COMMUNITY DEVELOPMENT

The Life Stages of a Wikibrand Community

Customers are no longer faceless targets who have homogenous tastes according to their age, gender, ethnicity, income, or postal code. They are vibrant pools of individuals who aggregate around interests, aspirations, and hobbies. The sophistication of the connected Web allows brands to see and act on these customer motivations and build communities around their niche interests.

What Is a Brand Community?

A brand community is more than a Facebook application, a corporate blog, or a Twitter initiative. It's more than just creating a new media channel. And it often rests outside of most CRM and promotional practices because it focuses as much on the community members' needs as on the company's. According to a 2008 Nielsen study, member communities showed twice the growth rate of any of the other mentioned sectors (including general-interest portals and searches).[2]

Typically, a brand community has five characteristics:[3]

> "Tribes matter. They always have. Now, though, they matter even more. This is a primal human need, but the Internet has joined together previously fragmented groups. We need to start embracing this phenomenon and start deciding whether it's worth the effort. I think it is."[1]
>
> —SETH GODIN, *author of* Tribes

▷ It revolves around a shared interest in a company, product, or brand.
▷ It connects companies or brands with customers, Influencers, or other community members.
▷ It connects members with each other.
▷ It connects companies and members with nonmembers and prospective members.
▷ It upholds rituals and traditions that involve public greetings to recognize fellow brand/community lovers.

Most communities are built to support top-line revenue and communication objectives by leveraging the passion and commitment of their members. François Gossieaux, Partner at Beeline Labs, says the main reason that brands build communities is to help generate word of mouth.[4] Some of these communities engage in immersive brand evangelism strategies or overt call-to-action referral programs; others are less explicit in stoking the lead-generation grapevine, instead providing ways for members to build buzz for the community.

A Deloitte study of one hundred brand-sponsored online communities showed that most of them fail to achieve their business performance goals. In addition, only 25 percent achieved a membership of a thousand or more.[5] The study pointed to a number of reasons for such disappointing results:

▷ Putting the needs of the brand ahead of those of the audience it's trying to attract
▷ Being overly interested in technology at the expense of the community's social infrastructure
▷ Having understaffed and underskilled custodianship of the community
▷ Focusing on metrics that are unconnected to objectives
▷ Devoting too small a portion of the brand's marketing budget to the community

Does this mean that you should give up entirely on building wikibrands because there is such a slim chance of success? No. It does, however, mean the people, culture, funds, and strategies that many companies have put in place to support these efforts have been woefully ineffective. And this is a result of not planning for success.

A well-developed brand community is a better tool for brand advocacy than conventional promotion efforts, because community members feel a high degree of affiliation with the brand and the community:

▷ Community members are 82 percent more likely to recommend the company to others.[6]
▷ Fifty-six percent of online community members log in at least once a day.[7]
▷ Community members are three times more likely to trust their peers' opinions over advertising when making purchase decisions.[8]
▷ Customers report good experiences with community forums more than twice as often as they do with calls or e-mail.[9]

Sean O'Driscoll, owner of Seattle-based Ant's Eye View and former general manager for Microsoft's communities, characterizes three types of communities by the level of discussion that takes place:[10]

▷ **911—Emergency questions:** Something is broken. The community exists to solve problems and troubleshoot.
▷ **411—Education questions and discussion:** Community members come to learn from each other.
▷ **511—Advanced user discussion:** Community members explore, share, and evangelize about the product.

A community can evolve from 911 to 511, but generally, it needs to fulfill the first two levels before it can reach the third (see Figure 11.1).
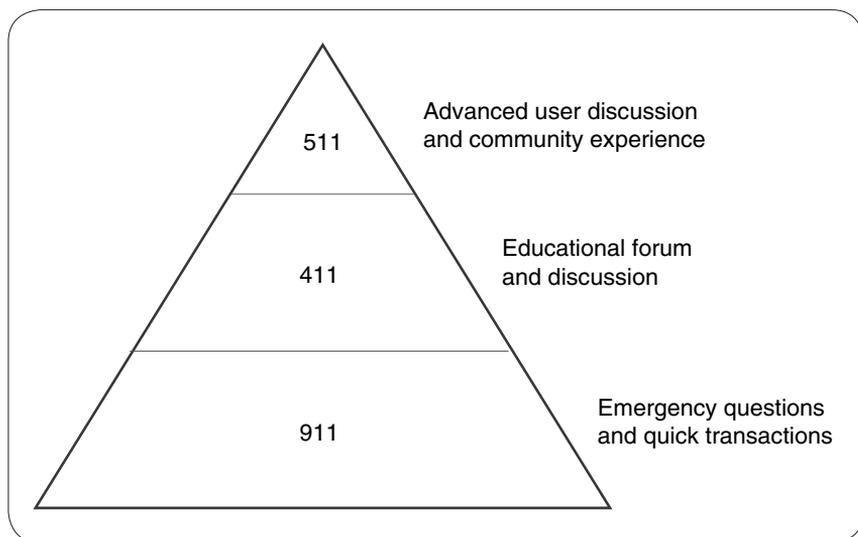

FIGURE 11.1 THE HIERARCHY OF DISCUSSION LEVELS WITHIN COMMUNITIES

The following sections describe some of the more innovative brand communities we found during our research. We'll also discuss the stages through which communities evolve:

1. **Conception:** The company seeds the audience and builds the goals of the community. Key factors at this stage are a consistent, motivating focus; seeding Influencer audience relationships and validation; smart user experience development; strong, simple, and social design and technology; and adoption of rules and guidelines.
2. **Birth:** The company ensures that content is fresh and encourages conversation from the community. Key factors at this stage are freshly produced content; publicity and expanded outreach; highlighted member contributions; social network extensions; and the availability of member incentives.
3. **Adolescence:** The company highlights the contributions of community members and demonstrates how its culture has changed. Key factors at this stage are milestone achievements; user-generated content; incentives and internal change materialization; a regular and expected cycle of activity; and expansion of audience.
4. **Adulthood:** Members of the community adopt leadership positions. The company broadens the focus of the community and begins to segment the audience. Key factors at this stage are broadened focus and community extensions; tangible evidence of company culture change; creation of tiers of membership by influence and longevity; self-governance by members; and potential expansion of target audience.

Feedback should be gathered and reviewed at regular intervals throughout a community's stages of growth. However, the full maturation of a community from conception to adulthood may take three to four years before requiring radically new functionality, technology, or expansion. When considering investment and payback from brand community efforts, a mid- to long-term commitment and payback cycle is required to optimize results.

Lunapads

Lunapads is a Canadian company that sells feminine hygiene products with an environmental and woman-friendly bent. Its products include the

DivaCup, a reusable silicon cup tampon alternative, and Lunapads, washable inserts.

We spoke to founders Suzanne Siemens and Madeleine Shaw about their success (sales continue to grow at 20 percent annually). They spoke glowingly about the power of community. According to Shaw, they were initially surprised at the impact of their forays into social media.[11] The community is very active, and many of its members are vocal advocates of the company's goal to "help women have healthier and more positive experiences of their menstrual cycles, and by extension, their bodies overall." This comment from the Lunapads Facebook page is representative:

> Between your fun patterned pads and my Diva Cup, I have greatly reduced my environmental impact and don't have to shell out $10 every month to some mega corporation. Lunapads help me feel like a feminist-ecowarrior every month, and I freaking love them!

Reusable menstrual products have been available for a long time, often sold through the classifieds in Birkenstock motif magazines like *Mother Jones* and *Utne Reader*. A technology-enabled community (Siemens and Shaw report that 90 percent of their sales are through the website) enables education, discussion, and advocacy. Shaw touts education as a very important aspect of their community, as many of their customers were happy to relearn how they looked at menstruation, as well as how to use, wash, and transport their new reusable supplies. They were pleased to learn from other women (rather than a faceless corporation) using online communication as a facilitator of private discussions. Some of their clients have said that they did not have a real-life confidante with whom they could discuss menstruation openly and were pleased to meet one via the website.

Roger Smith Hotel

The very nature of social media suggests that most communication occurs electronically—and remotely. In *Grown Up Digital: How The Net Generation Is Changing the World*, Don Tapscott describes how the Net Generation views trust differently. He reports that one young interviewee said, "Of course you can do business with someone you haven't met. After all, you can fall in love with someone you've never met."[12] There remains, however, much to be said about meeting in person. Keith Ferrazzi, author of *Never*

Eat Alone and *Who's Got Your Back* advises people that the vigor of a relationship is accelerated by a "long, slow dinner." Afterward, a remote relationship can thrive.[13] By the way, Ferrazzi throws a wicked dinner party; we were lucky enough to be invited to one at a cool boutique hotel in Chicago. If you follow him closely (he is very active on Facebook), you can sometimes snag a last-minute invitation.

In any case, social media enthusiasts sometimes need a real-life (as of 2002, we were officially not allowed to use "bricks-and-mortar") clubhouse. In New York City, said clubhouse is the Roger Smith Hotel (RSH). This midtown boutique became the hub for tweet-ups and unconferences, including the Social Media Club NYC, leading social media news site Mashable, and Social Change for Social Good. Social media A-listers such as Chris Brogan and Sarah Prevette of Sprouter blogged about their stays. CEO James Knowles explains, "Our connection to a community of people is based on storytelling, offline connections, and relationships built on passion."[14]

1000 Awesome Things

Neil Pasricha is one of the best bloggers in the business. 1000 Awesome Things (1000awesomethings.com) is a bright, positive light among millions of angst-filled rants littering the blogosphere. Monday through Friday, Pasricha blogs about an everyday phenomenon that he considers awesome, such as wearing underwear right out of the dryer, old dangerous playground equipment, or the smell of bakery air.

Zen Habits, one of the site's fans, summarizes the project nicely:

> There's something riveting about 1000 Awesome Things that makes you want to keep coming back. Aside from the great humor, it reminds you of the little things in life, and how awesome they can be.[15]

The *Vancouver Sun* called it, "Sunny without being saccharine, it's a countdown of life's little joys that reads like a snappy Jerry Seinfeld monologue by way of Maria Von Trapp."[16]

The blog is a sensation. The vibrant community receives more than forty thousand hits per day. The community members voted online to help the site win three Webby awards and provided an eager market for a best-selling book. A typical entry will generate more than fifty comments, many of them sincerely thanking Neil for being a consistently bright spot in their lives.

Stumpjumper Trail Crew

Specialized Bicycles is a high-end manufacturer that sponsors and services professional cyclists (including the Tour de France competitors), as well as serious hobbyists; many of its bikes retail for more than $3,000. The company attracts bicycle aficionados as employees. In fact, we had to schedule our interview with Chris Matthews, global marketing integrations manager, around the office's noontime ride.

Not unexpectedly, Specialized also attracts passionate bicycle fans as customers. The company leveraged this passion through the Stumpjumper Trail Crew, a group of fans who became ambassadors for the launch of a new, versatile, high-end bike, the Stumpjumper FSR. Crew members auditioned via video and were evaluated on their passion for cycling as well as their standing and influence within the cycling community. The final team included an IT professional, a professor, a bike shop owner, and Ross Powers (an Olympic Gold Medal–winning snowboarder).[17] Matthews explained that they were looking for a group of riders with the right mix of ride leadership, trial advocacy, and diplomacy.[18] Each ambassador received the use of the bike for one year and the option to buy it at dealer cost minus discounts earned through ambassador activities such as writing blog entries or posting videos featuring the Stumpjumper.

Squad 6

Teams in the National Basketball Association compete not only with other teams but also with any number of events from ballet to boxing for entertainment dollars in major cities. Disposable income for basketball tickets could be spent on other sports events, concerts, or even a nifty home theater system. Professional sports teams serve more than just those who attend games in person. Pat Gillick, while general manager of the Toronto Blue Jays, said that he had a duty to all fans, even those who just read the box scores or listened to games on the radio. The passion of sports fans naturally lends itself to community development like online clubs and detailed statistical analysis (volunteer sabermetricians who diligently record and calculate baseball statistics have actually altered long-standing baseball strategic wisdom).[19] Through fantasy sports leagues, fans can become more closely involved with the game. Some of the most active celebrities on Twitter are sports figures, among them Shaquille O'Neal (@the_real_shaq has almost three million followers).

Andrew Bogut, a basketball player for the Milwaukee Bucks, was surprised that home crowds were not as boisterous and passionate as those he was used to in his sports-mad native Australia. Bogut personally purchased one hundred lower-level tickets for each game for an initiative he called Squad 6 (named for his jersey number). To qualify for the squad, fans had to persevere through three rounds of auditions (see **wiki-brands .com** for a link to video of the tryouts) and risk losing their seats if they are too sedate or fail to attend games.[20] He reported to ESPN columnist Chris Sheridan, "On a Tuesday night in winter and it is 10 degrees outside and the kids have school the next day, we're not fortunate like L.A. or New York who have tourists who will come. We don't have that, so I thought let's get some people in that building that'll keep it rocking whether there's 10,000 people there or 18,000 people. They're going to be there every game and provide a great atmosphere."[21] Squad 6 adds a fantastically lively dimension to Bucks games; members wear crazy costumes, scream inventive cheers, and raise the intensity of the whole experience. Technically, they don't even really use the seats that Bogut buys because they stand during the whole game. The community extends off the court as well: Squad 6 shares its spirit via Facebook and the Bucks' team website.

Entertainment Industry Examples

Similar to sports teams, entertainment franchises benefit greatly from brand communities. They provide an opportunity for more intimate connections for dedicated fans. For example, U2 fans who were able to decipher a puzzle uncovered an invitation to a concert in Second Life. Henry Jenkins, in his book *Convergence Culture: Where Old and New Media Collide*, describes how the creators of the movie *The Matrix* combined "multiple texts to create a narrative so large that it cannot be contained within a single medium." Characters in the third installment, *The Matrix Revolutions*, were introduced in an online short film. He describes the Matrix franchise this way:

> A transmedia story unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole. In the ideal form of transmedia storytelling, each medium does what it does best—so that a story might be introduced in a film, expanded through television, novels, and comics; its world might be explored through game play or experienced as an amusement park attraction. Each franchise

entry needs to be self-contained so you don't need to have seen the film to enjoy the game, and vice versa. Any given product is a point of entry into the franchise as a whole. Reading across the media sustains a depth of experience that motivates more consumption.[22]

Fan fiction allows amateurs to create story extensions based on existing characters. In some cases, dedicated sites provide an audience for their works. J. K. Rowling endorses Harry Potter fan fiction. She believes that just as her books encourage kids to read, they can also encourage them to write. She does, however, become litigious when people try to commercialize the end product.

"The Daily Show" with Jon Stewart runs for half an hour, the last third of which typically features a discussion with a guest. Often, when a conversation gets intense (typically when the guest's philosophy differs from Jon's and his social commentator side comes out), the interview is artificially truncated for television and posted in its entirety on the Comedy Central website.

Weird Al Yankovic has been on top of his game for a quarter century—seriously, who is the world's second-best pop music parodist? He actively engages his audience by releasing songs one at a time online rather than waiting for an album to be completed, creating an opportunity for attentive fans to engage in what Chris Brogan, coauthor of *Trust Agents,* calls "gatejumping."[23] Yankovic recruited the extras for the video for "White and Nerdy," his best-selling single, via his MySpace profile.

When NBC announced that Jay Leno was moving back to the "Tonight Show"'s traditional 11:30 P.M. time slot and uprooting Conan O'Brien, O'Brien's fans leapt to his defense. Social media was their chief weapon. Team Coco set up multiple Facebook groups, the largest, "I'm with Coco," had almost a million members. Featured on the site are more than five thousand photos, including some remarkable pieces of original Photoshopped art showing likenesses of Conan as Queen Elizabeth II, Superman, and Neil Armstrong alongside unflattering pictures of Leno. Team Coco also disseminated multiple petitions, including one imploring fans in the studio audience to join their fight and cry, "Captain, my captain," when O'Brien appeared onstage. A fan infiltrated Leno's "Jaywalking" routine with a Team Coco message scrawled on his hand. Other tomfoolery included enough vandalism to Leno's Wikipedia page to justify a semiprotection tag. Interestingly, the Wikipedia entry for "Indian giver" included Leno under the "see also" section for a long time.[24] We feature our favorites of the Team Coco artwork on **wiki-brands.com**.

Since O'Brien's audience skews more toward younger, more technologically savvy viewers than Leno's, not only are they more likely to deploy social media to champion their host, they are also more likely to view Conan's show on YouTube or other nontraditional means. Ironically, if his audience had actually watched his show on television, the ratings would have been high enough to avoid the entire situation.

Museum of Modern Art

Victor Samra is the digital media marketing manager at the Museum of Modern Art (MoMA) in New York City. When tasked with building the museum's digital marketing presence, he investigated the usual suspects. However, the museum did not want to stampede toward a corporate Facebook page "just because everyone else was doing it," and the psychedelic presentation given to MoMA by a representative from MySpace didn't resonate with the museum's marketing department.[25] Instead, Samra developed a consistent voice and personality wherever he felt people in the art community hung out, careful that communication was focused on conversation and education rather than museum branding.

Monitoring Facebook and Twitter allowed Samra to find out what people were saying about MoMA, whether it was a complaint about how long the coat check took or how a particular exhibition resonated with the community. In what is a common problem for social media managers, he needed to determine which of MoMA's Twitter followers should be followed in turn. He says that he has been chastised by a couple of artists for not immediately following them back, claiming he "wasn't supporting the local artist community."[26] Samra wasn't trying to be elitist; it is a struggle for busy Twitter accounts to keep up with requests (and setting up automatic follows leads to a lot of spam accounts—or at least a lot of lonely, beautiful women apparently eager to chat).

A real concern for Samra was the view that following local artists could be considered a de facto MoMA endorsement of their work. MoMA supports an important constituency of stakeholders who may never actually set foot in the museum. Eight months after launching MoMA's Facebook page, Samra looked at Facebook's analytics tool and found that more people from Milan were fans of the page than people from New York. In fact, Italy and France were both sources of frequent online visitors, even though Facebook is less popular in those countries than in North America. MoMA's board, which happens to be among the wealthiest in New York

City, felt that it was vital that the museum share its art with as many people and in as compelling a manner as possible.

Cisco

LaSandra Brill is the senior manager of global social media for Cisco Systems and a respected thought leader in the field (many of her insightful presentations are available on Slideshare.com/lasandra5). Like many of the people we interviewed, she tells us that Cisco first became involved in social media with the goal of "actively listening to what the market was saying about it and deliberately moving to where the conversation was happening."[27] Due to the technical nature of the company's products, both employees and customers in the Cisco ecosystem were early adopters of social media technology.

Conversation in the business-to-business milieu is different than in the consumer space. Brill reports that "it is typically more serious and purpose-based, and privacy is much more important. While people want to share and collaborate to solve problems, since proprietary information is more likely to be shared, security walls and identity authentication need to be in place."[28]

To ensure that its voice remains authentic, the company encourages all employees to participate and offers a social media certificate that employees can earn after taking six hours of live or online courses. Cisco is developing an advanced course that will be affiliated with a university; a nuance that Brill believes will increase its credibility.[29]

In 2009, someone lost an opportunity after tweeting "Cisco just offered me a job! Now I have to weigh the utility of a fatty paycheck against the daily commute to San Jose and hating the work."[30] A Cisco employee noticed the tweet and publicly responded to the candidate, "Who is the hiring manager? I'm sure they would love to know that you will hate the work. We here at Cisco are versed in the Web." Brill thinks the situation could have been handled better if the employee had responded privately to the candidate, since the hoopla would not have occurred if it were not for the retweet. The general sentiment (at least among the blogging community) was that the job seeker, not Cisco, looked ridiculous and unsympathetic.

Cisco was able to see real results from engaging the online community through its successful, completely digital launch of its ASR[31] 1000 series, which combines all of the necessary service features into a single router platform. Compared to the launch for the CSR-1, a product launch that

was similar in market impact, ASR scored better in virtually every metric. Since the CSR-1 launch required attendees to travel physically to San Jose, it was expensive (more than $20,000 was spent on travel costs alone) and created a great deal of carbon emissions (Brill estimates 199 tons of coal or 42,000 gallons of gas).[32] While the CSR-1 launch attracted 135 members of the press who went on to write 87 articles, the ASR counterpart generated 245 articles, thousands of blog posts, and more than forty million impressions.

Brill was thrilled with the overall results but would not choose to include Second Life in future launches. This part of the campaign was expensive and time-consuming and, in the end, only attracted sixty visitors, including one who displayed some unfortunate behavior (if he were one of James Cameron's Avatars, you would have seen a little too much blue).

The Four Stages of Brand Community Development

Successful brand communities evolve their strategy as the cooperative nature becomes more sophisticated.

Conception

In some cases, brand communities start as an experiment. When Neil Pasricha started 1000 Awesome Things and his mom forwarded it to his dad, the traffic doubled. Lunapads, Specialized Bikes, and MoMA started their respective communities without a lot of expectations but began to spend more resources on them as they started to gain traction. SAP and Cisco made a concerted effort to harness the attention of their technologically deft clientele. Team Coco mostly gained momentum from the grassroots spirit of its fan base but received plenty of support and on-air recognition from Conan himself.

In any case, it is important at the early stage of a community to build a welcoming environment that provides a platform for communication among members.

Birth

At this stage of the community's development, the leaders still need to pay close attention to participant behavior, particularly if it is a corporate

brand. If community forums are not refreshed with content or, even worse, are overloaded with spam, participants will not return. Neil Pasricha's attitude toward reader comments to his blog posts at the outset was diplomatic. He allowed all comments that were not profane, obviously spam, or an off-topic personal message to him.

The team at Roger Smith Hotel are not just hosts of New York's social media party; they are enthusiastic participants. There is an active blog (the hotel offers a special discount for blog readers); three active Facebook pages; one official and fifteen staff Twitter accounts; two YouTube sites (including the very interesting Roger Smith News Channel); and a community website that tells the story of RSH ambassadors, often illustrated with compelling videos. The hotel also encourages guests and fans to join the community and makes it easy by providing links to easily add photos to Flickr and videos to 12 Seconds, and to post reviews on TripAdvisor and Yelp.

The impact of RSH's social media efforts goes beyond the actual participants. Adam Wallace, new media manager at the hotel, reports that the employees, including housekeepers and janitors, take greater pride in their work because they believe that "the social media attention compels them to act like they are onstage." [33] Wallace includes photographs of the employees and all staff in the social media campaign, reinforcing that they are all a part of the community.

Adolescence

At this point, the community should be creating real value, and the organization should be using the information created to accelerate innovation and improve business processes company-wide.

1000 Awesome Things was enjoying modest growth until the entry "Old Dangerous Playground Equipment" was featured on the news aggregator Fark (from which it was picked up by Wired.com). A few weeks later, the post "Ordering off the menu from fast food restaurants" was featured on the Digg front page. For a nascent blog, a nice feature on a site like Digg provides an enormous boost that is sometimes fleeting, but in this case, many of the visitors were so impressed by Pasricha's terrific content that they became regulars. He was also able to attract visitors via mentions on popular blogs like Cake Wrecks and PostSecret and through recommendation engines such as StumbleUpon.

We asked Adam Wallace at RSH what he expected would happen when the staff who maintained the active Twitter accounts departed; after all,

the hospitality industry typically experiences a high turnover rate. He seemed a little puzzled by the question, then responded, "We actually have pretty low turnover, and because of the relationships we build, we expect that our people will stay close to the community after they leave."[34] For example, a former intern returned home to Europe after his work term and subsequently created an online presence for the Roger Smith Hotel in Barcelona.

At MoMA, one of the challenges Victor Samra faces is how to balance exposure of the art with legal and copyright restrictions (digital cameras are not even allowed within the featured exhibition areas), especially since only a handful of the displayed pieces are in the public domain.[35] Also, since the type of art that MoMA displays is often avant-garde, it is more challenging to present via digital means.

At Specialized Bikes, Chris Matthews believes that "the self-selected, diehard fans are the most important people to have on board, especially for a sport like cycling that generates so much passion."[36] Local support is also crucial; Matthews states that he would much rather have a hundred bike shops with a thousand fans each than a hundred thousand followers of a global corporate site.[37]

Adulthood

Once a successful community reaches adulthood, it usually polices itself. On 1000 Awesome Things, Pasricha rarely comments and never defends himself against negative posts (he is well loved by the community and has an almost impossibly high positive-negative comment ratio). In the event that someone does post a complaint or squeezes some spam past the filter, the community jumps to its defense. Freddo is the unofficial sheriff (by day, he is a San Diego banker). He gently shames anyone who makes a complaint and chides those who get too commercial; for example. "We don't post spam on your Colon Health site about bakery air."

Like most good communities, Lunapads sets up the infrastructure, provides leadership, and lets the members do the work. There are two active Facebook pages (one focused on discussions), a YouTube network (with instructional videos, some of them cheeky in nature), and a Twitter page. Community members are invited to donate products to girls and women in developing nations. They are also polled on name choices for new products.

Adam Wallace believes that the social media focus reflects and reinforces the leitmotif of Roger Smith Hotel. He believes in the power of relationship and community: "It's not about the number of Facebook fans you

have; it's how active they are in the community." [38] Fans of RSH go out of their way to spread the word about the hotel and defend it when a negative review is posted on a site like TripAdvisor. Brian Simpson, director of social hospitality, describes the authenticity of word-of-mouth marketing: "If we put a sign in Lily's that says, 'We make the best Bloody Marys in New York City,' some people may read it, they may believe it, they may come in and try one. If you call your buddy who says he's going to brunch tomorrow and says, 'Where's the best Bloody Mary?', and you say, 'Go to Lily's at the Roger Smith Hotel, they make the best'; they're going to believe that, because they're going to trust you." [39] Wallace estimates that event revenue has doubled year by year, and he attributes the bulk of that increase to the hotel's status as the social media hub of New York City.

As with many of the active communities we studied, the members of Roger Smith Hotel's are its greatest advocates, as well as a great source of ideas on how to grow the business. During the "Roger's Room" giveaway promotion, one hotel room was awarded via Twitter for each day in January. Wallace and his team experimented with various methods of granting the room, including "retweet a number between one and one thousand." He also allowed the community to come up with other novel approaches to determine winners.

MoMA encourages its members to participate in building the museum's community. For example, it encourages amateur travelogues delivered via podcasts. These are an interesting phenomenon; rather than hearing an "official" tour of the Louvre on one those rented yellow handsets, you can download and enjoy a *Da Vinci Code*–themed version. While these productions may cause history purists to shudder, they offer a whimsical new look at an 800-year-old building. MoMA encourages amateur podcasters; Samra says he was impressed with the quality of those produced by Marymount College students as part of their class work. [40] Similarly, he was so impressed with the images posted by visitors on photo-sharing site Flickr that he used them in the museum's official user guides.