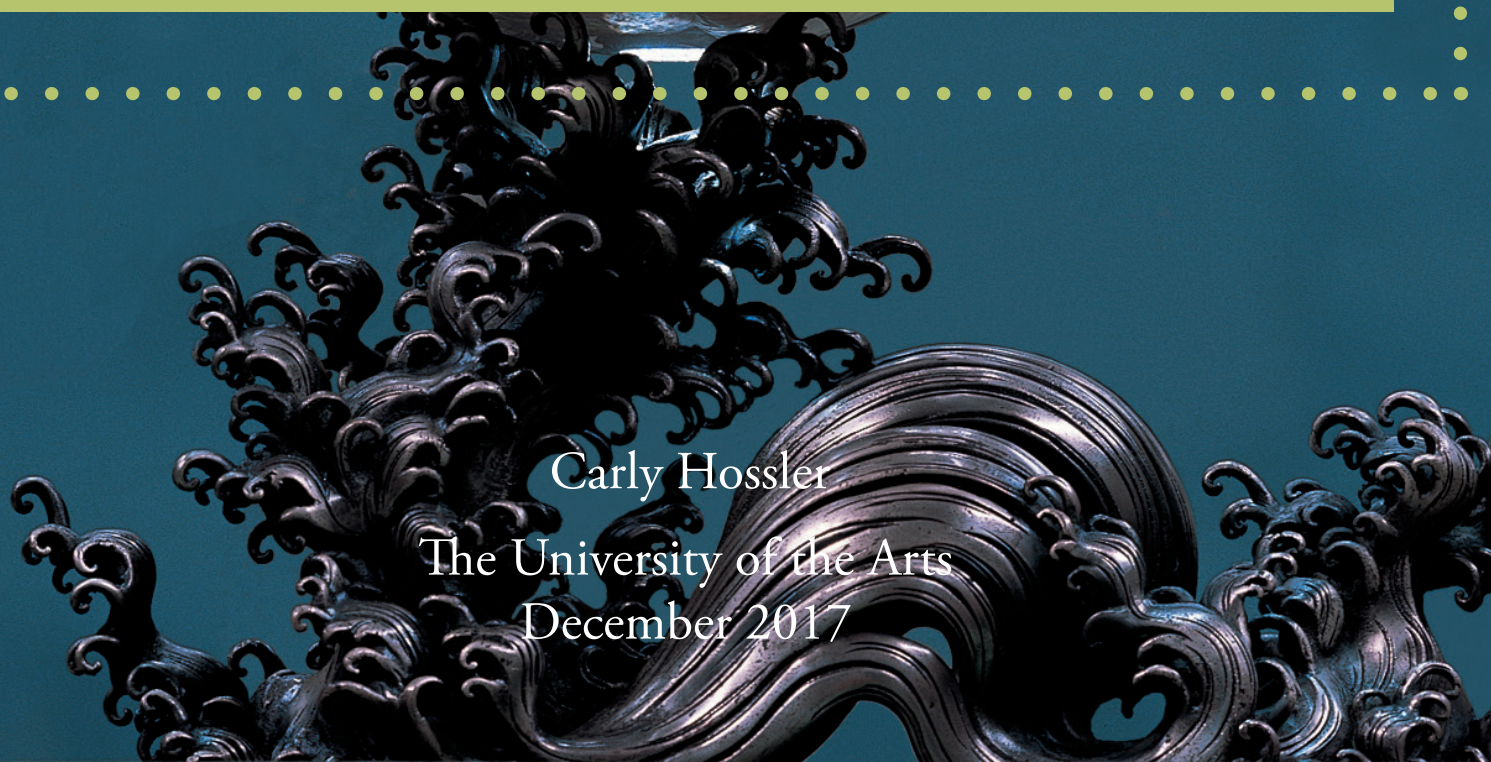
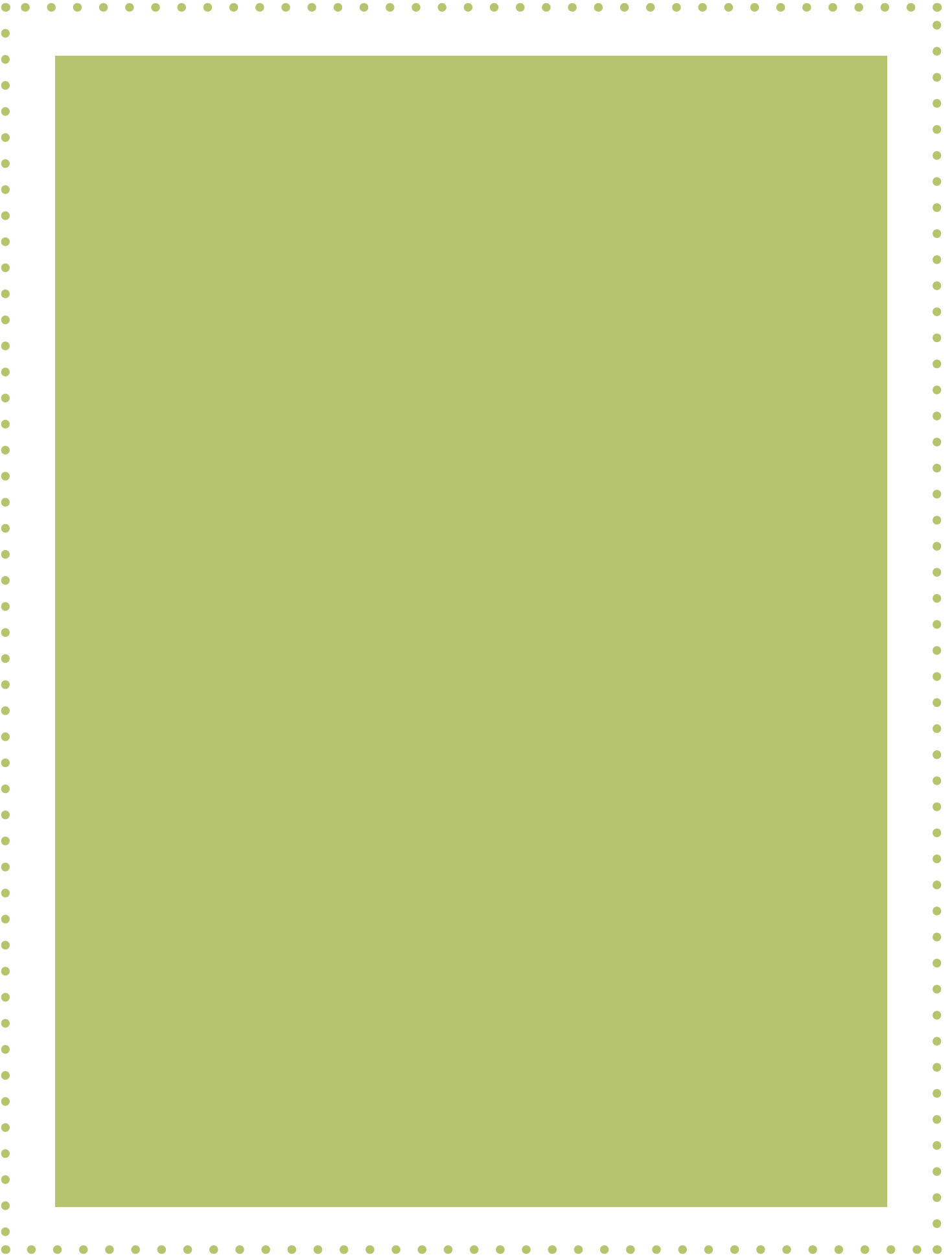


The Influence of Social Media
A Penn Museum Case Study



Carly Hossler
The University of the Arts
December 2017



The Influence of Social Media

A Penn Museum Case Study

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Department of Museum Studies
The University of the Arts
December 2017

A capstone submitted to The University of the Arts in partial fulfillment of the requirements for the degree of Masters of Museum Communication.

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Abstract



This Thesis/Capstone examines current trends in social media as well as museum specific trends in social media in relation to the University of Pennsylvania Museum of Archaeology and Anthropology current social media practices. A practicum was completed by researching the Penn Museum's current social media practices as well as creating deliverables that will allow for the increased efficiency of social media planning and implementation of best practices. The goals for this project were to increase efficiency of social media planning, implementing of social media practices across the museum's social media platforms, expanding the reach of the museum's social media, and the integration of social media into communications and public relations. An Instagram takeover was executed to test a new social media technique at the Penn Museum by utilizing Instagram Live video.

Dedications



To everyone close to me who believed in and supported me throughout this entire process, especially during the moments when I didn't fully believe in myself. We did it.
I did it.

Acknowledgments

To my parents and my family

Thank you for all of your love, understanding, encouragement, and support as I furthered my education by attending graduate school so I could pursue my dreams. Thank you for all the visits and wonderful care packages, as well as making my life and education in Philadelphia possible.

To the MCOMM Ladies

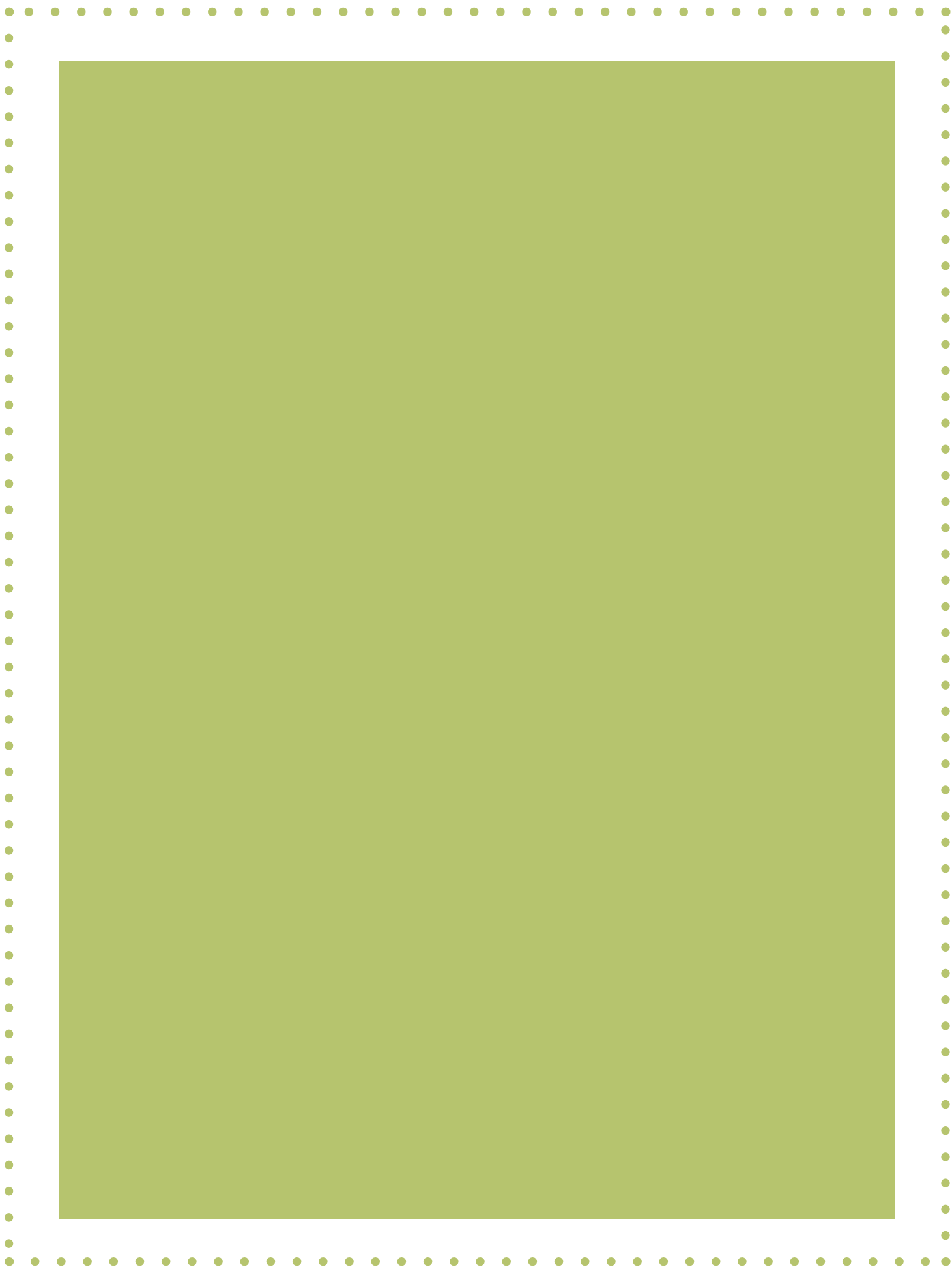
Thank you for all the support, advice, and laughs throughout the whole process. I would like to extend a special thanks to Maddie Clifford for unofficially adopting me into her family.

To my friends

Thank you for all of your support and encouragement throughout this process. The laughs and late night conversations always helped at the end of the day.

To the University of Pennsylvania Museum of Archaeology and Anthropology

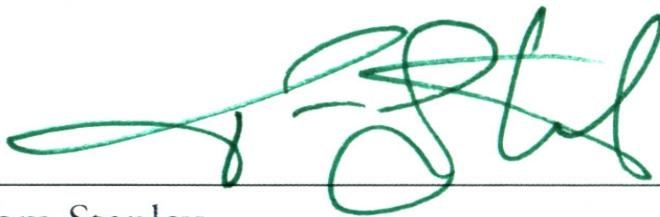
Thank you for the opportunity to complete my Thesis-Capstone project at this Museum. The experience to be able to work surrounded by such an amazing collection of human history was truly inspiring. Thank you for all the wonderful members of the staff I was able to meet throughout the process and making the experience so enjoyable.



To the Faculty of The University of the Arts

The appointed advisors to examine the thesis-capstone of Carly Hossler find it satisfactory and recommend it to be accepted.

Date: December 8, 2017



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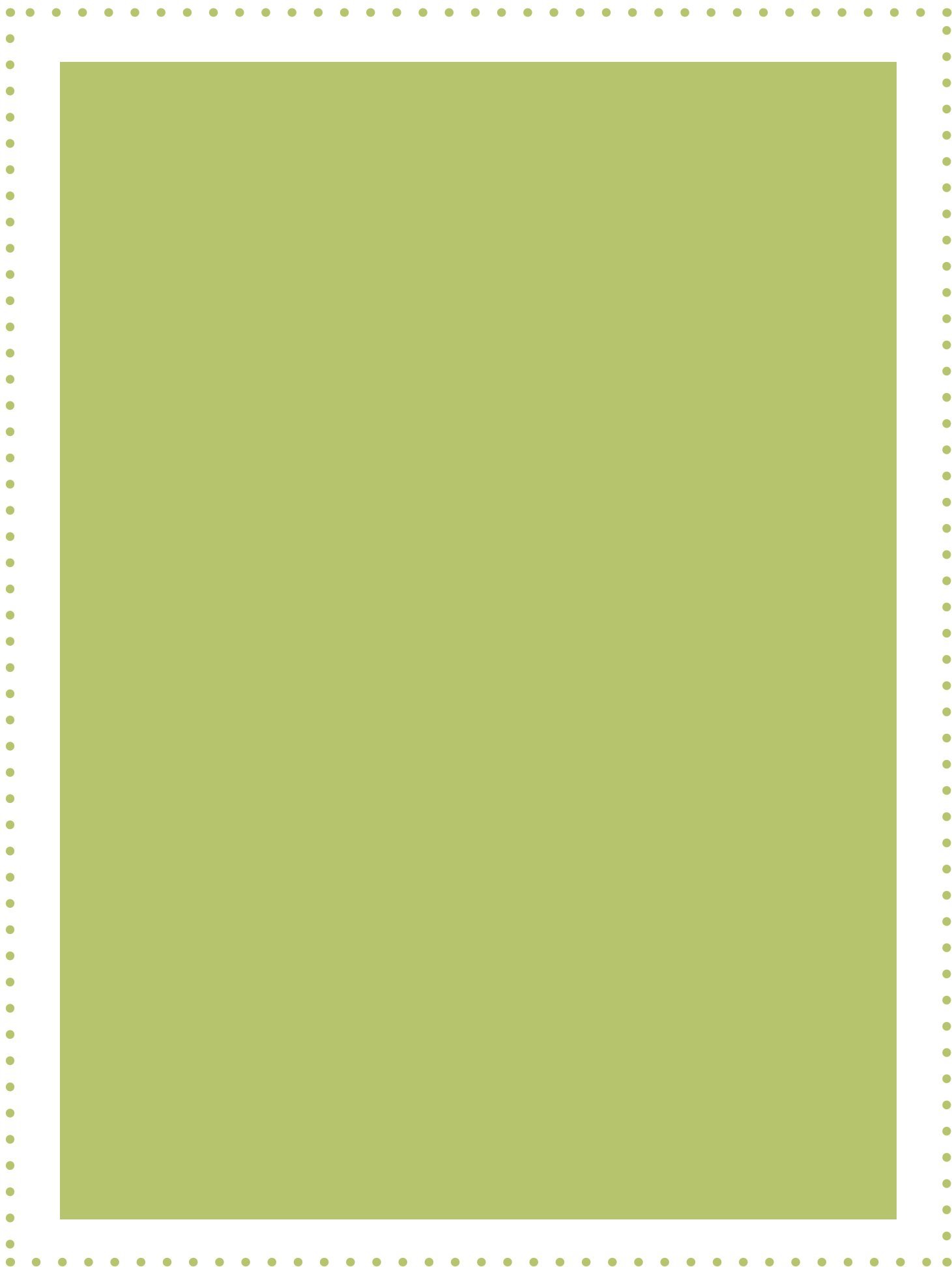


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Literary Review

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Social Media has become one of the largest, constantly updating industries in the modern world. Since these platforms do constantly undergo updates, their growth in popularity does not appear to be tapering off in the near future. Facebook reported having approximately 1 billion registered users in 2014.¹ Twitter was reported having around 330 million users by the latter half of 2017.² Instagram boasted around 800 million users by September of 2017.³ With this dramatic rise in popularity, social media has started to make major waves in the realms of marketing, in both the for-profit and non-profit worlds.

In the 2015 PEW Social Media Study, it was reported that in 2015 nearly 65% of all American adults use some form of social media, a drastic jump from the only 7% of American adults who reported using social media in 2005.⁴ Upon further examination, the dramatic increase in social media usage can be seen across age ranges as well. In 2005, only about 12% of all Americans falling in the age range of 18-29 used social media while in 2015 that percentage jumped to about 90%.⁵ A similar jump can be seen in the 30-49 age range with an increase from 8% in 2005 to 77% in 2015.⁶ Even individuals falling in the 65+ category increased social media usage from 2% in 2005 to 35% in 2015.⁷

In 2016, Facebook was noted as the most popular social media platform used by Americans across all of the age ranges included in the PEW Research Social Media Update, followed by Instagram.⁸ Not only has social media risen in popularity with individuals, it has also risen as a new field for advertising and brand awareness. The 2015 Nielsen Global Survey of Trust in Advertising shows that traditional marketing methods such as TV ads and promotional emails have begun to take a decline in their effectiveness of capturing the attention of consumers. About 81% of consumers surveyed responded that a personal recommendation was the form of advertising they trusted the most over any other form of advertisement such as TV ads, magazine ads, ads on social media, and even the company website.⁹ This high level of trust in personal recommendation was followed up with a 58% of consumers responding that they trusted consumer opinions online more than traditional advertising efforts.¹⁰

1 Kimberlee Morrison, "The Growth of Social Media: From Passing Trend to International Obsession [Infographic]," Adweek, January 27, 2014, accessed December 02, 2017, <http://www.adweek.com/digital/the-growth-of-social-media-from-trend-to-obsession-infographic/>.

2 "Twitter: number of active users 2010-2017," Statista, 2017, accessed December 02, 2017, <https://www.statista.com/statistics/282087/number-of-monthly-active-twitter-users/>.

3 "Instagram: active users 2017," Statista, accessed December 02, 2017, <https://www.statista.com/statistics/253577/number-of-monthly-active-instagram-users/>.

4 Andrew Perrin, "Social Media Usage: 2005-2015," Pew Research Center: Internet, Science & Tech, October 8, 2015, accessed October 3, 2017, <http://www.pewinternet.org/2015/10/08/social-networking-usage-2005-2015/>.

5 Ibid.

6 Ibid.

7 Ibid.

8 Shannon Greenwood, Andrew Perrin, and Maeve Duggan, "Social Media Update 2016," Pew Research Center: Internet, Science & Tech, November 11, 2016, accessed September 26, 2017, <http://www.pewinternet.org/2016/11/11/social-media-update-2016/>.

9 "Consumer trust in traditional advertising declines in UK, while a recommendation from friends remains most credible," Nielson, September 29, 2015, accessed December 02, 2017, <http://www.nielson.com/uk/en/press-room/2015/consumer-trust-in-traditional-advertising-declines-in-uk-while-a-recommendation-from-friends-remains-most-credible.html>.

10 Ibid.

With the rising popularity of social media as well as high levels of trust held within personal recommendations related to consumer practices, a new trend that has appeared is the emergence of social media Influencers. The idea of having Influencers in marketing and advertising is not a particularly new idea to the field. Brands ranging from fashion and beauty to sportswear and even housewares have collaborated with celebrities and models in efforts to utilize their status and influence over consumers to help build their brand and sell their products.¹¹ While social media Influencers are not celebrities in the traditional sense, these individuals have a surprisingly effective ability to influence opinions and consumer practices of audience that major brands may also be targeting. These new Influencers have shifted away from the more traditional methods of consumer influence such as promoting a particular point of view on an argument or coercion to said point of view, but now rely on methods of review, advocacy, and direct engagement with their audience.¹²

The beauty and fashion industries are easily recognized as two particular industries that have a notably large number of social media Influencers. Many of these fashion and beauty Influencers have created sponsored posts where they are promoting a particular product supplied by a brand; many of these Influencers have gained such a large amount of support from their followers that many of them have been able to release products of their own such as makeup, books, and even jewelry lines. An example of this can be seen with the British social media Influencer Zoella. Zoella publishes on multiple social media platforms like Instagram, Facebook, Twitter as well as Youtube.¹³ The majority of her posts focus on fashion and beauty as well as publishing 'vlogs' that allow her followers a peek into her daily life. On Instagram alone, Zoella has 11.2 million followers. In a post from August 24th, Zoella boasts about how much she enjoys a certain facemask from the brand "The Body Shop" accompanied by a discount code for the brand's website and the hashtag #ad, indicating that this post in particular is a sponsored post.¹⁴ Zoella's popularity helped her develop and release her own line of beauty products in 2014, ranging from lotions, perfumes, and even make-up bags.¹⁵

11 "The Rise of the Influencers," Fashion/Beauty Monitor, accessed December 01, 2017, <http://images.fashionmonitor.com/Documents/2016/1/fashion-and-beauty-monitor-rise-of-influencers.pdf>

12 Ibid.

13 Zoe Sugg, "Zoella," Zoella, 2009, accessed December 06, 2017, <https://www.zoella.co.uk/>.

14 Zoe Sugg, "Instagram post by Zoella," Instagram, August 24, 2017, accessed December 05, 2017, <https://www.instagram.com/p/BYLzRK4gVXV/?taken-by=zoella>.

15 Zoe Sugg, "Zoella," Zoella, 2009, accessed December 06, 2017, <https://www.zoella.co.uk/>.

Another notable social media Influencer is Huda Kattan, a beauty guru with over 22.9 million followers on Instagram. Kattan started her career in social media by doing make-up tutorials on Youtube.¹⁶ Kattan worked as a make-up artist and progressed to developing her own line of false lashes sold at Sephora. Her false lashes became so popular that even celebrities like Kim Kardashian began to buy them. Now the CEO of her own cosmetic company, Kattan still makes regular Youtube videos, staying true to her tutorial roots.¹⁷

Influencers are not the only trend that is prominent in the realm of social media. One of the most popular social media trends currently is the use of artificial intelligence to create 'filters' that appear when a platform's camera recognizes a face.¹⁸ Originally seen on Snapchat, these filters have now crossed over to Instagram and Facebook and, while seeming more humorous than practical, they are able to create feeling of a shared experience between users who have used the same filter.¹⁹ Another trend in social media are short video stories and content that will expire after a period of time. Particularly on Instagram, short videos tend to only be available for around 24 hours before being removed from a poster's story.²⁰ By having an expiration date on these videos, a feeling of urgency is created and can prompt users to check stories more frequently as to not miss content during this period of time.

Similar to the trend of the expiring videos, Instagram stories have become a popular trend within social media. Initially inspired by how Snapchat stories are constructed, Instagram stories allow users to upload multiple images and videos to be compiled into a continuous stream before automatically deleting after approximately 24 hours.²¹ Instagram stories can be used by both brands as well as everyday users, said stories appearing as small icons at the top of the Instagram timeline once the app has been opened. Since the stories are located at the top of the timeline and are the first thing a user sees when opening the app, this allows for brands to stay at the forefront of user's minds without users having to scroll through their feed to seek them out.²²

Live streaming is another very popular trend in social media. Live streaming popularity ranges from sporting events to video games to 'behind-the-scenes' looks at events. Live streaming allows brands to directly engage with customers in a genuine and personal way since it appears in the live stream that the brands are directly speaking to the viewer.²³ Live streaming allows for an immediate connection to be made between the viewer and the streamer as well as provide the streamer with instant feedback from the viewer and a feeling of instant gratification since the event is occurring in real time.²⁴ In a recent study, about 80% of consumers reported that they would prefer to watch a live video from a brand instead of reading a text post or blog conveying the same information.²⁵ Live streaming is a great platform for conducting question and answer sessions as viewers can not only ask questions in real time but also see the streamer's genuine reaction to their questions.

16 Huda Kattan, "Huda Kattan (@hudabeauty)," Instagram, accessed December 06, 2017, <https://www.instagram.com/hudabeauty/?hl=en>.

17 Sheila McClear, "How Huda Kattan Turned Blogging Into a Beauty Empire," Allure, June 27, 2017, accessed December 06, 2017, <https://www.allure.com/story/huda-kattan-profile>.

18 Natalie Norcross, "Five Current Trends In Social Media That Will Only Get Bigger," Forbes, August 31, 2017, accessed December 04, 2017, <https://www.forbes.com/sites/forbesagencycouncil/2017/08/31/five-current-trends-in-social-media-that-will-only-get-bigger/#c901258132b5>.

19 Ibid.

20 Ibid.

21 Ema Linaker, "The Low-Down On Using Instagram Stories For Your Business," Entrepreneur, September 20, 2016, accessed December 03, 2017, <https://www.entrepreneur.com/article/282700>.

22 Ibid.

23 Peter Koepfel, "Rise of Live Streaming: Trends & Marketing Tips [Infographic]," Koepfel Direct, July 25, 2017, accessed December 06, 2017, <https://www.koepfeldirect.com/drvblog/rise-of-livestreaming-marketing-trends-tips/>.

24 Ibid.

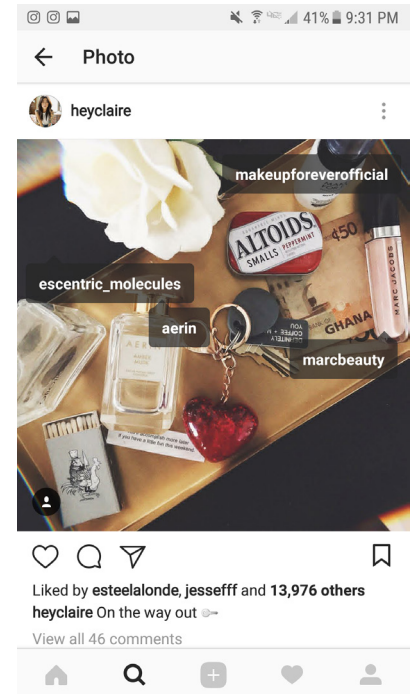
25 Ibid.



Zoella's Instagram Post from August 24th, 2017. Screenshot taken on December 5th, 2017.



Screenshot of Snapchat filter taken on December 7th, 2017.



heyclairer's Instagram post from November 29th, 2017. Screenshot taken on December 6th, 2017.

Another trend in social media that has been utilized by major brands is the use of chatbots. Brands have been using chatbots as a way to connect with consumers on messaging apps like Facebook Messenger and WeChat.²⁶ Chatbots can be used to create a more personalized experience by asking customers questions or by suggesting similar products based on a customer's habits on a brand's website.²⁷ These chatbots allow the user to feel directly connected to the brand on a personal level since sometimes it is difficult to tell the difference between a chatbots and a real person. Not only can these chatbots create a personal experience for the customer, they can also allow the customer to learn something new or even leave them feeling entertained.²⁸

Social media has begun to make its presence known in the museum world as well. Many museums now use a multitude of social media platforms in efforts to communicate with their current audiences as well as reach out to potential audiences. Although social media is relatively new within the museum field, museums have begun to recognize that by utilizing social media they are able to make themselves more accessible to audiences around the world. Museums often use social media as a "behind-the-scenes" platform where they are allowing users to see behind closed doors as well as allowing departments within the museum that would otherwise not be able to directly reach audiences to be able to connect.²⁹ According to the former chief digital officer at the Metropolitan Museum of Art, Sree Sreenivasan, followers of museums on social media do not always want to see the perfect end result and would rather see how things are made than just have them appear before them.³⁰

26 Adelyn Zhou, "The Most Innovative Brands Use Bots In These 3 Key Ways," Forbes, March 19, 2017, accessed December 03, 2017, <https://www.forbes.com/sites/adelynzhou/2017/03/16/the-most-innovative-brands-use-bots-in-these-3-key-ways/#247c27736c7c>.

27 Ibid.

28 Ibid.

29 Rachel Gonzales, "Keep the Conversation Going: How Museums Use Social Media to Engage the Public," *Atavist*, February 07, 2017, accessed October 25, 2017, <https://themuseumscholar.atavist.com/vol1no1gonzalez>.

30 Ibid.

Museums have begun to use platforms such as Instagram, Snapchat, and Twitter as tools to deliver humorous and yet educational content to audiences that may have otherwise not been familiar with the museum.³¹ The Los Angeles County Museum of Art has been using Snapchat stories to post images of their collection accompanied by popular song lyrics or cult classic movie quotes.³² By implementing this pop culture references along with its collection, the LACMA is hoping to reach not only a younger audience but also an audience who may not necessarily like art but will be able to form a connection to it via pop culture.³³ The Museum of Fine Arts, Boston, has turned to Instagram stories to publish a combination of still images of its collection as well as short video tours of their galleries to provide the viewer with information about the museum but also provide the viewer with a fun experience.³⁴

Another major trend in social media within the museum field is actively embracing the usage of cellphones within the physical gallery spaces. Instead of using signage to discourage visitors to have their cellphones out, some museums like the Guggenheim, The Brooklyn Museum, and the MET have begun to encourage their usage.³⁵ The Brooklyn Museum has created an app that allows visitors to ask questions to a curator in real time, allowing a more personal educational experience for the visitor who is actively seeking out more information.³⁶ The Guggenheim and the MET have begun utilizing the GPS feature on smartphones to create 'beacons', points within the galleries that visitors can access to receive more information about the gallery, the artwork, or even where to go in the museum if a visitor had liked the gallery they were currently in.³⁷

Social media can also be utilized by museums as another tool to help understand its audience by allowing them to shift into a sphere of interactive education and user generated content. These tools can then be used to generate and receive feedback on elements such as exhibitions, programming, and public events.³⁸ Not only can social media generate feedback but it can also be utilized as a method of providing users with a concise message often accompanied by photos to quickly grab a user's attention and engagement.³⁹ While these methods of social media usage may work for some museums, the usage of social media within the museum field is not a one size fits all strategy. Each museum will need to examine their own social media needs and develop strategies as to how to best reach their established goals. Since social media is constantly evolving, how a museum approaches social media should also be constantly evolving as well.

³¹ Kerry Hannon, "Museums, the New Social Media Darlings," *The New York Times*, October 28, 2016, accessed November 30, 2017, <https://www.nytimes.com/2016/10/30/arts/design/museums-the-new-social-media-darlings.html>.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

³⁵ Sophie Gilbert, "Please Turn On Your Phone in the Museum," *The Atlantic*, September 13, 2016, accessed December 05, 2017, <https://www.theatlantic.com/magazine/archive/2016/10/please-turn-on-your-phone-in-the-museum/497525/>.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Rachel Gonzales, "Keep the Conversation Going: How Museums Use Social Media to Engage the Public," *Atavist*, February 07, 2017, accessed October 25, 2017, <https://themuseumscholar.atavist.com/vol1no1gonzalez>.

³⁹ Ibid.

One of the museums most well known for its social media platforms is the Metropolitan Museum of Art located in New York City. Instead of actively trying to discourage its visitors to not use their smartphones within the museum itself, the MET has actively embraced the use of smartphones and social media as a method to bring its collections to audiences around the world. By 2015, the MET had been able to reach 101 million people through Facebook, receive nearly 7 million views on its Youtube channel, and boast 1.1 million followers on its Instagram account.⁴⁰ The MET has also embraced the idea of the Instameet through the #emptyMet movement. Photographer Dave Krugman pitched the idea of #emptyMet to the museum, a strategy where prominent Instagrammers can explore the museum after hours on a guided tour to photograph the collections and the museum itself without being inhibited by other visitors.⁴¹ Not only does the #emptyMet allow prominent Instagrammers to create content for their own respective account but also results in the MET receiving free advertising from these posts.⁴² Since the posts are shared on a number of different Instagram profiles with varying audiences, this is another opportunity for the Met to reach audience segments that their traditional marketing initiatives, or even their own social media marketing efforts, would otherwise not be able to reach.⁴³

Pew Research Social Media Update march 7-April 4 2016: Percentage of Online Adults Using Social Media Platforms By Age					
Age Range	Facebook	Instagram	Twitter	LinkedIn	Pinterest
18-29	88%	59%	36%	34%	36%
30-49	84%	33%	23%	33%	34%
50-64	72%	18%	21%	24%	28%
65+	62%	8%	10%	20%	16%

Table created with data collected from the 2016 Pew Research Social Media Update.⁴⁴

Pew Research Center Social Media Usage 2005-2015 by Age Range										
Age Range	2005	2006	2008	2009	2010	2011	2012	2013	2014	2015
18-29	12%	41%	63%	72%	78%	80%	83%	88%	84%	90%
30-49	8%	6%	27%	44%	53%	60%	67%	73%	77%	77%
50-64	5%	3%	9%	22%	33%	37%	43%	52%	52%	51%
65+	2%	0%	2%	7%	11%	13%	19%	26%	27%	35%

Table created with data collected from the 2015 Pew Social Media Usage Report.⁴⁵

40 John Paul Tidlow, "How A 145-Year-Old Art Museum Stays Relevant In The Smartphone Age," Fast Company, September 13, 2016, accessed December 05, 2017, <https://www.fastcompany.com/3057236/how-a-145-year-old-art-museum-stays-relevant-in-the-smartphone-age>.

41 Cait Munro, "The Met Gives Instagram Influencers an All-Access Pass," Artnet, June 19, 2014, accessed November 30, 2017, <https://news.artnet.com/art-world/the-met-gives-instagram-influencers-an-all-access-pass-43431>.

42 Ibid.

43 Ibid.

44 Shannon Greenwood, Andrew Perrin, and Maeve Duggan, "Social Media Update 2016," Pew Research Center: Internet, Science & Tech, November 11, 2016, accessed September 26, 2017, <http://www.pewinternet.org/2016/11/11/social-media-update-2016/>.

45 Andrew Perrin, "Social Media Usage: 2005-2015," Pew Research Center: Internet, Science & Tech, October 8, 2015, accessed October 3, 2017, <http://www.pewinternet.org/2015/10/08/social-networking-usage-2005-2015/>.

Project Scope



The University of Pennsylvania was formally founded in the middle of the 18th century. The University under the leadership of Provost William Pepper was undergoing a ‘renaissance’ period that would help to transform the academic institution into what at the time was considered a ‘modern university.’⁴⁶ The event that helped to pave the way for establishing what would become the Penn Museum today occurred in 1887. Rev. John Punnett Peters, a Professor of Semitics at the University, approached Provost Pepper in an effort to receive funding for an archaeological expedition to Mesopotamia.⁴⁷ Provost Pepper, along with a group of prominent Philadelphia men also approached by Peters, agreed to fund the expedition under the condition that “all finds which can be exported are to ... become the property of the University of Pennsylvania, provided the said University furnish suitable accommodations for the same in a fire-proof building...”⁴⁸ In 1889 during the first expedition to Nippur, Provost Pepper officially established a Department of Archaeology and Paleontology at the University. While the museum would receive many objects within its collection through donations and purchases, a vast majority of the objects came into the collection through active fieldwork.⁴⁹

In 1889 the museum’s collection occupied the majority of what is now the Fisher Fine Arts Library as well as being stored and displayed in numerous buildings throughout the campus. Plans for the construction a formal museum space began in 1892 under the supervision of Sara Yorke Stevenson, curator of the Egyptian and Mediterranean Sections.⁵⁰ Provost Pepper obtained the land from the City of Philadelphia in 1894 for the construction of the “Free Museum of Science and Art,” or as it was informally known as “The University Museum.” The museum underwent two more name changes before it was officially titled “The University of Pennsylvania Museum of Archaeology and Anthropology,” or “Penn Museum.”⁵¹

The Penn Museum’s original object-based approach to archaeology began to be seen as “limited” and “old fashioned” by field professionals in the early 1900’s, although other professionals argued that this was an effective way to educate the general public. The Great Depression resulted in large staff cuts in an effort to keep the museum doors opened, the University itself having to step in and claim financial responsibility for the museum to keep it from closing.⁵²

⁴⁶ Alessandro Pezzati, Jane Hickman, and Alexandra Fleischman, “A Brief History of The Penn Museum,” Penn Museum, accessed November 25, 2017, https://www.penn.museum/documents/publications/expedition/pdfs/54-3/a_brief_history.pdf.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

Mission Statement

*The Penn Museum transforms
understanding of the human
experience.*



DANIEL

Photo credit to Penn Museum.
Photo accessed on November 30th, 2017.



The museum continued its advancement by renovating the building, bringing the collection into the digital age and implementing climate controlled wing to help further preserve the objects within the collection. Traveling exhibitions were implemented in the 1980's and the North American Grave Protection and Repatriation Act of 1990 resulted in the museum directly connecting with and establishing ties Native American communities whose ancestral artifacts make up a good portion of the museum's collection.⁵³ Today the Penn Museum continues to reflect upon its past as it makes strides towards its future as a museum in the 21st century.

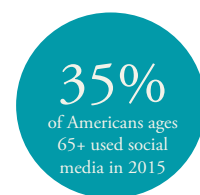
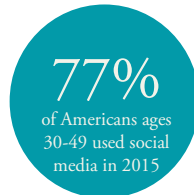
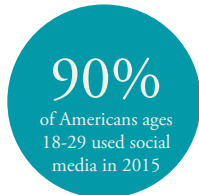


The University of Pennsylvania Museum of Archaeology and Anthropology's launched its first social media platforms in 2009. A Facebook and Twitter profile were created by the museum's Webmaster as outlets on which the museums exhibitions, special events, "signature galleries", research and learning programs could be advertised to the general public. These platforms were under control of the museum's Webmaster until 2012 when control was then passed onto the Marketing/Communications/Public Relations department. A year after this transfer, an Instagram profile was created for the museum in 2013. The Instagram profile was originally created as a 'behind-the-scenes' platform, a purpose that was distinctively different from the purpose of both the Facebook and Twitter profiles.

This 'behind-the-scenes' approach to its Instagram profile relied heavily on the involvement of other departments throughout the museum to provide content to the Marketing/Communications/Public Relations department to be posted. However, as the excitement surrounding a new social media platform slowly began to wear off, so did the excitement of other departments towards producing content to be published on Instagram. The focus of the museum's Instagram profile has changed from primarily functioning as a 'behind-the-scenes' look into the museum towards a focus that is similar to its Facebook and Twitter profiles but it still distinctly different. While the Penn Museum's Instagram does cover similar subject matter to its Facebook and Twitter profiles such as special events, educational programs and highlighting objects within its collection, it does so in a way that is intentionally different from its posts on its other social media platforms. Since Instagram is a visual medium, each post must be visually appealing to look at, something that is not much of a concern when it comes to the museum's Twitter. Along with being visually appealing, each post also must be able to tell a complete story without having to rely on any form of hyperlinks to another source.

⁵³ Alessandro Pezzati, Jane Hickman, and Alexandra Fleischman, "A Brief History of The Penn Museum," Penn Museum, accessed November 25, 2017, https://www.penn.museum/documents/publications/expedition/pdfs/54-3/a_brief_history.pdf.

A market study created for the Penn Museum in 2014 examined the ages of visitors to the Museum within the last 12 months. 30% of visitors to the Museum within the last 12 months fell into the 65+ age category.⁵⁴ 22% of visitors fell within the 45-64 age category and 37% fell within the 25-44 age category.⁵⁵ The lowest percentage, with only 8%, of visitors to the Museum in the last 12 months was the 18-24 age category.⁵⁶ Since this report was generated in 2014 there is a highly likely possibility that these statistics have changed but since there is not updated market study, these statistics will be used.



Target Audience

The target audiences of the Penn Museum's social media are:

- Individuals falling within the 18-24-age range; Penn wishes to attract visitors who do not fall within the traditional parameters of its current visiting audiences. The museum has the lowest visitorship of individuals falling within the 18-24-age range (8% as of September 2014)⁵⁷ but this age group has the highest presence rate on social media (90% of Americans using social media in 2015 fall within the 18-29 age range).⁵⁸

When taking a closer look at the percentages, the relationship between the visitorship of this age range to the museum and this age range's presence on social media seems rather perplexing. The Penn Museum is a University museum and is located on the University of Pennsylvania's campus. Not only is it directly located on campus, the bottom floor of the museum houses numerous classrooms utilized by University students. During the on-site period of this Thesis/Capstone project it was observed there were large numbers of University students present within the Museum on a daily basis, however they were only seen within the museum's café and on the bottom floor away from any gallery spaces. Since this data is from 2014, it could be beneficial for the Penn Museum to collect more data about the age demographics visiting today to examine if individuals falling within the 18-24 age range still has the lowest amount of visitorship. A possible method would be asking a visitor's age during the ticket purchasing process.

- Museum's current audience (45-64, 65+); As of September 2014, 22% of the museum's audience falls within the 45-64-age range and 30% falling within the 65+ age range, which equals 52% of the museum's total audience.⁵⁹ 35% of Americans falling within the 65+-age range reported using social media in 2015.⁶⁰

⁵⁴ Morey Group, "Penn Museum University of Pennsylvania Museum of Archaeology and Anthropology Philadelphia Market Study September 2014," October 2014, p. 73. Accessed only with permission of Penn Museum.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Andrew Perrin, "Social Media Usage: 2005-2015," Pew Research Center: Internet, Science & Tech, October 8, 2015, accessed October 3, 2017, <http://www.pewinternet.org/2015/10/08/social-networking-usage-2005-2015/>.

⁵⁹ Morey Group, "Penn Museum University of Pennsylvania Museum of Archaeology and Anthropology Philadelphia Market Study September 2014," October 2014, p. 73. Accessed only with permission of Penn Museum.

⁶⁰ Andrew Perrin, "Social Media Usage: 2005-2015," Pew Research Center: Internet, Science & Tech, October 8, 2015, accessed October 3, 2017, <http://www.pewinternet.org/2015/10/08/social-networking-usage-2005-2015/>.



Photo credit to Penn Museum. Photo posted to Facebook on September 5th, 2017. Screenshot taken on December 5th, 2017.

Goals

- Increase efficiency of social media planning
- Implement social media best practices across all social media channels
- Expand social media reach through content sharing
- Intergrate social media into communications and public relations



Stories

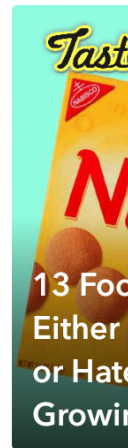
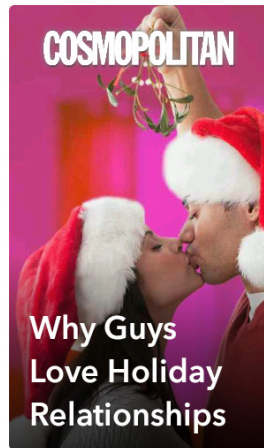
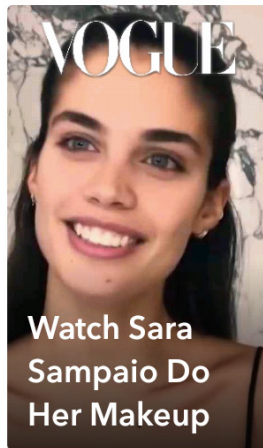
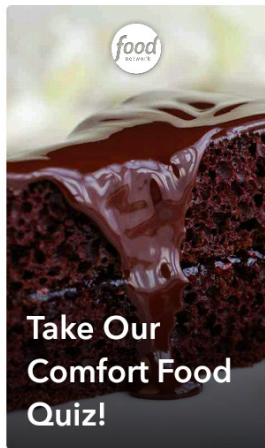


My Story

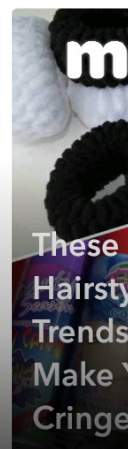
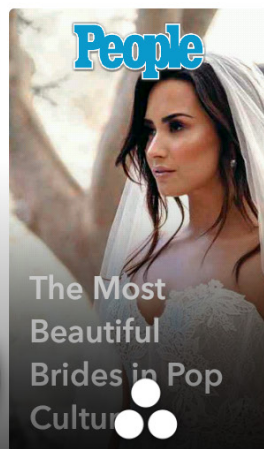
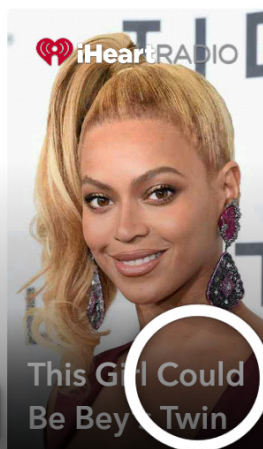
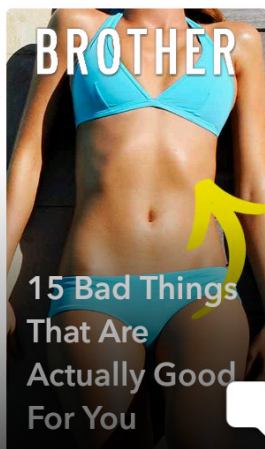
Tap to add a Snap!



Subscriptions



Featured



Methodology

This Thesis/Capstone was originally focused on the question of how museums could utilize Instagram to better engage with their audiences on social media. At the beginning of the Thesis/Capstone process, the potential deliverables were a social media calendar with an emphasis on planning for Instagram, the organization and implementation of an Instagram takeover event within the museum, and the pre-stages of logistical planning for an Instameet to be held at the museum. While doing internal research at the Penn Museum, it was discovered that the Social Media department did not have any formal documentation that outlined a communication strategy of how their social media was to be integrated with the rest of its marketing efforts or any form of up-to-date document that outlined social media best practices to be used by the Social Media department. Two documents were found, one dating from 2012 and the second dating from 2013 that the Social Media Manager had written. The first document from 2012 listed the short term and long term goals of the museum's social media platforms.

After finding these two documents and multiple discussions with the Social Media Manager were held, a shift in the direction of the Thesis/Capstone project was made during the middle of the semester. Since there were no guiding documents to aid in knowing social media best practices employed by the Penn Museum as well as no formal integrated communications strategy, it became imperative to further research best practice methods before the previously described products could be produced. After the shift in direction of this Thesis/Capstone project, a revised list of products was created and included further research into social media best practices, a social media calendar, the planning and implementation of an Instagram takeover, and the beginning logistical planning of an Instameet.

As stated above, research played an extremely important role in the development and completion of this Thesis/Capstone project. Research for this project included examining data from the Penn Museum's social media platforms concerning aspects like current follower count, changes during set periods of time, etc. Other research included examining current social media trends within the Communication and Marketing field such as Influencer marketing, Live video, as well as how museums have been utilizing social media. While planning for the Instagram Live video broadcast, research was conducted to find any particular best practices that should be employed during said video.

Research Findings

While conducting internal research about the history of the Penn Museum's social media, two documents created by the current Social Media Manager, Tom Stanely, dating from 2012 and 2013 were found. The document from 2012 was comprised of a list of both short and long term goals for the Social Media department. Listed below are the goals from the 2012 document.

-Increase engagement with local and global community members

-Purpose: to establish and maintain lines of communication with a body of potential visitors both locally and globally

-Connect with a broader audience

-Purpose: to increase the number of people with whom we are connecting and expand our reach through direct communication, content sharing, and eventual word of mouth

-Establish frequency standards and maintain schedules

-Purpose: To guarantee fast, timely sharing of information and responses, and solidify social media implementation as a function of museum promotion

-Establish content focus

-Purpose: to define our goals to the public, and develop an understanding of who we are and why they should be interested in us

-Incorporate social media channels into public relations strategy

-Purpose: To augment the department's communicative mission through fast and creative communication

-Establish greater community presence through direct interaction and collaboration over social media channels

-Increase visitor enthusiasm and engagement with a stronger, more appealing avenue of communication and information seeking

-Increase Museum visitation through active engagement with community members

-Expand social media presence to new and developing social media channels

-Gauge effectiveness of strategy based on metrics

-Establish Twitter account for Dr. Julian Siggers

The Penn Museum utilizes the social media management platform called Sprout Social to monitor its various social media platforms. Since this data was gathered using Sprout Social, the definitions of impressions, engagement and link clicks will be used in conjunction with their Sprout Social definition. Below is a chart created to show necessary definitions to analyze the Sprout Social reports from the Penn Museum.

	Facebook	Twitter	Instagram	LinkedIn
Engagements	The aggregate number of reactions, comments, and shares on your Facebook posts during the report period.	The aggregate number of times a user interacted with your Tweets. The interactions include clicks anywhere on the Tweet, Retweets, replies, follows, Likes, links, cards, hashtags, embedded media, username or profile photo during the report period.	The aggregate number of Likes and Comments you received on your Instagram media during the report period.	The aggregate number of Likes, Comments, Shares and Clicks on your Company Shares.
Impressions	The number of times any content associated with your Page was seen in News Feed, ticker, or on visits to your Facebook Pages. These account for both people who have liked your Pages and those who haven't.	The number of times a user was served your organic Tweets in their timelines or search results on Twitter.	Not Available	The number of times your Company Page or any Company Page Shares were seen by LinkedIn members. This includes impressions achieved both organically and through sponsored (paid) campaigns.
Link Clicks	The number of clicks on links within your content.	The number of clicks on links within your content.	Not Available	The number of clicks on links within your content.
Organic Impressions	The number of impressions of Sponsored Stories or Ads pointing to your Page.			
"Viral" Impressions	The number of times any organic content associated with your Page was seen in News Feed, ticker, or on visits to your Page.			
Paid Impressions	The number of times any organic content associated with your Page was shared by third parties, and subsequently generated impressions of your Page.			
Engagement per Follower		Total number of engagements divided by the number of followers at the end of the report period. Indicates how much your users engage with your content.	Total number of engagements divided by the number of followers at the end of the report period. Indicates how active your follower base is.	
Engagement per Media			Total number of engagements divided by the number of media you sent. Indicates how engaging your media is.	
Impressions per Follower		Total number of impressions divided by the number of followers at the end of the report period. Indicates how active your follower base is on Twitter.		

Chart created using term definitions from Sprout Social.⁶¹ Each column corresponds with how the definitions relate to Facebook⁶², Twitter⁶³, Instagram⁶⁴, and LinkedIn.

61 "Group Report," Sprout Social Support, accessed October 17, 2017, <https://sproutsocial.zendesk.com/hc/en-us/articles/213223226-Group-Report>.

62 Ibid.

63 Ibid.

64 Ibid.

Facebook data collected between 1/1/15-10/17/17⁶⁵

- o Total fans of Facebook page: 24,884
- o Paid Likes: 2,247
- o Organic Likes: 11,257
- o Unlikes: 2,580
- o Total Posts: 750
- o Top Post: 1,606 reactions
- o 96 comments
- o 12.7% engagement
- o 49,080 reach
- o Organic Impressions: 4,100,350
- o “Viral” Impressions: 8,998,510
- o Paid Impressions: 1,216,317

While examining this data collected via Sprout Social, a particular element that stood out was the large number of “Viral” Impressions gained between 1/1/15 and 10/17/17. This number is marginally larger than any other piece of data collected from Facebook during the set period of time previously indicated. Sprout social defines “Viral” Impressions as “The number of times any organic content associated with your Page was seen in News Feed, ticker, or on visits to your Page.”⁶⁶ When comparing the amount of “Viral” Impressions verses the total amount of fans of the Penn Museum’s page, there is a dramatic numerical difference between these two pieces of data. By having such a drastically higher number of “Viral” Impressions than actual fans of the museum’s Facebook page it can be gathered that people are seeing the Penn Museum’s content but aren’t actively becoming fans of the page itself.

Instagram data collected between 1/1/15-10/17/17⁶⁷

- o Current followers: 7,739
- o Followers gained since 1/1/15: 5,860 followers
- o Largest spike in follower count: April 2016
- o Largest spike in engagement: Between July and October 2017 (approx. 2.25k engagements)
- o Most used hashtag by Museum: #penndayinlife
- o Most engaged with hashtag: #tbt (1,855 engagements)
- o Total engagements: 31,128
- o Engagements per media: 73.6
- o Engagement per follower: 4.02

⁶⁵ Sprout Social Report of Facebook Pages for Penn Museum Jan 01, 2015 – Oct 17, 2017, accessed on October 17, 2017.

⁶⁶ “Facebook Pages Report,” Sprout Social Support, accessed October 17, 2017, <https://sproutsocial.zendesk.com/hc/en-us/articles/211093003-Facebook-Pages->.

⁶⁷ Sprout Social Report of Instagram Profiles for Penn Museum Jan 01, 2015 – Oct 17, 2017, accessed on October 17, 2017.

A particular piece of data that stood out while reviewing the Penn Museum's Sprout Social on Instagram was a noticeably large spike in engagement that occurred between July and October 2017. Upon examining the Penn Museum's Instagram profile there seems to be a larger number of posts containing people and not just artifacts during the mentioned time period. This could point towards a particular style of post being more popular among the museum's Instagram audience than another. A suggestion would be to research this further by attempting to post more images of people's faces onto Instagram for a particular period of time, possibly a week, and examine if another large spike of engagement occurs.

Twitter data collected between 1/1/15-10/17/17⁶⁸

- o Current followers: 15,112
- o Followers gained since 1/1/15: 5,232
- o Tweets sent: 2,296
- o Mentions received: 8,184
- o Direct messages received: 30
- o Highest reach of a tweet: 342,156
- o Average impressions per day: 4,750
- o Highest impressions per month: January 2015 (1.2M)
- o Total Retweets: 5,698
- o Total likes: 9,341
- o Engagement per follower: 3.33
- o Engagement per tweet: 21.89
- o Impressions per follower: 320.92
- o Impressions per tweet: 2,112.25

January 2015 appears in the Penn Museum's Sprout Social Twitter report as the month where the museum's Twitter received the highest amount of impression to date. Further research into what possibly could have generated this particular spike was attempted but when accessing Twitter as a normal user, posts from 2015 were unable to be seen. If able to do so internally, it could be beneficial to review Tweets from January 2015 to see which ones could have been generating this high level of interaction.

68 Sprout Social Report of Twitter Profiles for Penn Museum Jan 01, 2015 – Oct 17, 2017, accessed on October 17, 2017.

Instagram Takeover

The two social media platforms belonging to the Penn Museum that currently have the largest audiences are Facebook and Twitter. While the Penn Museum's Instagram as of October 17, has 7,739 followers, Instagram has been addressed by the Social Media Manager as having less energy expended towards producing content than Facebook and Twitter.⁶⁹ As a method to ensure that at least one post would be published a week on this platform, the Social Media Manager created a hashtag called 'PortraitsofthePast' and the posts that accompany this hashtag are primarily focused on showcasing the permanent collection in a portraiture fashion. By creating this one a week hashtag to ensure a steady production of a particular category of post, there is an opportunity to fill the rest of the week and/or feed with posts that are specifically different from this portraiture nature.

The idea of having an Instagram takeover was inspired by the original purpose of the museum's Instagram profile, that being a platform where other departments within the museum created content from their respective areas that provided a "behind-the-scenes" look that visitors may not be able to otherwise experience. The discussion of which department would be the best for the takeover week led to the Social Media Manager deciding on contacting the Archives department since October 2017 is Philadelphia Archives Month. By having the takeover week during Philadelphia Archives Month, the goal was possible cross promotion could take place between the Penn Museum and Philadelphia Archives Month, showing a pre-existing relationship between the two organizations.

A meeting was arranged between the one of the museum's archivists, Eric Schnittke, to discuss if this takeover collaboration between departments would be something that the Archives department would like to be involved with. The idea was met with enthusiasm on the behalf of Mr. Schnittke and the first week of October, also the first week of Philadelphia Archives Month, was agreed upon for the week the takeover should take place. The Archives department would be responsible for creating content from Sunday through Saturday for that week as well as establishing how many times a day they would like to post on the Instagram profile. Information regarding each post would then be provided to the Social Media Manager for review before publishing.

Another aspect of the takeover that was organized would be an Instagram Live video tour of the Archives room in the museum. This video would be approximately between 10 and 20 minutes in length and would be filmed by the Social Media Manager while Mr. Schnittke gave a short tour of the Archives room, pointing out various artifacts that were unusual or that he found particularly interesting to share. The comments from the live video would be monitored during the tour and if questions were asked by any viewers during the tour, these questions would then be prompted to Mr. Schnittke after the tour had been completed.

⁶⁹ Sprout Social Report of Instagram Profiles for Penn Museum Jan 01, 2015 – Oct 17, 2017, accessed on October 17, 2017.

The Instagram takeover by the museum's Archives department took place very early during the Capstone timeline, the week of October 1st through October 7th, 2017, which was the first week of Philadelphia Archives Month. Data for this week was pulled on October 17th from the Museum's Sprout Social reports. From October 1st to October 7th, 13 posts were published to the Museum's Instagram account and the museum's first Instagram Live video was published. According to Sprout Social, the Penn Museum gained 23 followers during the week of the takeover event and received a total of 1,430 likes during this time period.⁷⁰ It should be noted when reviewing the total amount of likes during this period of time, there was not a way to see if these were likes only received on posts related to the Instagram takeover or if this number also included likes received on other posts.

The Instagram Live video took place on October 3rd, 2017 at approximately 2:30 pm in the afternoon. By the end of the Instagram Live video broadcast, it was estimated that approximately 36 viewers had tuned into the broadcast at some point. The highest number of viewers in the video at any one time was 11, though it should be taken into consideration that one of these 11 viewers was using their personal Instagram account to monitor questions and comments submitted during the broadcast. Unfortunately no questions from the viewers were received during the video broadcast.



Photo credit to Penn Museum. Posted to Penn Museum's Instagram on October 2nd, 2017. Screenshot taken on December 5th, 2017.

⁷⁰ Sprout Social Report of Instagram Profiles for Penn Museum Oct 01, 2017 – Oct 07, 2017, accessed on October 17, 2017.



Gift of the People of the
Buddhist Guanyin
China
10th century
The statue of Guanyin, the bodhisattva of compassion,
was excavated from a cave near Mahan, Manchuria, in 1918. A
small figure of Arhatas Bodhisattva, frequently associated with
Guanyin, appears at the base of the high-carved bodhisattva.

Final Deliverables

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Best Practices

Social media has become an integral part of the marketing and communication practices in both the business and non-profit world. As these platforms continue to update and change, it is important to consider a number of different best practices when it comes to publishing content. According to the Merriam-Webster dictionary the definition of a best practice is as follows: “Commercial or professional procedures that are accepted or prescribed as being correct or most effective.”⁷¹ The University of Pennsylvania Museum of Archaeology and Anthropology currently utilizes a number of social media channels in an effort to engage with its current audience as well as to reach out to potential new audiences. As social media becomes more prevalent within the museum field, it is important to consider methods of best practices while continuing to promote the museum’s brand as a whole as well as effectively reaching the museum’s current audience and potential audiences.

While conducting research on topics such as hosting an Instagram takeover and hosting an Instameet, a number of different suggestions to utilize social media platforms to their fullest potential were collected. Included below is a break down of some best practices to be considered when posting to social media.

Facebook

- Facebook Live videos shouldn’t last more than 10 minutes unless the situation requires the video to be longer (i.e. an educational lecture or a music performance)⁷²
- Photos should be 1200 x 900 pixels⁷³
- Hashtags shouldn’t be used on posts; only exception would be using a hashtag to emphasize the point of the post⁷⁴
- Thursdays and Fridays are the best days to make important posts⁷⁵
- Share relevant content to your own brand (i.e. recent archaeological finds)⁷⁶
 - Many Facebook users go to their feed to look for fun or interesting news
- Ideal length of text post is between 40 and 80 characters, with a maximum post length of 120⁷⁷
- Ideal length for the description of a paid ad is approximately 30 characters⁷⁸

⁷¹ “Best Practice,” Merriam-Webster, accessed December 06, 2017, <https://www.merriam-webster.com/dictionary/best%20practice>.

⁷² Ana Gotter, “The Ultimate Guide to Live Video (on Every Social Platform),” AdEspresso, September 05, 2017, accessed December 05, 2017, <https://adespresso.com/blog/ultimate-guide-live-video/>.

⁷³ “The Ultimate Social Media Best Practices 2017 [Infographic],” Bonfire Marketing, July 27, 2017, accessed December 06, 2017, <https://thinkbonfire.com/blog/social-media-best-practices-infographic/>.

⁷⁴ Ibid.

⁷⁵ SMW Staff, “Social Media Cheat Sheet for 2017 [Infographic],” Social Media Week, January 09, 2017, accessed December 06, 2017, <https://socialmediaweek.org/blog/2017/01/social-media-cheat-sheet-infographic/>.

⁷⁶ Ibid.

⁷⁷ “The Ultimate Social Media Best Practices 2017 [Infographic],” Bonfire Marketing, July 27, 2017, accessed December 06, 2017, <https://thinkbonfire.com/blog/social-media-best-practices-infographic/>.

⁷⁸ Ibid.

Instagram

- Instagram Live videos shouldn't last more than 10 minutes unless the situation requires the video to be longer (i.e. a question and answer session)⁷⁹
- Photos should be approximately 1080 x 1080 pixels⁸⁰
- Use 6 or 7 hashtags per post; place them within a comment under the post instead of in the photo caption so caption doesn't appear cluttered⁸¹
 - Branding specific hashtags should stay in photo caption
- Best time of day to post: Between 3 and 4 PM shows highest post activity⁸²
- Best day to post is on Saturdays⁸³
- Ideal photo caption length is between 100 and 125 characters⁸⁴
- Most popular Instagram filter is Lo-Fi⁸⁵
- Most engaged with filter is Valencia⁸⁶
- Reposting images from other Instagram profiles
 - Ask original poster through a direct message, comment on the post or an email for permission to repost their content⁸⁷
 - Do not edit original post; photo or caption⁸⁸
 - Credit original poster by saying things like "credit @...", "love this post by @...", "image captured by @..."⁸⁹

Twitter

- Use only 1 or 2 hashtags per Tweet⁹⁰
- Best time of day for the most Retweets: 1PM⁹¹
- Best time to Tweet are Wednesdays, Saturdays, and Sundays; these days have the highest levels of activity⁹²
- Video length should be no longer than 2 minutes and 20 seconds⁹³
- Only use @ mentions when it will be directly beneficial to the Tweet⁹⁴
- Avoid using question marks and exclamation points⁹⁵

⁷⁹ Ana Gotter, "The Ultimate Guide to Live Video (on Every Social Platform)," AdEspresso, September 05, 2017, accessed December 05, 2017, <https://adespresso.com/blog/ultimate-guide-live-video/>.

⁸⁰ "The Ultimate Social Media Best Practices 2017 [Infographic]," Bonfire Marketing, July 27, 2017, accessed December 06, 2017, <https://thinkbonfire.com/blog/social-media-best-practices-infographic/>.

⁸¹ Ibid.

⁸² SMW Staff, "Social Media Cheat Sheet for 2017 [Infographic]," Social Media Week, January 09, 2017, accessed December 06, 2017, <https://socialmediaweek.org/blog/2017/01/social-media-cheat-sheet-infographic/>.

⁸³ Ibid.

⁸⁴ "The Ultimate Social Media Best Practices 2017 [Infographic]," Bonfire Marketing, July 27, 2017, accessed December 06, 2017, <https://thinkbonfire.com/blog/social-media-best-practices-infographic/>.

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ "Best Practices for Reposting on Instagram," Zoho, accessed December 12, 2017, <https://www.zoho.com/social/help/best-practices-for-reposting-on-instagram.html>.

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ "The Ultimate Social Media Best Practices 2017 [Infographic]," Bonfire Marketing, July 27, 2017, accessed December 06, 2017, <https://thinkbonfire.com/blog/social-media-best-practices-infographic/>.

⁹¹ SMW Staff, "Social Media Cheat Sheet for 2017 [Infographic]," Social Media Week, January 09, 2017, accessed December 06, 2017, <https://socialmediaweek.org/blog/2017/01/social-media-cheat-sheet-infographic/>.

⁹² Ibid.

⁹³ "The Ultimate Social Media Best Practices 2017 [Infographic]," Bonfire Marketing, July 27, 2017, accessed December 06, 2017, <https://thinkbonfire.com/blog/social-media-best-practices-infographic/>.

⁹⁴ Ibid.

⁹⁵ Ibid.

Social Media Calendar

While the Penn Museum currently utilizes Sprout Social to manage their presence on social media, Sprout Social's Instagram dashboard does not allow for any brainstorming or pre-planning when it comes to the individual posts. When using Sprout Social to schedule outgoing social media posts, for example a post that will be published to Instagram, all of the material needed to make the post must be present. This means that once the post has been scheduled to publish, the photo that is being used as well as any information that will be written within the caption of the photo must be finished and ready to publish as well.

The Penn Museum's Social Media department had a previous social media calendar document that was designed by a past departmental intern. This original social media calendar was not particularly user friendly when it came to being able to see posts across the museum's three main social media accounts, Facebook, Twitter and Instagram. The newly designed social media calendar will take the form of a 12-tabbed Excel sheet, each sheet corresponding to one of the months of the year. The first column of the sheet will contain the numerical day of that respective month. However the day of the week such as "Monday" will not be included to allow this calendar to be reused yearly without having to adjust the day of the week with its numerical date each year. The previous rendition of the social media calendar included three separate stacked spreadsheets within each month tab, a spreadsheet for each social media platform. By having the three respective spreadsheets stacked on top of each other, it was difficult to see to be able to view posts that were to be published on the same day on different platforms. This stacked set-up also made it difficult to plan out posts that would be released across multiple platforms on the same date since all three spreadsheets could not be viewed or worked in at the same time.

For the updated social media calendar, the three different spreadsheets for Facebook, Twitter, and Instagram will be combined into one spreadsheet. A column in the spreadsheet has been created and marked with the heading 'Platform' where what platform the respective post will be released on can be noted. To further make it visually clear which post will be released on which platform, a color-coding system has been implemented in the new calendar. In the color-coding system, Facebook has been assigned a greenish-blue color, Instagram a light pink, and Twitter a pale yellow. These colors will be stretched across the entire calendar for each respective row that will be useful when scrolling across the calendar and the 'Platform' column is no longer visible. Extra rows corresponding to each respective platform can be added if more rows are needed than the preexisting formatting currently has.

It was requested by the Social Media Manager that some of the topics for the columns seen in the original social media calendar document be repurposed into the new calendar. Out of the original column headers the headers of 'significance', 'topic', 'cost', 'details', 'relevant links', 'hashtags', and 'notes' were kept. 'Relevant links' was, however, changed to 'links'. A column titled 'collateral' was removed and instead broken down into two new columns labeled 'text for posts' and 'images'. As mentioned previously, a column called 'platform' was added as well as a column labeled 'audience'. The 'images' column allows for photos to be inserted into the calendar and allow Social Media Manager to visually see if they would like to use identical or different images for each platform.

Instameet

The idea of holding events called ‘Instameets’ within museums was first started by photographer Dave Krugman at the Metropolitan Museum of Art in New York City under the hashtag #emptyMet.⁹⁶ Mr. Krugman proposed the notion of inviting prominent Instagram users to come to a museum after normal operating hours to take photos within the gallery spaces and collection, and otherwise allowing them free reign as to what they would like to photograph.⁹⁷ Mr. Krugman believed that both parties of this arrangement had the possibility to benefit from the #empty movement, the Instagrammers having the opportunity to take photos within the museum without being impeded by crowds or other patrons that they could then use as content for their respective profiles and the museum would be receiving a free form of advertising by having these photos published on Instagram profiles other than their own and could potentially be reaching audiences that their own Instagram posts may have not been reaching.

The Penn Museum is currently undergoing an extensive building renovation, which includes the renovation and re-opening of the Middle East gallery. Although the official marketing plan for the re-opening of this gallery has not been finalized, the Social Media department would like to host an Instameet in conjunction to the opening of the gallery. Even though the marketing plan at this time has not been finalized, it has been expressed that there will be a very large marketing push around the actual date of the opening as well as extending said push for a short period of time after the opening. Various well-known Instagrammers from the Philadelphia community whose profiles focus on numerous topics such as photography, art, architecture, modern and historical fashion, jewelry, etc., will be invited to this Instameet.

The ideal situation concerning the hosting of an Instameet would be to have this event before the Middle East gallery is opened to the general public. By planning to hold this event before the opening to the general public, the invited Instagrammers would be able to generate not only their own impressions of the new gallery that they will be able to share with their respective followers but would also be able to generate content that is distinctively different from the museum’s own marketing images. The sharing of these images on the different Instagram profiles is another opportunity for the museum to reach different audiences from their own preexisting audience on Instagram. Due to the limited time allotted, the suggested Instameet would occur after the completion of this Thesis/Capstone and in direct relation to the re-opening of the Middle East galleries in April 2018.

When discussing when in relation to the actual opening the Instameet should occur, it was proposed that the event would occur before the galleries officially opened so that images created during the Instameet could be used as ‘teaser’ images to help build up a feeling of suspense and to further use Instagram as a ‘behind-the-scenes’ platform.

⁹⁶ Russell Dorman, "Reflecting the Museum: How Instagram brings back seeing," Museum Identity Ltd, accessed September 26, 2017. <http://www.museum-id.com/idea-detail.asp?id=537>

⁹⁷ Ibid.

However, when discussing the realistic expectations of when the Instameet would take place in conjunction with other V.I.P and Gala events, the Instameet will most likely be held during the first two or three weeks after the gallery re-opens to the general public. Even if the Instameet would have to be scheduled after the gallery has been re-opened, by holding it within the first few weeks of its opening while there is still a large marketing push to promote the gallery, the Instameet would still generate different types of images that could still act as another form of advertisement for the gallery that is distinctively different from other traditional marketing initiatives.

Research was conducted concerning what influential Philadelphia Instagrammers should be considered as invitees to the Penn Museum's Instameet. One of the most successful methods of doing this research was to examine Instagram posts from The Franklin Institute, another Philadelphia museum that has held a number of Instameets. Posts on The Franklin's Instagram profile that had been reposted from prominent Instagrammers were examined and the usernames of the Instagrammers were recorded in a spreadsheet along with each respective follower count. The Social Media Manager also provided a list of influential Instagrammers from the Philadelphia area for examination and later addition to the spreadsheet. Not only was the follower count of the Instagrammers noted in the spreadsheet but the primary subject of each Instagrammer's profile was also noted such as photography, architecture, fashion, Philadelphia cultural sights, and history. The subject matter of each profile was heavily considered before any Instagrammer was added to the spreadsheet primarily due to the idea that it would make more sense if the said Instagrammer's posts could be tied back to the museum or the gallery in some way.

Since the time frame of this Thesis/Capstone is still too far out from the gallery reopening, some of the logistical elements for the Instameet were discussed but definite answers were unable to be obtained at this time. The precise date as to when the Instameet will be held could not be planned at this time, but it was suggested that within the next few months that an examination of the Development office's rental schedule take place so that a 'soft' reservation for the date can be written down. Similarly, since an exact date and time have not yet been established, the cost for security, greeters, the availability of a guide or curator, and possibly light refreshments has not able to be officially calculated.

After the Instameet takes place, it is important to determine through analysis if the event was a success. A rather obvious method to measure this would be the amount of invitees who attended the event. If none of the invited Instagrammers were to show up to the event, it could be argued that it was not a success. Another possible method for measuring the success of this Instameet would be to examine any change in the Penn Museum's follower count on Instagram. The number of followers should be noted before the event takes place and examined again after a set period of time following the event. A rise in follower count would note that users are seeing the material from the Instameet and are actively deciding to then follow the Penn Museum's profile.

Recommendations



A major challenge that drove the shift in topic of this Thesis/Capstone project was the lack of access to pre-established documents created by the Penn Museum focusing on overarching communication strategies as a whole and more specifically social media. When an integrated communications strategy is developed by the Penn Museum in the future, social media strategies will need to be implemented along with the museum's more traditional marketing initiatives. Possible recommendations for this implementation could be to create specific hashtags to be used for specific marketing initiatives, including the museum's social media platform handles on print material, as well including information in press releases and/or press kits about how to engage with the Penn Museum on social media.

A recommendation for the Penn Museum during the development of an integrated communication strategy would be to set up particular goals for each social media platform that focus on monitoring engagement growth. The monitoring of these goals would vary between social media platforms, but could be monitored using Sprout Social as well as Facebook Analytics and even Google Analytics. It is recommended that two sets of goals be created for each platform, one being a 6-month goal and another being a yearly goal. In relation to the data that would be associated with each goal, the Penn Museum should examine data related to engagement growth at the end of each month. The overall goals for each platform should be examined at the end of the year to see if any goals had been met or if they need to be adjusted for the following year as well as a discussion as to how to better reach each goal.

As mentioned previously in the 'Target Audience' section of this Thesis/Capstone, a recommendation for the Penn Museum was to collect more information about the current age demographics that are visiting today to see if individuals falling within the 18-24 age range still make up the smallest amount of the museum's visiting audience. As stated previously, one of the possible methods for collecting this information would be to ask a visitor's age during the ticket purchasing process. Another possible method would be the creation of a very brief survey that could be taken as an incentive to receive a small discount on the price of admission. This survey would only have to include a few questions, these questions asking things like what is the individual's age, if they use social media and if they do what platforms, if they follow the Penn Museum on social media, and if they would like to receive emails about the latest news of what is happening at the Museum. Not only would having more up to date information concerning



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the age of the museum's visitors, but by collecting information about who actively follows the Penn Museum would aid in the museum directly knowing what ages are following them on social media. The collection of visitor's email addresses could also benefit the Penn Museum when sending out email blasts, as they would have a larger audience to pull from.

In relation to the 'Target Audience' section mentioned above, it was noted over the course of this Thesis/Capstone project that there was a large amount of University of Penn students falling in-between the 18-24-age range inside of the museum, but not inside any of the signature galleries. A possible reason for this is that they only view the museum as a place that they have to visit to attend their classes, due to the large number of classrooms located on the museum's first floor. Since they are required to go to the museum multiple times a week for their classes, they may not feel as though the museum is a space in which they can also have an enjoyable experience. A possible recommendation to try and engage more with the students already inside of the museum would be to create a series of posts across all social media platforms that highlight the work of these students. An example would be to collaborate with the classes hosted inside the museum to post images or short blurbs about the type of work and projects that are going on in these classes. An example hashtag that could be created for this could be #studentsundays and could be utilized on the museum's Twitter and Instagram profile. This type of post could be published once or twice a month or possibly weekly once the end of the semester approaches to highlight final projects.

Another recommendation would be the implementation of the redesigned social media calendar at the beginning of the New Year. While there is still some time before the new calendar year starts and there are still social media posts for 2017 to publish, starting to populate portions of the new social media calendar should be considered. Such population at this time could include post related to yearly holidays as well as any public events that have already received a date and time. To make sure that this new calendar stays up to date with new and relevant content, a large-scale review and update of the upcoming month should occur towards the end of the current month. After this large-scale review and update, the social media calendar should be reviewed three or four times a week to make sure that all the information within is currently up to date.

Based on the research surrounding the different trends in social media at the moment, a recommendation for the Penn Museum would be to focus mostly on the trends of Influencers, Expiring videos, and Live Streaming videos. Since you are able to utilize filters on Instagram Stories, a recommendation for the Penn Museum would be to utilize a combination of the trend of expiring videos and filters through the usage of Instagram stories. Since the current Social Media department within the museum is only made up of the Social Media Manager, the addition of a new platform like Snapchat may result in all social media platforms receiving less attention and content. The trend of Social Media Influencers would be utilized with the planning of the upcoming Instameet in April 2018 as well as any future Instameets that may be planned in the future. The trend of Live Streaming could be used through the implementation of other Instagram Takeovers as well as the possible execution of different “Ask the Curator” videos on Instagram Live or Facebook Live. At this time the usage of chatbots through the museum’s social media does not seem like an element that should be focused on and should be researched further before being considered.

When another Instagram Live video broadcast is planned, a recommendation is to advertise the live broadcast further out in advance as well as making sure that it is advertised across all social media platforms. When the museum’s first Instagram Live video was advertised, posts were only made on Instagram and Twitter. Both of these posts were only published a day before the Instagram Live video occurred. To make sure that potential viewers are able to know about upcoming Instagram Live videos more advertisement posts should go out before the date of the video. A suggestion for this would be making an announcement post up to a week in advance and then following up with another announcement post the day before and finally another post the morning of the video.

Another recommendation focused on the implementation of Instagram Live videos is hosting videos at different times during the day and on different days of the week to see if there is a particular day and time of day that results in a higher tune in rate. The museum’s first Instagram Live video was hosted on a Tuesday at 2:30 in the afternoon and resulted in having very few viewers tune into the broadcast. It is recommended that another Instagram Live video is tried on a different day and time, for example on a Thursday at noon, to see if that results in more viewers. Another recommendation would be to test out if there is a way to broadcast a live video on Instagram and on Facebook at the same time. By simultaneously hosting live videos on two different social media platforms this could be an effective method of reaching two distinct audiences at one time.

It is also recommended to plan for multiple Instagram Takeover events throughout the year instead of only hosting one takeover a year. The data collected from Sprout Social during the October 2017 Archives department takeover concerning how many followers were gained as well as how many likes were received appeared to be rather promising. There could be other opportunities to collaborate with other departments within the museum to hosts Instagram Takeovers throughout the year. This may not be able to be a monthly event, but it could be suggested that two or three takeover weeks occur throughout the year. By having each takeover hosted by a different department, audiences on social media would be able to receive multiple different “behind-the-scenes” perspectives of the museum. These multiple takeovers would also be a way to boost content creation throughout the year and be a way to help the museum staff get excited about contributing to the Instagram profile again.

When considering the logistical planning for a 2018 Archives Month takeover, a recommendation for the Penn Museum would be to not only host a full Instagram Live video but to also post short videos and photos to the museum’s Instagram story. Similarly another recommendation would be to choose a theme for the Instagram Live video. Since the 2017 Archives Month Instagram Live video focused on providing the viewer with a brief tour throughout the Museum’s reading room, a different aspect related to the Archives department could be focused on for the 2018 Instagram Live video such as a collection of the Archives Department’s favorite pieces that are not currently on display in the museum. While the Instagram Live video may be the highlight of the takeover week, an interesting strategy would be to post short videos of members of the Archives department choosing which pieces from the total collection they would like to talk about during the Instagram Live video. Based on what was learned through the implementation of the Museum’s first ever Instagram Live video during the 2017 Archives Month takeover, continuously hinting at information that would be revealed during the Live video through utilizing the museum’s Instagram story may result in more viewers during the actual Live video since it would be constantly referenced during the rest of the week.

A recommendation for the Penn Museum would be to further examine the included best practices concerning the time and day in which to be most active on social media. In reference to the ‘Best Practices’ section of this Thesis/Capstone, the best days to post on Twitter to receive higher engagement are Wednesday, Saturday, and Sunday as they are considered the days with the highest levels of activity on this platform. 1 pm is similarly considered the best time to post on Twitter since this is the time of day when Twitter appears to see its highest level of activity. The Penn Museum should consider following these best practices for a set period of time to see

if there is any change in visibility and engagement on Twitter. If there is a noticeable change in engagement, the museum should consider making the majority of its Tweets on these days at 1 pm.

Instagram's best practices in relation to date and time are slightly different. The time of day mimics Twitter, as it is in the afternoon, between 3 pm and 4 pm to be exact. However, while Saturday was considered to be the day in which this platform experiences its most activity, the suggestion of posting daily was not dismissed. A recommendation for the Penn Museum would be to move the time in which posts are published on Instagram to between 3 and 4 pm, unless an advertisement for an afternoon/evening event must be published earlier in the day. Since the line between what day is the best for posting, a recommendation would be to post at least one post daily on this platform. This once a day posting may be changed during Instagram Takeover events if a department specifically states they would like to publish more than once a day. The Penn Museum should also consider posting more images of people's faces on its Instagram since it was found in the best practices section that images with faces appeared to have more engagement from followers than posts without faces. Another recommendation would be to revisit the 'behind the scenes' aspect that was originally used on their Instagram platform to see if this is a post topic that current audiences are still interested in seeing.

The best practices concerning the time and day to publish to Facebook is a little more blurred. Thursday and Friday were discussed, as the best days to post on this platform, however a specific time was not identified. A recommendation for the Penn Museum would be to post every other day on Facebook but to make sure that a post is published on Thursday and Friday regardless since these days are considered the best days to post. Not only should the Museum post material that is directly related to the museum itself, it should also consider posting information that is relevant to the museum field, the archaeology field, and the anthropology field. Since Facebook users typically look to Facebook as a platform to receive interesting or fun news, having these posts that may not be created by the museum but could be directly related back to it could provide followers with that element of interesting and fun news.

Another recommendation focusing on the generation of content to be used across social media platforms could be the creation of a series of posts focusing on the museum staff. Since one of the best practices found throughout the research for this Thesis/Capstone was that posts that include people's faces on Instagram seem to generate higher engagement, a #humansofnewyork style series should be considered. #humansofnewyork is a series across social media that showcase portrait-like images of individuals throughout the city accompanied by a short story provided by said individual.⁹⁸ A similar hashtag, such as #humansofPenn, could be created and a different museum staff member could be featured each with. The stories for each post could range from a staff member's favorite object within the collection, how they came to work at the Penn Museum or in the museum field in general, or even just sharing a favorite memory or experience they had at the museum.

Similarly to the #humansofPenn hashtag, a recommendation for the Penn Museum is to implement new hashtags more thoroughly across its Twitter and Instagram. When examining Instagram and Twitter, a very popular hashtag that is used is '#tbt' or 'throwback Thursday'. This idea of a throwback could be utilized for the museum to create posts on Twitter and Instagram that highlight aspects of the Museum's past. Some other suggested hashtags include the following:

- #museummonday**: This hashtag already exists on Twitter but when scrolling through the tag, it is clear that a majority of the tweets are not written in English and associated with the account @MuseumMonday.⁹⁹ There are however some posts from museums located in the United States. This hashtag could be used by the Penn Museum to post an interesting fact about the museum itself or to plug any events or special posts that viewers can expect to see in the upcoming week.

- #AskACurator**: Opportunity for followers to directly reach out and ask questions to one of the Museum's curators.

- #womancrushwednesdays**: This could be used as an opportunity to post images and stories of women directly related to the history of the Penn Museum, the history surrounding the practices of archaeology and anthropology, and/or objects in the museum's collection that are directly related to women such as the numerous statues of Egyptian goddesses.

- #whatintheworldwednesday**: The Penn Museum used to have a T.V. show called 'What In The World?' that aired for more than a decade.¹⁰⁰ This show had frequent celebrity guests that took part in trying to figure out what a particular object was through discussion. This hashtag could be used by the museum to post unusual objects from its collection that are not currently on display within the galleries.

- #humansofPenn**

- #tbt**

- #studentsundays**: As mentioned previously, this hashtag could be used to highlight to projects being produced by the University of Penn students who have class within the museum space.

⁹⁸ "Humans of New York," Humans of New York, accessed December 06, 2017, <http://www.humansofnewyork.com/>.

⁹⁹ "Museum & Monday (@MuseumMonday)," Twitter, December 01, 2017, accessed December 12, 2017, <https://twitter.com/museummonday?lang=en>.

¹⁰⁰ "What in The World?" Early Television meets the world of Archaeology, 1950-1966," Penn Museum, accessed December 12, 2017, <https://www.penn.museum/exhibitions/special-exhibitions/what-in-the-world>.

#AskACurator could be a hashtag that is used collaboratively across the museum's Twitter and Facebook profile. Utilizing the Facebook Live Video feature, the Penn Museum could host a monthly "#AskACurator" event. To prepare for this event, a post could be published on Twitter asking followers to Tweet questions they would like to ask one of the museum's curators during a set period of time, possibly a 48 hours to submit questions. The questions could then be collected from Twitter and asked during a Facebook Live video session. Once all of the questions received from Twitter had been answered, the curator could then address any questions submitted through the Facebook Live video comments. A post advertising the time period to submit Tweets would be published across all of the museum's social media platforms as well as a direct link to the museum's Twitter profile in any posts made on Facebook that are related to this event.

#whatintheworldwednesdays could be utilized by the Penn Museum as almost a game or contest using Twitter as its main platform. A close up image of an object from the museum's collection would be posted to Twitter, Instagram, and Facebook accompanied by text asking followers to submit their ideas as to what this object was to the museum's Twitter until a certain date. For example, the post would be published on Wednesday and followers would have until Sunday night at midnight to submit their answers. The Tweets would then be collected and a set number of individuals who guessed correctly could receive a form of prize, such as a discount coupon for admission to the museum or a discount coupon to the museum's café. Events such as this could occur possibly every other month or every 2 or 3 months, though the normal #whatintheworldwednesdays could still be utilized by the museum once a week.

Another recommendation for the Penn Museum when considering the different best practices for each social media platform is to examine the tone of their posts on each platform. While examining numerous Instagram Influencer profiles as a normal user, it was evident that the tone in the captions seemed much more personal. The tone was as if the Influencer was writing to a friend or acquaintance, making the viewer feel as though this post was written directly for them even though it was meant for all of the Influencer's followers. While these posts appear to be written in a more personal manner, they still have a tone of being helpful or informative as well as approachable. All three of these elements of tone could be beneficial for the Penn Museum to consider using across each of its social media platforms. An overarching recommendation for the museum before it decides on an official tone for each of its platforms would be to discuss and storyboard its tone of voice with not only the Communications/Public Relations/Social Media department but with the other departments within the museum so that everyone is involved in deciding what the best tone for the museum would be.

Conclusion

This Thesis/Capstone has changed completely since its beginning of the academic semester. Originally this Thesis/Capstone was focused on how the University of Pennsylvania could use its Instagram profile to better engage with its audience. However as research was conducted into the current social media practices of the Penn Museum, it was discovered that there were not formal guiding documents detailing social media best practices and the current tools being utilized by the Social Media Manager were not user friendly or adding efficiency to the posting of content.

Through the completion of this Thesis/Capstone important research was conducted and recorded on current social media best practices as well as the creation of a user friendly social media planning calendar to work in conjunction with the museum's Sprout Social dashboard. The logistical planning for an upcoming Instameet was created as well as the planning and implementation of an Instagram Takeover and the museum's first ever Instagram Live video. While this new Thesis/Capstone went in a completely different direction from where it began, the research and products produced will greatly be beneficial for the Penn Museum as well as inform said Museum about current best practices that should be implemented in their own social media.

With the completion of this Thesis/Capstone occurring so close to the end of 2017, one can only imagine what will continue to be 'on-trend' in the world of social media by the end of 2018. Due to its current integration across platforms, it could be assumed that live video will continue to be extremely popular in 2018. 2018 could also be the year in which even more museums turn to using live streaming video across social media platforms to directly engage with their audiences. A trend that would be interesting to see more of within museums during 2018 is museums using social media to directly speak with visitors in the museum. Similar to the app where visitors can ask curators questions in real time, having some kind of social media system in place at more museums for visitors to directly speak with a curator could be an effective way to quite literally engage with one's audience.



Photo credit to Penn Museum. Posted on Penn Museum's Facebook on September 5th, 2017. Screenshot taken on December 5th, 2017.

Appendix

Example of one of the spreadsheets in the new Social Media Calendar

Day of Month	Significance	Audience	Platform	Topic of Post	Details	Cost
1	New Year's Day		Facebook	Happy New Year, CNF team	First post for CNF	
			Instagram			
			Twitter			
2	National Science Fiction Day		Facebook	Great Reads lecture		
			Instagram			
			Twitter			
3	Harvard Center dedicates King John's sarcophagus, 1824		Facebook	Quadrant Quarter concert	Shared preview video with link for tickets in caption	
			Instagram			
			Twitter			
4	Pella Day		Facebook	Digital Peen Museum	General introduction	
			Instagram			
			Twitter			
5	National Bird Day		Facebook	Homestead Day		
			Instagram			
			Twitter			
6	Snowy Mountain Garden photos		Facebook			
			Instagram			
			Twitter			

[illegible]

Appendix

Instameet Invitee Spreadsheet

Name on Profile	Instagram Username	Number of Follower (K representing a thousand)	Focus of Instagram (based on examination of profile)	Notes
Albert Lee	@urphillypal	42 K	Artistic photography of sights around Philadelphia	
Enroute Marketing	@enroutemrktng	399	Small marketing firm that has hosted Instameets for other Philadelphia cultural sites like Woodford Mansion	
Dave	@ccphilly	33.5 K	Artistic photography of sights around Philadelphia	
Hugh Dillon	@phillychitchat	21.1 K	Brand partner, hired photographer for PhillyStyleMag	
Darren Burton	@darrenburton_	167 K	Artisit photography, themed series, darker colors	
Emily Tharp	@herphilly	2,665	Lifestyle blogger and influencer, day in the life posts, fashion, food	
Richard	@rileung	2,288	Architectural photography, nature photography	
Kevin Rentz	@viktorvash	2,361	Artisit photography, bright colors, motion shots, locations around Philadelphia	
Femi Mati	@oji_	5,203	Empty shots of locations around the city, dark colors, some portraits	
William Smith	@billsmith2315	89.3 K	Artisit photography, Photoshop skills, nature photography, architectural photography	
Tomasz Rog	@tomaszrog	2,691	Nature and landscape photography	
Not Available	@recthedirector	21.6 K	Fashion shots, street shots, architectural photography	
Not Available	@stef.c.photo	14.1 K	Architectural photography around Philadelphia	
James Kwak	@kwakamoli	26.6 K	Architectural photography around Philadelphia	
John Carlo	@john.dioniso	25 K	Account currently down	
Ryan Gregor	@ryfellow	37.5 K	Artistic photography of sights around Philadelphia	
Billy Penn	@billy_penn	5,465	Photography of daily life and events going on around Philadelphia	
Not Available	@hiddencityphila	39.5 K	Architectural photography of abandoned and empty places around Philadelphia	
Not Available	@phillylovenotes	53.9 K	Photography of sights around Philadelphia	
Not Available	@mynameischcuk	4,214	Artistic photography of abandoned locations around Philadelphia	
William Cress	@billycress	86.9 K	Artisit architectural photography	
Chuck Bonfig	@chuckseye	36.4 K	Artistic architectural photography of buildings and events going on around Philadelphia	
Adam Englehart	@adam_englehart	8,698	Landscape and natural photography, some architectural photography	
Max Grudzinski	@maxgrudz	3,891	Portrait photography, lifestyle, fashion	
Kelly Smith	@kellysmithphoto	24.5 K	Fashion, wedding, portrait photography	
Rachel Elizabeth	@rachel.hara	5,774	Nature photography, architectural photography	
Kyle Huff	@kylehuff	29.5 K	Street shots, architectural shots, sights around Philadelphia	

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