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# Surviving in a Social Media Age

ROSENWALD-WOLF GALLERY

INSTAGRAM ENGAGEMENTS PROJECT

**Xinyi Fang**

Department of Museum Communication  
The University of the Arts  
April 2018

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Rosenwald-Wolf Gallery  
Instagram Engagements Project



**Xinyi Fang**

Department of Museum Communication  
The University of the Arts

April 2018

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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# DEDICATION



## **To my parents and family:**

Thank you for all of your love and supporting me to pursue further education in the United States. Without your encouragements, I won't be able to be brave to chase my dreams.

## **To my friends and advisors:**

Thank you for supporting me all the time when I had a hard time advancing my capstone project. Special thanks to Professor Anthony Guido as providing great suggestions for reaching capstone institutions, Melanie Boston as being my writing advisor as well as my best roommate Yanlei Cai as always supporting and encouraging me whenever I felt frustrated.

## **To Rosenwald-wolf Gallery:**

Thank you for offering an opportunity to me to complete my capstone project when I had a hard time reaching out a capstone institution. Thank you for your braveness of taking anything challenging. I could feel the passionate to the contemporary art with two curators. Working in this gallery is enjoyable. This is an amazing gallery and worth for visiting in my whole life.

# ACKNOWLEDGEMENTS



After a three-month period with 120 hours of study and practice, the capstone report is completed eventually. It has been a period of challenging but enjoyable learning process for me on both academic levels and future working skills. I would never complete this capstone report without the support of The University of the Arts staff, faculty and students, and Rosenwald-wolf Gallery.

## **The University of the Arts (UArts)**

**Karen Pollard** (Acting Director, Museum Studies Department) and **Jessica Jenkins** (Senior Lecturer and Academic Advisor) for all your academic guidance, research advice, capstone institution outreach and always having your back whenever I met difficulties.

**Carly Hossler, Elizabeth Clay, Maddie Clifford** (MA, Museum Communications) and **Lauran Scharf** (MA candidates of Museum Communication) who always provide their sincere advices and encouragements to me throughout the project.

## **Rosenwald-wolf Gallery (RWG)**

**Sid Sachs** (Director of exhibition in Rosenwald-wolf Gallery) for accepting this project, answering every questions, and dedicating precious time on live projects.

**Michael Ciervo** (Assistant of exhibition in Rosenwald-wolf Gallery) for giving inspiring suggestions and creating well-designed images with hundred percent of trust to my project.

# ABSTRACT



This capstone project mainly focuses on developing effective audience engagements by creating Instagram strategies. To evaluate the affection of the Instagram promotions, the aspects such as attendance of the events, online engagements and followers can be tested.

To better assist with the Rosenwald-wolf gallery, I choose to use Instagram Live stream and Stories to help them promote themselves since Instagram is their preferred platform.

The project lasts for 12 weeks, from February 2018 to April 2018, in total of 120 hours.

**Key words:**

Audience engagements

social media

marketing and communications

visitor experience

museum studies

# SIGNATURES

## To the Faculty of The University of the Arts

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

Date: April 26, 2018



Acting Director

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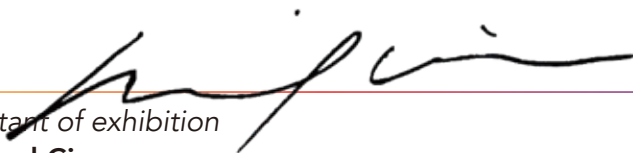
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# PREFACE



Digital platforms change the world. No matter who they are, people living in the twenty-first century share a common life-style: checking social media everyday. While digital developments changed our lives, museums and cultural institutions are also seeking for a better connection with multiple audiences in the digital world. The magazine *Museum*, which is the magazine produced by American Alliance of the Museums, once said, "Now curators are really thinking hard about how to engage audiences beyond just putting art on the walls or having a screening or even performance art..."<sup>1</sup> Engaging with audiences and reaching more communities seems important to every non-profit cultural institution. Therefore, with the digitized era, the top choice of institutions is always using social media platforms to create impact among audiences and communities.

More and more users have become social media influencers. The impacts that the influencers have made are sometimes even more powerful than the promotions that the traditional communications have made. According to Klear's findings in 2017, Instagram posts that are from influencers nearly doubled between 2016 and 2017.<sup>2</sup> The amount of the posts is over 1.5 million. At first, the cultural institutions were more likely to witness other individuals and commercial companies playing with the social media platforms until some world known museums started such as the MET, MoMA, etc. They have witnessed the power from others who have thousands of followers on the social media platforms. Dr. Li Sumpter, who is a professor from Moore College of Art and Design, published an article in *Museum*, and she mentioned that "When you think about the fact that images define our world, it's very important that the people who have that power to create and curate this visual experience, who have thousands of followers on the social media platforms. Dr. Li Sumpter, who is a professor from Moore College of Art and Design, published an article in *Museum*, and she

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1. Mellany Armstrong, "Curating in Social Media Age", *Museum*, January/February 2018, 3.

2. Jon Gingerich, "Influencer Presence on Instagram Doubled in 2017", *Odwyerpr*, accessed March 11, 2018, <http://www.odwyerpr.com/story/public/10115/2018-01-30/influencer-presence-instagram-doubled-2017.html>.

mentioned that “When you think about the fact that images define our world, it’s very important that the people who have that power to create and curate this visual experience, that all walks to life are represented and have that power.”<sup>3</sup> For the most of the institutions, adapting themselves to a digital world is hard. Exposing themselves on social media platforms is against the traditional way of exhibiting their collections onsite. Therefore, they need time to adapt themselves into the digital world starting by having several social media accounts. But it is also true that they need a rational breakthrough for their future development instead of following others blindly. Take The Museum of Ice Cream and Museum of Fine Arts, Boston as examples. The Museum of Ice Cream lives up to an Instagram-based museum. They curated Instagrammed exhibitions for engaging audiences and have over 125,000 hash-tagged posts.<sup>4</sup> Museum of Fine Arts made a Super Bowl bet with Philadelphia Museum of Art and made several funny Instagram stories with PMA during the Super Bowl Game in order to engage with multiple audiences. When the Philadelphia Eagles won the Super Bowl, MFA lent the portrait Mercy Otis Warren (painted by John Singleton) to PMA for three months’ exhibiting. The collection’s tag is recognized with two conspicuous words: “Go Eagles”, which is easy to find. Also, it is a good way to establish connections with the audiences who are football or sports enthusiasts. These are some positive examples.

It seems that museums are on their way. But how about the non-profit art galleries?

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3. Mellany Armstrong, “Curating in Social Media Age”, *Museum*, January/February 2018, 3.

4. Adam Suess and Kylie Budge, “Instagram is changing the way we experience art, and that’s a good thing”, *the Conversation*, accessed March 2, <http://theconversation.com/instagram-is-changing-the-way-we-experience-art-and-thats-a-good-thing-90232>.

# LITERATURE REVIEW



With thriving social media platforms, the online world is no longer monotonous and boring. A large group of the people in the United States use social media platforms, especially the younger adults. According to the research called Social Media Usage 2005-2015 from Pew Research Center, nearly 65% of adults in the United States use social media platforms, of which people at age of 18 to 29 are most active in using social medias.<sup>5</sup> While more audiences have been reached, the environment of the social media has been changed as well. First of all, the platform choosing has been changed. Even though Facebook still owns the biggest number of users worldwide, other options also appeared. The diverse options happened in different age groups. The report from Pew Research Center called Social Media Use in 2018 shows that younger adults prefer to use Snapchat and Instagram actively while a majority of Americans still use Facebook and YouTube.<sup>6</sup>

Also, people cannot live without images nowadays. As Russell Dornan said in "Reflecting the Museum: How Instagram brings back seeing" on Museum ID, "Museums and galleries are among the most photogenic places to visit – you really can't beat a museum or gallery for photo opportunities. Instagram allows museums (and their visitors) to reflect on their offer as the visual destinations they often are."<sup>7</sup>

This means visual experience becomes one of the motivations of visiting the museums and galleries, and this phenomenon allows people to create the engagements they want. Then the images they made can make a great impact online.

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5. Andrew Perrin, "Social Media Usage: 2005-2015", Pew Research Center, accessed March 22, <http://www.pewinternet.org/2015/10/08/social-networking-usage-2005-2015/>.

6. Aaron Smith and Monica Anderson, "Social Media Use in 2018", Pew Research Center, accessed March 24, <http://www.pewinternet.org/2018/03/01/social-media-use-in-2018/>.

7. Russell Dornan, "Reflecting the Museum: How Instagram brings back seeing", Museum ID, accessed April 4, <http://museum-id.com/reflecting-the-museum-how-instagram-brings-back-seeing-by-russell-dornan/>.

This means visual experience becomes one of the motivations of visiting the museums and galleries, and this phenomenon allows people to create the engagements they want. Then the images they made can make a great impact online.

In the museum field, people who use Instagram consider using Instagram as an aesthetic experience during the visit as the article “Instagram is changing the way we experience art, and that’s a good thing” said on The Conversation.<sup>8</sup> Take the Gerhard Richter exhibition at Queensland’s Gallery of Modern Art as an example. The audiences are connected with the art works by imitating the same style of the art works or wearing same clothes that related to the art works’ style to create the engagements with the exhibition, instead of taking selfies simply.

The other change is that the world in social media platforms is different from the real world even more. With the development of the social media, younger audiences prefer to use their own languages online instead of using formal languages. Daniel Miller, who is a professor of Anthropology at University College London, once said in “The Anthropology of Social Media,” which is one of his online classes, “There’s a whole language about the things we now post on social media – the memes, the selfies, the shares.”<sup>9</sup> Instead of just being formal, social media has their own languages which is much easier to spread on the internet, and that might be the reason why people are no longer satisfied of posting still images. In this way, short-terms, emojis and any other fun icons appear on the social media platforms.

Based on the research Know Your Limit: The Ideal Length of Every Social Media Post written by Dominique Jackson in Sprout Social, the ideal length of Instagram captions are only 138-150 characters, which shows the reading habits in the Instagram.<sup>10</sup>

Therefore, catching people’s eyes with creative and concise words can be the key to a successful Instagram post. With the thriving of the Instagram stories and live videos, it is important to develop attractive contents with a suitable reading/viewing time while making a social media post.

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8. Adam Suess and Kylie Budge, “Instagram is changing the way we experience art, and that’s a good thing”, the Conversation, accessed March 2, <http://theconversation.com/instagram-is-changing-the-way-we-experience-art-and-thats-a-good-thing-90232>.

9. Daniel Miller, “The Anthropology of Social Media”, the FutureLearn, accessed March 2.

10. Dominique Jackson, “Know Your Limit: The Ideal Length of Every Social Media Post”, Sprout Social, accessed March 22, <https://sproutsocial.com/insights/social-media-character-counter/#instagram>.

Before 2017, Instagram users were only allowed to save stories for only twenty-four hours. This is because people are more likely to check Instagram frequently to ensure they are not missing anything interesting since the post will disappear within a day. Snapchat first came up with this idea. As Snapchat is getting more and more popular, Instagram may find that the Snapchat stories become a strong competitor among younger audiences. One evidence from "Reach of leading social media and networking sites used by teenagers and young adults in the United States as of February 2017" shows that Snapchat is the most popular platform used by younger audiences.<sup>11</sup> Those two platforms are popular without doubt and have similarities.

However, the only one difference between Instagram and Snapchat is that Snapchat allows users to customize the length of the viewing time while Instagram does not.<sup>12</sup> Therefore, the contents of the stories on Instagram are more likely to be a series of consistent posts to give people a reason to recheck the stories.

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11. Statista, "Reach of leading social media and networking sites used by teenagers and young adults in the United States as of February 2017", Statista, accessed April 10, <https://www.statista.com/statistics/199242/social-media-and-networking-sites-used-by-us-teenagers/>

12. Elise Moreau, "Instagram Stories vs. Snapchat Stories", Lifewire, accessed April 3, <https://www.lifewire.com/instagram-stories-vs-snapchat-stories-whats-the-difference-4069910>

# PROGRAM DESCRIPTION



## Background of the gallery

The Rosenwald-Wolf Gallery (RWG) is one of the art galleries from The University of the Arts, which is a non-profit gallery. It is the primary exhibition space on the campus. The history of The University of the Arts starts at 1876. At that time, the Philadelphia Musical Academy and Pennsylvania Museum and school of Industrial Art were two separated institutions. In 1964, they became the Philadelphia College of Art. In 1985, the Philadelphia College of the performing Art and Philadelphia College of the Arts combined into the Philadelphia Colleges of the Arts. Finally, in 1987, Philadelphia Colleges of the Arts changed its name into The University of the Arts.

From the history, we can see that the RWG used to belong to Philadelphia Museum of Art since The University of the Arts was part of the art museum until 1964.

The gallery has no permanent collections with only two full-time employees. However, the RWG curates quality exhibitions every year such as Yvonne Rainer: Radical Juxtapositions 1961 – 2002. According to Sid Sachs, the Director of exhibition in Rosenwald-Wolf Gallery, the RWG is a gallery that focuses on connecting communities with enhancing contemporary art awareness. Sachs considers the mission to be as follows:

The mission of the Rosenwald-Wolf Gallery is to present exhibitions and educational activities supporting the University's academic programs, advancing the awareness of contemporary art, and stimulating dialogue about contemporary issues within the community. Centrally located on the Avenue of the Arts across from the Kimmel Center, the RWG is an important venue for the presentation of the arts in the Philadelphia region and one of the few sites in the University that serves in an outreach/in-reach capacity for the general public.<sup>13</sup>

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13. Sid Sachs, email message to author, February 2, 2018.

This mission by Sid Sachs indicates that the RWG is a university gallery that opens to public, and also focuses on contemporary arts. Instead of only paying attentions to the University, The Rosenwald-Wolf Gallery has artists, art works and communities in mind. In other words, they are not just limited to the exhibitions from students and staff. It is free to public, and eager to engage with public.

## **Current Situations and Challenges**

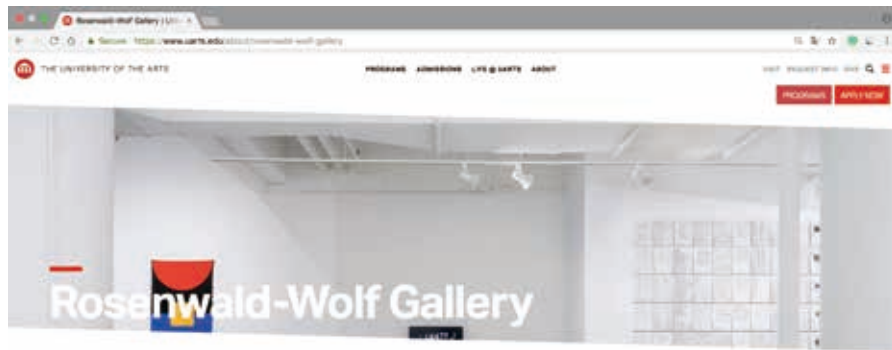
Since the RWG belongs to the University, they own a website page on the University's website. The limited show place makes them realize that the competition among other national galleries is getting fierce at this digitized era. Social media platforms, especially Instagram can be a showcase for them to display more about themselves to the world. Therefore, the RWG started their journey of the digital marketing in 2015, and they rely on their social media platforms to a great extent. As of February 1, 2018, the Instagram account from Rosenwald-Wolf Gallery has 177 posts and 1,001 followers. The RWG posts one image or video every Friday via Instagram, which is regularly but infrequently. All posts are related to the works in the exhibition. However, even though the social media platforms are important for them, they operate their social media accounts in an organic way mostly due to the limitation of the budgets.

Also, since there are thirteen galleries in the University, it is very competitive as one of the university galleries in the University of the Arts.

This year, the RWG has four major exhibitions and probably several minor exhibitions. The major exhibitions including the Window Installation Shows are from four experimental but excellent contemporary artists around the world. The minor exhibitions are typically for (MFA) students in the University of the Arts or exhibitions from staff.

## **Goals**

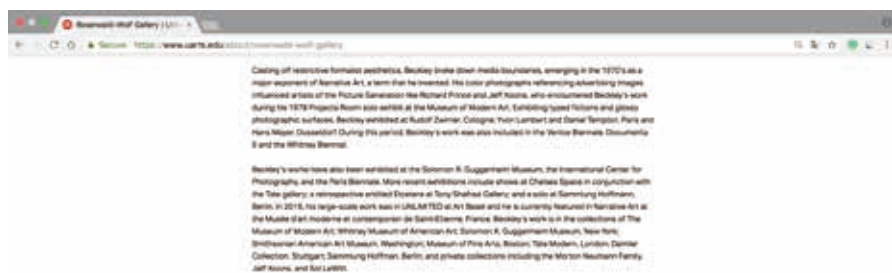
- To develop practical Instagram strategies for RWG;
- To increase both online and offline audiences' engagement;
- To expand engagement by posting Instagram stories and live videos;
- To expand on-campus engagement with students;
- To increase public awareness of the RWG and exhibitions.



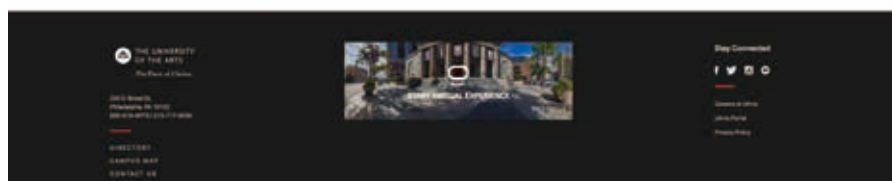
## Discover our award-winning Rosenwald-Wolf Gallery.

Attracting national and international artists to our campus, this is the university's primary exhibition space.

The Rosenwald-Wolf Gallery is the main gallery of the University of the Arts, located six blocks south of City Hall, across from the Kimmel Center. The gallery is free and open to the public. Noted programs of the Rosenwald-Wolf Gallery include "Norman Rocco: Radical juxtapositions 1951 - 2002" and "Seductive Subversion: Women and Pop Art 1968 - 1988" - both supported by The Pew Center for Arts & Heritage - which have won *Art & Awards* and been reviewed in major publications such as *The New York Times*, *Artforum*, *The Philadelphia Inquirer*, *Artforum*, *Art in America*, *Artweek*, *Art History* and *Burlington Magazine*, among others.



### Subscribe to the Wolf Gallery e-newsletter



Screenshots from UArts website



# PROJECT RESEARCH & METHODOLOGY



## SWOT Analysis of Rosenwald-wolf Gallery

By doing a SWOT analysis, we can understand the strengths, weaknesses, opportunities and threats to the RWG directly.

### Strength:

- **Great location:** located in an art university which has adequate art professionals and art enthusiasts; located along Broad Street and the center of the Avenue of the Arts;
- **Great history and position:** an award-winning gallery with histories; Primary gallery of the school;
- **Professional staff and quality exhibitions:** staff and staff in history are outstanding people in the art field, and have been working in art field for many years; curating quality contemporary art exhibitions every year;
- **Access-friendly:** free to public;

### Weaknesses:

- **Interactions and connections:** low connections with UArts community and local art students; lack of educational programs and events;
- **Inadequate and limited Budgets:** budgets are decreasing year by year from the University;
- **Lack of signage:** the lack of signage makes the entrance confusing when people are unfamiliar to the Anderson Hall;

### Opportunities:

- **Art Events in city:** SEP Conference and other art events around the center city may attract people who belong to target audiences;
- **Environment:** many galleries around center city and old city;

- **Connections between universities:** most of the universities in Philadelphia have contemporary art galleries;
- **University's events:** Student show receptions, open house receptions, etc.

### Threats:

- **External competitions:** competitors from other galleries around the center city: PAFA, Seraphin Gallery, Fleisher/Ollman Gallery, etc.; competitions from other university galleries (ICA, PAFA, Moore college of Art, etc.);
- **Internal competitions:** thirteen galleries in school;
- **Parking:** lack of parking space in center city, may deter the audience who prefer to drive into the center city;
- **Accessibility and security:** people from outside of the university may get blocked by the security personnel; not enough accessibility for people with disabilities.

## Audience Research

### Target Audience:

The target audiences for Rosenwald-Wolf Gallery are:

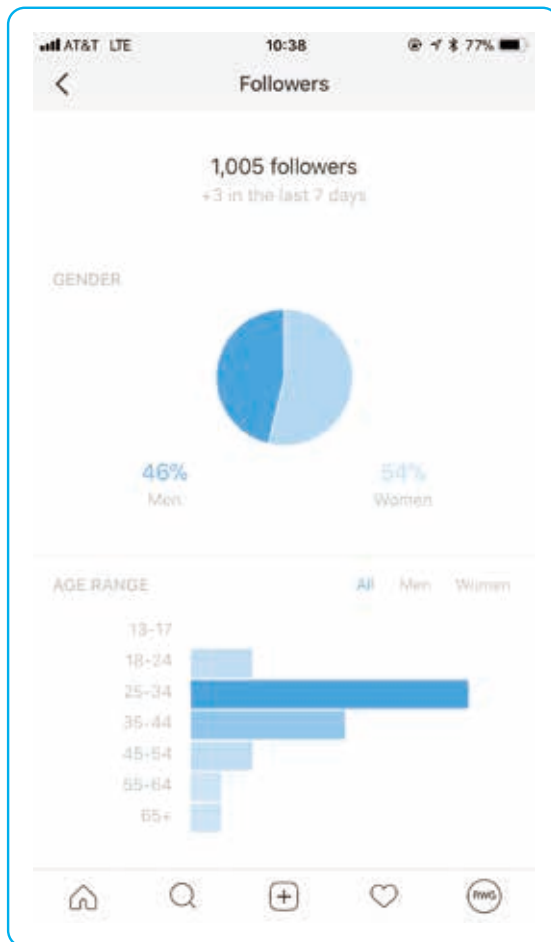
- **UArts students, alumni, and faculty (Primary):** Students who seek educational experience for complement of their studies on campus and faculty who seek art experiences during the lunch break or the after-work time; UArts alumni who seek social experience in the gallery;
- **Artists, art enthusiasts and scholars (Secondary):** Individuals who have special interests or major in Contemporary Art or seek out exchanging art experiences;
- **Museum professionals, curators (Tertiary):** Museum and cultural management professionals who seek comparative museum/gallery experiences in other competitive art institutions in the field as well as seek for social connections.

### Audience Demographics:

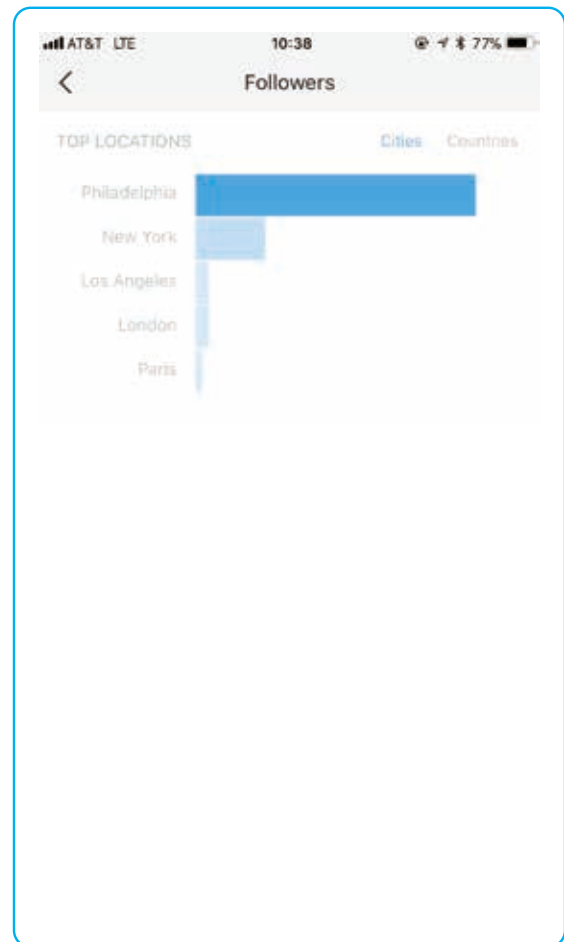
According to the data of the RWG Instagram account from Instagram Insights, the features of the followers are distinct. Here are some demographic facts:

- **Gender diversity:** Fifty-four percent of the audiences are female and forty-six percent of the audiences are male;
- **Age:** Most of the followers are in the age group of 25 to 34 (45%), followed by 35 to 44 (26%), 18 to 24 (10%) and 45 to 54 (10%); less than one percent of followers are in the age group of 13-17 (teens);

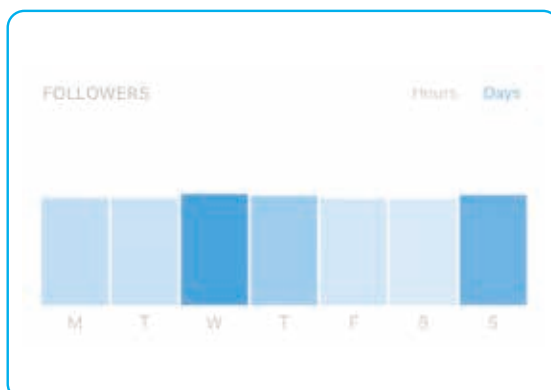
- **The top three locations of the followers:** Philadelphia, New York, and London.
- **The top three counties of the followers:** The United States, United Kingdom, and Germany;
- **The most active day of the followers:** Wednesdays; the most active hour of a day: 3 pm, followed by 12 pm, 9 am and 6 pm.
- **Most engaged audience:** Artists based in Greater Philadelphia Area and Pennsylvania; Curator and publisher.



Data from Instagram Insights: Followers



Data from Instagram Insights: Followers



Data from Instagram Insights: Followers



The data shows that the majority of the audiences are in the age group of 25 to 34 years old. However, according to the research “Frequency of Instagram use in the United States as of February 2018, by age group”<sup>14</sup> and “Age distribution of active social media users worldwide as of 3rd quarter 2014, by platform” in Statista, people in the age of 16-24 are using Instagram more frequently and people in the age of 18-29 are most actively using Instagram worldwide.<sup>15</sup> Also, the research called “Reach of leading social media and networking sites used by teenagers and young adults in the United States as of February 2017” mentioned that Snapchat, Facebook and Instagram are the most popular social media platforms among younger adults.<sup>16</sup> All this evidence confirms that Instagram should be a suitable platform to reach out younger audiences. Comparing the data from the gallery, the results indicates that the Rosenwald-Wolf may obtain a great social connection with artists or communities, but lack of enough interactions with current students in the University since the followers in the age of 18 to 24 are not the most active followers in the RWG. Since the gallery manages their social media platforms in an organic way, which means they do not have any paid advertisements online, it may be one of the reasons why the RWG Instagram audience demographics are similar to the general Instagram audience demographics since the gallery does not promote any specific audience group by paid advertisements.

The top three locations that followers come from show that local citizens and citizens around Philadelphia are the biggest audience groups in the gallery. These audiences are also the potential on-site visiting audiences. Therefore, reaching out to local communities and communities around the Greater Philadelphia area and New York region should be practical to increase audience engagement.

## In-person Interviews

To understand how the RWG performed in the University of the Arts, I did the in-person interviews with thirty UArts students. These students are not limited to the visual art majors. Dance, music, and performance art majoring students are also included. The interviews cover

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14. Statista, “Frequency of Instagram use in the United States as of February 2018, by age group”, Statista, accessed April 2, <https://www.statista.com/statistics/712828/us-instagram-usage-frequency-age-group/>.

15. Statista, “Age distribution of active social media users worldwide as of 3rd quarter 2014, by platform”, Statista, accessed April 2, <https://www.statista.com/statistics/274829/age-distribution-of-active-social-media-users-worldwide-by-platform/>.

16. Statista, “Reach of leading social media and networking sites used by teenagers and young adults in the United States as of February 2017”, Statista, accessed April 10, <https://www.statista.com/statistics/199242/social-media-and-networking-sites-used-by-us-teenagers/>

both undergraduates and graduates. The thirty responses reflect how firm the connection between Rosenwald-Wolf Gallery and UArts students is.

### **In-person Interviews with UArts Students:**

#### **1. Have you been you the Rosenwald-Wolf Gallery?**

##### **How often and Why?**

- **-Never/ No.** What is that? (10, 33%) / I don't know any exhibition information in this gallery. (2, 6%) / I tried to. But the confusing entrance makes me feel frustrated. (2, 6%) / Barely have classes in Anderson. (1, 3%)
- **-Yes.** However, the door is always closed and there is no time information so that I am not sure if it is open or not. (8, 26%) / Once in this semester. My professor asked me to come and write a review paper or have a class in the gallery. (3, 10%)/ Once to twice because my friends had an exhibition there, and I was invited to come to her reception. (1, 3%) / Attracted by the window installations. (1, 3%) / Twice in this month. Simply just passing by and give a look. (1, 3%) / I came back to the gallery again after the class in here. It's a great place to relax myself from the final weeks. (1, 3%)

#### **2. Have you followed the Instagram account of the Rosenwald-wolf Gallery? Why?**

- **-No. But I will give a follow right now.** (3, 10%)
- **-No. Never heard of this account.** (22, 73%) / I thought the only official account I should follow is the "universityofheart". (1, 3%) / There are too many accounts in this school and I don't want to follow all of them. (3, 10%). / Not interested in this gallery and contemporary art. (1,3%)

#### **3. Your Gender?**

- **-Male (33%) / Female (67%)**

The interviews reflect some positive results in the on-site visitations since only forty-eight percent of the respondents have not been to the gallery. Most of the students have been to the gallery at least once because of class assignments or personal interests. However, the lack of the awareness of the Instagram accounts still remains to be solved. None of the respondents have heard of or have followed the RWG's Instagram already. However, three of the respondents showed their interests and followed it instantly during the interview.

During the process of the in-person interviews at UArts, the most common situation was that most of the students had no concept of what the Rosenwald-Wolf gallery is until I mentioned the location of the gallery or the “window installations”. This phenomenon indicates that the Rosenwald-Wolf gallery may need to make some efforts on bringing awareness to the UArts students. In a word, being more recognizable than the other twelve galleries on campus is crucial.

From this survey, the results show that the Rosenwald-Wolf gallery should pay more attention on their branding managements since forty-eight percent of the students have not been to the gallery or recognize the name of this gallery. To be more specific, the gallery should practice more on bringing awareness to the UArts students, and helping to raise students’ interests of the gallery to reach the educational goal as well as actively promoting upcoming exhibitions while controlling the balance between the official account of school and the gallery.

## Visitor Experience Mapping

It is common sense that the social media plays a crucial role on the museum and gallery experiences. But how important should it be? According to the words by Kirsten Drotner and Kim Christian Schrøder in *Museum Communication and Social Media: The Connected Museum*, social media is a way for interactions and networking:

Social media equally play into exhibition and curatorial practices. On site, museum professionals may for example invite visitors to rank or comment on objects and issues raised in actual exhibitions. If the visits is contextualized as part of a learning process, social media offer means for visitors to share their interactions with the learning objects and to network with each other, thus advancing what the American media researcher Henry Jenkins terms a participatory culture (Jenkins, Clinton, Purushotma, Robinson, & Weigel, 2006).<sup>17</sup>

Therefore, by doing visitor experience mapping, we can analyze how important the role Instagram plays in the Rosenwald-Wolf gallery experiences. In the section below, I am assuming three different personas to imitate three types of audiences which are also three types of targeted audiences in the RWG.

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17. Kirsten Drotner and Kim Christian Schrøder, *Museum Communication in Social Media* (Routledge, Mar 14, 2014), 5-6.

# Visitor Experiences Mapping in Rosenwald-Wolf Gallery in The University of the Arts:

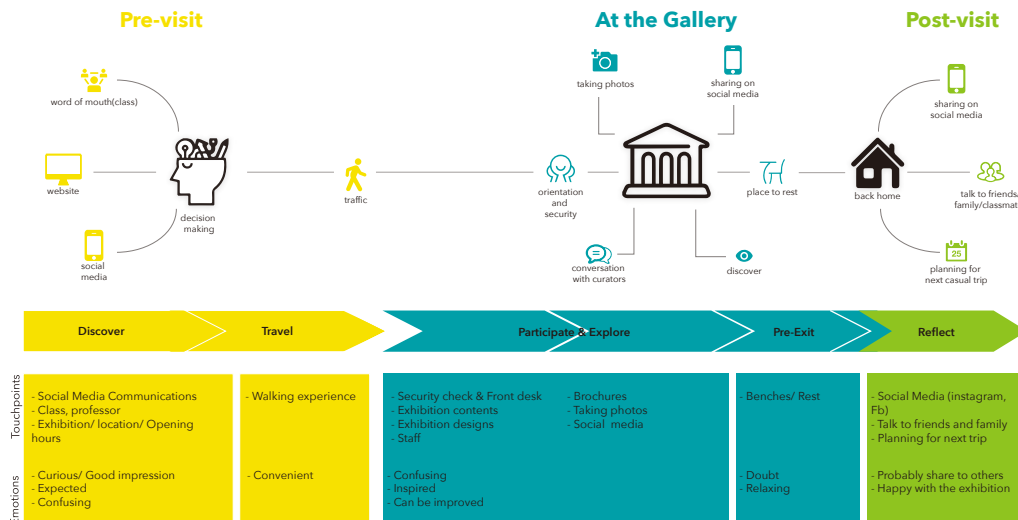
## 1. Persona: Alex, 19, Male, UArts photography major students (undergraduate)

**Scenario:** Friday afternoon, after class, passing by the Anderson Hall

### Alex's Journey Map

**Persona:**  
Alex, male, 19, born in Philadelphia,  
visual art major student at UArts.

**Scenario:**  
Friday afternoon, passing by  
the Anderson Hall after class.



\*Images and icons are from internet.

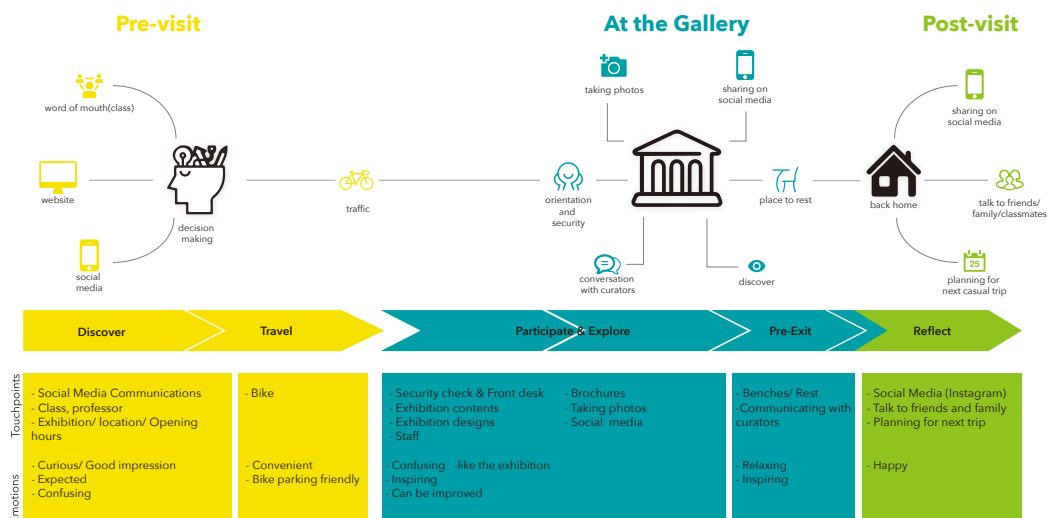
## 2. Persona: Nina, 28, local visual artist, unmarried, live in South Street.

**Scenario:** A Saturday in March, seeking art experiences

### Nina's Journey Map

**Persona:**  
Nina, female, 28, born in Philadelphia,  
unmarried, local visual artist. Live in South Street.

**Scenario:**  
A Saturday in March,  
seeking art experiences.



\*Images and icons are from internet.

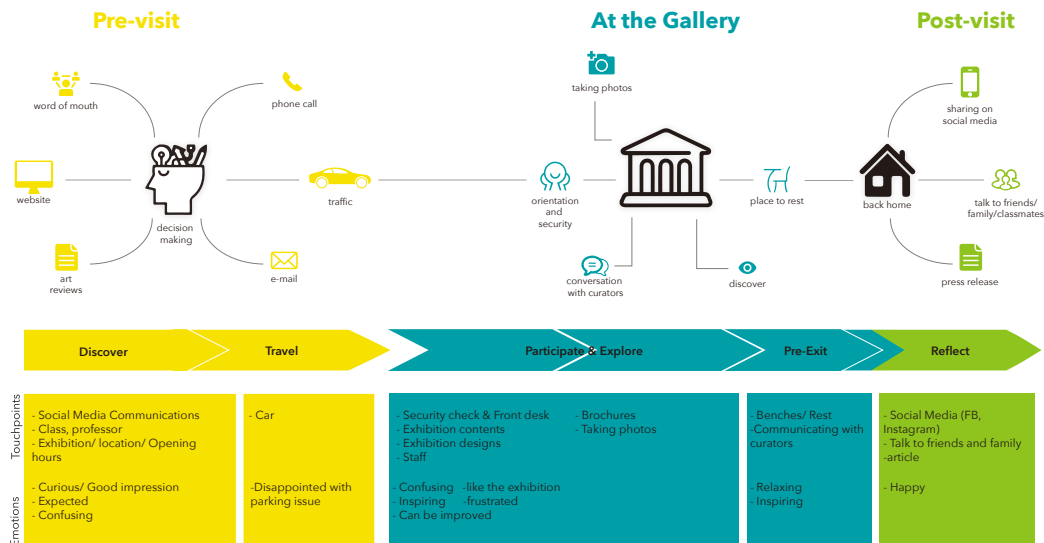
### 3. Persona: Ben, 40, Journalist, major in Journalism. Live in New Jersey

**Scenario:** Thursday. Came to the gallery for work.

#### Ben's Journey Map

**Persona:**  
Ben, male, 40, live in Philadelphia, journalist,  
major in Journalism. Live in New Jersey.

**Scenario:**  
Thursday, came to  
the gallery for work.



According to these three visitor experience maps, the Instagram plays as important a role as the on-site experiences during a full gallery experience, especially to the younger audience. The Instagram takes the responsibility of exhibition information announcement, experience reflections, educational supplements and social experiences. A good information finding experience may lead to an actual visit while the on-site experience may also lead to an experience sharing on the social media platform. This could be either positive or negative reviews, deciding on the feelings the visitors have during the visit.



# INSTAGRAM CONTENT RESEARCH



## Post Analysis

Based on the statistics on the Instagram Insight, the contents of the most engaged posts in the past two years are related to these following five topics (the topic were evaluated by impressions and engagements):

- The window-installation series
- Exhibition: Making/Breaking the Binary: Woman, Art, & Technology exhibition
- RWG field trips to ICA & New York
- Art works: art works from Daniel Gordon
- Last call: notification of the exhibition's end day

By looking through all the posts that the RWG has had in the past two years, we can divide the above-mentioned five results into three categories: Art works and specific exhibitions (social issues) and works; exhibition information; exhibitions or activities that have connections with a third-party. This outcome may relate to three facts in the gallery. First of all, the window installation series is the most attractive highlight of the gallery. The installations are always forward-thinking, attractive and eye-catching so that people are willing to devote their minutes on the work or take a photo when passing by. Second, since the window is facing to South Broad Street, which is the center of the Philadelphia, it has the most flow of the passengers in Center City. Third, the exhibitions which relate to the social issues may arouse people's discussion, which may attract many people to take a look and participate in the public thinking.

These facts provide some instructions that we take as a reference when developing contents of the RWG Instagram posts:

- Expand social influence with window installations; highly encourage visitors to share their experience on the social media platforms with the installations. This may include adding noticeable hashtags that the audiences can use on the window and promoting the installations by third-parties on social media, etc.;

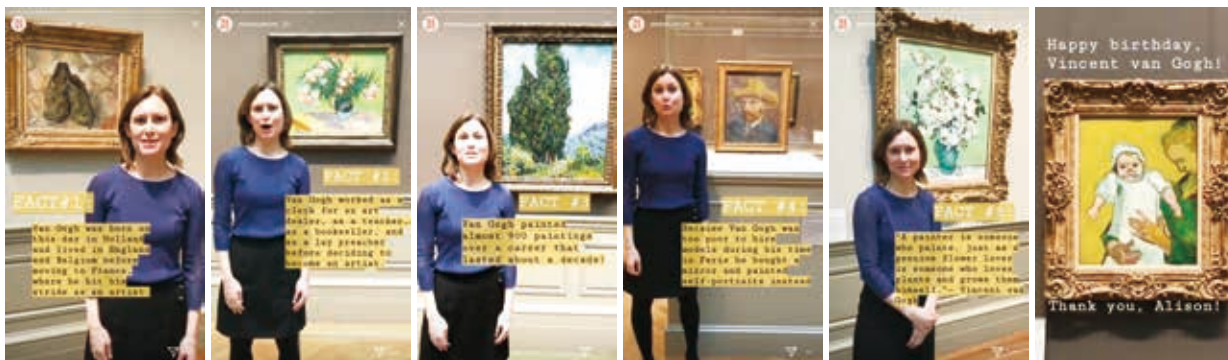
- Promote the exhibitions which have topics related to a hot social issue.

Museum audience researcher John Falk, divides museum audiences into five audience segments: Explorers, Facilitators, Rechargers, Experience seekers and Professional/hobbyists.

<sup>18</sup> Explorers are the audiences who carry strong curiosity and seek for something to learn.

Facilitators are motivated by a deeper social need, which means they prefer to share their moments with others. Professional/ hobbyists have strong desire for specific contents of collections in the museums. Experience seekers are more likely to visit a museum for “have been a place”: these visits are more casual. Rechargers consider museums as a shelter from daily work.

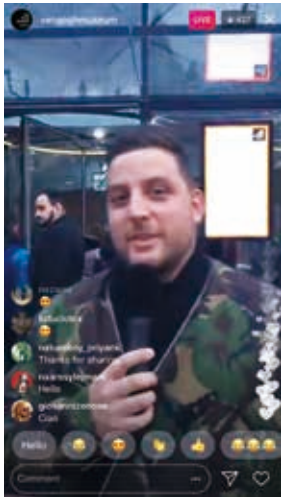
If we considered the permanent posts in the RWG as the connection to the Professional/hobbyists and Explorers, the Instagram stories and live videos are the bridge to the Facilitators, Rechargers, and Experience Seekers.



Screenshots are from the Instagram account of the Metropolitan Museum of Art.

The Metropolitan Museum of Art is a great example in the museum field. They use simple words and sentences in the short videos with noticeable transcripts. For example, on the day of Van Gogh’s birthday, they posted a series of video stream Instagram stories. The stories illustrate some fun facts of Van Gogh and his art works. There are seven posts of this series, and each post only use one or two simple sentences to narrate the fun facts, which are easy to understand and suit the reading time of the Instagram stories. In this way, the stories in video streams can reach to a broader range of the audiences. The audiences don’t have to be well-educated in the art-field but also can receive a wonderful art experience with educational moments. The stories are no longer just for fun and relaxation, but also can be educational.

18. John Falk and Gail Anderson, Reinventing the Museum, Altamira Press (Lanham, New York, Toronto, Plymouth,UK) 324-325.



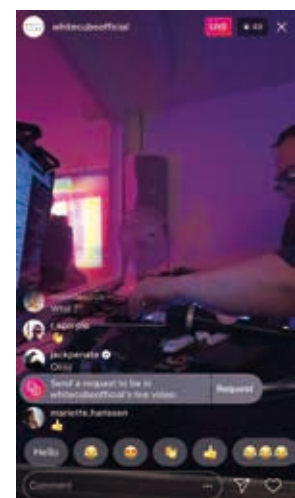
Live video screenshot from the Instagram account of The Van Gogh Museum.

Compared to the permanent posts in the RWG Instagram account, the contents of their Instagram stories should be relatively informal, including some fun facts of the exhibitions and art works. The Instagram live videos focus on gallery events, receptions and gallery tours, as the Experience seekers prefer to become part of the museums and galleries that they visit.

As for live videos, what happened in the White Cube Gallery and Fabric Workshop and Museum can be two convincing examples. They are both actively using Instagram stories and live videos. According to my observations, live stream from White Cube Gallery related to evening events performed well (over fifty viewers joined when started), but live videos from Fabric Workshop related to lectures were less popular (three to four viewers

in the whole process, barely no interactions). It's not because people only pay attention to events and only want to have fun on the social media platforms. In my point of view, a psychology suggestion may occur to the audiences in this situation. Evening events should be bustling and lively, which can make the events look highly engaged with participators. In this way, the video may suggest the audiences who are watching the live videos to join the events as well or keep them watching if they are not able to come. However, when it comes to the lectures, people are looking for learning something from the lecture, which means the lecture represents knowledge and formal academic learning. In this case, people who are watching live videos require a better resolution quality of the video as they want to learn something effectively from the video. Otherwise, the videos should be short and precise so that audiences can get the point quickly. There is another good example of cultural institutions taking advantage of the live videos. The Van Gogh Museum in Amsterdam made a live video on March 30, 2018, which is the day of Van Gogh's birthday. The staff was carrying a microphone with a mobile phone video recorder, making a thorough museum tour in a funny and relaxing tone. Even though the video is in a lower resolution, the live stream still reached over 420 viewers with many likes and engagement once they started. The Van Gogh Museum overcame the limitation of the equipment as well as used their creative contents to catch people's eyes.

Therefore, the contents of the Instagram stories and live videos are less formal when the contents are relatively long. Otherwise, the contents should mostly be creative, concise and useful so that people may dedicate their time to watch them or recheck them within 24 hours.

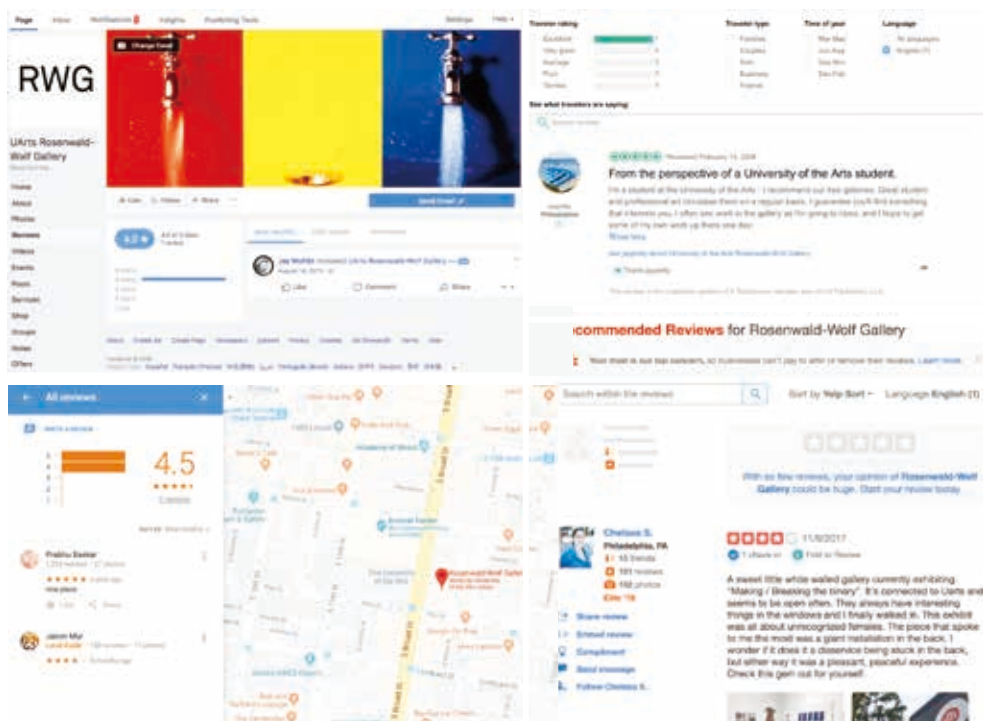


Live video screenshot from the Instagram account of White Cube Gallery.

## Travel Reviews

Reading through the travel reviews on TripAdvisor, Yelp, Google Maps and Facebook reviews, very few of the comments of the RWG could be found. However, all the reviews could be found standing in a positive attitude. For example, one five-star review from TripAdvisor said, "From the perspective of a University of the Arts student. I am a student at the University of the Arts – I recommend our free galleries... I often see work in the gallery as I'm going to class, and I hope to get some of my own work up there one day."<sup>19</sup> This positive comment indicates three key points: 1. A free gallery that opens to public; 2. Positive accessibility to UArts students; 3. Potential benefits for students in this gallery (more accessible to students) . In this case, RWG may consider promoting more contents that will catch students' eyes and stay connected with students.

Also, one review shows interests to the exhibition in last year, which is about women and technology.<sup>20</sup> Considering the audience demographics, we can make a speculation that the art works from women artists or focusing on women may attract more followers on the Instagram since fifty-four percent of the audiences in RWG are women.



19. Jayphilly, "From the perspective of a University of the Arts Students ", TripAdvisor, accessed March 18, [https://www.tripadvisor.com/Attraction\\_Review-g60795-d553430-Reviews-University\\_of\\_the\\_Arts\\_Rosenwald\\_Wolf\\_Gallery-Philadelphia-Pennsylvania.html](https://www.tripadvisor.com/Attraction_Review-g60795-d553430-Reviews-University_of_the_Arts_Rosenwald_Wolf_Gallery-Philadelphia-Pennsylvania.html).

20. Chelsea S., Travel Review, Yelp, accessed March 18, <https://www.yelp.com/biz/rosenwald-wolf-gallery-philadelphia>.

# PROJECT



In order to reach the goals, I helped the Rosenwald-Wolf Gallery set up a quarterly social media calendar (from February to April), and have tested twenty Instagram Stories (including Boomerang videos, still images and polls), two Live videos and three permanent posts for collecting data to analyze.

This year, Instagram allows their users to archive their stories as a permanent post. The feature is called “Highlights”, and it will appear on the profile page. In this case, users are able to show themselves more with their stories. Since this feature haven’t opened to every user yet, the RWG is not able to save stories and “highlights” during this project. Otherwise, this feature should also be tested with the Instagram stories. In the future, it can be a good opportunity for the RWG to take full advantage of it as a substitution of their website.

## **Social Media schedule:**

I set up a quarterly social media calendar for the RWG based on the general research and the audience research I did. The calendar remains the permanent post for art works and exhibitions in the gallery as before. On that basis, I added Instagram stories and live videos on the calendar. The contents of the stories cover exhibition and gallery information, fun facts of the art works, events and galleries experience. As for the live videos, two live videos are all related to two gallery tours from curator Sid Sachs with UArts students. One live video which should have been done in an exhibition reception got canceled because of weather conditions.

## **Instagram Stories and Live Videos Tests**

Twenty Instagram stories were posted. The content includes exhibition and gallery information, fun facts of the art works, events and galleries experience. Two live videos are short gallery tours by curator Sid Sachs. I choose these contents to test for the following reasons.

[illegible]

March						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
					3 *window(2) for reception of the exhibition(2)	
4	5	6	7	8	9	10
Spring break						
11	12	13	14	15	16	17
18	19	20	21	22	23	24
				Permanent Post(2)		
25	26	27	28	29	30	31
					1st Bill Beckley day! Park tour (optional) page 10/10	

Notes:

1. Focus on Bill Beckley more, the Window Show starts in March and will be going every Wednesday and Sunday.
2. Students class hour can be added whenever we get scheduled by school.
3. Time for fees can be flexible.
4. The time of the window show may be changed.

April Social Media schedule						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6	7
	Live! 800 Backlog staff pick list podcast highlights releases live video moments [1] Permanent Post			Stories, window [2]		
8	9	10	11	12	13	14
				Permanent Post	Stories, last call of the exhibition [3]	
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

1. Students class hour can be added whenever we get scheduled by school.  
2. Time for live can be flexible.

Notes:

February Calendar

### March Calendar

### April Calendar

First of all, followers have the needs of seeking useful information about the gallery and exhibitions. According to the in-person interviews I did, thirty-five percent of the audiences expressed their frustration since they do not know how to get access of any information of exhibitions and gallery. Twenty-six percent of the respondents said they do not know the exact opening hours of the gallery. Therefore, emphasizing the opening hours of the gallery and other exhibition information are necessary. I have posted six stories that are about last call of the exhibition, gallery opening hours and gallery environments. The average impressions of these six stories are 139.

During my on-site research in the gallery, I was wandering in the gallery and trying to find something to post. At that time, I met a UArts student who was visiting the exhibition and we had a delightful conversation. Her words inspire me. Her name is Katie and she is an



undergraduate student majoring in dance. She said she revisited this gallery because of a class tour few weeks ago. She never knew this gallery since she barely has classes in Anderson Hall. However, she decided to come back during her leisure time since she considered that she had discovered a wonderland to escape the pressure from school, and city hustles as well. "It's fun that outside the gallery, the street is noisy while the gallery is quiet and peaceful." As a dancer, Katie attached importance to her inner feeling and physical reflections. She expressed her wishes to visit the gallery more as a sanctuary of her heart. A graduate student named Elizabeth who is majoring in museum communications at UArts also mentioned that she feels happy when passing by the gallery's window and has peeped inside on her way to class. "It was a welcome sight during the craziness of grad school!" said by Elizabeth.

After the conversation, I decided to promote the reading bench and the big window in the gallery on the stories. From the picture of the reading bench and the big window, the viewer can experience the great environment in the gallery compared to Broad Street. In addition, the post conveys a message that the gallery is not just for contemporary arts. Learning contemporary arts with masterpieces as well as reading and relaxing yourself at the gallery makes the gallery an accessible place for students and faculties in school. The pitch for this Instagram story is "Feeling exhausted during the last four weeks of school? Get away from urban bustle in Rosenwald-Wolf Gallery." Opening hours were also included on the post. This post also fit the mission of the gallery to raise contemporary art awareness and stay open to the public. The post reached 130 impressions within a day.

Besides, I also seek for the stories that are creative and interactive. During the Gerald Nichols's exhibition, I made four stories about buttons which is one of the elements of Gerald's work in the exhibition. By finding different buttons in the gallery, the goal is to arouse audience's interest and promote the exhibition. The average impressions of these four stories are 87. Four stories about the fun facts during the installing process of Bill Beckley's work also act well since I put one poll for interactions with the stories.

Third, events notice and reception have been posted as well. I took a screenshot of the Facebook Events that was posted on the RWG's Facebook page and posted it as an Instagram Stories to expand the influence of the reception invitations. The post has reached 126 impressions. The opening reception met a snow storm day so that there only seven people

attended the reception at first. I took a Boomerang video of people on the reception and added it to the stories. The attendance increased in the next one hour and a half.

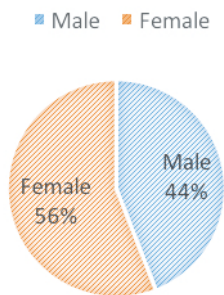
## Opening Reception Attendance: On-Site Demographics

(Bill Beckley: Elements of Romance March 2, 2018)

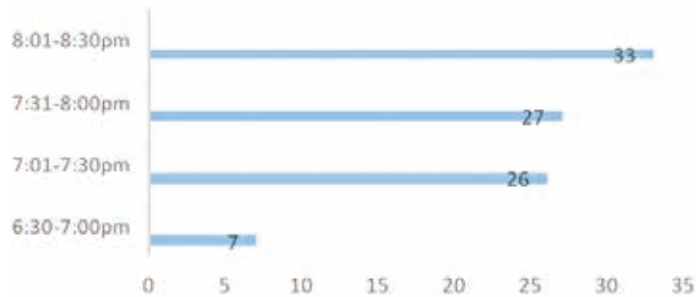
Male: 41 Female: 52

Total: 93

### GENDER



### HOURLY ATTENDANCE



From the chart, it is obvious that the percentage of the gender stays consistent with the audience demographics, and the attendance increased over thirty-six percent after the Boomerang video. Since the gallery missed the previous statistics of reception attendance, we cannot say lightly that Instagram stories provide a direct influence to the audiences. However, the audience demographics that the data presents indicate that promoting events on the Instagram may meet the interests of the Instagram followers because of the close demographics features.

For all of the Instagram stories, I add the location tag on every story's post so that the viewers who get interested in the gallery may click and plan for a visit to the RWG.

As for the live videos, both of them are related to the gallery tour produced by curator Sid Sachs. The topic of the first live video is the highlights in the on-going exhibition Bill Beckley: Elements of Romance. The live streams happened on a Friday evening, and the whole process lasted for seven minutes. Curator was required to talk clearly and precisely when recording the gallery tour. Since this is the first live video in this account, I did not set up a high expectation of the result. However, with the start of the live video, there were three viewers who joined immediately. The biggest amount of the viewers is seven during the live



video with over ten interactions sending by conversations and emoji. I saved the video to the stories. Over sixty followers rechecked the live videos in four hours.

The second live video is a gallery tour for creative writing class taken by UArts undergraduate students. During this tour, the curator gave a thorough introduction to each piece since the audience is art students. The video lasts for fifteen minutes. While taking the videos, I was also talking to the viewers who are highly engaging with us. When I said the curator is doing a gallery tour for students, the viewer reacted in a positive emoji instantly. After the live video ended, I posted a screenshot of the video and posted it as a new Instagram stories to remind the followers who missed the live video to recheck in twenty-four hours. Over twenty-five followers rechecked the video, and 134 followers have checked the stories at least once. Since it happened on Monday, which is not the most active day of the gallery's account, it is understandable that the impressions of the videos are less than the last time.

Through all the post testing in the gallery, the most important thing to the RWG is to make the gallery look vivid and lively while raising awareness of contemporary art in an educational way. The audience should get to know the gallery at least in a fundamental level so that they may get interested in visiting or interacting with the gallery. They may raise the visiting habits to the Rosenwald-wolf gallery and its social media account eventually by the influence of the quality Instagram engagements.

### **Posts with Third-party**

Since the limitation of the budgets, the account of RWG still operates in an organic way. In this situation, promoting with the help of the third-party is workable. According to the data from the RWG's Instagram account, the post that mentioned @hyperallergic helped the account receive 1,055 impressions as well as leading to five profile visits. Inspired by the result, I reached out to the Museum Studies Department in the University of the Arts (Ins: uartsmuseumstudies, 276 posts, 393 followers, 288 followings), inquiring for an exhibition and gallery review post on the Instagram. The reason why I choose this account is that most of the followers are UArts students, alumni and museum professionals, which is perfectly matched to the targeted audiences in RWG. The only requirement I told is that except for the exhibition, the post should focus on the physical and mental experiences while spending time in the gallery. The reading bench in the gallery should be mentioned as well. Luran Scharf, who is a first-year student managing the account, made a post with a positive review

after her visits, and mentioned the RWG's account. This post has received twenty-four likes on the museum studies account within a day. The post also led to 9 immediate followers, 57 profile visits and 16 likes on the account of RWG.

Besides, posts that mentioned the gallery by visitors brought profile visits, followers and likes as well. These facts show that with the help of the third-party, the RWG may get more exposures to the public without paying any money. Also, the on-site interactions from audiences with Instagram should be highly encouraged in the gallery. Sharing the on-site experience from visitors on the social media platforms may attract the audiences who belong to the "Facilitator" segment and bring awareness to communities.

Rosenwald-wolf Gallery had 1,091 followers by the end of April 24, 2018, which increased by ninety followers compared to the first day of the project (February 1, 2018).



Screenshot:  
the Instagram profile

# RECOMMENDATIONS



The recommendations for Rosenwald-Wolf Gallery are based on the research and tests during over the twelve-week period, and also stick to the mission of the gallery. Here are some recommendations for future developments of the social media platforms.

**Perfect the Instagram profile:** There is a free app called Universe which can develop well-designed webpage on the phone for social media sharing. It's not a real website. The concept of this app tends to build an accessible Instagram gallery page. The Rosenwald-Wolf Gallery may take advantage of showing more fabulous projects they had curated before. It's also a good way to archive projects in a digitized way. If the situation is possible, create a website for the gallery or add more sections on UArts website, and add the link to the profile would be ideal. Also, once the "Highlight" function appears on the profile, categorize the Instagram stories and display the selected stories should put the priority when managing the Instagram account of RWG.

**Set up monthly social media calendars:** RWG may need to create monthly social media calendar. Still images from LHOOQ studio can be sent once or twice a week (depending on the exhibition) as the permanent posts; artist interviews or any other videos related to the exhibition and gallery also count to the permanent posts; live videos that relates to gallery tours, receptions or events should be posted on Friday evenings or Saturdays; fun facts of the art work, short promotional information or any other informal images can be share as an Instagram stories. Highlight the exhibitions that the exhibition topics relate to social issues, window installations or the exhibition that gallery want to promote most. If the budgets allow, put some budgets on these posts.

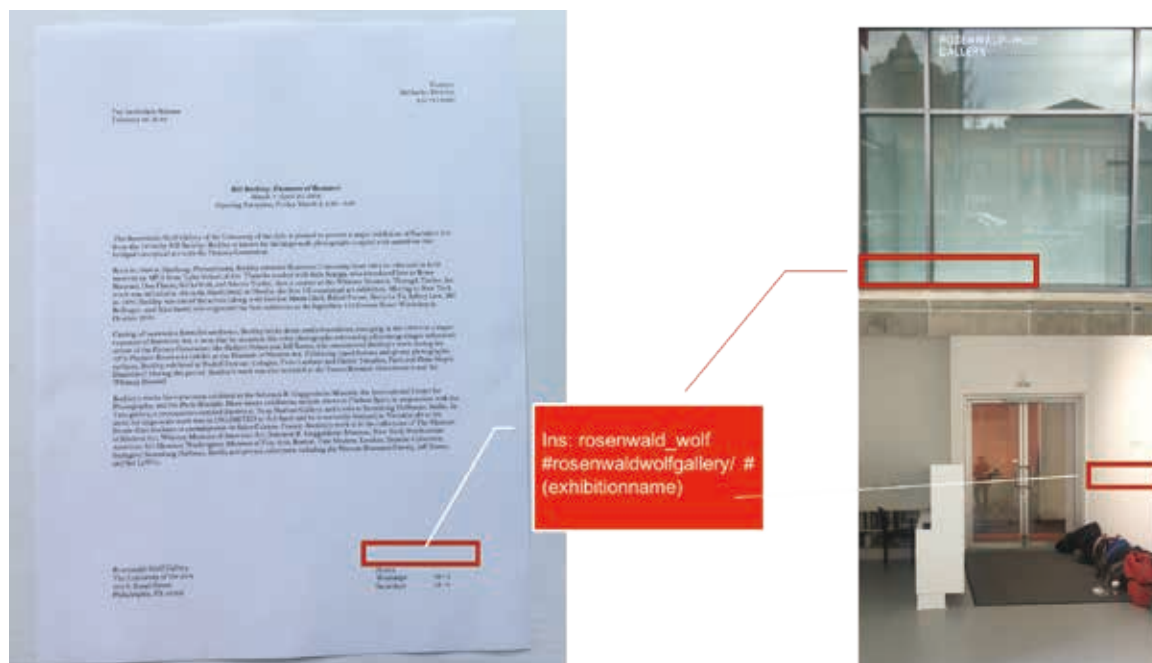
**Promote exhibitions with third-parties, hashtags and multiple social media platforms:**

With the help of the third-parties, the RWG may create a greater impact in an organic way. For example, the RWG may collaborate posts with other Philadelphia-based galleries such as

Institute of Contemporary Art (University of Pennsylvania). If the budget allows, the RWG may also do paid cross promotions with art review medias such as Hyperallergic, Art forum, Art News, etc. Adding hashtags on the post also works. The ideal number of Instagram hashtags to grow audiences are five to ten base on the research from Sprout Social.<sup>21</sup> The current hashtags still can be added (#rosenwaldwolfgallery, #windowonbaord, #(artists name), #philadelphia, #philly, #contemporary art, etc.) Adding hashtags relate to festivals, colors, university, gallery may work.

Also, instead of focusing on Instagram only, Facebook, Tumblr and LinkedIn can also be great platforms to promote the gallery. From the Facebook and Tumblr, the primary and secondary audiences may be attracted; the tertiary audiences may be connected by LinkedIn post. The interview videos of the artists, research of exhibitions, or any fun facts during the curation can be posted via these platforms.

**Encourage sharing their on-site experience on social media platforms:** Create hashtags that are available for audiences to use and share their post on social media platforms. The hashtag can be noticed at the entrance, the big window of the gallery, or the on-site materials of the exhibition. People who pass the gallery but have no time to visit the gallery may check the Instagram. They may plan for a visit if they get interested in the gallery by the contents on the Instagram.



Probable places to add signage for the galler

21. Ibid.

**Marketing strategies:** Make emotional connections with audiences to lead to an actual visit. For example, promotions can focus on the quiet environment in the gallery; the gallery is an academic space but also can help you escape from the urban hustle and pressure. Instead of using promotional languages, creating attractive contents to viewers is the key to make emotional connections with audiences. Bringing more undergraduate students is one of the important goals in the gallery.

**Keep connected with other university galleries:** Based on the mission, the RWG also wish to reach an educational goal among the communities while bringing awareness of the contemporary art to public. Therefore, strengthening the connections with other universities may be helpful. As a cultural city in the United States, Philadelphia owns many famous universities, and these universities have wonderful galleries such as ICA, Moore College, PAFA, etc. Organizing educational programs or lectures with other university galleries, student gallery tours may strengthen the connections with students in the Philadelphia area. These students are also belonging to the target audience. In this way, the RWG is able to promote itself with the help of the impact from the alliance of university galleries in Greater Philadelphia area.

Special assisting may be required by the University since students from outside UArts may get blocked. There is a true situation happened that a student from Tyler school of Art got blocked by the security due to the invalid ID. In this case, universities in Philadelphia setting up a special pass for school galleries may work. When coordinating with the security personnel, special staff training is required to them.

**Be recognized on campus and engage with students:** Adding noticeable signage for the Gallery, opening time and the Instagram account is in need. The Instagram account could be added to the contacts of the gallery such as the on-site materials and posters hanging around campus. Students can also be engaged during the process of cooperating the projects. For example, graphic design students can help to design posters of the exhibition so that more students in school could be aware the exhibition information; museum communication students can help with the gallery promotions while museum education students may assist with the educational program and gallery tour. This may reflect to a collaborative coursework or work study projects in school. In this way, the gallery is positioned as an educational resource for UArts students and faculties.

**Programs:** Providing more programs both online and offline to increase engagements. Programs are not limited to the academic programs. Activities and projects that aim to help stressed-out students relax are encouraged. These programs are also suitable for the students in these following majors: Art Therapy, Art Education, Museum Education, Dance, Filmmaking, etc. The gap time between two exhibitions can be a perfect timing of these programs to keep active interactions with students.

### Research in future:

- Analyze other university galleries and competitors' social media platforms. This may help the RWG create a better marketing strategies;
- Rosenwald-Wolf Gallery may conduct event/ opening reception sign ups to stimulate the influence of social media. The reason for doing this is to gather more information of the audience in the gallery and to provide an evidence of how influential of social media and how the event-related post performed. Additional audience demographic survey (front-end survey) can be sent via email to UArts students and faculties to collect more data to build a complete audiences demographics and can be also considered as a reference of exhibition contents. Below is an example that the RWG may use.

## SIGN UP

Welcome to Rosenwald-Wolf Gallery! Please sign up before the opening reception. Thanks!

<b>Your Gender?</b> Male Female Others_____	<b>I am a/an...</b> Artist / Designer Museum Professional/ Gallery owner/ Art collector Student Others_____	<b>Have you followed our Instagram (account: rosenwald_wolf)?</b> Yes No Unfollowed for some reasons
<b>Your Age?</b> Under 17 18-24 25-34 35-44 45-54 55-64 64+	<b>How do you know this events?</b> By Facebook Events By Instagram stories and posts By friend's invitation Others_____	
<b>Are you a UArts Student?</b> Yes No I am an alumni/ a faculty	<b>How do you know the Rosenwald-Wolf Gallery?</b> By UArts Website By social media platforms Others_____	

Rosenwald-wolf Gallery  
UArts Museum Studies

# CONCLUSION



Above all, Rosenwald-Wolf Gallery is a gallery that is worth visiting. The current Instagram profile looks neat and well-designed, which will give people a great impression when they first visit the profile. However, this is not enough. The new generations are more “self-conscious”. It’s not just about telling them “This is great. You should come and visit”. Instead, they are more concerning about the reason of doing something. Therefore, while promoting the gallery and the exhibition, RWG should always pay attention to the thoughts from younger audiences as well so that the gallery may create a better connection with multiple audiences.

I believe the exploration of the social media platform may be a precious experience of digital marketing and digital archiving to the Rosenwald-Wolf Gallery.

# APPENDIX



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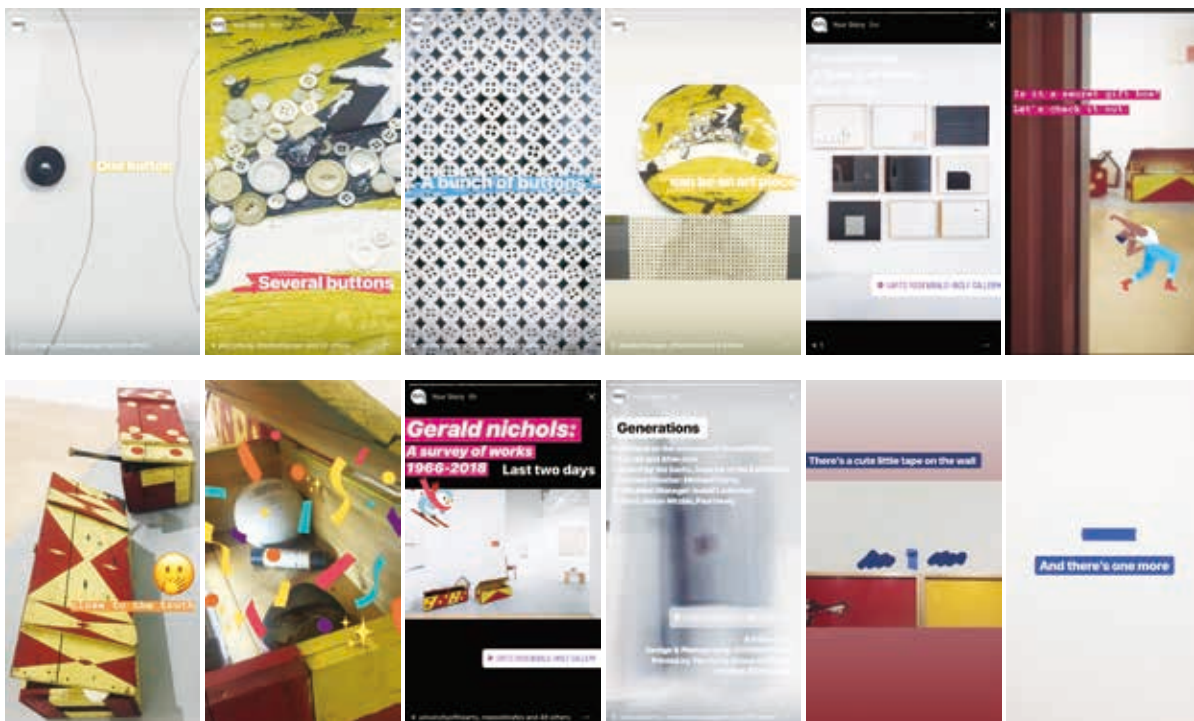
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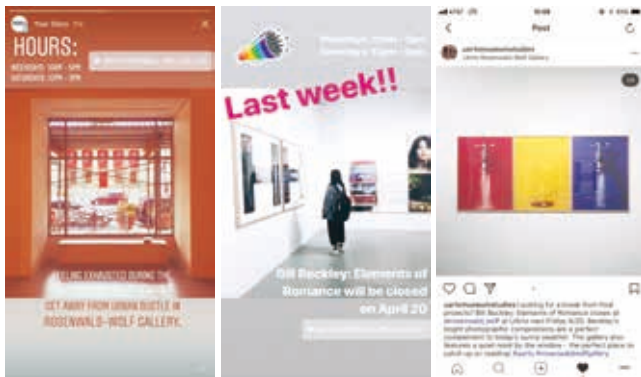
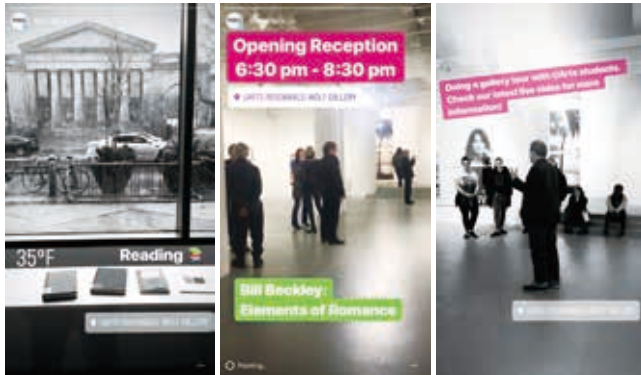
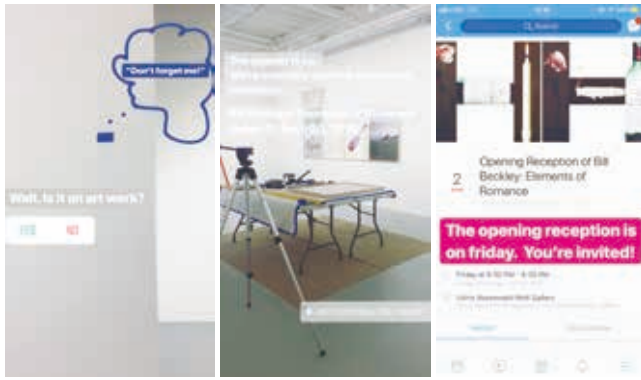
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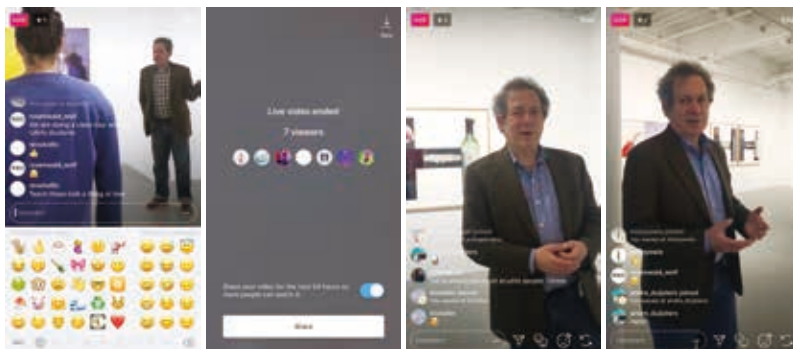
## Posts

### Instagram Stories





## Live Videos



## Time Card

Capstone Time Card				
Institution Name: Rosenwald-wolf Gallery				
Supervisor: Michael Ciervo / Sid Sachs				
Student Name: Xinyi Fang				
Date	Time	Contents	Hours	Total Hours
02/02/2018	10am - 5pm	On-site Research	7h	7h
02/09/2018	10am - 5:30pm	On-site Research	7.5h	14.5h
02/10/2018	11am - 12pm	Instagram Editing and posting + gathering statistics	1h	15.5h
02/14/2018	11am-12pm	Instagram Editing and	1h	16.5h
02/16/2018	10:15am-5:15pm	On-site Research	7h	23.5h
02/23/2018	10am-5pm	On-site Research	7h	30.5h
02/26/2018	2:00pm-3:30pm	On-site photoshooting+Instagram Editing and posting + gathering statistics	1.5h	32h
03/02/2018	10:30am-8:30pm	On-site Research	10h	42h
03/07/2018	11:00am-3:00pm	Data Analysis	4h	46h
03/16/2018	10:00am-5:00pm	On-site Research	7h	53h
03/23/2018	1:00-5:00pm	Comparative Research	4h	57h
03/26/2018	10:00am-5:00pm	In-person Audiences Interview (on campus)	7h	64h
03/28/2018	4:00-5:00 pm	Data Collecting	1h	65h
03/29/2018	1:30-5:30pm	On-site Research	4h	69h
03/30/2018	10:30am-5:30pm	On-site Research	7h	76h
04/01/2018	2:00pm-4:00pm	Background Research	2h	78h
04/02/2018	12:30pm-3:00pm	On-site photoshooting+Instagram Editing and posting + gathering statistics	2.5h	
04/03/2018	1:00pm-2:00pm	Data Analysis	1h	81.5h
04/04/2018	1:00pm-4:00pm	On-site Research	3h	84.5h
04/05/2018	10:30am-5:00pm	On-site Research	6.5h	91h
04/12/2018	2:00pm- 4:30pm	On-site Research	2.5h	93.5h
04/13/2018	10:30am-5:30pm	On-site Research	7h	100.5h
04/14/2018	2:00pm-3:00pm	Data Analysis	1h	101.5g
04/16/2018	11:00pm-5:30pm	In-person Audiences Interview (on campus)	6.5h	108h
04/19/2018	10:20am-5:20pm	On-site Research	7h	115h
04/21/2018	12:30pm-3:30pm	Data Analysis	3h	118h
04/22/2018	1:30pm-3:30pm	Data Analysis	2h	120h

