of interacting, no matter if it is two- or one-way communication (Carlsson, 2010, Borowiecki et al., 2016).

1.1. Research problem, aim and research question

The aim of this thesis is to investigate how these three institutions, Röda Sten, Världskulturmuseet and Frilagret are communicating cultural heritage towards youths on their website and Instagram. This thesis addresses how cultural heritage is communicated in our modern society with factors as the Internet and social media. The three institutions focused upon in this thesis is an Art hall, a museum and a community centre. All are broadening their views and creating institutions for wider selection of events to be perceived and experienced; all this to reach a broader public instead of only having exhibition which is common at museums (Harrisson, 2010). Through this process the authentic context as meaning older cultural heritage for example as art and handcrafts, develops into a new phase and may lose viewers, but can also get new ones. The institutions are broadening their exhibitions and activities for a younger generation (Dervin, 1998, Kalay et al., 2008). The research questions guiding this thesis is as followed: *How and by which means are these three different institutions communicating cultural heritage at their website and Instagram towards youths? Do the institutions communication differentiate? If you visit their websites contra their Instagram is the information the interpreter receives about cultural heritage directed towards youths?*

2. Theory and Background

This part will describe the components that are crucial for the analysis of the intuitions' communication of cultural heritage, and how they use multimodal communication on their websites and social media to reach their target groups. I will introduce fundamental concepts

for how to grasp how the three chosen intuitions are communicating cultural heritage on their websites and through social media.

2.1. Cultural heritage

Going back in history, crossing by the paleolithic age when people were creating stone tools, to improve their hunting experience. During the paleolithic age the people also created rock art that has become a window for us living in present time. The rock art has been maintained for thousands of years. One famous example is the Lascaux cave in southwest of France. Which thousands of people yearly study and explore, these rock art (paintings). There are several ways for humans to express themselves. Expression does rely on the capacity of communication. Rock art and tools that were created thousands of years back, was a common way to describe the term cultural heritage some years ago (Burenhult, 2010, 2012, MacClancy, 2002).

Collecting, preserving and passing on some cultural heritage is art of human's daily life. Even though everyone may not always be aware, everyone is in some way passing on something they have learnt through life. This passing on can be in small scales, during childhood or later on in life. One common way to do this is to collect and store objects inside museums and in Art halls, which gives visitors a window to reflect over the past, living habits and culture. Cultural heritage is as essential for the future as for our past. It is our way to create an understanding of our present time (Strang, 2009, Harrison, 2010). Display of cultural heritage through museums in the past lead to cultural heritage being created by the staff at the museum. The curator at the museum were the ones shaping and producing the exhibitions and thereby the content of what cultural heritage was supposed to be. In present times we are instead creating arenas at several museums where the visitors also can become a part of the exhibition and what kind of exhibitions that are issued. According to Giaccardi (2012) a two-way communication is appearing, which are preferable when the gap between those who are interacting becomes smaller (though countries across the globe becomes more globalized), since communication through internet is expanding (Borowiecki, et.al., 2016).

The discussion is wide and long when it comes to what the term "*cultural heritage*" means. The term is changing and compared to past decades the term is today broadened and sometimes difficult to precisely define. Harrison (2010) point out that usually the term

cultural heritage is used to explain principles or some sort of value of an object. Something important to note is that cultural heritage is a process, and processes change. This is how societies and cultures in the world elaborate and develop to something new (Giaccardi, 2012, Borowiecki et al., 2016).

Depending on what glasses the person is putting on some terms will never stop evolving. Giaccardi (2012) reflects upon cultural heritage and its broad potential to continue to develop in this globalized world. In the past, cultural heritage might have been narrow and smaller (Kalay et al., 2008) in terms of definition. But this is no longer as obvious when we live in a multicultural society where people of different cultures are interacting with each other. Therefore, creating and establishing broader and more inclusive culture heritage become more important in our society (Carlsson, 2010, Giaccardi, 2012).

Comparing institutions that are representing cultural heritage in present days, there is a visible indicator that they are correlating with the change of the society and what the public are interested in. They also transform the institutions to a wider arena, which offers new ways to build up and restore culture heritage. To be a part of the cultural heritage and interacting with it are becoming common ways to perceive cultural heritage, which has been possible in new ways through the digital world. Borowiecki et al., (2016), also see Hamde (2008), points out the major impact of how the public perceives cultural heritage and what they expect from it. Youths nowadays are seeing cultural institutions as their platform to express themselves and their art. By adapting and letting the social structure reshape cultural heritage into something modern and dynamic in this multicultural society, institutions are creating more space for the locals to find cultural objects. Where they themselves can relate to and find others that are identifying themselves or feeling connected to a specific cultural heritage (Borowiecki et al., 2016, Carlsson, 2010).

2.2. Cultural diversity and Identity

As previously mentioned, culture is nothing that always must be static. It can also be transformed (Daiute & Nelsson, 1997, Lucif, 2013). Children that are brought up see to themselves as a person, they aren't categorizing themselves or their friends, in their first years of life (Lucif, 2013). They are brought up in the culture they are living in and formed by the norms, values, beliefs and social practices. Through the closest families and the socio-cultural

society shape the children's identity (Dervin, 1998, Lucif, 2013, Lustig & Koester, 2010). Even if it is during their upbringing time in life that the main values and self-images is created, it is not until the age of teenager and during the age of youth that youths tries to mix with their cultural identity. Which may be done through considering their reflections of their own values, beliefs and etc, that have shaped them in to their present cultural identity (Daiute & Nelsson, 1997, Lustig & Koester, 2010, Lucif, 2013). Creating your own cultural identity requires one to move away from the identity mainly shaped by the family, which is accomplished through "style and opinions take a grip of your life. During this process several questions pops up considering:

- *Who am I?*
- *Where do I belong?*
- *How will I find those who are like me?*

Answering these questions is a part of building your own cultural identity. There are those who from early childhood creates a strong cultural identity. Which is common for those, brought up with only one culture identity (they are for example brought up in the U.S. with family related to the U.S and nowhere else). For children that are brought up with several different cultures in the family, the process to find out their cultural identity usually becomes a longer process (Lustig & Koester, 2010, Daiute & Nelsson, 1997, Lucif, 2013). When interacting with others, their cultural identity is becoming aware to them. This awareness depends on interaction with others. When they face new perception of their own norms, customs e.g. they will perceive their interlocutor's behaviours, customs, norms e.g. as something unfamiliar. Instead they may defend how they believe or perceive the specific contexts out from their social codes. Communication with interpreters with different background and social codes like this is a part of many people's daily life. It is through interactions like these people are becoming more aware of themselves and their own habits and social codes (Lustig & Koester, 2010).

Living in a globalized world leads to several people having more cultural identities than one, the latter one was more common in past decades. The way people move and travel across the globe, results in new constellations of relationships being formed. Some children that are born will be bilingual. The Internet creates opportunities to interact with people all over the globe, which make it easier for families and people to keep their cultural heritage. Even though this is possible, it will not be easier for teenager and youths to create and establish their cultural

identity, because now they have two identities that make them who they are. Establishing your cultural identity would probably not be that difficult if others would not question your cultural identity and your heritage. All these processes ends up in the search of yourself (Lucí, 2013, Lustig & Koester, 2010).

2.3. Sensemaking theory

Shaping your own cultural identity can be difficult. Hall and Ghazoul (2012) describes how people construct themselves and reshape their cultural identity depending on the context. Living in a globalized society and among different cultural contexts, may occasionally lead to difficulties in establishing a self-image and a sense of belonging for youths. Karl Weick (2005) points out how people are trying to establish sensemaking in their unstable environment. His sensemaking theory was developed out from organizational study. This thesis uses a sensemaking perspective and theory. It focuses on how perspectives are recreated by the interpreter's own awareness and knowledge, in interaction with cultural heritage (Dervin, 1998, Watson, 2008), through a virtual ethnographic analyse and multimodal communication method. Being brought up in a family includes several teachings as for norms, structures and socio-cultural codes (Lustig & Koester, 2010). Even though most of the interpreters will not reflect over these factors until they are older, Lucí (2013) discuss how the relation between cultural diversity and sensemaking becomes something different when you have two or more cultures to relate to.

In present time, many people are interacting with different cultures daily. This results from that the world becomes more multicultural, and it becomes more common to be bilingual (Lucí, 2013, Giaccardi, 2012). When youths interact with people having different cultural diversity it may lead to more misunderstandings and lack of understandings in their communication. This is because their norms and values e.g. express their cultural identity which may lead to cultural diversity obstacle. Being able to establish an inherency out from different context meanings which Weick et al., (2005, also Dervin, 1998) are discussing in a community. This becomes even more important when cultural heritages are mixed and a form sensemaking has to be established.

Depending on context, there are observations that indicate that those who are brought up with more than one culture, shift their behaviours and interpersonal communication more

frequently depending on who they are interacting with (Luciá, 2013, Lustig & Koester, 2010). These factors are an effect of how people assimilate and adapt to fit in. Those who only are brought up with one culture, will not face these tasks and challenges in the same amount as those who are bilingual (Daiute & Nelsson, 1997, Luciá, 2013, Hamde, 2008, Lustig & Koester, 2010). Van Leeuwen & Jewitt (2001) tries to explain how important it is to understand the meaning behind a mode or a multimodal communication design. If the interpreter cannot establish a meaning out from their visual impression, some modes may be missing. Or the modes combined did not complement each other. No matter how the composition is created it is, as Weick et al., (2005) say important that a meaning can be established either if it is out from a visual impression or in the specific context. These sorts of challenges occur more frequently in present days when interacting and communicating through social media as for the WWW are daily tasks in many people's lives.

The composition and the cultural heritage appearance is important for the youth's interpretation. Everyone will according to Hine (2010) be able to read out the same information from the message. Those who perceive an image or text will in one way or another, try to establish an understanding from their earlier experiences in life (Lustig & Koster, 2010, Hall & Ghazoul, 1990). This makes it easier for the interpreter youth to create sensemaking and meaning out from the context, which can be difficult if the interpreter cannot associate to earlier experience.

2.4. Internet and communication channels

Interacting through face-to-face communication is not as essential in people's daily life in the same amount as it was before the Internet. It has become more common to interact throughout social media. For example, youths in present time have the possibility to interact with friends, for example, by the channels of Internet. A whole day can pass by, without they leave their room (Carlsson, 2010). Today is communication habits, including interacting with text messages, videos or "likes" on Instagram and other social media, as well as phone calls. This way of interacting is a phase that has grown since the Internet became established. Teenagers and youths in the 21 st century are commonly communicating through several medias, such as Instagram, Facebook and Snapchat. A lot of the information and knowledge perceived by the youth is collected from the Internet (Ekström & Tufte, 2007, Carlsson, 2010, Yang, 2016). As earlier mentioned by Carlsson (2010) and Ekström & Tufte (2007) youths nowadays spends

several hours at the Internet, either they communicate and interact with others through online gaming (where they can choose to talk with each other and even see each other, through web camera) or in forums where they can write to others in text or post pictures. There is also the possibility to only be online on social media and only participate through observation, without interacting through writing and postings (Dervin, 1998, Miller & Slater, 2000).

Interacting through these media also ends up in easier ways to reach out to people. Creating commercial and directed advertisement is easier than a couple of decades ago. Though several of the younger population are using social media it must not be that the institutions that are working directly towards teenager and youths are reaching their target group. The amount of information on the internet and in social media is massive. To select and sort out the most important information is difficult (Ekström & Tufte, 2007, Carlsson, 2010, Yang, 2016, King, 2015).

Creating something that draws attention, demands creativity and an understanding of composition, light, frame, symbols and sounds. These factors or components are crucial to be able to attract people in the social media world. Depending on the creators' use of components such as videos, pictures and text or these combined, these factors are crucial tool to communicate with. One component as a picture, present a specific message. It simplifies for the interpreter if the message is reached out as successfully as if two components/modes, picture and text, were combined so that the shared meaning is signified (Allwood, 2008, 2013, Dervin, 1998, Carlsson, 2010, Lustig & Koester, 2010, Van Leeuwen, 2005).

2.5. Multimodal communication

The creator behind a message that is created on the internet (e.g. a picture, text or a video) has a purpose to make the participant feel and react to the message. In a wide sense, Van Leeuwen (2005, also see Kress, 2009) describes how the essence with multimodal tools is to persuade the viewer. To reach this phase there are a lot of elements to be composed. One example of such aspects is combining text and picture to provide a deeper meaning, making the message clearer for the interpreter by combining these two messages. Together they are forming a entirety for the creator but also for the viewers that visit for example a webpage or some other multimodal communication tool. To understand how these modes establish multimodal communication out from these variables, Kress (2009) gives a short explanation so that the

interpreter can establish a holistic perspective on the different modes. *Text* describes what the image or content is about, *image* gives the reader a visual impression and *colour* is to make the message more precise and establish an uplifting touch. By combining these modes, the message with the communication becomes clearer, according to Kress (2009). It might be possible to establish the full meaning of the message with only one mode, but the chances to establish a deeper meaning of the message occurs with the modes combined in to a multimodal tool. An aspect to bear in mind is that cultures differs, in their way of manners, language and norms for example (Hall & Ghazoul, 1990, Lustig & Koester, 2010, Kress, 2009) the same process occur with how an interpreter perceive a meaning out from a design of multimodal components. There is no definitive way of how a subject is perceived, but the person behind the design had a purpose to reach out with a message that a majority of the interpreter is intended to understand (Van Leeuwen & Jewitt, 2001, Van Leeuwen, 2005, Kress, 2009).

Sade-Beck (2004) emphasises on how our way to communicate through the Internet gives people a wider perspective on their reality. The need to communicate face- to- face is not necessary in the same amount as before, since people still feel that they have a two-way communication when people are using their senses of hearing and vision to receive and respond to information on the Internet. Combining these senses is not essential, but when interacting with social media as Facebook, Instagram or Webpages, it might be the case that the creator sometimes want the viewer to combine this multimodal tool. To use several senses at the same time is not something unusual when interacting, though it is more usual to use two, sight and hearing out of our five senses. This new way of interacting on the Internet challenge the interpreter to do a selection of the amount of information that is communicated through the multimodal tools out from selected senses (Partan & Marler, 2005, 1999, Pauwels, 2012).

Culture and how it is perceived is constantly changing. When entering a webpage in present days, there won't only be one sense that will be used. Instead several modes are used to create a picture and a wholeness for the viewers. Using multimodal communication means, depending on who visits the webpage, the reaction and response will differ. People perceive structures, colours and other signals from their point of view. Therefore, some web pages with their multimodal setup might attract some users better than others. By using a variation of

several channels, the opportunity to reach a broader spectrum increases (Pauwels, 2012, Lustig & Koester, 2010).

2.6. Virtual ethnography

As an anthropologist the usual way has been to fulfil ethnographical studies through participant observation (Hine, 2000), and not in the context of the virtual world. Implement a virtual view as an anthropologist or as a viewer demands that the viewer is reflexive and open concerning what message the designer want to reveal. The social media or the website may have a different intention or approach than your own self experience (Hine, 2000, Miller & Slater, 2000, Van Leeuwen, 2005). Maintaining a holistic approach and being able to go back and forth at the websites and Instagram demands that the interpreter take a step back to reflect upon how this text, picture or video are or can be perceived differently. It may be out from the context to how other components are intertwined in a multimodal approach (Van Leeuwen, 2005) or it may be that the interpreter has a connection to their cultural identity. Which leads to that the meaning that the interpreter establish may differ from the next interpreter (Lucić, 2013, Watson, 2008). This is a challenge that an ethnographer is facing when analysing the virtual context (Hine, 2000).

2.7. Case Background

In this study two museums and one cultural centre will be compared, all of them are located at different places in Gothenburg, Sweden.

2.7.1. The guidelines, that guide the institutions and their function in their daily aim

2.7.1.1. Röda Sten

Röda Sten is a contemporary Art hall where for example Gibca is held, since 2006 (Gibca is a recurrent art biennial) (Röda Sten, n.d.-1). Röda Sten's mission is to uphold a dialog between contemporary art and establish and uphold a dialog between the individual and the society (Röda Sten, n.d.-2). Röda Sten was founded by Röda Sten cultural, which is the organisation behind the art hall which is governed by a member board. The members in the board are the ones in charge considering the economy, operating activities and policy for example compared with Världskulturmuseet who are governed by the state and there are different aspects and approaches to how Röda Sten runs the business (read more about this below)

(Röda Sten, n.d.-3). The Art hall is founded by several sponsors as voluntary financiers, in cooperation with different organization/foundations as for instance Chalmers (Röda Sten, n.d.-4). Founders with interest in Röda Sten Art hall is also:

- Gothenburg City Culture (*“Göteborgs Stad Kultur”*) Which work towards an active and broad art and culture life, for both the citizen and international visitors (Göteborgs Stad, n.d.-5).
- Västra Götaland Region Culture committee (*“Västra GötalandsRegionen Kulturnämnden*) The culture committee are working towards culture and culture development in the whole region of Västra Götaland, taking decision considering economical contribution and errands (Västra Götalands Regionen, n.d.-6).
- For Culture (*“Kulturrådet”*) For Culture is an organ under Cultural Affairs, that is working towards an accessible and developing culture, which they are doing through dividing governmental founds (Kulturrådet, n.d.-7).

2.7.1.2. *Världskulturmuseet*

Världskulturmuseet is a museum that represent a broad selection of cultural heritage of the world (Världskulturmuseet, n.d.-8). Världskulturmuseet is a part of the authority of the state museum for world culture, who have been given their mission from the Culture department (which is a part of the government). The purpose and the mission of Världskulturmuseet is to *“create an international living room”*, but also working towards cultural heritage being conducive to a sustainable global development (Världskulturmuseet, n.d.9, Världskulturmuseet, n.d.-10).

2.7.1.3. *Frilagret*

The third institution is a community centre called Frilagret (Frilagret, n.d.-11). Where everyone between 13-30 years are welcome to organize or hold their event or practice culture in any sense. Frilagret is a part of the Culture Administration (*“Kulturförvaltningen, Göteborgs Stad”*) who is working towards an attractive and outspoken art and culture life, suited for everyone in the city. The Young Culture are the unit working active with the process and development of Frilagret, as a committee of the Culture Administration. Thus, Frilagret is part of the municipality of Gothenburg, (Göteborgs Stad, n.d.-12).

2.7.2. Three institutions with an impact from municipality as for the government, and still so different in their work

The interpreter may get a clear indication of what an instruction represents just by visiting the corresponding website or Instagram. During this work the differences in using and advertising through websites and Instagram are explored from the interpreters eyes. Though all three institutions are in one or another way connected to the municipality of Gothenburg and the government. Världskulturmuseet and Frilagret are those (two) institution who only have one they are liable towards, either the government or the municipality. Röda Sten Art hall is liable towards the municipality and the government, as the other institutions, but they have also a purpose to work towards the region of Västra Götaland. Also, Röda Sten is an Art hall and an organization lead by a board, which matters in how and which decision are made. As mentioned above Röda Sten are also financed with private funds from organization and individual people. This structure may matter considering what the different institutions select to post on their social media channels but may also be reflected in their work towards youths, with a cultural heritage focus.

2.7.2.1. Röda Sten Art hall, World culture museum and one Community centre

2.7.2.1.1. Röda Sten Art Hall

Röda Sten Art hall is located in Gothenburg, Sweden.

Röda Sten¹ Art hall is described as “a place for contemporary art” (Röda Sten, n.d.-13).

Visitors have the opportunity to experience performances and exhibitions of international and Swedish contemporary artist. Their facilities have four floors in which visitors can experience everything from photography, video and light shows, painting and performance. The exhibition is replaced from time to time. The museum offers also projects for children and youths in their “*workshop*” which provide different types of activities: events and regular meetings, like clubs, and other happenings to reach broader public. The museum has been officially opened since autumn 2000, but a couple of enthusiasts has since 1991 been working towards that the boiler room should become a cultural museum. They are the ones who established the Art hall, *Röda Sten Cultural Association* (Röda Sten, n.d.-14).

1

“Röda Sten” means “Red Stone” and is the area where the Art hall is located, according to oral tales the name of the area and the stone has been none since 1758. It symbolizes according to different oral tales, the border between Sweden and Denmark, others say that the city border ended at the read stone that is located at the wharf close to the Art hall (https://sv.wikipedia.org/wiki/R%C3%B6da_sten, visited the 180410).

2.7.2.1.2. Världskulturmuseet

Världskulturmuseet is located in central Gothenburg Sweden.

On their website one can read the following message about their vision: *“Världskulturmuseet² is a place that in dialog with the global world is working to create a feeling that people shall feel home across borders and be involved and create a future together”* (Röda Sten, n.d.-15).

Except offering a broad selection of exhibitions the museum also is a place for performance, workshops and concert etc. The museum is also offering the webpage on English as well as on Arabic, though these sites are not updated in the same extent as the Swedish page. The museum launched its opening 2004.

2.7.2.1.3. Frilagret

Frilagret is located in the centre of Gothenburg, Sweden.

In cooperation with Young Culture an arena under the umbrella of Gothenburg’s culture administration. Frilagret³ is a community centre for youths and young adults in Gothenburg at the age of 13 – 30 years old. It provides facilities in which people can develop their artistic creativity by creating, perform, produce, hold art exhibitions, and establish their vision. With support from influencers (people who works at Frilagret and influence, the youth’s creativity) that are working at Frilagret the limitations are few and the opportunities are several. The mission is to create a space for the youths and young adults in Gothenburg. Through visiting several institutions where youths hang out, the ambassador from Frilagret were creating a vision how the youths wanted their community centre to be. This was done out from a cooperation with Young Culture which is an arena under the umbrella of Gothenburg’s culture administration (Frilagret, n.d.-16).

3. Method

I chose to study how three institutions, through their social media channels are reaching out to youths with their cultural heritage work, in a society that constantly is facing a massive amount of information (Harrisson, 2010, Hine, 2000, Carlsson, 2010, Borowiecki et al., 2016). As stated above, this thesis focus is to investigate how cultural heritage is advertised

² “Världskulturmuseet” means on english ”The museum of world culture” (<http://www.varldskulturmuseerna.se/en/varldskulturmuseet>, visited the 180410).

³ “Frilagret” means on english that is i a place where all youths are free to arrange as for participate in activities only for them

and communicated to youths, by three different institutions, located in Gothenburg, Sweden. This thesis is analysed through virtual ethnography combined with the theory of sensemaking (Van Leeuwen & Jewitt, 2001, Hine, 2000, Miller & Slatter, 2000, Weick et.al., 2005). By combining these aspects, an understanding was established how to analyse text, pictures and the message that the viewer get upfront when interacting with these specific websites and social media channel. This approach differs from how ordinary ethnography usually is created in the field, during participant observations (Hine, 2000). Through research of books, articles and the Internet the choice lead to select the theory of sensemaking which derives from organization study (Weick et al., 2005, Lucić, 2013).

3.1. Virtual ethnography

Sensemaking and cultural heritage communication was analysed with a virtual ethnographic approach, where the focus was on how the viewer as interpreter can find a message of cultural heritage with a focus on youths. This interpretation was made out from both text analyses but also creating an understanding for complex connections between these three separate institutions website and Instagram, out from text, images, videos. As Hine (2000) clearly point out, a website or social media may mean several different things depending on the context, for different viewer. Nevertheless, Gothenburg is a multi-cultural city, where the interpreters interaction with the institutions social media and websites may be looked upon differently. Depending on their cultural identity as for how they previously have constructed a meaning in different context, these Internet interactions may be different (Weick et al., 2005).

3.2. Data collection

The three institutions were selected out from own research and studies considering which cultural institutions are working with cultural heritage actively in Gothenburg, but in a different way than the traditional museums (Borowiecki et al., 2016). The different social platforms (e.g. Instagram) used by the institutions was closely monitored to establish an understanding of their methods concerning multimodal tools of communication. To get an overview of their social media channels it is as, Hine (2000) reflect upon, important during virtual ethnography work to be reflexive in the approach of observing and analysing information published on social media. With an open approach, each day started with going through each website at a time, to create an understanding of how each institution had used their website to communicate their work concerning cultural heritage for youths. Through,

notes, copy pasting pictures, looking at videos a deeper picture considering the differences between the institutions grew forward (Hine, 2000).

During each weekday from the 20 of January to the 13 of April the chosen websites and media has been visited. This is to get an overview through virtual ethnography (Miller & Slatter, 2000, Hine, 2000) on how the websites are constructed but also if they are producing new material, on their social media channels that could be of interest for the collecting of material (Van Leeuwen, 2005, Van Leeuwen & Jewitt, 2001). Even though the institutions websites and/or their Instagram were being visited repeatedly, one had to keep in mind that the impression may differ depending on what the receiver is looking for. The focus for this thesis is as mentioned above to see over how the institutions are posting picture, videos, text considering cultural heritage activities directed towards youths. With a focus on cultural identity and sensemaking establishing. Analysing material on social media, as text, pictures, videos, was a constant process out from a virtual ethnography approach (Hine, 2000). The structure of the websites where also something to bear in mind though the structured differed enormously from each institution. Taking notes was also a part of the daily work with the thesis, as for using program as paint and photoshop to cut and insert picture to different documents, so they afterwards could be analysed out from a virtual ethnography perspective in comparison with the sensemaking theory (Van Leeuwen & Jewitt, 2001, Weick et.al., 2005).

Observing what pictures, text and videos that are advertised and being posted on Röda Sten's, Världskulturmuseets's and Frilagret's websites and Instagram to reach out to youths, has been a daily task. The media has been visited at least five times per day, to see what is new, is there some frequency in their patterns or anything else that draw the attention. To get the reader of this thesis the opportunity to see how the institutions have chosen to advertise their exhibition, activities, work with cultural heritage and youths a couple of pictures has been selected. The selection has been made out from different activities that are held or produced at the institutions. In this way, the reader will easier create an understanding considering what is perceived and possible to do at the different institutions their will be two pictures of the same picture. The reason behind this is to show the reader how different the message and communication would be for the institutions, if one of the component would be removed. Showing how combing tools and create something multimodal can simplify a message for the reader/public.

3.3. Websites and social media

3.3.1. *Multimodal communication*

To create an understanding of how different components play a part when communicating at different social media, the first focus on websites was to define how the institutions were communicating their cultural heritage towards youths out from text, image and colour. The first thing to do was to create an overview of the websites which was done to research their front webpage. It was important to create an understanding of what picture was posted but also how the text and colour was combined and posted, to create a meaning for the interpreter (Van Leeuwen & Jewitt, 2001, Hine, 2000). By doing this it gave a glimpse into how the institutions wanted to be perceived. Later the focus laid on how they used their text, if there were any signs of the text *Youth*, in some way. To locate how the institution worked with the target group, this procedure was performed at all three websites as for when observing Instagram, where the text came into focus once again. Since it was complex to read out from the picture if the message was directed towards youths, or not.

There might sometimes be an exception, as for when the text was written on the picture. Using text on the picture as a mode in these combinations are commonly seen out from observing both websites and their Instagram. Out from an ethnographic observation, they are all using bright and clear colours to attract their interpreters. In combination with either text or a image the impression becomes clearer and the interpreters interest is caught (Kress, 2009). Interpreters attention is easily caught by the visual and if the design, is taught through and consistently combined it may become easier for the interpreter to understand the meaning of the message. Cultures and languages differs on many occasions, a simple translation from one language to another cannot be done, because the word those not exist. The same might occur when an interpreter perceive cultural heritage and are trying to establish a sense of meaning, both out from the visual aspects but also out from the context (Kress, 2009, Van Leeuwen & Jewitt, 2001, Weick et al., 2005).

3.3.2. *Notes*

The work through the virtual ethnography process has been the same as a participant observation, except the observation has been made on the WWW. It has constantly been a work to take notes, write down comments both on paper but also on documents on the software word processor. The pictures that has been copied, cropped and saved as a file

without any alterations (e.g. contrast). This was made to easier get an overview over the selection of pictures and what will best be suited to put in the thesis. All sorts of reflection's that has been made, can be located on a written paper. A major part of the work has been to reflect over the context and how a text as for a picture can be perceived differently, depending on the cultural identity as for the context. A holistic perspective has been the starting point (Hine, 2000, Miller & Slater, 2000).

3.3.3. Analyse of text, picture, video and cultural identity

As mentioned above in the *multimodal communication*, the text and pictures has been analysed out from themselves and combined (Van Leeuwen & Jewitt, 2001, Hine, 2000). To understand how these modes are interacting with each other, to establish a multimodal meaning, the mode has been perceived out from the *design* that the modes *text, image and colour* together form out from one interpreter's perspective. Kress (2009) points out it is from how every individual understand their world and the impressions around them, that matters when trying to understand the meaning of a message. Which is also what Weick et.al., (2005), suggest is one method to establish a sensemaking out from these modes. This has been done to see if the viewer/interpreter is able to understand the content with only one of the components or if both are needed (Van Leeuwen, 2001, Hine, 2000). Out from these components is it possible for a youth to identify their cultural identity out from the cultural heritage communicated in the text, picture or colour and in that case, one may ask how. Creating a meaning out from a context derived from the virtual world, one may ask how does the viewer establish a sensemaking out from these components (Hine, 2000, Weick et al., 2005). Categorizing how cultural heritage is perceived throughout multimodal communication from a virtual ethnography have been made out from constant analysing and reflection upon how a viewer can connect and establish a meaning out from the components (Borowiecki et al., 2016, Hine, 2000, Lucić, 2013).

3.4. Limitations

The thesis lacks interviews and participant observations which may force the virtual ethnographic observation to be perceived only from the authors point of view. Keeping an open and reflexive mindset during the observations creates conditions that is required for an

unbiased analysis. There are different ways to interpret an object (e.g. a website) depending on the person and its cultural identity which shapes how one perceives its environment. Another limitation is the number of medias (two) that were observed could have been larger to create a greater insight, considering the vast existence of different social medias. However, the observed medias were chosen due to them having the highest activity and usage by the institutions.

4. Result

4.1. The institutions and their websites: an overview

Though the focus of the thesis is to understand how the institutions communicate cultural heritage through their channels, specified to youths. This introductory section address how the institutions is presenting their cultural heritage more broadly to the public by presenting an overview of their websites. All institutions are using both pictures, text and videos to communicate their message through their channels (Van Leeuwen, 2005, Kalay et.al., 2008). Those that are museums, ie. Röda Sten Art hall and Världskulturmuseet, are on their websites presenting their present exhibitions.

4.1.1. Röda Sten



Figure 1A & 1B. Röda Sten introducing their exhibitions through two photographs (figure 1A and 1B) at the front of their website. Both figures are clear with a text containing the name of the artist, title and date of their exhibition (Röda Sten, n.d.-17).

If you press on any of the pictures, figure 1A or 1B (on their website) the viewer will be linked further to more information concerning the exhibitions, as for an exhibition catalogue, where they explain deeper what the exhibitions and the specifics pictures, installations

represent (Röda Sten, n.d.-18, Röda Sten, n.d.-19). With a clear web design, the viewer is given an open and potential inspiring website, with concrete and direct signs of the Art hall different work tasks as for what they present to their viewers online. It is possible as a youth to feel connected to the visual picture. They may reflect upon their cultural identity out from this cultural heritage presented. It may be everything from the environment in the picture to the people or even the text that may capture the interpreter (Lucić, 2013, Van Leeuwen, 2005). Even the smallest components in a message may affect the interpreter, either unconsciously or consciously. No matter how the interpreter reacts to figure 1A and 1B, an interpreter may often try to understand the meaning, which in the long run may lead to that the interpreter develop some sort of sensemaking out from the context, connected to their own past and culture identity (Daiute & Nelsson 1997, Lucić, 2013, Pauwels, 2012). Other than these figures they have a photo with drawings that have the text “*Young and Creative*” that gives the interpreter the impression that this photo may be connected to an awareness towards working with youths (Röda Sten, n.d.-20).

4.1.2. Världskulturmuseet

Världskulturmuseet has a website full of colours and impressions, in a broad selection. Their major exhibition is presented on the front page (*A world of feathers, figure 2*), in form of a video.



Figure 2. The video explains the different aspects and impacts feathers have had on people and different cultures throughout centuries, in form of how feathers are used in context as rituals, fashion and artwork e.g. (Världskulturmuseet, n.d.-21).

Using video as a media to present their exhibition may be a playful and expressful way to attract their viewers. The broad selection of how these pieces can be used, seem out from the video to have no limitations. It also gives the interpreter a glimpse of how the museum decide to present their cultural heritage to their interpreter, in a new and modern way (Giaccardi, 2012, Hall, 1990, Kalay et al., 2008).



Figure 3. Through the picture and movement giving the viewer an understanding that yoga is offered. (Världskulturmuset, n.d.-21)

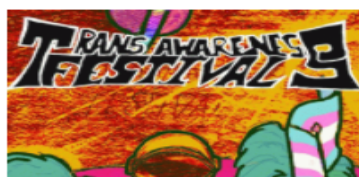


Figure 4. Shows the world map on two hands, the picture itself does not give the viewer an understanding considering the message, but with the text the message becomes clear. (Världskulturmuseet, n.d.-21)

The selected pictures above (figure 3 and 4) show other material on the front page. The message of figure 3 is expressed through human movements that reveal the purpose (yoga) and does not use any text. In comparison, figure 4 uses text to describe their upcoming programs. With a multimodal merge (Pauwels, 2012, Van Leeuwen, 2005) the viewer can read into out from figure that teachers at schools can pre-book school programs. The remaining parts of the front page is filled with several pictures, in big format. On most of the pictures there is a text explaining what the viewer will find out more about if they click on the picture. It shows the viewer a playful and interesting approach towards how they as a museum is working with the public (Giaccardi, 2012, Pauwels, 2012). The variation on their frontpage shows how they mix exhibitions, activities for children (example activities during easter break) and exercising in form of yoga.

4.1.3. Frilagret

Frilagret is as Världkulturmuseet working with a pallet of colours on their front page. However, they are choosing to have a slideshow with upcoming events in form of a picture that explains the message but also a text that gives the viewer more detailed information. The pictures are different and depending on the designer behind, the clarity of how the message is presented differs. Some may depend on that the picture itself will give the reader the message, others may depend on that the picture combined in a multimodal merge with a text will give the viewer the full understanding (Pauwels, 2012).



GBG Trans Awareness Festival

7 april 2018 @ 18:30 - 23:30 -

Välkommen till GBG Trans Awareness Festival.
Detta är festivalens andra anhalt! Det blir

livemusik, dans och föreläsning! Festivalen arbetar även för att motverka fördomar om transpersoner och på så vis skapa mer förståelse och gemenskap mellan alla människor.

Målet med evenemanget är att öppna en dialog mellan människor och att få politiker att lyssna och se transpersoners svårigheter i samhället. Bland annat måste vårdköerna bli kortare.

Vi arbetar även för att motverka fördomar om transpersoner och på så vis skapa mer förståelse och gemenskap mellan alla människor.

Denna del av festivalen är på frilagret och är riktad till alla personer oavsett ålder, men det läggs fokus på folk under 18.

[Läs mer »](#)

Figure 5. GBG trans awareness festival is only one selection of events popping up in the slideshow that Frilagret has on their front page, which gives the interpreter a clue considering what event are possible to arrange (Frilagret n.d.-11).



Explore & Talk #2: Maträddning för alla

5 april 2018 @ 17:30 - 19:30 -

Explore & Talk #2: Maträddning för alla. PUSH Sverige & Solidariskt Kylskåp bjuder in till ett öppet

event som riktar sig till alla under 30. Matsvinn är idag ett enormt problem som har stor påverkan på både den ekologiska hållbarheten såväl som den sociala. Genom att ändra vår syn på matsvinnet och vad slängd mat är för något kan vi börja steg för att minska svinn, och öka ekologisk och social hållbarhet.

[Läs mer »](#)

Figure 6. One other selection of events that are arranged and pops up on the slideshow is Explore & Talk #2: Maträddning för alla “*Foodsaving for everyone*”. Even here the interpreter gets an understanding of what events are happening at Frilagret (Frilagret n.d.-11).

For each item in the slideshows, underneath the text there is also a link, where the viewer can receive more information concerning the event. Either the viewer click on *read more* or it is possible to click on the picture to be passed on to a new page, with more detailed information concerning the event. These two selected pictures, figure 5 and figure 6, represent two events being organized by or for youths and young adults. Presenting these pictures gives the interpreter an understanding of what is possible at Frilagret. It is on the top of the front page the viewer gets the media communicated in picture, if you scroll further down on the frontpage, there is information concerning the *monthly organizer*. Those or the one who becomes the monthly organizer, is selected out from people who are voting at what event they believe has been the best event. This process is done by emailing Frilagret and motivating, why the specific event deserves to be given attention. It can be out from the purpose with the event or how the event was organized (Frilagret, n.d.-22). The purpose is to give organizations the opportunity to host their events, with facilities that is fully equipped with e.g. projector and speakers at Frilagret. Other than this, even more information concerning upcoming happenings/events can be located on the right side of Frilagrets website.

4.2. Communicating cultural heritage directed towards youths

4.2.1. Röda Sten

Directly when entering Röd Sten art hall website, there are a selection of tabs on the top, the one that directly draws the interpreter's attention is the one named *Youths & Producing*.



Figure 7. When scrolling down on the page, there is a photo with the text *Youths & Producing*, figure 7 here is a direct connection to that the art hall is working for youths (Röda Sten, n.d.-17). The content with figure 7 *Young & Production* is constructed with a photograph that in text describes the message. (Röda Sten, n.d.-17).

The tabs and photos are constructed in a manner which informs the viewer that the arena specifically focuses on working with and towards youths.

Under the tab there are several categories you can click on as for example:

- About Young and Producing
- Weekend Workshops
- Photo group
- Graffiti Tuesday
- Wednesday group

All these categories are a cluster of creativity and production work for them in the age 12 - 26 years old, here they are given a broad selection of options to participate in. They are also given the opportunity to meet like-minded (Röda Sten, n.d.-23). By using their own facilities and the area outside, they are creating opportunities for the youths to even get to know the art hall, and there may even be a chance that their curiosity increases while being in a creative environment. Establishing activities inside an institution that host a rich cultural heritage, may make it easier for an interpreter to create some sort of meaning out of the context, reconnected to their own cultural identity (Weick et al., 2005). Which can be made out from visual interactions, activities or the institution itself. How others construct their meaning in a new or in an familiar situation differs, often this reflects how they usually behave in different context but also how interested they themselves are to explore and discover their own cultural identity, which often occurs in interaction with others (Hall, 1990, Lucić, 2013, Lustig & Koster, 2010, Weick et al., 2005).

When entering Röda Sten Konsthalls Instagram, the selections of pictures show a variety of happenings, after scrolling a bit down in the flow, the first notification concerning youths pops up, which describes that Röda Sten are starting their graffiti session of the year. However, the graffiti session is held inside at their new room called annex due to bad weather. Their purpose is to extend their activities towards youths, which may be a possibility if more rooms were available at Röda Sten. Instagram posts may be a strong a tool to create curiosity. Röda Sten has uploaded several Instagram posts (Figure 8A-11B) of their exhibitions, which they further clarify by using text underneath the image.



Figure 8A. A photo taken on graffiti art at Röda Sten art hall, this photo may give the interpreter an impression that creating graffiti is possible (Röda Sten, 180206).



Figure 8B. This photo is the same photo as the one in figure 8A, but here there is a text underneath explaining what sort of activity being performed (Röda Sten, 180206).

This way of combining picture and text is common according to Van Leeuwen (2005) when working with media, by merging two objects/sign this way is called multimodal and is a tool to produce a clearer message through media to the viewers (Pauwels, 2012, Lustig & Koester, 2010). A picture may show the viewer several purposes, but to establish what the actual content of the picture is, a common way is to post a text underneath the picture as for instance done in figure B (Van Leeuwen, 2005). If only figure 8A would be represented without a text, it may create broader speculation among the interpreters. But through combining picture and text as in figure 8B, the youths are given an understanding that this is a graffiti activity for youth between the age of 12-26 old, happening at Röda Sten, and that is free of charge. Art is something that has been around humans for centuries (Burenhult, 2010, 2012). The interpreter

often sees different meanings behind the art itself. By posting a picture on art as in figure 8A, may create an interest among them that feel a connection to this form of cultural art work or new interpreters that always have wanted to explore a new side of their cultural identity (Borowiecki et al., 2016, Kalay et al., 2008, Lucić, 2013).

On Röda Sten, (in figure 9A och 9B), they have taken a photo of their brochure with the text “*What happens for Children & Youths at Röda Sten Arthall*” and posted on Instagram. In this brochure, there is information considering how they are working and reaching out to those between 12-26 years.



Figure 9A. This photo gives an indication on what the message is, since the brochure has the message printed in the text, with a colourful background (Röda Sten, 180126).



47 gilla-markeringar
rodastenkonsthall Det kanske du undrar? Plocka på dig en folder! Men framför allt, kom och fira med oss i helgen! Då arrar vi en härlig kick-off för Ung & skapande. För dig mellan 12-26. Helt gratis 🍷
#rodastenkonsthall #ungochskapande

Figure 9B. As mentioned in figure 9A the message is clear with only a photo, though they have chosen in the text underneath here to give the interpreter more information considering a happening that specific weekend (Röda Sten, 180126).



Figure 10A. Out from a glimpse, the photo shows several youths outside at the graffiti wall, though the photo itself does not tell if there is something else going on (Röda Sten, 170621).



Figure 10B. Out from figure 10A we know that there is some sort of activity for youths. The text explains that they have a summercourse that is going on (Röda Sten, 170621).



Figure 11A. Here is someone tagging one of the walls at Röda Sten with graffiti art (Röda Sten, 170516).



Figure 11B. They are concrete describing, that it is a graffiti night and that is only three times left this term (Röda Sten, 170516).

The variation of photos gives the interpreter an understanding, that sometimes a picture cannot give the interpreter the full message, it sometimes must be combined with a text to be readable (Van Leeuwen, 2005). All figures in this thesis are posted with only one picture (as those on the left side, figure A) or one picture combined with text (as those figures on the right side figure B) to explain for the viewer what is being produced or constructed, as mentioned above. During the winter holiday 2018 Röda Sten art hall were offering youths in the age of 12 - 19 years to participate with *Young and Production*, figure 8. They were given the opportunity to be a part of a three-day comic course, where they took for instance inspiration from the art hall and current exhibition (Röda Sten, n.d.-24). Different forms of activities connected to producing are constantly held at Röda Sten art hall, during the easter break, another form of activity is taken place in form of a comic course, which also were taken part during the winter holiday, 14 -16 February 2018 (Röda Sten, n.d.-24-25).

4.2.2. Världskulturmuseet

Världskulturmuseet are creating sessions for youths, but the activities organized are in cooperation with high school or college. There are no signs that they are working towards youths in another way than cooperating with schools. It says on their section of School and Teaching that they are working towards a constant learning as for a resource to the teacher to help educate their classes. The difference between how they organize activities for children comparing to youths is clear. Children have an own website "*Children*" (Världskulturmuseet, n.d.-26) where they can create and take part in different cultural heritage e.g. through games and reading. Scrolling through the website of Världskulturmuseet, there is different activities held for children, throughout the year. These activities are not connected to school education in any way, in contrast to youths (Världskulturmuseet, n.d.-27). Even if this approach is taken, there is no signs during the investigated time that they are to date arranging events, workshops or so with focus on youths, which can be seen for the other institutions above as for below. During the easter, they were creating an easter break for children, (figure 12) below. It does not say anywhere what age it is considering, but it does not encourage youths to take part of the activity.



Figure 12. Out from the picture published on their website, the text gives the interpreter the information that they are arranging a easter break, the date is included (Världskulturmuseet, n.d.-28).

The photo and text combined gives the interpreter no clue of what the target group is or when during the easter break the session will be held. The sessions they are offering youths are already constructed programs in form, see figure 13 (Världskulturmuseet, website), where we see the pedagogue at the museum having constructed and composed the existing exhibitions. The school or teacher will in advance select what exhibitions they think are suited for their class and there after booking it at the museums web site or through phone contact.



Figure 13. This photo shows several children/ youths gathered on the floor. Without the text “Normscenen” the topic cannot be read out from the photo. The same with the withe text “Skola & Lärande” that tell that this activity only is connected to them who are in the school age (Världskulturmuseet, n.d.-27)

Depending on what topic the teacher has selected, the youths has not been given a free choice to what to be introduced to at the museum. The youths are to be introduced by a pedagogue with a topic that probably is connected to a course in school, that they are taking at present moment. The youths are through this participation getting the opportunity to create an understanding for different cultural heritage happenings or events that have affected our society world or relations towards each other. This form of passive participation where focus become more on the content, cultural identity and different cultural heritage, may establish a deeper understanding for the youths concerning their own childhood, but also making it easier to establish some sort of meaning out of their own experience (Borowiecki et al., 2016, Daiute & Nelsson 1997, Lucić, 2013, Lustig & Koester, 2010).

The selection of exhibitions are several depending on what age level you are in your youths. Some exhibitions is more adapted to a certain age group, other exhibitions may be adapted to fit a broader spectrum of youths from the age 12 – 19. Considering there is an election time in Sweden this year (2018). Världskulturmuseet are arranging an exhibition named *Korsvägar* (Cross roads) which involves several exercises, challenges and discussions for youths to create an understanding for how democracy affect them and how they can affect a society out from a democracy, this exhibition is directed to them at the age of 14-16 years (Världskulturmuseet, n.d.-29). Several of the exhibitions are concentrating on a broad variety of youths, most of the exhibitions and the programs are directed towards them aged between 11-19 years. Even the same exhibitions and programs are held for them that are studying at adult school. They are also working towards SFI (*Swedish for immigrants courses*) that may even have youths in their classes (Världskulturmuseet, n.d.-8, Världskulturmuseet, n.d.-30).

When it comes to their social media Instagram, there are no specific or outreaching signs in forms of pictures or videos that they are working towards youths in the age of 13 and above. The sections where you can select what group that will be visiting the museum are visual through a colourful picture, see figure 19 and 20 below, combined with a text, what the exhibition is about and what age it is recommended for.



Figure 14. The photo or the text describes that this is concerning them who go to senior high school, as for a part of a schoolprogram (Världskulturmuseet, n.d.-27).



Figure 15. These two photos are also directed to youths as a school program but is directed to them in grade 4-6 and grade 7-9 (Världskulurmuseet, n.d.-27).

The figures above (14 & 15) are the only ones that directly are advertised/communicated towards youths. And these photos are found on their website. On their Instagram there is no clear indication that they are working towards youths.

4.2.3. Frilagret

Entering the website of Frilagret there is a text underneath the text *Frilagret* that says, “*Room for culture*” (Frilagret, n.d.-11). These few words may create a curiosity and wonder about what exactly do they intend with these words. With these words in mind several different tabs are visual at the top of the page, describing different categories:

- Main page
- Calendar
- To do
- About us
- Contact

On the right side there is an event catalogue, that are made of circles in different colours with a describing text underneath. By entering these pages there is information about e.g. upcoming events, workshops and exhibition. Scrolling down, there is a lot of text information concerning for example *What you can do at Frilagret* and *the host of the month*. (As previously mentioned, every month a different organization is voted out from their organized event/performance at Frilagret to give a short presentation at the website about their work they have performed). Frilagret is the only arena that mainly works towards youths proactively (Frilagret, n.d.-22, 31), it may be difficult to understand by the visual eye what is possible at Frilagret. On the *To do* tab there are several categories, such as:

- Stage
- Exhibit
- Book the black box
- Create in the workshop

These four categories are a guide of facilities and equipment. If you are interested to use one of these facilities at Frilagret, you must fill out a form where you will describe your vision and after a few weeks Frilagret will get in contact with you (Frilagret, n.d.-11, Frilagret, n.d.-

32). To book the black box is an opportunity for the group of youths (age 12 -30). At Frilagret you can book a room for several reasons (for example for repetition of different kinds, as dance rehearsal, theatre rehearsal, DJ – rehearsal e.g) (Frilagret, n.d.-33). The facilities are popular and becomes booked fast by different organizations or private persons (Frilagret, n.d.-33). If you want to visit and be creative at the workshop and to get inspiration, this is possible twice a week. They are then having a staff in place to help out (Frilagret, n.d.-34). Something that hits the viewer is that a lot of events are possible to be created, but it is depending on the persons self-interest and motivation to arrange or create their events (the focus is that the one organizing an event should have a lot of motivation and inspiration to get it all worked out). Frilagret are working against alcohol and drugs and is only open and able to rent if the purpose is an open event (Frilagret, n.d.-32).

The selection of pictures is few on their website, instead the amount of text is broad with a lot of information. It gives the reader/visitor a good overview about how an interested youth should do if they want to be a part of Frilagret, but also what events that are coming up. Going over to Frilagrets Instagram, the first things that appears are several photos presenting the staff at Frilagret. There are also video clips of artists, concerts, the host of the month, their exhibitions and much more. A lot of media on Frilagrets Instagram is videos which gives the viewer better understanding of events. Frilagret are like Världskulturmuseet using virtual media, combined with talk and movement, in form of music or dance events. Figure 16A and 16B are showing the same photo, but one of them has a text posted underneath to explain what the picture is about. Figure 16A and 16B are describing that their workshop at Frilagret are open. All youths have the opportunity to work with sculpture, painting or carving on Wednesdays and Thursday.



Figure 16A. A photo that represent some form of creative activity, the brochure with the text *Frilagret* indicates where the photo is taken (Frilagret, 170225).



27 gilla-markeringar
frilagret Nu har vi öppet i Verkstan igen! 🥳 I Verkstan kan du göra sådant som kanske inte går att göra hemma p.g.a. att det är för stökigt eller smutsigt. 🗑️ Du kanske vill måla, eller tälja eller jobba med en skulptur. Det finns även en dator med film- och musikredigeringsprogram. 🎧 Välkommen onsdagar kl. 15 – 20 och torsdagar kl. 9 – 15! 🙌 OBS!

Figure 16B. As figure 16A shows there is an activity, the text explains that the workshop is open again. The text tells the interpreter that you can draw, sculpture, paint or using one of the computers. The date and time is also written out (Frilagret, 170225).

If the text would not be combined with the picture as in figure 16A, the interpreter would not be able to understand the photo and as for losing several important information. This once again show how important it is to combine modes on social media (figure 16B) so the interpreter as youth easier can take part of the activities being offered. In the upcoming post concerning figure 17A and 17B the text under figure 17B urges the interpreter to visit the Hiphop Revolutionen that taking place at Frilagret. The photo on the other hand represented in figure 17A and 17B are a part of the exhibition by project Norma. This cannot be read out if the interpreter doesn't read the text posted underneath figure 17B. Here several artists have hanged out their art work.

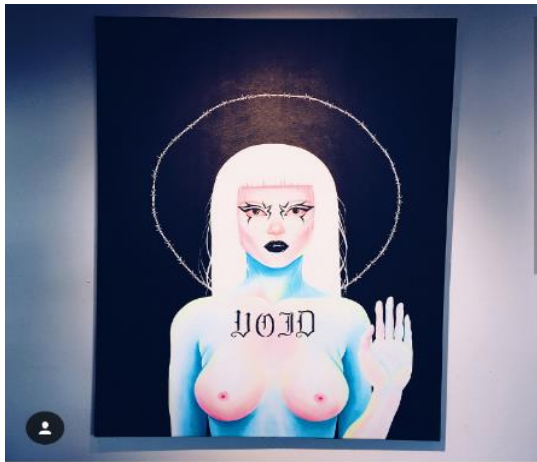
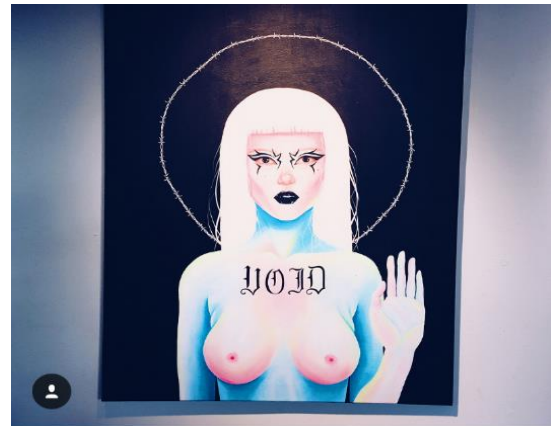


Figure 17A. The photo represents an artwork of a naked women at Frilagret (Frilagret, 171118).



32 gilla-markeringar

frilagret God morgon och välkommen till världens bästa lördag på Frilagret! 🌞 Om du inte har något för dig så borde du verkligen gå till Hiphop Revolution med @idcrew.official idag 12 - 22! 😊 Dessutom hänger det en utställning av @projektnorma i vår utställningshall! De visar blandade verk av en handfull konstnärer från deras verksamhet. Kom och mys med oss! 🍷

Figure 17B. The text does not begin with describing the art, it starts to encourage the interpreter to visit the Hiphop Revolution held later that evening. Further done in the text, it says that *Project Norma* has an exhibition at Frilagret, where this art work for instance and others can be taken part of (Frilagret, 171118).

The pictures underneath in figure 18A and 18B represent a small selection from a photo festival that took part at Frilagret. As notified in the figure 17A and 17B above there is for the interpreter difficult that out from only a picture establish an understanding that these specific pictures represent an encouragement to participate in a workshop or that the Hiphop Revolution is taking place. At the same time understanding that figure 17B also represent the project Norma with several artists, in an exhibition.



Figure 18A. A photo of a photo, showing pictures of nature (Frilagret, 171028).



Figure 18B. This photo with the text point out that it is a photo festival going on at Frilagret (Frilagret, 171028).

35 gilla-markeringar
 frilagret Hurra! 📸 @fotofestivalen är i full gång!
 Välkommen till oss fram till kl 17 idag! 😊

This event would not be understood out from only figure 18A, which once again shows how important the combination of the mode are to establish a meaning as for an understanding among the interpreter.



Figure 19A. A photo of women who is moving, there is also some sort of audience in the setting (Frilagret, 140315).



Figure 19B. Out from the text there is a dance battle going, *Champion Battle* as a name of who the competitor is (Frilagret, 140315).

24 gilla-markeringar
 frilagret Champion Battle - Ellen Edmar på golvet

Observing figure 19A, as an interpreter, there may be a clue that this concerns some sort of performance, though it is unclear what sort of performance. The text underneath figure 19B, describes that it is a Champion Battle (battle, is a dance performance when you meet an opponent, and there is a judge who decides who goes on to the next challenge).

The selection of pictures that seen and mentioned in figures 16A – 19B is gathered from Frilagrets Instagram (21 st of March 2018, the pictures is published at different dates, which can be seen underneath respective figure). These pictures are a broad selection of what activities are taking part at Frilagret, as well as what each and everyone in the age of 13 -30 can arrange and participate in. The variation of options gives the viewer the impression that the sky has no limits if you put in the effort, combining this information with a more detailed description of Frilagret at their website, creates a wholeness. Through their social media Instagram, a deeper understanding considering what youths are organizing, and what activities are taking place at Frilagret becomes clearer, compared with a viewer who only would visit their website. Using multimodal communication tools as picture and text combined and several videos to capture the movement and the events in action, this may lead to that the message becomes more simplified (Pauwels, 2012, Van Leeuwen, 2005) what goal Frilagret are working towards.

4.3. Similarities and differences between the institutions

All social media have their features. Depending on the institutions, they choose what suits them best. A mixture of text, pictures and videos in different shapes appears both on the institutions website and Instagram. There seems to be an awareness considering, what and what not is posted (Hine, 2000, Pauwels, 2012, Van Leeuwen, 2005). The post on Instagram are not randomly posted, the one who is posting them seem to have a meaning and wanting that this specific message should be communicated to the viewer (Kalay et al., 2008, Yang, 2016). Instagram is the media that are mostly used for videos and pictures and it is here the possibility to create an understanding for the institutions cultural heritage becomes possible. The institutions are through their communication giving youths the opportunity to either observe their social media or participate through active visit the institution and the activity being held, which give youths an opportunity to shape or reshape their cultural identity (Ekström & Tufte, 2007, Giaccardi, 2012, Hine, 2010).

Posting a variation of events and inspiration gives the viewer the possibility to easier create an awareness considering what is possible to participate in or create by themselves at the institutions, especially at Frilagret and Röda Sten. These steps make out from an interpreter view a possibility to establish an overview over their specific cultural heritage presented, which might inspire the youths to take part of the different institution (Giaccardi, 2012).

4.3.1. Instagram vs the website

Världskulturmuseet are out from their website and their Instagram not showing up front that they want youths to be creative and active and be a part of the museum in the same amount as Röda Sten and Frilagret. Instead Världskulturmuseet work to educate youths through cooperation with schools, with focus on present and past cultural heritage in form of exhibitions. There might be other happenings and events working towards the target group youths but these are in any case not posted on their social media channels. With this lack of social media and events, directed at youths may lead to youths select to not visit Världskulturmuseet, in other circumstances than when they are there with the school. Even if they are not showing any indication to actively working towards youths, there may still be that they affect the youth's cultural identity and that lead to that they create a sensemaking, of their visit to Världskulturmuseet (Dervin, 1998, Lucić, 2013, Weick et al., 2005).

There is a possibility that when not offering youths a variation of specific activities connected to cultural heritage at the institutions, it might lead to that the meaning they form from a sensemaking perspective, will become narrower. Than it might have been if they were given a broader selection of cultural heritage to connect with (Borowiecki et al., 2016, Hall & Ghazoul, 1990, Lucić, 2013), which would make them get a deeper understanding of cultural heritage (Giaccardi, 2012). At Frilagret there is a selection of activities and by using videos in the amount they do, they may get the viewer's interest easier than if only a photo would have been posted. This has to do with how youths nowadays consume social media, in a broad selection (Carlsson, 2010, Ekström & Tufte, 2007).

Röda Sten are presenting a modern and contemporary art selection, which may attract the interpreter in a different way than it does if they visit Världskulturmuseet. Röda Sten's approach is as mentioned before to lift the art that may not be defined as mainstream art, and give the exhibitioner the space to show their art that may be outside the mainstream box. The creativity is wide and give the interpreter, the opportunity to be challenged, by their

installations. This form of constellations, gives the interpreter as for youths a glimpse in to cultural heritage that may take part, at this present moment. As for the installation of the photo exhibition of same people, that is a part of the Swedish indigenous people (Röda Sten, n.d.-18).

As Världskulturmuseet, the variation of exhibitions gives different nationalities an opportunity to explore and see their cultural heritage out from others´ perspective. This may give the interpreter better understanding of their cultural identity. Frilagret on the other hand, work with a cultural heritage that is constantly is developing, out from craftwork, to dance, music and exhibitions. They are letting the youths become a part of their cultural heritage and explore it, by being a part of it and being the producer of it. Here the youths can understand their culture out from different cultural activities. Either themselves can have a long way connection or they may have developed an interest for this specific culture during their childhood or later in life (Lustig & Koester, 2010). Though they are here able to establish a deeper understanding for their culture as given inspiration to continue to explore themselves through this culture that becomes a part their cultural identity (Hall & Ghazoul, 1990, Kalay et al., 2008).

4.3.2. Instagram – the function, *Happenings*

Something notable are that Världskulturmuseet and Frilagret use a function called “*Happenings*”. Here everyone can post short videos/clips on their Instagram, that after 24 hours will disappear. This form of communication, is fast and direct. Considering that the videos or photos posted with this function disappear the viewer must focus and pay more attention to capture the message communicated. Other media posted on Instagram is saved and may lead to that the viewer might not put the same effort and focus to capture what is said, comparing to the function “*Happenings*”. Both Världskulturmuseet and Frilagret are frequent user of this tool “*Happenings*”, though instead Röda Sten has not been observed to use it in the same extent. All the videos and pictures published on “*Happenings*” on Instagram are not always giving information about their activities. From my ethnographic observation they also use it to show viewers if they are making a change, e.g. explaining if something is cancelled. This tool/function can as noticed be used for different reasons.

4.3.3. Establishing your own meaning out from a cultural heritage presented on the WWW Working with interactive videos, posted by both the staff and event organisers, for example at Frilagret, gives the interpreter an impression that what is being published does not have to be perfect but in some way, attract the interpreter. This may also give the youths an impression that they are trusted to develop their cultural identity out from producing with a responsibility towards themselves but also Frilagret. Röda Sten are mostly posting their pictures, videos by themselves and the youths are not a part of the development and producing as at Frilagret. As mentioned above, here these institutions seems out from observation of the social media to be given the youths the opportunity to be a part of the institutions and their work, through activities and creativity. Världskulturmuseet are working with another approach. Here the youths out from observation and what is posted on the social media, only able to be active and participate through being educated, concerning specific exhibitions. The focus seems not to be on active participation and creativity in the same way as noticed at the other institutions. One reason may be that activities and happenings held are not presented on their Instagram and website.

During observation an interpreter may get the impression of that the institutions Instagram, feel more alive. What can be seen here is a constant flow in what is posted, to attract and inspire the interpreter. The websites are built up to give the interpreter more information, and more facts than the social media do (Van Leeuwen, 2005, Yang, 2016). These two have different purpose, but with these two combined the interpreter are given a good and broad overview of how the specific institutions is working as for what they want to achieve.

5. Discussion

Something that overcomes me during this process is how the variation is major considering what children are being offered at Världskulturmuseet for example as for children, are given combined exhibitions with interacting activities and discussions. During holidays there are several activities were the museum are encouraging to participate and to be active in several forms as mentioned previously in the result. An impression is that there is a gap from the age of 12 to young adults 19 in what activities they are offering. If the museum has an approach that they are trying to reach everyone, it is hard to grasp how they are working proactive towards this goal with youths at this present time. Even if it is during the first years and during the childhood the structure and your cultural identity is shaped, the formation of yourself are a big part of being a youth (Carlsson, 2010, Lustig & Koester, 2010).

The years during your youths plays a major part in the steps towards shaping yourself and your cultural identity (Daiute & Nelsson, 1997, Lucif, 2013). Is this possible when Världskulturmuseet out from their social media seem to not be working with youths in this specific sense. This may be one way to lose them who are interested in cultural heritage, when activities are not offered. Youths are one group that will pass on our cultural heritage, and if they are not able to understand the value of cultural heritage, why would they pass it on. As for how to establish a sensemaking among the youths, sensemaking is as Weick describes it a way to create an understanding of your own environment but in the meantime also create a deeper understanding about yourself in new contexts (Dervin, 1998, Weick et al., 2005).

Entering the webpage and the media Instagram of Röda Sten art hall, there is directly more visual aspects pointing towards that they are working towards youths. By organizing workshops, sessions on a constant level the meeting between youths and the staff becomes frequent, as for how the youths are able to get to know the environment as for the facility they are located in. Combining both photos and text they are creating something multimodal to their viewers, so that the message that are perceived should be easier to grasp (Van Leeuwen (2005). Comparing Röda Sten art hall to Världskulturmuseet, they are both having the interest to educate and present their exhibitions to schools, though Röda Sten art hall is smaller than Världskulturmuseet, the variety of exhibition is wider at Världskulturmuseet. Instead Röda Sten art hall is as Världskulturmuseet offering schools the opportunity for guided tours but their focus with youths are the project *Young and Production*.

A purpose with museums, institutions that are communicating cultural heritage, is to create an experience that the viewers can connect with (Burenhult, 2010, 2012, Giaccardi, 2012, Borowiecki et al., 2016). Feeling that the exhibition or workshop you are observing/participating in establish a sensemaking and meaning for you. Creating and establishing a meaning were everyone in a society can feel connected to, as for this case youths, is complicated because our society is a multi-cultural city with several religions. This may seem to be an obstacle, but instead the observed institutions are in their own way creating opportunities for youths to explore their cultural identity through different context to establish a deeper sensemaking, even if we are living in a multi-cultural society (Dervin, 1998, Lustig & Koester, 2010, Daiute & Nelsson, 1997, Lucif, 2013, Weick et al., 2005).

Frilagret are putting prints both on their website as for their Instagram, to reach out and

present their cultural heritage to the interpreter. There is a mix of events, the posts are several, out from pictures to videos. Through playfulness the interpreter feels connected to not only one activity but to several of them, which can be linked how to establish and maintain your cultural identity out from a sensemaking perspective (Weick et al, 2005, Lucif, 2013). Frilagret give an impression that they work for a variety which also is present at both their platforms. By letting youths work with such a wide spectrum makes it easier for a variation of interpreters to visit and participate in their activities. Frilagret gives the youths a space where they can show others what their passion is in life out from a cultural heritage perspective as for inspire others to become engaged in their dreams. Also, are those who are among the youngest youths given tools, and inspiration to arrange events in young age, which may be a good experience, to feel responsible.

Social media is becoming more common for people to communicate through, the Internet is one major channel where companies and other arenas get their message out (Carlsson, 2010, Borowiecki et al., 2016). But there are also those times when meetings occur outside the social media, and this is something that even might be possible at these institutions. Are these institutions posting everything on their social media channels or are they working with other methods to reach out to the youths. These are only things that are possibly to speculate about, but out from how their media channels are used, it seems out from a viewer's perspective and observation that there are more happenings behind the walls than only those things posted on their website and Instagram. The reason why these questions are being brought up to light is that communication through social media, and through these specific communication channels, may out from observation be the common way to reach out with a message, but there may always be alternatives in communication styles that are not being revealed (Hine, 2000). For future generation living in this multi-cultural city it might be interesting for upcoming research, to interview the one responsible for each institution concerning how they work towards youth with their cultural heritage out from their website and social media. But also doing interviews as for participant observation with youths at different community centres, to establish an understanding if they visit these institutions in the viral world as for the actual institution.

6. Conclusion

How and by which means are these three different institutions communicating their cultural heritage work towards youths, out from their website and Instagram?

This question is the core of this thesis. Out from studying these websites as for their Instagram separately there are those institutions that actively on their virtual platforms indicate that they are keen to present cultural heritage, in text, pictures or videos, towards youths. Frilagret was the institution that most commonly showed an active approach towards youths. Frilagret is the culture centre that with a clear goal shows through their virtual media that they are keen to inspire and motivate youths to create and organize in events or participate in others, which may strengthen their cultural identity. Frilagret are presenting a variety of cultural heritages that may lead to that a variation of youths take part or arranged activities at their centre and explore their cultural identities. Though Frilagret website is out from my interpretation not as tempting as their Instagram, on their websites the amount of text is wider and the lack of videos and pictures, is noticeable. Which is the media I myself becomes drawn to.

Röda Sten art hall is by text explaining that they are working for youths and their creativity. They have several options of teams and workshops going on during weekdays as for the weekend. This may be more noticeable on their website than on their Instagram out from their pictures and videos. Their Instagram showed a broad selection of happenings and it was sometimes difficult to know which target group they were trying to reach. To explain, correctly pass forward their message, they had to use a multimodal composition with text and picture in order so that the interpreter knows when and what the activity is about (Partan & Marler, 2005, 1999, Pauwels, 2012, Van Leeuwen, 2005). This is something that is a red thread through all the institutions Instagram channel. The last institution Världskulturmuseet, was the one that showed least work towards youths, out from their website and social media, though are they working with guided exhibitions for youths (directed towards them who goes to school from 12 -19 years). Nowhere else could I found any information concerning events that was directly pointing and attracting youths, where themselves could participate. Neither on the website or on Instagram.

The purpose with the study has been to investigate how the institutions are using their social media to reach out with their cultural heritage to youths, and out from doing virtual

ethnographic studies as for comparing how they present text, picture and videos on their websites. The conclusion is that Frilagret is actively working towards this approach as well as Röda Sten art hall in broader sense, though Världskulturmuseet are the one institution that out from this material have not been working in the same direction. Every institution may not always post all their work on their websites or social media, but out from interpreters view who wants to know if there is anything for itself to experience, it might lead to that some institutions are neglected by the interpreter.

6.1. Future research

If more time was given to this thesis the focus would have been to transcribe and perceive interviews. Two of the main interviews would have been held with the one who is the communicator as for the company management at the institutions to establish better understanding over how the institutions work and what their goal with youths is and by which means them through their social media and websites reach out, would clear out a few question marks. Out from this, youths could be interviewed at community centres as for when they visit the institutions, to establish an understanding how they have found out about the institutions but also what draws them to visit the specific institution and their activities. The semi structured interviews would have a focus on what social media have lead the youths to the information about the institution but also how they themselves establish a sense making out from the institutions and their cultural identity.

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