



**SAVONIA**

THESIS – BACHELOR'S DEGREE PROGRAMME

SOCIAL SCIENCES, BUSINESS AND ADMINISTRATION

# SOCIAL MEDIA MARKETING FOR ART PROJECTS

Exploring the possibilities of using social media networks  
to improve promotion of VB Photography Centre, Kuopio

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Field of Study Social Sciences, Business and Administration	
Degree Programme Degree Programme in Business and Administration	
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Title of Thesis SMM FOR ART PROJECTS: Exploring the possibilities of using social networks to improve promotion of VB Photography Centre in Kuopio	
Date	Pages/Appendices
Client Organisation /Partners VB Photography Centre, Kuopio	
<p>Abstract</p> <p>This thesis focused on the development of new strategies for social media content and their implementation on the exhibition "Koiran Paras Ystävä" (Dog's Best Friend) in VB Photography Centre in Kuopio. The primary goal of this thesis was to gather and process the information from potential visitors in order to learn how social media can alter the audience behaviour. Thus, the purpose of the work was to clarify the importance of maintaining social networks and developing new strategies to attract new visitors. The research and strategies were conducted and implemented within the role of VB Photography Centre intern.</p> <p>In this work several methods were used. Firstly, literature reviews were applied for the basic accumulation of knowledge of art and marketing. Secondly, a case study and interviews were taken for the better understanding of the company's values, ideas, and goals. Thirdly, a survey was conducted to outline the opinions of loyal and potential visitors to create a picture of their needs and wants. For two weeks the survey was available for Savonia AMK and UEF students, VB Photography Centre followers on social media and VB Photography Centre society members. Lastly, the implementation of strategies and its current and relevant observations were made by analysing the gallery's engagement rates on the social media site, and reports of ticket sales to identify the strategies' aptness.</p> <p>The chapters 8 "Dogs in the atelier: Implementing the first content strategy" and 9 "Dog's best friend: Implementing the second content strategy" represent the ideas, the implementation process, and the results of the developed strategies. The outcomes can be used for marketing art projects in Finland.</p> <p>Initially the survey was designed to be conducted also among people as they visited the exhibition, but it was not appropriate to ask visitors to fill out a questionnaire before or after their tour, due to the COVID-19 safety restrictions. In the future their answers can be added to the research to gather additional information on the reasons that motivated them to visit an art gallery.</p>	
<p>Keywords</p> <p>Art projects, exhibition, social media marketing, art marketing, storytelling, narratives.</p>	

## CONTENTS

1	INTRODUCTION .....	5
2	VB PHOTOGRAPHY CENTER .....	7
2.1	Victor Barsokevitsch Society .....	7
2.2	Financial Management.....	7
2.3	Importance of the amount of ticket sales .....	9
2.4	Exhibitions.....	10
2.4.1	Taneli Eskola: The puddle jump and other images.....	11
2.4.2	Aki-Pekka Sinikosken, Akseli Valmunen, Maija Astikainen: Dog's best friend.....	12
3	MARKETING AN ART PROJECT .....	14
3.1	Art marketing .....	14
3.2	Social media marketing.....	16
3.3	Storytelling marketing and narratives.....	18
4	METHODOLOGY .....	20
4.1	Secondary data usage .....	20
4.2	Limitations of using secondary data .....	20
4.3	Collecting primary data using questionnaires .....	21
4.4	Limitations of using questionnaires .....	22
4.5	Collecting data through observation.....	23
4.6	Limitations of observation method.....	23
5	RESEARCH .....	24
5.1	Research hypotheses.....	24
5.2	Survey .....	25
5.3	Sample choice for the survey .....	26
5.4	Limitations of the survey and its sample.....	26
5.5	Survey answers .....	27
5.5.1	General information.....	27
5.5.2	Analysis of answers given by people who are already interested in art .....	30
5.5.3	Respondents who do not visit art galleries .....	34
5.6	Conclusion.....	37
5.7	Discussion .....	38
6	"DOGS IN THE ATELIER": IMPLEMENTING THE FIRST CONTENT STRATEGY .....	41

6.1	Idea.....	41
6.2	Implementation .....	42
6.3	Results.....	44
6.4	Discussion .....	46
7	“DOG’S BEST FRIEND”: IMPLEMENTING THE SECOND CONTENT STRATEGY .....	48
7.1	Idea.....	48
7.2	Implementation .....	48
7.3	Results.....	49
7.4	Discussion .....	50
8	CONCLUSION .....	52
	REFERENCES .....	54
	APPENDIX .....	58

## 1 INTRODUCTION

As it is known art institutions play an important role in the modern world. The significant influence of art in all its forms on society's life is undeniable. Theaters, museums and musical organizations help people not forget their roots, understand their own culture, influence their view on life in many aspects as well as inspire them. It has an impact not only when we are talking about satisfaction of people's cultural needs. Being one of the most powerful driving forces of socio-economic development of an area, art organizations help revitalize contiguous fields, areas such as, tourism, hospitality and catering business. This creates rather a multiplicative effect and raises attractiveness for investments of a particular place, where these art organizations are located. Thus, endorsing and promoting art projects can significantly improve the financial situation in a state. (Reyers 2007.)

One of the most important questions is how it is possible to attract more visitors to art places. As in many other fields, the answer is always marketing. Social media is proving more and more popular across the board for all generations, as its users are now spending an average of three hours per day on social platforms. Social media marketing, referred to as SMM later, gains more advantages over traditional marketing in almost all spheres of businesses. That is especially true when it comes to art business projects. SMM gives access to such benefits as the quickest building of brand recognition, solid brand identity, visibility for potential visitors and the possibility to interact with the audience and to listen to the opinions of visitors. To give to the viewers an opportunity to find out as much as possible about the topic, show all conceivable opinions of others, and discuss it is vital in such ambiguous areas as art. In this work similarities and differences of art marketing are discussed in comparison with traditional marketing used in other fields, how its techniques can be adjusted in social media marketing for arts.

This thesis is done in cooperation with VB Photography Centre in Kuopio and focuses on the development of its social media presence. Work with the photographic gallery allows creative approach to build up original strategies for its social media and monitor their results on a real case. In this work the primary goal was to conduct a survey to find out people's preferences on a few social media content strategies' ideas based on the theory learnt from previous research and companies' experience in social media marketing. Next, on the basis of the respondents' preferences these particular SMM strategies were developed. Their outcomes were compared not only by primary result features such as the change in social media engagement rate but also secondary results which were the numbers of visitors, who came to visit an exhibition. Based on the work carried out, conclusions were drawn about the level of importance of SMM management, as well as what strategies in particular are worth applying to the exhibitions of the VB Photography Centre, and other art projects.

The approaches used in this work were

- literature reviews for basic accumulation of knowledge of art and marketing;
- case study and interviews for the better understanding of company's insight values, ideas, and goals;

- survey to distinguish the opinions of loyal and potential visitors to create a picture of their needs and wants; the survey for Savonia AMK and UEF students, VB Photography Centre followers on social media, VB Photography Centre society members,
- implementation of strategies and current and relevant observations made by analyzing gallery's reports of ticket sales to identify changes in audience and the strategies' aptness. Strategies' implications on a particular case and results observation were made from a role of an intern in VB Photography Centre.

The output of the thesis consists, firstly, of two social media content ideas, which are based on the respondents' answers on the survey; secondly, of two relevant to the current exhibition SMM strategies deduced from said ideas; and thirdly, of results of the implementation of these strategies shown in social media engagement rates and the weekly numbers of visitors throughout the exhibition and comparing the attendance of the exhibition with numbers taken from the previous exhibition.

## 2 VB PHOTOGRAPHY CENTER

The VB Photography Centre, or Victor Barsokevitsch Photography Center, is a gallery of Finnish and international photography in Kuopio.

The gallery is spaced in an old house studio built by Polish-born photographer Victor Barsokevitsch (1863-1933) more than a hundred years ago. Being one of the pioneers of Finnish photography and photographic art, Barsokevitsch spent his life in Kuopio recording the full panorama of provincial life: local people from peasants to pastors, from the nature of the region to the local architecture. He was working during a historic period when Finland was becoming an independent state, which gives a special nuance to his art. What made him famous is his collection of negatives, which contains more than 70 000 glass plates accompanied by an unbroken record of the subjects' photographs. This collection is the largest of its kind and, without any doubt, a unique ethnological, cultural and photographic research. (Barsokevitsch et al 2007, 10.)

Starting from 1982, when his house was renovated to serve as an art gallery to show and promote art of photography in Kuopio, more than 200 exhibitions took place there. (Kukkonen 1987, 5.)

### 2.1 Victor Barsokevitsch Society

The Victor Barsokevitsch Society was founded by three journalists: Jaakko Julkusen, Jorma Komulainen, and Topi Ikäläinen. The society was founded to promote the culture of photography and to highlight the life work of Victor Barsokevitsch himself. After years of persistent lobbying, fundraising and cultural influence, the Kuopio City Council approved their letter outlining the importance of Barsokevitsch home protection from alterations and allowed it to be restored to bear the name of the photographer for the use of the former house of the Barsokevitsch Society on March 17, 1986. The official opening of the VB Photography Centre was held the following year on June 15, 1987, when the center presented the personal history of Victor Barsokevitsch as an exhibition. (Partanen 2020.)

The photography centre has been maintained by the Victor Barsokevitsch Society. VB-society's board of members are in charge of all the decisions concerning the gallery such as management, financing and marketing. The Society fulfills its original mission to this day, by promoting photographic culture by organizing high-quality and divertive photo exhibition events. For its purpose the club organizes photo exhibitions and photography-related events, such as youth art events, lecture series, seminars, workshops and trainings, collection and publication activities. (Toiminta-kertomus, Victor Barsokevitsch-Seura ry 2019, 5).

### 2.2 Financial Management

The Board members also monitor the financial situation by receiving monthly financial statements and reports. Since March 2017, the accounting firm Rautakoski KY has been responsible for the association's accounting. Audition process is made by Keskuskauppakamarin Hyväksymä Tilintarkastaja SysAudit. (Toiminta-kertomus, VB Photography Centre Society 2019, 37.)

Table 1 represents the amount of grants that VB Photography Centre received in 2019. Its finances were based on 34.66% of a grant received from the City of Kuopio and 19.64% from the Center for the Promotion of Art in Finland, and project-specific grants 4.44%.

TABLE 1. Grants. (Toiminta-kertomus, VB Photography Centre Society 2019, 37).

<b>Grants</b>	
City of Kuopio	34,66 %
Art Promotion Center	19,64 %
<b>Specific project grants (other financial help)</b>	
OKM / Lastu: Kylille! project	3,57 %
City of Kuopio: Event support	0,87 %
Project specific grants, total	4,44%
<b>Total</b>	<b>58,74 %</b>

Next important part of financing consists of the gallery's own financial activity. Table 2 shows such revenues as entrance tickets (24,41%), monthly membership contributions (4,3%), proceeds from summer touring exhibitions (0,47%), as well as leasing agreements and, for example, cooperation work with partners. In 2019 that represents a total 32,7% of the photography center's revenues.

TABLE 2. Own financing. (Toiminta-kertomus, VB Photography Centre Society, 2019, 37).

<b>Own financing</b>	
Entrance ticket sales	24,41 %
Membership payments	4,30 %
Touring exhibition	0,47 %
Leasing agreements	2,13 %
Cooperation works	1,39 %
<b>Total</b>	<b>32,70 %</b>



Lastly, the gallery's taxable financial activity needs to be mentioned as it is 8,56% of total income. It corresponds to shop sales, gained earnings from which partly goes to the artists, whose art pieces are being sold, museum card sales and finally photography services. It can be seen in table 3.

TABLE 3. Taxable financial activity. (Toiminta-kertomus, VB Photography Centre Society 2019, 37).

<b>Taxable financial activity</b>	
Shop sales	6,24 %
Photography services	0,61 %
Museum card sales	1,71 %
<b>Total</b>	<b>8,56 %</b>

From the tables it is clear that the largest part of the revenue of the gallery accounts to the grants, whereas all its financial activity from ticket sales to the photography services is 42,26 % of the total revenue, in which ticket sales are only 24,4 %. The next chapter explains why this variable is still the most important one, and it is worth working on it.

### 2.3 Importance of the amount of ticket sales

The initial idea of any marketing strategy is to attract as many customers as possible. Taking the financial statement of VB Photography Centre in 2019 as an example, we can see ticket sales are represented only by the fraction which is about 24,4 % of the total revenues. If trying to attract more visitors had an impact only on the income generated by ticket sales, its feasibility would be worth questioning as it would not make any significant change. (Toiminta-kertomus, VB Photography Centre Society 2019, 37.)

However, in the art industry from the most famous theaters and opera houses in capital cities to local museums in small towns the most important part of financing is all kinds of grants (Kotler & Scheff 1997, 477). Reciprocally, the largest part of financing of VB Photography Centre as well is formed by governmental grants and other financial support from different projects and organizations, whose purpose is to sponsor art. From 2017 to 2020 the organization was receiving money not only from the city of Kuopio and Art promotion center but from other sponsors as well, such as Lastu:

- Kylille! -hanke, Kuopion kaupunki: Tapahtumatuki in 2019;
- Patricia Seppälä: Kuunvalo, SKR / Valokuvataiteen museo: SNAP in 2018;
- Kuopion kaupunki: Suomi100,

- Pohjois-Savon liitto: Suomi100, Taike: Esteettömyyskartoitus and
- SKR Pohjois-Savo: Kamera aseena in 2017. (Toiminta-kertomus, VB Photography Centre Society 2019, 38.)

It needs to be highlighted that for all sponsors from government to small organizations the number of visitors is the most important element of consideration when estimating the value and people's interest in a particular art project. Therefore, only based on people's interest sponsors can decide if an organization is worth donating to. The amount of money that sponsors are willing to give also depends strongly on the growing number of visitors. Thus, the number of visitors remains to play a crucial role in every art project. Evidently, ticket sales cannot help significantly raise revenues but attracting more visitors is vital as their high number is a very important factor to secure grants, not taking care of which can lead to the loss of financial support from sponsors. (Partanen 2020.)

## 2.4 Exhibitions

The idea to promote VB Photography Centre on social media was born a long time ago, since its social media sites started to gain the advantage over all the other means of promotion. For example, the exhibition that was held in summer 2019 Gertrude Bell & Meeri Koutaniemi: Hidden freedom – Kätkeyty vapaus got a lot of the mentions and reviews on social media, mostly, on Instagram. (Partanen 2020.)

As the proof suggests people's interest in an exhibition depends on its topic, its relevance to their lives and things they care about. The correlation of an exhibition topic and current society's problems and present-day agenda are two of the most important factors of the gallery's success in reaching as many interested visitors as possible.

Since the end of year 2019 until December 2020, the gallery managed to attract about 15 000 visitors, that is a big success taking into account COVID-19 situation. VB center suggested to the audience the following exhibitions:

- Valokuva- ja mediataideyhdistys Valmed ry: Kaiken muutos – viestejä tuleville (Photography and Media Art Association Valmed: Change of everything - messages for the future) (17.1.-1.3.2020),
- Gertrude Bell & Meeri Koutaniemi: Hidden freedom – Kätkeyty vapaus (15.6.-27.9.2020),
- Taneli Eskola: Lätäkköhyppy ja muita kuvia (The puddle jump and other images), (2.10.-29.11.2020),
- Koiran paras ystävä (Dog's best friend), (4.12.2020-28.2.2021).

Usually the majority of visitors are owed to the summer exhibitions as the conditions are the best. Throughout the past three years summer time undoubtedly was the most prosperous. That leaves an opportunity to experiment with promotion techniques during other exhibitions without any particular risk.

This year autumn and winter exhibitions were "The puddle jump and other images" and "Dog's best friend". (VB Photography Centre 2020.) The brief description of these exhibitions is given in the next part, as later their data is used in the research.

#### 2.4.1 Taneli Eskola: The puddle jump and other images.

"The puddle jump and other images" exhibition can be described as "Every day a new sun". Finnish photographer Taneli Eskola is especially known for his landscapes with an inhabited and human-like atmosphere (see Figure 1, Taneli Eskola 2019).



FIGURE 1. Photo The puddle jump (Taneli Eskola 2019, CC BY-SA)

Taneli Eskola (born in 1958) is a Helsinki-based photographer. He started photographing in the early 70s and has been a docent at Aalto University since 2010. However, teaching and research work has lagged behind and in recent years Eskola has focused on evaluating and processing his production. Eskola has held numerous exhibitions since 1979 and many of his works are in Finnish art collections. Eskola's latest retrospective was seen at the Finnish Museum of Photography in 2016. (The puddle jump and other images, VB Photography Society 2020.)

VB center exhibited his black-and-white street images from 1974-2019, which intertwine with cultural landscape-themed works. "The puddle jump and other images" exhibition focuses on everyday environments, cities and social relationships at the expense of nature and sublime landscapes. Eskola's work emphasizes, on the one hand, momentary but also timelessness and a sense of space. The images show humanly touching moments, lived spaces, neighborhoods, street views in different countries. (Lätäkköhyppy ja muita kuvia, VB Photography Society 2020.)

The exhibition is related to Eskola's life workbook *Blue Monograph*, published in autumn 2019. (The puddle jump and other images, VB Photography Society 2020.)

#### 2.4.2 Aki-Pekka Sinikosken, Akseli Valmunen, Maija Astikainen: Dog's best friend.

The exhibition that took place from December 2020 until the end of February 2021 was a collection of works of Aki-Pekka Sinikoski, Akseli Valmunen, Maija Astikainen, and the photographs of Victor Barsokevitsch's pets. VB center demonstrated an extensive and diverse exhibition on the relationship between dogs and humans (see figure 2). "Dog's best friend" exhibition observes the part of man and animal as well as the change in pet culture through the dog's eyes. The basis of the exhibition was Victor Barsokevitsch's (1863–1933) pictures of dogs in a studio and at home from the 19th century. The images conveyed a surprisingly close and appreciative relationship between a dog and a human. (Taavitsainen 2020, Savonsanomat.)



FIGURE 2. One dog policy (Maija Astikainen 2020, CC BY-SA)

The idea behind that was to show an interesting perspective demonstrated on Barsokevitsch old pictures of dog breeds that were quite different a hundred years ago than they are today, that can be thrilling for dogs enthusiasts. (Taavitsainen 2020, Savonsanomat.)

Next part of the exhibition was Maija Astikainen's (b. 1985) photo series "One-Dog Policy" that offered a different perspective on a dog's life. In Astikainen's portraits, the dog has a human nature and personal traits in the home environment and as a family member. Internationally renowned photographs evoke reflection on contemporary pet culture and the relationship of the animal to man. (Taavitsainen 2020, Savonsanomat.)

The third section of the show illustrates the dog of the future. Akseli Valmunen's (born in 1987) photos of a newborn cloned puppy was awarded as the Newspaper Photo of the Year 2016. Valmunen's "The Same New Pet" series tells about the work of a cloning laboratory in South Korea. The series also brought Valminen the Young Photographer of the Year recognition at the Museum of Photography in 2017. (Taavitsainen 2020, Savonsanomat.)

Lastly, Aki-Pekka Sinikoski's (born in 1978) photo series "I Love Dogs" was created when his childhood friend Sam, a watchdog, toured around Finland photographing men whose identity is partly

reflected through Pup Play, a "dog game". The series of photographs is a journey into human diversity. The series began with a deep conversation between the photographer and his childhood friend about identity and change, accepting oneself and a loved one, as a whole. The photos in the series include Finnish dogs in their own habitats. (Taavitsainen 2020, Savonsanomat.)

### 3 MARKETING AN ART PROJECT

Marketing is the heart of every strong and successful business. Even the best, the most desirable, the most innovative products and services in the market will not successfully find their potential customers without applying appropriate marketing techniques.

When we are talking about marketing in general, we mean a particular set of actions that a company needs to achieve as its long-term goal, but before all, to get potential customers interested in its products. The theory about an industry's view of Theodore Levitt's, one of marketing major theorists of Harvard, suggests that any business must accept its primal goal as to satisfy its customers. In his theory, the marketing can be broken down in three main stages. First, it always begins with finding a potential customer and considering his needs. The second part starts when it develops backwards, concerning itself with the physical delivery of customer satisfaction. The last stage is going even further backwards to creating the things by which these satisfactions are in part achieved. (Levitt 1986).

According to McCarthy (1960), for the said purpose each business has its own set of activities. That can be easily defined by using the 4 P's theory, in which we underline four so-called variables of marketing mix that a company can control. For each of them a company needs to identify its goals. We can highlight four of them, such as Product, Place, Price and Promotion.

#### 3.1 Art marketing

Although the idea of changing and adjusting most of the controlled variables for customers' needs and wants is meant for almost any kind of business, the main intention of every art organization can alter variables' meaning beyond recognition.

Thus, Levitt's product-centered philosophy is inconsistent when we are talking about art. In this business, changing the subject makes no sense, as the goal is to get the customer acquainted to something new, something that he has never experienced before and to make him or her love it. Art consultants, Morison and Dalglish called this process "... [The goal is] creating a love affair between people and a certain artist's vision of art." Clearly, following the basic marketing strategy and changing the product is wrong and even more betrays this goal. (Morison & Dalglish 1987, 66).

We can look at history and go back to 1950<sup>ies</sup>, in American society. The first claims for the arts were being made there, and they were said to be:

1. Important for the image of society,
2. Means of communication and thus promotion of better understanding between the country and others,
3. An expression of national purpose,
4. An important influence in the liberal education of an individual,
5. An important key to one's understanding of himself, his history, his destiny,
6. A purposeful occupation for youth,

7. Vital to institutions mobilizing the social, moral, and educational resources of American communities,
8. Good for business especially in the new centers of population,
9. Components for strengthening moral and spiritual bastions in a people whose national security might be threatened, and
10. An influence to offset materialism of a generally affluent society. (Kotler & Scheff 1997, 14).

We can as well highlight five main functions of each art institution nowadays.

According to Reyes (2007), these are:

1. To collect the experience.
2. To organize. One of the most important functions is to make the visitor's experience unforgettable, to organize exhibitions the way it is easy to learn about a topic, an artist, ideas from it.
3. To display. An easy visible access for visitors with all needed comments needs to be provided to understand the meaning and importance of learning about.
4. To instruct its audience. It is crucial to create a socio-cultural environment that leads to communication about what was seen.
5. To project the sense of cooperation. It must be a place for cooperation of scientists, artists – specialists in different fields.

Bradley Morison and Julie Dalglish add, "Art does not exist to serve practical purposes. It is misguided to try to justify its support based on community prestige, economic impact, urban development, corporate image, enlightened self-interest or even the chamber of commerce quality-of-life. We must accept the primer goal of art as art ... because it *is* the essence of civilization." (Morison & Dalglish 1987, 139).

Richard Christiansen, the Chicago Tribune's chief critic, continued this discussion by adding "... [Art has] a noble and important mission, but it is a mission we may be in danger of losing if we try to replace it instead with politically correct and socially worthy goals." That is true. Of course, we cannot deny that all artistic organizations accept the market place. Thus, it must meet the current needs of its audience and assist in the development of the audience's preferences to make them closer to the director's artistic vision. (Christiansen 1994, 2).

To conclude, in art marketing the variable "product" cannot be changed. Sometimes "place" is as importantly unchangeable as "product" too. Since ticket price is adjusted using many financial techniques such as artworks' costs, competitor prices and governmental regulations, it is impossible to modify them often and frame them up to customers' wants. What is left for modification is "promotion".

Since the promotion strikes as being the one in art marketing, the right way of promotion is the key for success. Art is a very ambiguous sphere and its perception in many aspects depends on the viewer, his or her beliefs and ideas. Therefore, one should work with such definition as subjectivity. According to Jones (2019), subjectivity is based on personal opinions and feelings rather than on agreed facts. People's estimation of the "beauty" of an artwork is certainly influenced by a lot of

other spheres from political upheavals to technological advances. Everything we might say about a work of art is filled with bias and the moral consequences of that bias. However, what counts as “knowledge”, “proper behavior”, “judgement” and “good taste” historically never stays the same. Works of art contain a dual aspect, capable of being read from a subjective perspective. However, it is clearly going to dissociate the audience and generate conflicts.

While it can be used to raise a discussion among viewers to draw their attention to the topic, it leaves an option to focus on what brings people closer to each other.

### 3.2 Social media marketing

SMM is the use of social media platforms to connect with the audience to build the brand, increase sales, and drive website traffic. This involves publishing great content on social media profiles, listening to and engaging followers, analyzing results, and running social media advertisements. The major social media platforms (at the moment) are Facebook, Instagram, Twitter, LinkedIn, Pinterest and YouTube. Social technologies, on a mass scale, connect people in ways that facilitate sharing information. Social media dramatically levels the playing field by making information plentiful. (Evans & McKee 2010, xvii.)

Social media marketing first started with publishing. Businesses shared their content on social media to generate traffic to their websites and, consequently, sales. But social media has matured far beyond being just a place to broadcast content. (Seiter 2014.)

Nowadays, businesses use social media in a myriad of different ways. For example, a business that is concerned about customers’ reviews of its brand would monitor social media posts and respond to relevant mentions (social media listening and engagement). A business that wants to understand how it performs on social media would analyze its reach, engagement, and sales with an analytics tool (social media analytics). A business that wants to reach a specific set of audience at scale would run highly-targeted social media advertising. (Seiter 2014.)

The idea to use social media for marketing art recently had gotten so popular that it even led to the emergence of such positions as social media managers in the most popular art galleries and museums. In Cascone’s interview Claire L. Lanier, the woman who recently took post of the social media manager for the Metropolitan Museum of Art, states, “Social media has gone from being a very personal space—I remember communicating with my roommate, who was in my room, via Facebook—to almost being like a public square where major conversations are happening.” She told the readers about her duties at her new position. Much of the time is spent researching and crafting content. It might include being in the galleries to shoot photos or videos, building and designing interactive Instagram stories, attending a program to cover live, or collaborating with other departments on content development. Lanier added: “We’re not super quantitatively focused. The museum really gauges the success on how it is engaging the audience and educating the public. The museum often posts almost the same content on all platforms, especially when it has news about special exhibitions. However, still with slight differences. Naturally, the platforms have different priorities, with



Instagram being so image-driven and Facebook being a place where it is possible to share links to blog posts or digital features.” (Cascone 2020.)

For years and years, Instagram has been ranked as the best social media for art and artists and for good reason. Posting a photo as content on Instagram is a great start in terms of getting images of your art out into the world. Superfine Art Fair 2020.)

A bonus perk of Instagram is that it’s super community-oriented, giving lots of opportunities to interact with other artists and art lovers all across the world. Like many of the other social media platforms, Instagram gives the option to set the page as a “business profile” allowing businesses to link this page back to the website, online store, or anywhere else business wants people to go. (Superfine Art Fair 2020.)

This platform allows users to use many techniques for attracting more visitors. Focusing on the main approaches, here can be mentioned: post consistency, sharing user-generated content, collaborating with others, posting at your best times, using your analytics, engaging your fans, studying and using quality hashtags.

It is important not to neglect using hashtags. They are one of the most universally applicable and effective tools in SMM. They allow users to track topics, catalog discussions, market events, and according to Twitter’s own research, can double the user engagement for individuals and increase brand engagement by 50%. Everyone knows what hashtags are, and their immediate familiarity means they can be invaluable additions to brand’s identity.

Creating own branded marketing hashtags for the business can attract much more attention to the topic. With these unique tags, it is easy to collect all of the brand’s social media under one banner while simultaneously providing the audience with an easy way to spread the good news about the products, services or ideas. Branded hashtags are versatile and unique tools that can be a great resource in ongoing social media marketing efforts.

Along with what hashtags perform best, it is important to test as well:

- The best time of day to post,
- The best day of the week to post,
- How images or videos affect engagement and sharing,
- How long your captions should be,
- How many hashtags attract the most engagement. (Jepma 2019.)

However, the content making process is only a part of social media marketing. It is equally important to take care of statistics of social media accounts. Usually SMM agencies track down 9 main characteristics for an Instagram blog to estimate how efficient one or another strategy they use is. These are:

1. Followers’ growth. How many followers it was possible to attract to the account.
2. Outreach of posts,
3. Outreach of stories,
4. Reach within a month, year or few last posts,

5. Average amount of likes per post,
6. Average amount of comments per post,
7. Average amount of additions to favorites per post,
8. Reach rate (RR); that equals the overall reach divided by the amount of followers times amount of posts,
9. Engagement rate (ER); to the amount of likes adds the amount of comments and savings divided by the number of followers times the number of few last chosen posts. (LiveDune blog 2020.)

### 3.3 Storytelling marketing and narratives

The first step to bring people together even if they have different opinions is to make them understand the importance of the topic and highlight its relation to their lives. A good example of such marketing techniques is storytelling and narratives.

According to Shiller (2017), the word "storytelling" is very popular outside of economics to refer to a way of thinking, typically a story with human interest that spreads because people like to tell it. The narrative is, meaning that this is the story that people tell these days, a way of explaining what is going on or putting some emotional content of a feeling of loyalty to an idea. Some narratives are just contagious and they bring back deep emotions, and we remember them, we want to repeat them when we see somebody. Narratives are human universal that is every society. From here already it is possible to track the congeniality with art.

The reasons storytelling is so effective are:

1. Storytelling is simple and timeless demographic-proof (Armstrong 1992, 7).
2. Stories are contagious (Smith 2012, 11).
3. Stories are easier to remember (Neuhauser 1993).
4. Stories inspire (Wortmann 2006, 44).
5. Stories appeal to all types of learners (Neuhauser 1993, 39).
6. Stories put the listener in a mental learning mode (Wacker & Silverman 2003, xxv).
7. Telling stories shows respect for the audience. According to Simmons (2007, 28), stories give people freedom to come to their own conclusion.

Scott (2016, 59-76) states that critical to an understanding of story is how customers tell themselves the stories that define them (their worldview) and how these relate to the products or services they use. When the story you tell customers matches the story that customers tell themselves, the business is in alignment. "The art is telling a really compelling narrative, a story that excites people that engages them, a story that also is true. It resonates with what they are seeing in the press and what they are feeling on the ground. It makes them think, «this is something I want to be a part of, something I want to succeed."

A powerful story is an essential component of the new rules of selling. Jennifer Escalas from Vanderbilt University (2004, 168-179) has done a study of how much different responses are to an advertisement if you have a scientist explaining the product and they have done research and found out that it works, and if someone like your neighbor telling you in a friendly way he uses this product, and he likes this product. She proved basically that the narrative-based advertising works better.

Nowadays it is used in many types of businesses and was adopted quite differently, it has been an inherent part of marketing arts through all times.

Narratives usually have visual imagery or human interest, they trigger certain emotions, and if they do it sufficiently strongly, then they go viral. That is what has been needed in the art sphere to unite viewers by making them understand the topic and the idea of an artwork, as well as focus their attention on their lives and beliefs. However, without triggering possible arguments among the audience. (Lara, 2016.)

As art may be interpreted in many different ways it is important for the artist's story to be unifying. When a company communicates your inspiration and efforts behind pieces, it allows viewers to see your art through the eyes of an author. This gives the viewer something tangible to share with others in conversation – something that a two-dimensional piece rarely can do on its own terms. Like any craft, there is a certain rhythm and structure that leads to a successful story. It also allows to make connections with new audiences who might not understand art the way critics do, but who appreciate the work based on how it is made. (Lara, 2016.)

The formula which was suggested by American artist Gwenn Seemel is as such

"Art = idea + technique + person"

The true measure of success for a work of art is that it feels like it belongs to the audience at least as much as it belongs to the artist (Seemel, 2014).

This is where storytelling will help. Talking about the personality of an artist or chosen technique can raise debates. But feeling united with an artist in his or her ideas as well as the rest of the audience must be the goal of each art project marketing. The idea makes art transpersonal. And this is exactly what needs to be reflected in the advertisement and storytelling. (Seemel, 2014).

## 4 METHODOLOGY

The work was started with the studying of literature reviews and the possible sources of secondary data related to the theory of history and art marketing, the experience and techniques that other art institutions have been using to these days. Based on conclusions made out of reliable findings, hypotheses were prepared for verifying.

The method was chosen to be an online survey and questions were prepared to interview visitors before or after their visit of the gallery to ask, what would be motivating or had already motivated them to come to the exhibition.

Based on the received answers, the idea which proved its reliability, was prepared for the implementation as well.

Lastly, both strategies, which had been used, were discussed and were checked. In the thesis both primary (social media engagement rate) and secondary results (number of visitors) of the implemented strategies are compared to the figures of previous exhibitions.

The appliance, advantages, disadvantages and limitations of all the methods are discussed in the parts 4.1, 4.2 and 4.3.

### 4.1 Secondary data usage

As it is mentioned in the beginning of part 4, literature review method is used for the first part of my research.

In the research different sources of secondary data have been used. It is obligatory to include both qualitative and quantitative data (Onwuegbuzie & Frels 2016). The research mostly relies on document secondary data such as the organization's website, its communication, for instance, news reports (Lee 2012, 389–407).

Moreover, in the research it is important to add document visual data, mainly two-dimensional static media, for example, pictures posted on social media (Bell & Davidson 2013, 167–184). However, for a more comprehensive picture it was also necessary to use numerical data such as continually updated information from its social media site.

According to Vartanian, the usage of the secondary data for the research has an undeniable advantage of possibility to compare the data if sources are of high credibility and have been collected and recorded using methods that are matching (2011). Another advantage is that research findings are more open to public scrutiny. Thus, the data is permanent (Denscombe 2007.)

### 4.2 Limitations of using secondary data

Clearly, there are some limitations of basing the work exclusively on secondary data. Firstly, the main problem is that in most cases the data collected before had an objective that differed from one

of my research questions, or in best case matches the objective only partially. Secondly, it is hard to gain control over data quality. (Denscombe 2007). Lastly, measurement bias can as well occur (Hair et al 2016). It mostly happen for three reasons:

- deliberate distortion of data;
- changes in the way data are collected;
- when the data collection technique did not truly measure the topic of interest.

#### 4.3 Collecting primary data using questionnaires

The main part of the research of this thesis is an online survey. It was crucial to collect primary data for the client company as well.

According to De Vaus, questionnaire is a general term to include all methods of data collection in which each person is asked to respond to the same set of questions in a predetermined order (2014).

The questionnaire is one of the most widely used data collection methods within the survey strategy. Because each respondent is asked to respond to the same set of questions, it provides an efficient way of collecting responses from a large sample prior to quantitative analysis. (Saunders et al 2018, 72-128.)

To study and visualize the data collected qualitative approach was used. Graphing distribution of quantitative variables: histograms, line graphs and bar charts was based on statistical evaluation of respondents answers. (Lane, 2013)

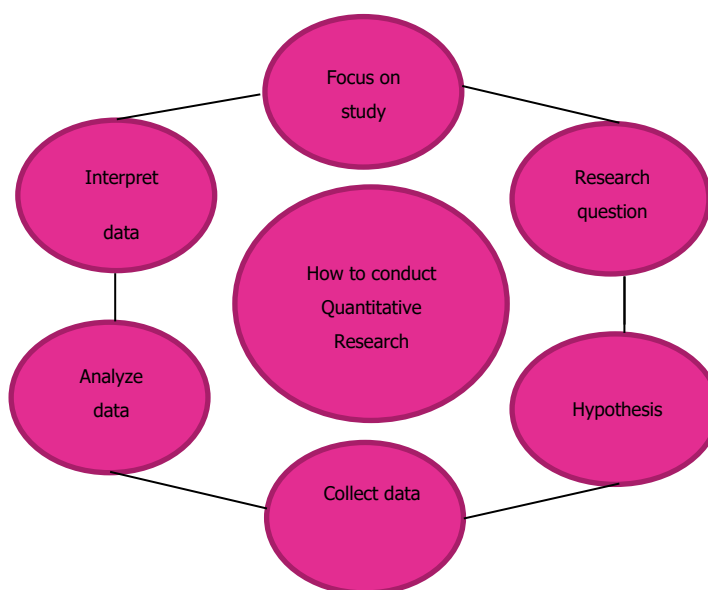


FIGURE 3. How to conduct quantitative research (Thomas-Maddox et al 2008).

The survey was conducted following the appropriate steps (see figure 3). For the research, it was chosen to conduct a self-completed web questionnaire, in which quantitative approach was used. The final questionnaire can be viewed in appendix.

As a method to test this theoretical knowledge for the research, and to create a suitable social media marketing strategy, it was prompted to obtain two types of variables: attitude and opinion, and behavior and event variables. Attitude and opinion variables contain data to record how respondents feel about something or what they think or believe is true or false. Behavior and event variables contain data about what people did (behaviors) or what happened (events) in the past, is happening now, or will happen in the future. (Dillman 2014.)

#### 4.4 Limitations of using questionnaires

All possible necessary precautions were undertaken to ensure measurement, content, criterion-related, construct validity, and to obtain reliable data.

The survey consisted mostly of closed and few open questions. Most of the closed questions were of list type, where the respondent is offered a list of items, any of which may be selected, as well as Likert-style rating type, in which a rating device is used to record responses. (Dillman 2014.)

A lot of attention was also paid to the wording and correct translation of the questionnaire questions and statements into Finnish from English so that lexical, idiomatic and experiential meaning remained exactly the same. (Usunier 2017, 39.)

Nonetheless, these results must be interpreted with caution and a couple of limitations should be borne in mind.

To start with, questionnaires are usually not particularly good for exploratory or other research that requires large numbers of open-ended questions. They work best with standardized questions that you can be confident will be interpreted the same way by all respondents (Robson & McCartan 2016).

Secondly, inevitably as always there is an issue with sample and selection. The reliability of survey data may depend on the following factors:

- Respondents may not feel encouraged to provide accurate, honest answers
- Respondents may not feel comfortable providing answers that present themselves in an unfavorable manner.
- Respondents may not be fully aware of their reasons for any given answer because of lack of memory on the subject, or even boredom.
- Surveys with closed-ended questions may have a lower validity rate than other question types.
- Data errors due to question non-responses may exist. The number of respondents who choose to respond to a survey question may be different from those who chose not to respond, thus creating bias.

- Customized surveys can run the risk of containing certain types of errors.

#### 4.5 Collecting data through observation

The last research part is analyzing the data gathered after implementing a strategy in a particular case. Thus, the observation method has been used to measure the profitability and efficiency of the idea.

It was agreed to use both Participant observation to measure audience number and Internet-mediated structured observation to check the possible change in social media engagement of participants. Its question and objectives are concerned with what people do and how they interact, an obvious way in which to discover this is to watch them do it. This is essentially what observation involves: the systematic viewing, recording, description, analysis and interpretation of people's behavior in a given setting.

The researcher has been a non participant observer, as this role is made possible by technology allowing the researcher not to be present in the place where, or at the time when, the event or activity occurs. (Spradley 2016.)





#### 4.6 Limitations of observation method

It is important to note that Internet-mediated observation can alter the nature of data collection. Surely, the limitations of this method include observer error, informant error, time error and the weather conditions. That can cause the issues related to data quality. Even when the information received through observation is clear and does not leave doubts, the research can still be concerned as biased as it is impossible to create the exact same situation including audience, time, and, for instance, weather conditions. To minimize the risks to present false information, the research was followed by participant observation as well. (Saunders et al 2019, 232.)

## 5 RESEARCH

According to Venkatesh, the steps from the broad area of interest to the fieldwork itself are as such (2008). For the research I have chosen three main fieldwork questions, such as attitude towards art in general, attitude towards social media in general, and social media content preferences. (see Table 4).

TABLE 4. From broad area of interest to fieldwork (Venkatesh 2008).

Broad area 	Art marketing
Topic 	Social media content for an art project
Purpose 	How to develop a suitable social media marketing strategy that attracts new visitors to the gallery
Research questions 	What people think about art exhibitions, how they use social media and what is interesting for them to read?
Fieldwork	The survey for students in Savonia AMK, UEF, members of VB Photography Centre Society, followers of VB Photography Centre on social media, its analysis, developing content for VB Photography Centre based on their opinion on art in general, social media in general, and social media content preference.

### 5.1 Research hypotheses

Going through theoretical findings, it could clearly be seen that many art places, afraid of being perceived as boring places, are trying to attract visitors by applying creative and extraordinary marketing strategies. Decolonization of Tropenmuseum's space in Amsterdam, Louvre's unusual opening hours in Paris, museum nights in almost all art places around the world, Victoria and Albert museum's restaurants and cafes in London are all examples of trying to reach new audience to the exhibitions by the means which are considered to be untraditional for museums. (Nisha Kanaga 2019.) Some ideas can be used for any exhibition case, whereas some of them are closely aligned to the exhibition topic or problems and issues the artists are willing to raise.



First hypothesis, that was checked in the survey was "People who do not visit art galleries, tend to perceive art places as boring, that they would not enjoy for various reasons:

- it is boring,
- it is out of date, because one can find everything on internet,
- being afraid of looking incompetent at an art exhibition,
- its topics are not related to real life,
- not having enough free time,
- it is expensive." (see Appendix.)

Secondly, storytelling used on social media is one of the main most useful techniques to keep customers interested in the work of a business, and is crucial for any art project to attract the following audience attention, as well as to reach new admirers, and promote exhibitions online. The question is how to come up with an interesting idea for efficient social media content which can connect the exhibition topic and the agenda reflecting the realities of today's world. Again, building the ideas on the theoretical findings, second hypothesis was "People, who are interested in art, like to learn more about the exhibitions through social media, and the most interesting for them would be:

- information about the exhibitions, the artists and their ideas,
- other people's opinions and points of view." (see Appendix.)

## 5.2 Survey idea

To come up with the right and most suitable questions to measure the respondents' interest in social media and its influence on art-lovers' behavior, a number of research questionnaires which were conducted not only in European art galleries but also the experience of Russian art projects have been used in order to maintain a comprehensive picture of both already existing and potential audience.

The first section included background information of the participant, such as gender (not obligatory), age, professional status, how often the person visits art exhibitions, how the decision to visit an art gallery is usually made, and finally with whom a person visits art exhibitions. The questions in this part were multiple choice including an option "other", where a respondent could add his or her own option of the answer. (see Appendix.)

The second part was compiled by two parts, each consisted of some statements about art exhibitions with Likert-type rating scale where respondents could give their opinion and express either their agreement or disagreement with a particular statement choosing a number from 1 to 5, in which 1 means "no" and 5 - "yes". The option 3 was left intentionally for the "I do not know" option of the answer. (see Appendix.)

Thus, once the questions were successfully approved by Savonia University of Applied Sciences administration, the questionnaire was spread among all Savonia students via email. Not to base the results of the survey only on the opinions of students of one particular university, the link was also added to the weekly news feed of University of Eastern Finland by its student union coordinator.

Also, in an attempt to obtain opinions of people, who are already part of VB Photography Centre's audience on social media, the survey was published on VB Photography Centre's Instagram and Facebook pages. Hence it is also possible to see the answers of dedicated visitors and VB-society members, who play the most important role in the life of the photography center.

The time frame for the survey was chosen to be December-January 2020-2021, and it was agreed that two and a half weeks were the optimal time period to spread the survey among students.

In total, 321 people participated in the survey. All of their answers are described in the next chapter.

### 5.3 Sample choice for the survey

The idea to choose mainly students as the sample for the research came from the research of University of Alberta proving that advantages of choosing to spread the survey among students than any other focus group outweigh the disadvantages. The benefit of such a decision was stated to be primarily because these students are readily available to academic researchers. An important criterion for the selection of these participants was said to be their accessibility and convenience. (Ferguson et al, 2004.)

In addition to that, the recent blog of Savonia UAS about diversity proves that the university of applied sciences is constantly working on becoming more international and available for many different groups of people to achieve a higher level of diversity (Laukkanen, 2019). Students were considered to be a good sample since the goal of the research was to reach as many groups of people concerning their identity: gender, age, nationality, and education.

Students were not the only sample that was chosen for the survey. It was also agreed to learn about the opinions of VB Photography Centre followers on social media, VB Photography Centre society members. So the link to the survey was also posted on social media sites of VB Photography Centre welcoming people to take part in it. That was done to gain the current and reliable information on views of local people about the art projects, social media sites, and especially the content they would like to see on social media that could motivate them to visit galleries more often since they are already participating in forming the engagement rate.

### 5.4 Limitations of the survey and its sample

The techniques to collect the data were limited to one – it was made online via Google Form. Initially the plan was to ask visitors who have already come to the exhibition to participate in the questionnaire and answer the questions on paper before or after their visit and include their answers into the research. However, it was not appropriate during the time of COVID-19 when hand hygiene was one of the major people's concerns. The idea was postponed to the better times because nowadays it sounds more and more unethical. The opportunity to ask the visitors who were already interested

in the exhibition directly about their opinion on social media feed and add their answers to the results would be the most reasonable thing to do to achieve the most accurate picture. Once it is possible to be done safely, future researchers need to revise the method for collecting data that would include this method as well.

Moreover, taking into account the discussed disadvantages, such as the possibility to encounter methodological and ethical problems, it was decided to lower their risks. To start with, ethical issues arise from the fiduciary relationship between faculty and their students, and violations of that relationship occur when the educator has a dual role as researcher with those students. Methodological issues arise from research designs to address these ethical issues. To eliminate this ethical issue, the survey was promoted by the student – author of the research. (Ferguson et al, 2004.)

## 5.5 Survey answers

It is possible to take a closer look at respondents' views through their answers.

### 5.5.1 General information

To go through the answers of the participants, it is important to bear in mind the general information about them. It can be done by taking a closer look at the first six questions. The vast majority of people who have taken part in the survey are women (72,3%), whereas the number of male respondents equals only 26,2% (see Figure 4).

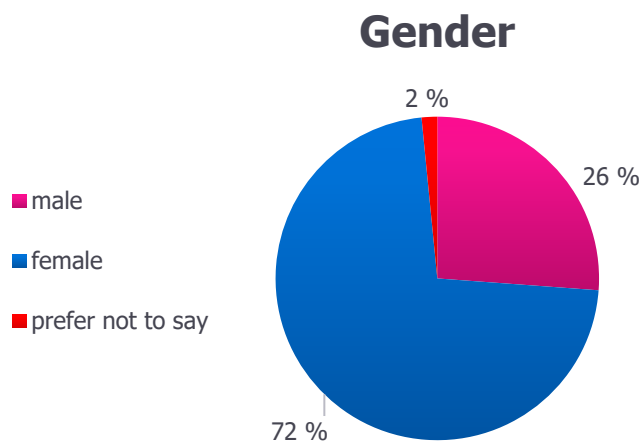


FIGURE 4. Gender of participants. (n=321)

It is worth noticing that this data mostly correlates with the gallery's audience on Instagram: female – 78%, male - 22% (see Figure 5).

## Gender of the audience on Instagram

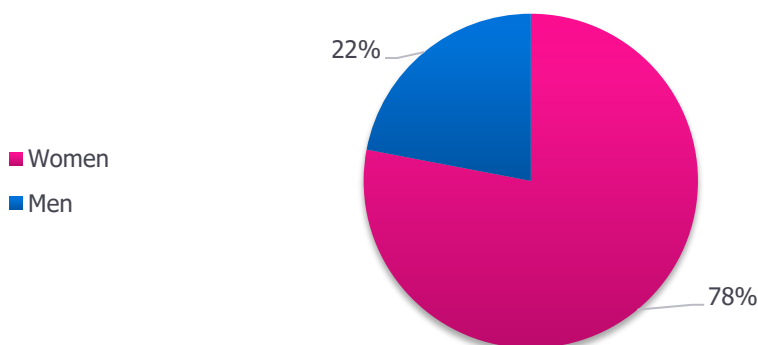


FIGURE 5. Gender of VB Photography Centre's followers on Instagram, Instagram account VB Photography Centre 2021.

Most of the participants are as well in the age group 18-34 and are students of university of applied sciences (81,3% and 76% relatively). The second biggest age group is 34-50, in correlation with the second biggest group of participants, whose professional status is employed (13,4% and 17,8% relatively). In addition, a part of the responses were submitted by some people on retirement - 0,6%, and one unemployed person - 0,3% (see Figure 6 and 7).

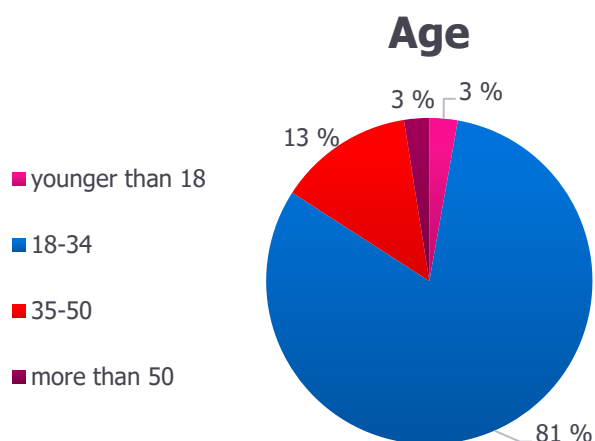


FIGURE 6. Age of participants. (n=321)

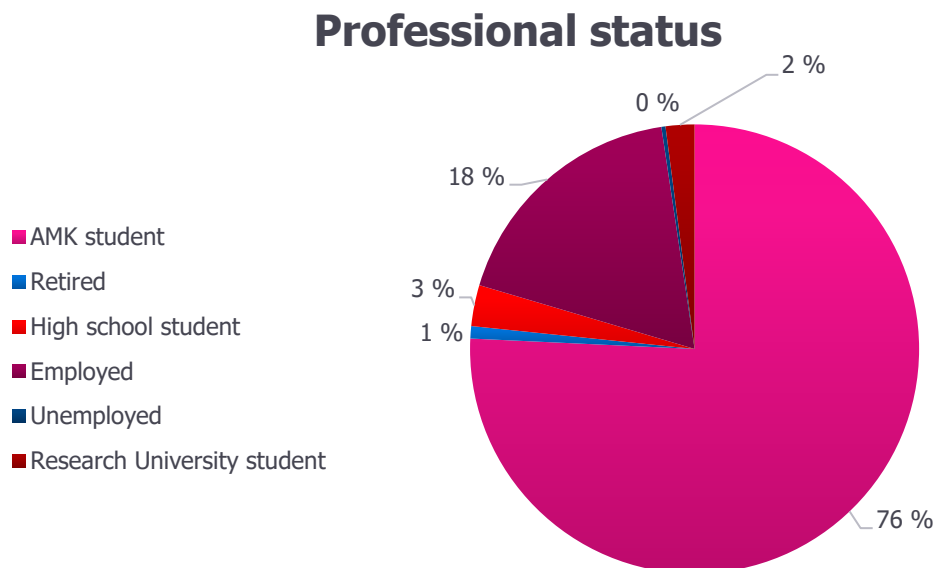


FIGURE 7. Professional status of the respondents (n=321)

It is possible also to make a comparison of the age groups with the audience on Instagram. The situation is slightly different, as people of the age 18-34 are represented by 32,80% and the largest group (54%) is people 35-54.

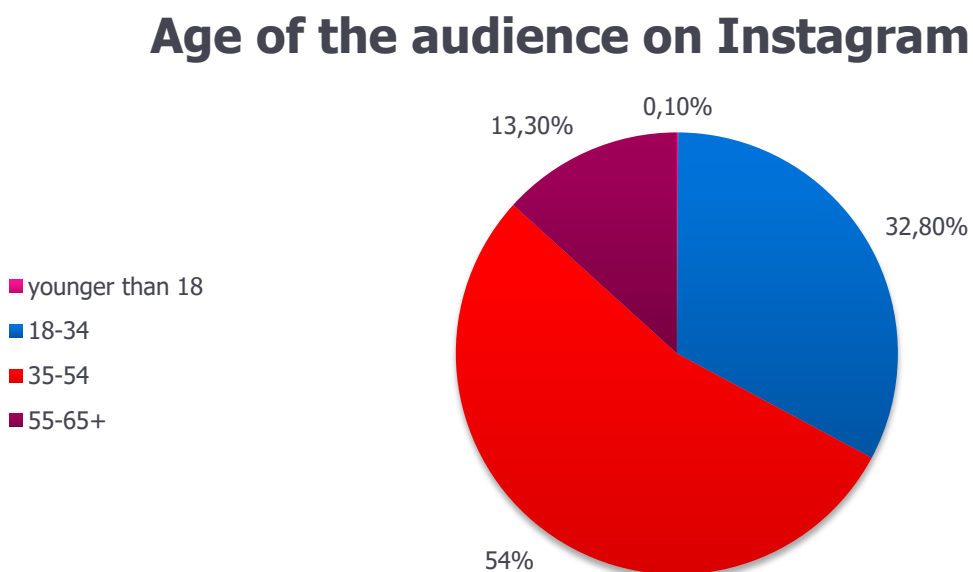


FIGURE 8. Age of VB Photography Centre's followers on Instagram, Instagram account VB Photography Centre 2021.

The following questions represent the data on how often respondents visit art exhibitions in general. The vast majority of people go to see art exhibitions either less than once a year (45%) or once a year (30%). The next largest group is represented by people who do not visit art events at all (16%). The percentage of people who visit art galleries once a month or more than once a month is 9% in total. (see Figure 9)

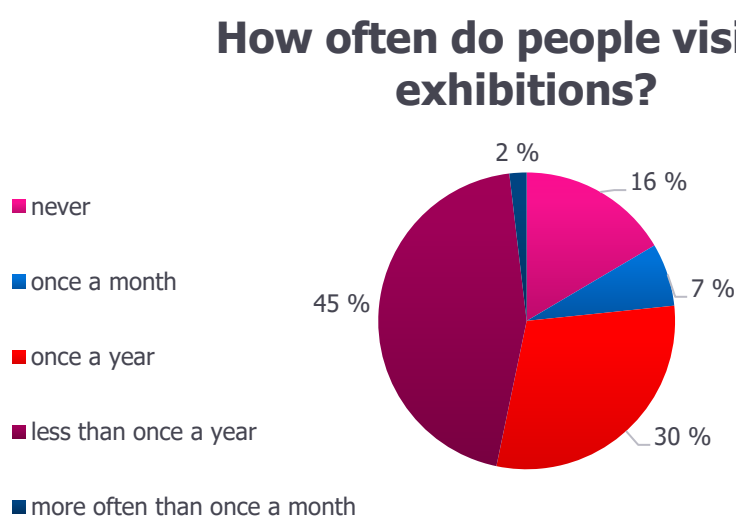


FIGURE 9. How often do you visit art exhibitions? (n=321)

This particular question allowed to divide all the participants into two categories:

1. People, who are interested in art, and usually visit art galleries, and
2. People, who do not visit art galleries at all.

The next two groups of questions were divided according to these categories.

#### 5.5.2 Analysis of answers given by people who are already interested in art

All 268 answers of people who stated that they visit galleries were used. It is possible to claim that most of the people decide to visit exhibitions spontaneously or to visit a special exhibition (44% and 39% respectively). (see Figure 10)

## How do people make a decision to visit an art exhibition?

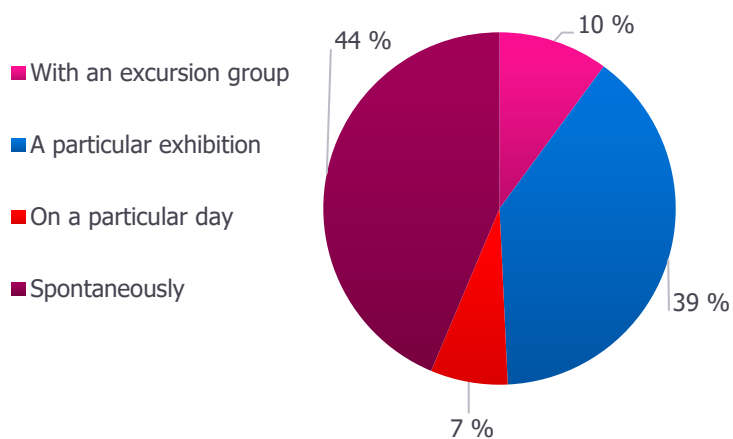


FIGURE 10. How do people usually make a decision to visit an art gallery? (n=268)

Moreover, the received data allows people to see that most of the people tend to visit art exhibitions with friends or family - 34% and 26% respectively. (see Figure 11)

## With whom do people usually visit art exhibitions?

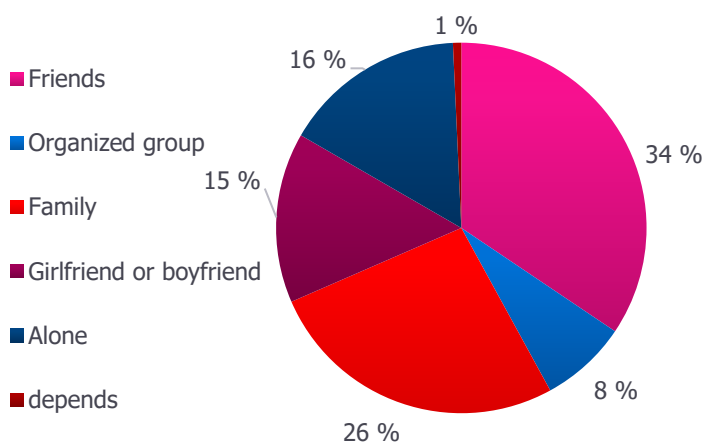


FIGURE 11. With whom do people usually visit art exhibitions? (n=268)

Next step was to find out what people who already like visiting art exhibitions think about social media and what kind of content would be interesting for them. As it was mentioned already, the questions were designed on Likert-scale and respondents gave their answers from 1 to 5 depending on how strongly they agreed with a statement. Thus, to count the overall ratings for each statement marks 5 and 4 were added to the side "Yes", 3 was added to the middle part "I do not know", and 2 and 1 – to the side "No".

In the figure 11 we can see how respondents reacted towards statements about social media. Firstly, although 34% of people stated that they do not often use social media sites to post about events in their life, the vast majority of them (41%) agreed that they often do it. Secondly, 51% of respondents said that they follow interesting accounts on social media, compared to 30% who do not. The largest part of respondents (73%) claimed as well that they found out about recent news and events from social media sites, whereas only 13% said they did not usually do it. Moreover, 63% of people said that they found out about events in other cities or countries where they plan to travel. Lastly, 76% claimed social media to be a good source of knowledge. However, concerning actual actions caused by social media, we can see that only 40% of people would visit an event about which they found out from other people's posts. (see figure 12)

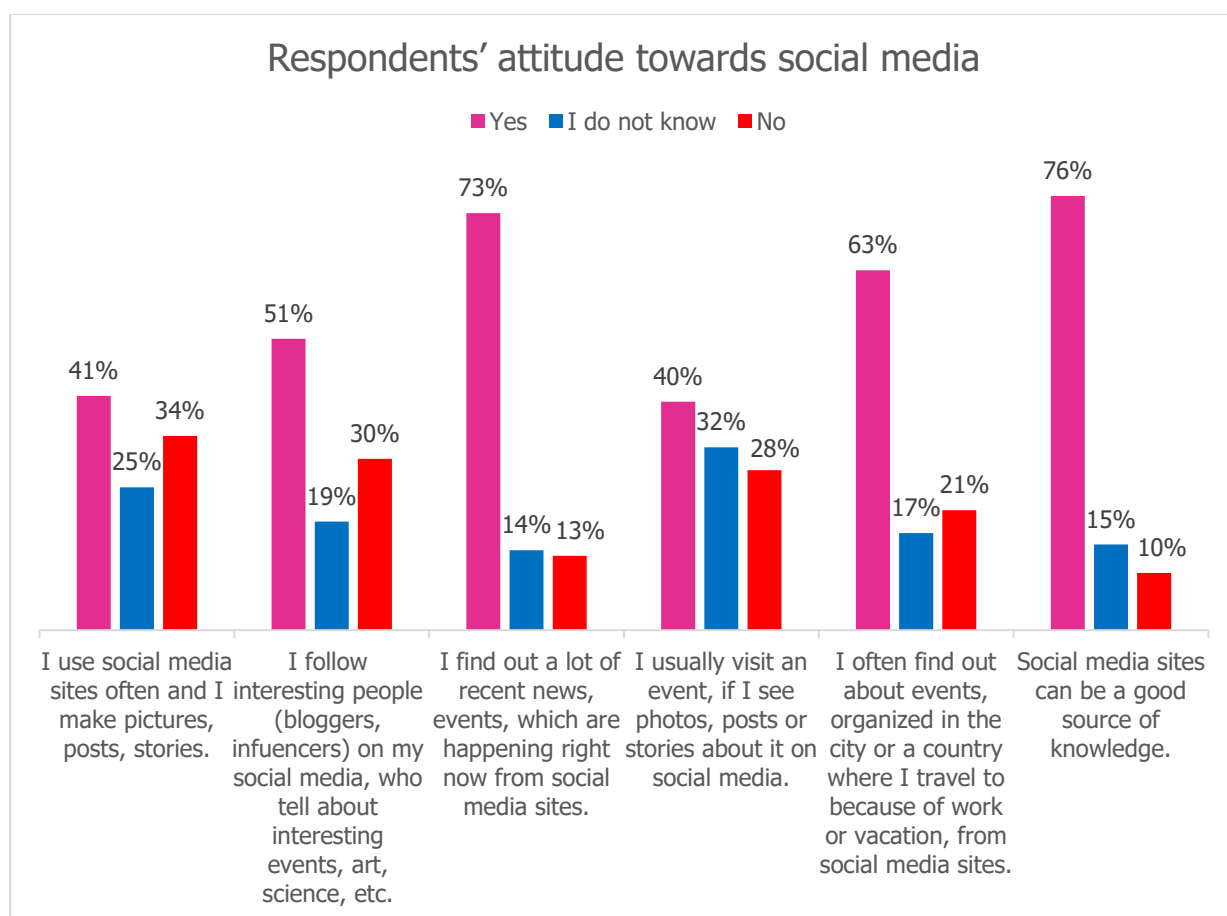


FIGURE 12. Respondents' attitude towards social media. (Respondents who are already interested in art exhibitions) (n=268)



As it is clear that social media plays an important role and influences people's lives and their behavior, we need to check what is the content they want to see on their daily feed. Here we can observe that out of 4 options such as:

- Background information about the exhibition,
- Background information about artists and their ideas,
- Information about art and photography,
- Other people's thoughts and comments on the exhibition,

most of participants which is 68% stated that they would like to learn more about the exhibition itself. Next most preferable option is information about artists and their background (57%). Also slightly more than a half of respondents (54%) said that they would want to know other people's opinion on the exhibition. The least preferable idea which got more negative answers than positive (46% and 27% relatively) was information about art and photography in general. (see Figure 13)

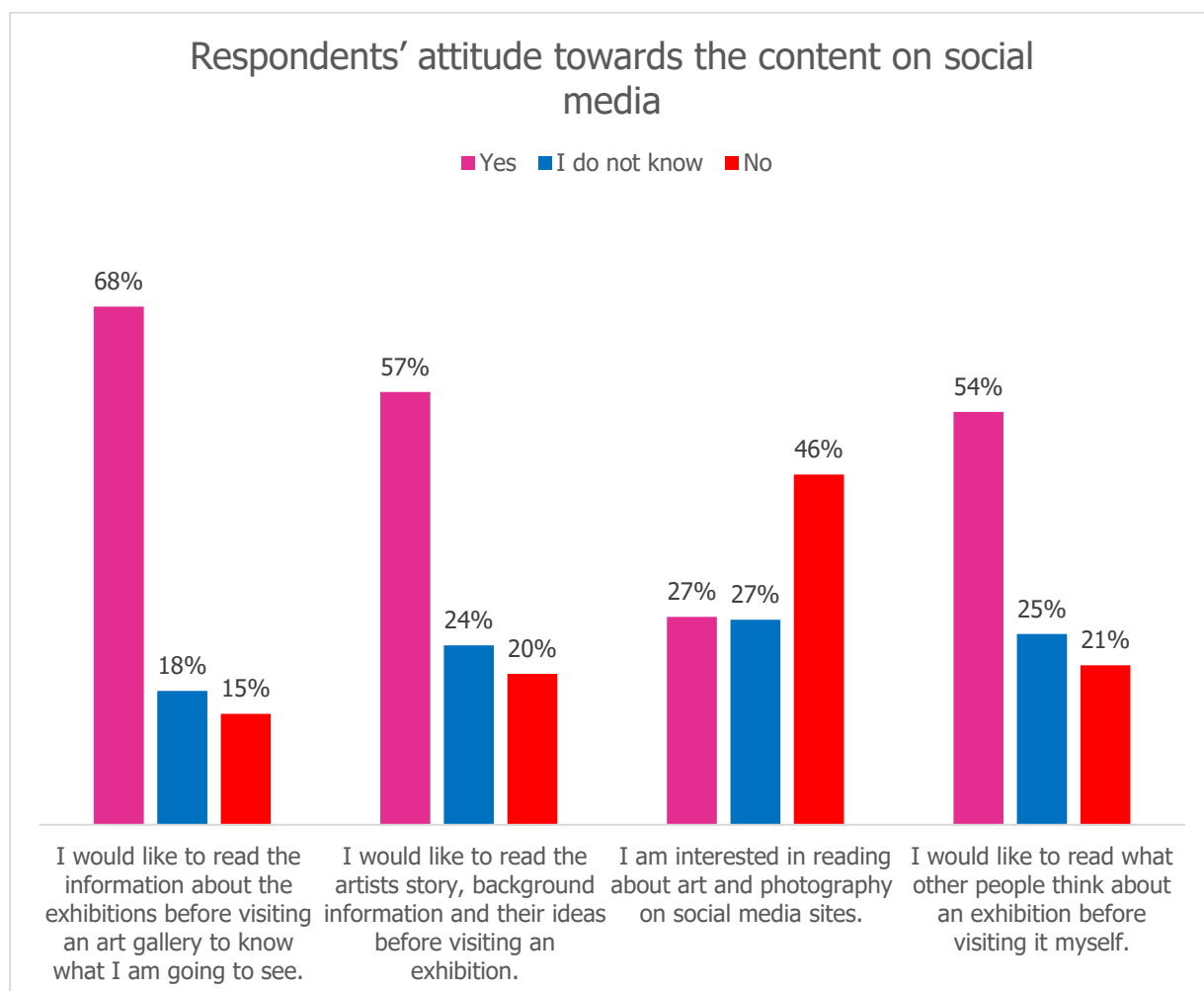


FIGURE 13. Respondents' attitude towards the content on social media. (Respondents who are already interested in art exhibitions) (n=268)

### 5.5.3 Analysis of answers given by people who do not visit art galleries

To attract new visitors it is vital to understand why people might not be interested in art and what keeps them from visiting galleries. Thus, their answers were analyzed as well. In the figure 14 we can see some of the reasons and their average marks given by respondents. This part is focused mainly on statements which final graphs are more skewed to the positive side, which means most of the people agree with the statement. Therefore, they can be considered as true reasons why people avoid art galleries. As it happens, there are only two such statements out of initially proposed seven. Firstly, most of the people agreed that art exhibitions are boring (36% positive to 32% negative answers). Secondly, people consider the entrance ticket prices to be expensive (32% positive to 21% negative answers).

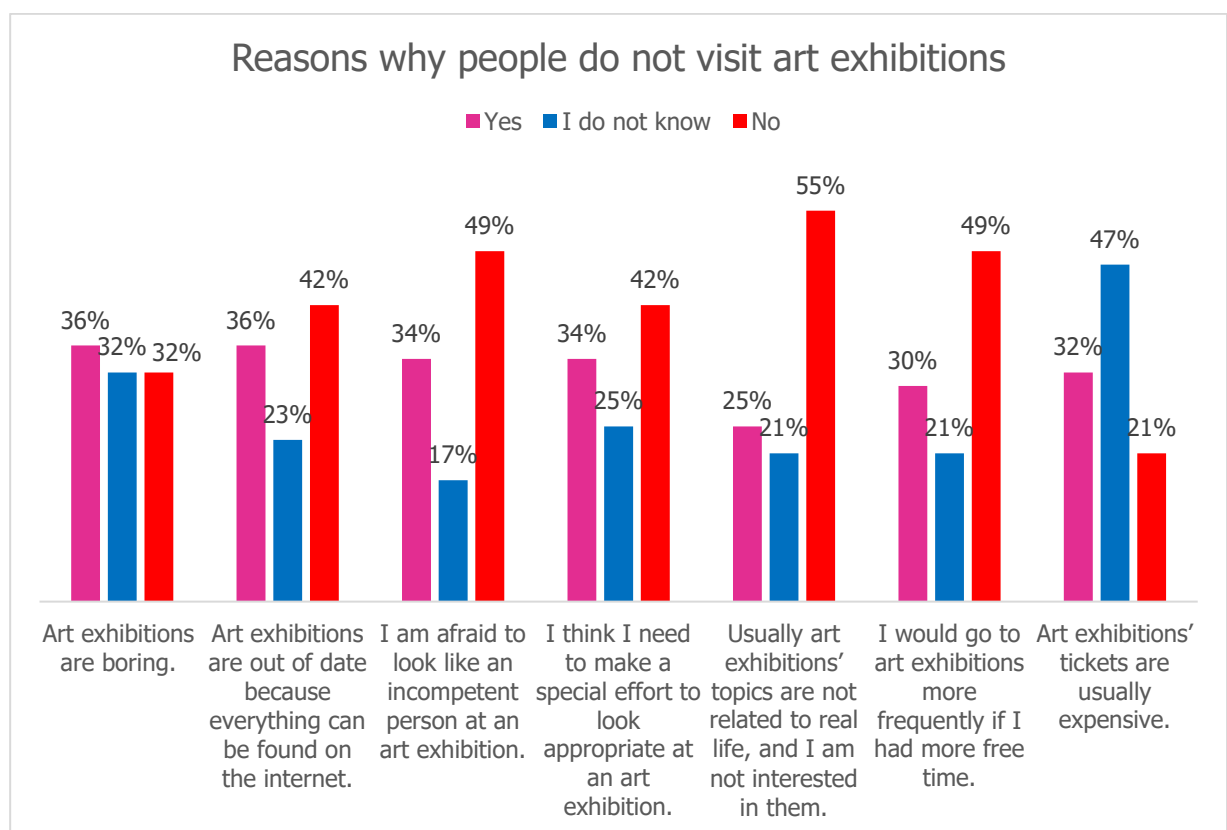


FIGURE 14. Reasons why people do not visit art exhibitions. (Respondents who are not interested in art) (n=53)

Next, we can see the marks for the same statements about social media that were given by people who are not interested in art. Notably, the opinions are quite the same compared to that of people who are interested in art. For example, here we can see that 53% of people tend to make posts about the events that are happening in their lives. 45% follow interesting accounts such as bloggers or influencers on their social media. The majority of people (72%) find out about news and events from there. 64% said they check events that are happening in cities or countries where they are

going for a vacation. Lastly, the biggest percentage of people which equals to 74% agreed that social media sites could be a good source of knowledge. However, only 25% would visit the events themselves, this statement received more negative answers (36%). (see figure 15.)

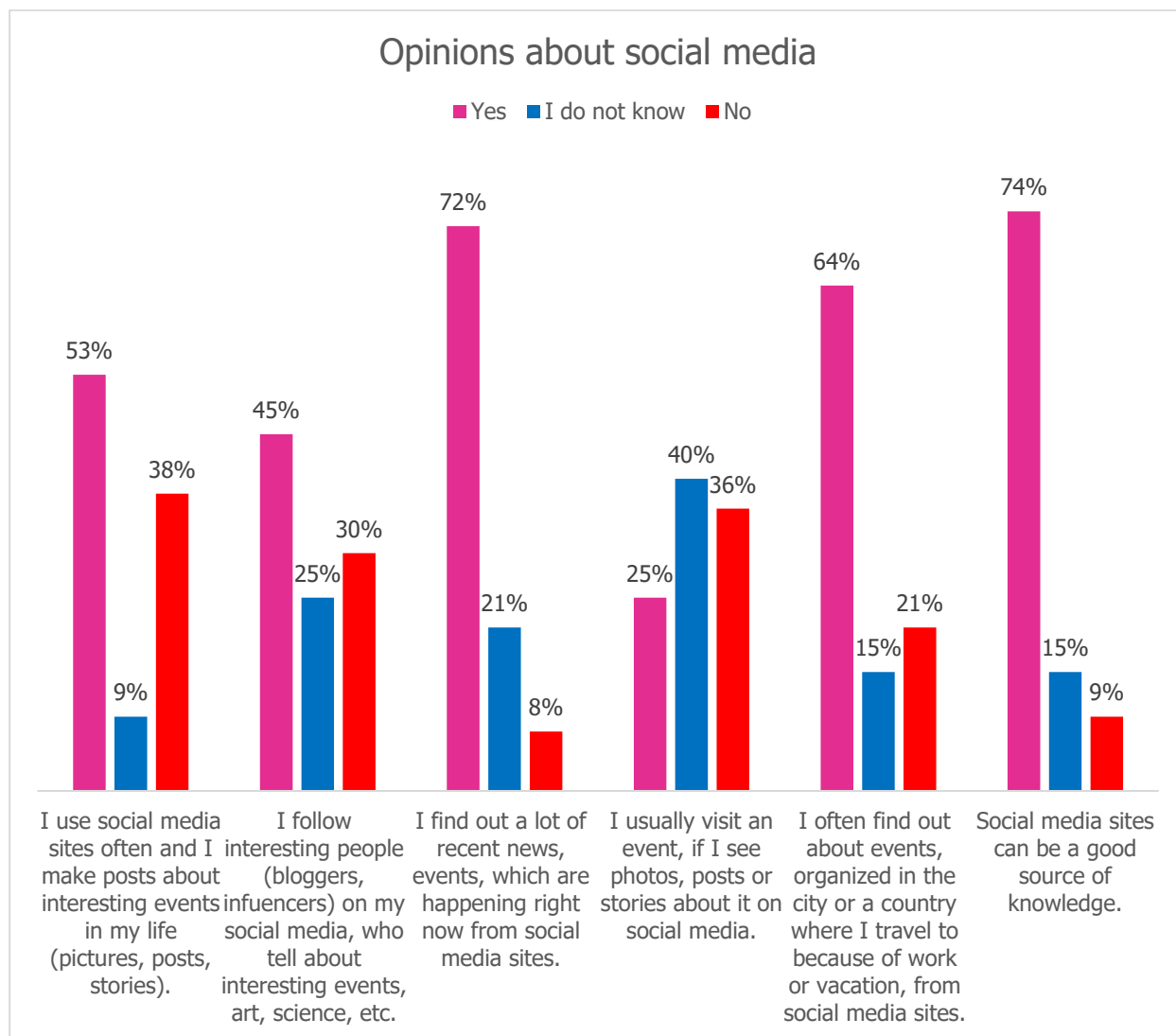


FIGURE 15. Opinions about social media. (Respondents who are not interested in art) (n=53)

Next, the marks for their opinion on social media feed were counted. The overall picture remains to be almost the same. Most of the participants stated that information about exhibitions would be the most interesting for them to read on social media sites (58%). Next is information about artists and their stories on which 45% of people answered positively, whereas 28% of them disagree with them. Two other options received generally negative reviews. Only 26% answered that they were interested in information about art and photography against 58% who answered negatively. As well as the answers received for the last statement: only 30% of people who participated said that they

would like to read other people's opinions on the exhibition, whereas 43% answered negatively. (see Figure 16)

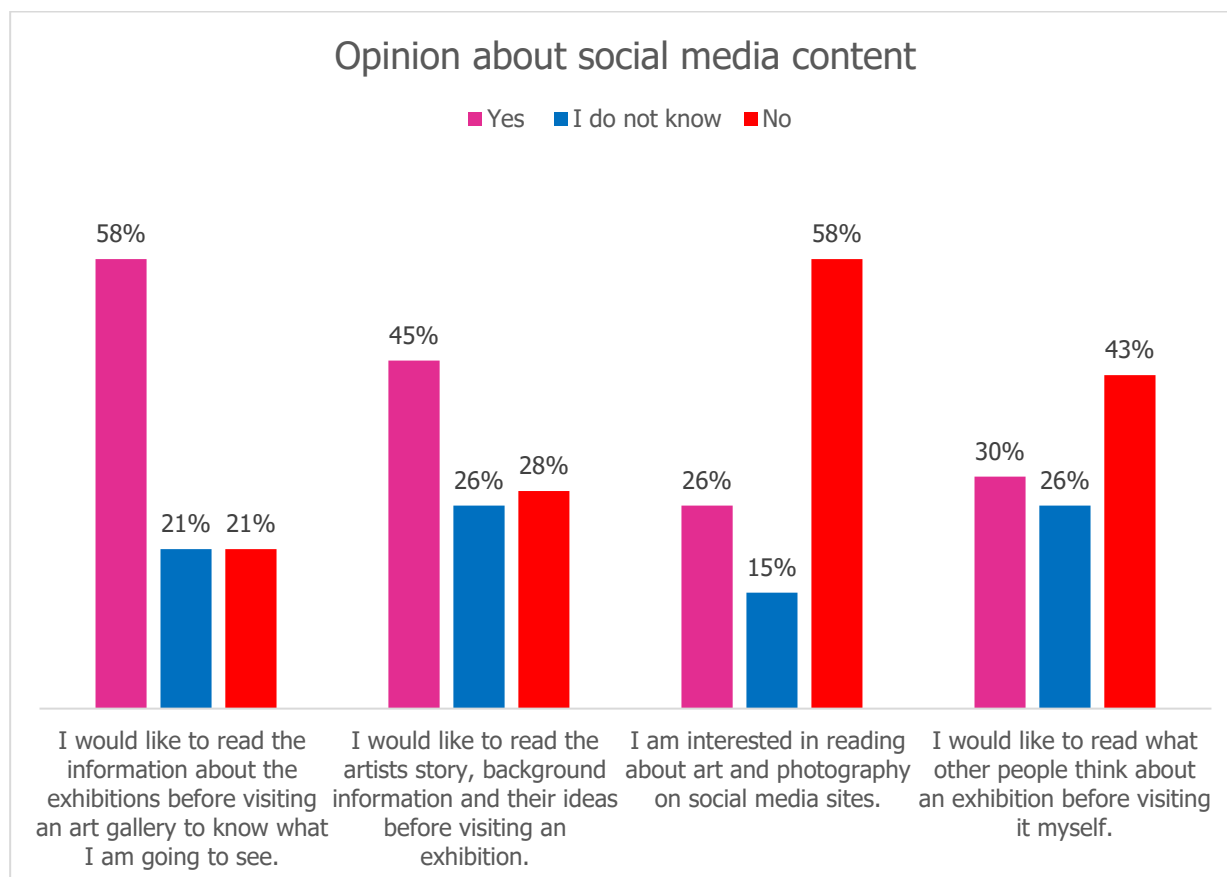


FIGURE 16. Opinion about social media content. (Respondents who are not interested in art) (n=53)

Figure 17 shows that Instagram remains to be the most popular platform (88%), followed by Facebook (73%).

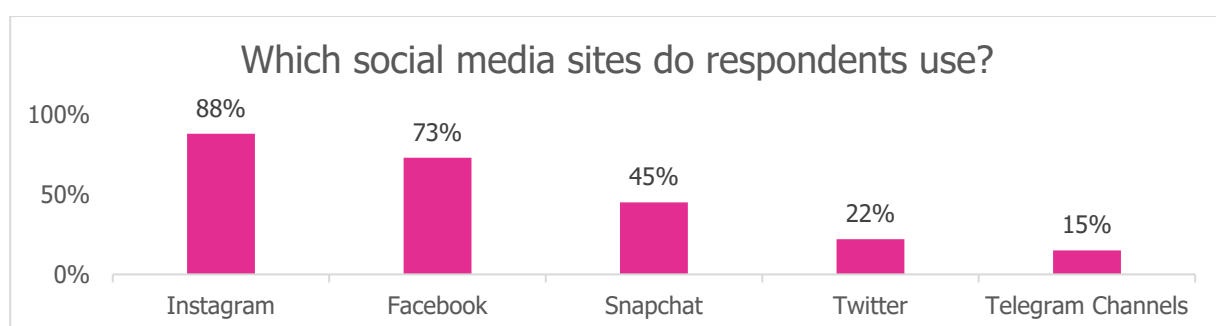


FIGURE 17. Which social media sites do respondents use? (n=321)

## 5.6 Conclusion

Firstly, it is important that Instagram was chosen as the most used social media site.

Next, some conclusions can be drawn out of the general information. The platform of Instagram allows to see the information about audience of the profile during past 30 days, such as gender, age and region. Interestingly, it closely correlates with the survey participants answers. Slightly more than 80% of the responses were given by women, which is close to 78% that represents the percentage of women, who are following VB Photography Centre account. 97% of the audience on Instagram is from Finland, as well as the survey participants since the survey was conducted in Kuopio. Age groups differ, and the audience on Instagram is represented mainly by people 34-54 years old. Thus, it is possible to suggest that applying the data, which was gathered through the survey, would be very beneficial and efficient for the social media strategies. Moreover, it will help attract more younger audience to the profile.

Mostly, the majority of participants visit art exhibitions about once a year, prefer to do it in a group of people rather than alone, and visit an art place either spontaneously or come to see a particular exhibition, they do not choose a particular time. That gives a lot of opportunities to the marketing and advertising exhibitions. The conditions are the best for promotion since the audience is both interested and responsive, ready to share the information and open for the discussion with others: relatives and friends.

The answers provide the information on the reasons why people do not like to visit art galleries and the first hypothesis proved itself through this research. All in all, the main reason why people do not visit exhibitions appear to be that they consider them to be boring. Thus, the idea of the strategy must be to promote the opposite. As for entrance ticket prices, it is a question for each gallery in particular. Usually the decision on this is based on several aspects. Each art gallery decides the ticket prices taking into account value of the exhibition, governmental regulations, cost-pricing strategy and prices of other competitors' organizations. Clearly, the ticket sales are not the main part of financing, but lowering of the entrance ticket prices may lead to a slight increase in the audience number. However, this question is complex and is not a part of the research.

It is possible to suggest that other reasons can influence the decision on visiting as well, although not that much. For example, demonstrating the advantage of seeing the art in person, feeling artists' effort in comparison with just looking at a picture online can attract 36% of those who were not interested in it before. Providing sources for the meaning of artworks as well as promoting the informality of the occasions both can bring 34% of potential visitors to the art gallery. Boosting marketing narrative which would ensure potential visitors in timeliness and relatedness of the exhibition topic would work for 25% of people. And finally, adjusting opening hours would probably attract 30% of people who are not interested in art.

It can be seen that the positive attitude towards social media remains strongly among people, to the extent that about 40% of participants would visit an event posts about which they see on social media. Social media as well is considered to be a good source of knowledge.

The first hypothesis was proved to be true. Most of the participants, who stated that they were not interested in art, said that art exhibitions are boring and expensive.

The second hypothesis idea was proved to be efficient, and that gives a lot of chances for the ideas on content to be beneficial. The most popular ideas for the content appear to be the background information about the exhibition, the artists, and their ideas.

The gathered data from the survey was structured and based on that, two relevant social media content strategies were created. The ideas, implementation, results and discussion are described in part 8 "Dogs in the atelier: Implementing the First Content Strategy" and part 9 "Dog's best friend: Implementing the Second Content Strategy".

The results are the data gathered and analyzed from the Instagram page of VB Photography Centre. The figures represent how the changes in content that was published altered the engagement rate of the page. Moreover, the results include also the figures showing the numbers of visitors who actually came to visit the exhibition. It is possible to suggest that the content posted on social media as advertising and engagement of the audience from social media sites played an important role in this change. However, all the other possible limitations of the strategies were discussed as well in the last part of the chapters.

## 5.7 Discussion

The answers for the questionnaire were given by a large group of people. Nonetheless, these results must be interpreted with caution and a couple of limitations should be borne in mind.

First, the issue with sample and selection needs to be highlighted. As the survey was mainly spread among Savonia UAS students, 74% of respondents are students of one particular university, plus 81,3% of them are in the age group 18-34, so the age selection can also be considered biased. Students among visitors are presented by only a small percentage of the total amount of the audience.

Taking into account monthly financial statements from January to December 2020, it is possible to see the percentage of the audience who visited the gallery with a student discount. Combining the number of students, children who visited the gallery with a school group excursion and children who are less than 12 years old, we get a total number that equals to 2591, which in its turn equals to 17,5% of total number of visitors over a year. So, it is not possible to state that the results of the questionnaire can be called fully representative towards the whole gallery's audience.

However, since VB Photography Centre joined a program which is called Museokortti or Museum pass, that significantly increased the number of visitors, so it is important to also count the percentage of museum card visitors of the age 18-34. Unfortunately, the data on museokortti.fi site only allows to check the details with a 3 months delay. The information from the site gives only the figures from January to October 2020 (see Table 5). The platform does not allow to check users' private information of their professional status, but there is an opportunity to see the age groups and amount of visitors in each. So, combining visitors of age groups 0-16, 16-18, 18-24, 24-30 and 30-34 for each month from January to October, it is possible to get the mean percentage number for

the young generation visitor. It equals to 14,5% and is used later as an approximate percentage for young visitors of the ongoing exhibition.

TABLE 5. Percentage of young generation visitors in VB Photography Centre throughout 2020 (VB Photography Centre Society 2020).

January-December, 2020	
Students	1158
School groups	804
Children (12 years old and less)	629
Total	2591
Total number of all visitors	14825
<b>Total number of visitors, %</b>	<b>17,5%</b>

However, from the financial statement of the year 2020, it is already possible to take the numbers of the total number of visitors with Museokortti which equals to 5350 (see Table 6). Taking the data for the amount for students, school groups and children, and total annual amount of visitors for 2020 for calculation, it is possible to combine them and see the final result.

TABLE 6. Total percentage of young visitors in 2020 (VB Photography Centre Society 2020).

Group	Number
Museum card users (18-34 years old), % monthly	14,5%
All museum card users, 2020	5350
<b>Museum card users (18-34 years old), 2020</b>	<b>776</b>
Students, school groups, children 2020	2591
Total number of visitors, 2020	14825
<b>Museum card users (18-34 years old), % 2020</b>	<b>5,2%</b>
<b>Students, school groups, children, % 2020</b>	<b>17,5%</b>
<b>Total young visitors, % 2020</b>	<b>22,7%</b>

Thus, according to the accounting statements, student groups have been 22,7% of the audience of VB Photography Centre during the year 2020 (see Table 7).

Even though to lower this selection issue and to be able to estimate the difference in opinions of people of different ages, the survey was firstly published on VB Photography Centre Facebook and

Instagram. Social media maintained to be the only platform where the survey could be found for potential respondents that enabled it to trace the pattern amongst VB members and older generations first. However, having the first 40 answers mostly from the older generation (35 years old and older) it was possible to notice the pattern already, which has not changed throughout the whole survey timeframe even after the answers of Savonia UAS and UEF have been added. But it is still not possible to state that the data gathered through this survey reflects the general audience concern because, in fact, it is showing the real picture only for 22,7% of the visitors.



## 6 "DOGS IN THE ATELIER": IMPLEMENTING THE FIRST CONTENT STRATEGY

Having the results from the questionnaire, it was possible to predict why potential customers have not yet visited the exhibition and what kind of content would make them interested in reading more about the topic and visiting the ongoing exhibition themselves. Most of the participants, who are not interested in art, stated that they assumed art exhibitions to be boring. Thus, the content strategy had to prove this idea wrong.

### 6.1 Idea

Taking into account the theory and answers on the last questions of the survey, one of the best ways to improve the attendance was to prove that the exhibitions can be amusing to those who do not visit galleries and topics are relative to their lives using narratives of the visitors who already decided to visit VB Photography Centre.

Instagram has been the most popular site among respondents, and it was mentioned before VB Photography Centre has been already getting reviews from visitors on this site. Thus, the platform was chosen to be Instagram. The final idea was to create feed for Instagram, which would involve visitors themselves, their enthusiasm about photography and the exhibition subject, that happened to be dogs or pets in general, that could be shown on the gallery's social media.

The plan was to combine the artists' stories, their perspective on the subject and their ideas with stories from visitors' lives that they could share with their followers. This could bring higher attention to the gallery's Instagram page that could attract those people who did not know about the center yet (followers of visitors).



Figure 18. Atelier (Victor Barsokevitsch/Kuopion kulttuurihistoriallinen museo 1983, CC BY-SA)

Since the exhibition "Dog's best friend" purpose was to demonstrate a large spectrum of all possible relations of pets and their owners as mentioned above, the concept was to make visitors' pets be involved.

One of the exhibition rooms called "Adele's parlor" has always been used not only just as a show-room but also as a space where visitors could take pictures of themselves in the atmosphere and surroundings of 19<sup>th</sup> century, of the times when Victor Barsokevitsch lived in the house himself (see figure 18). It was decided to organize this room of the house in a different way, and use it as "Dog's atelier".

The first part of the plan was to encourage people to come with their dogs to the exhibition, where in Adele's parlor or in any other showroom they could take professional pictures of their pets. The second part was to inspire visitors to post the pictures of their pets on their Instagram pages. Participants could as well use the customized hashtag "#koiratateljeessa" along with "#vbvalokuvakeskus" and "#vbvalokuvakeskuskuopio" as it was done in other popular museums and galleries. The name for the hashtag was a deviation from the old book named "Koira atejeessa ja muita vanhoja valokuvia" of Victor Barsokevitsch published by Kustannuksiila Oy 1988. By the hashtag it was very easy to find those pictures on Instagram so that it was possible to share them on VB Photography Centre Instagram page. In this case reposting was a part of what VB Photography Centre could do for participants, so that their content would get more viewers to create win-win outcome.

## 6.2 Implementation

The strategy was implemented and "Dog's atelier" was promoted as two posts in Finnish language on Instagram and Facebook. For the first time it was posted after a week of ongoing exhibition had passed (11 December 2020) and was duplicated after two weeks but this time the post was in English (19 December 2020).

The first post in Finnish gathered a reach of 1659 users, out of which 26% were not following VB Photography Centre account, as well as 254 likes and 5 comments, 13 savings and 21 profile visits. Taking these post insights the engagement rate can be counted.

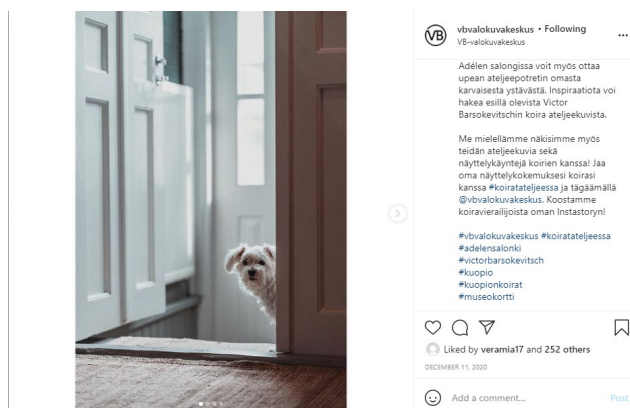


FIGURE 19. Instagram post, VB Photography Centre Society 2020a.

The ER of the first post at this moment equals 17,7% which is quite high in comparison with the overall ER of the profile that is 4,7% (see Figure 19).

As for the second post, the reach was 1211, where only 7% were not followers of the gallery's account. This post in turn has got 180 likes and 3 comments, 28 profile visits and 1 saving. However, it brought more profile visits (24) than the previous one.

ER=17,3%, which is again almost four times more than the overall ER of the account (4,7%). (see figure 20)



FIGURE 20. Instagram post, VB Photography Centre Society 2020b.

The time for the advertisement was postponed from the very first day of the exhibition in order to avoid large crowds of people in a relatively small area of the gallery, which was crucial in times of COVID when 1-2 meters safety distance from other entourages had to be held.

To compare their profitability, we can compare the engagement rates with previous posts. For example, we can take the advertisement posts of the previous exhibition of Taneli Eskola. The insights of this post are the following: the reach was 873 accounts, out of which 4% were not following the account of VB Photography Centre, 80 likes, 0 comments and 6 profile visits.

Thus, ER=9,8%, that is almost twice lower than the posts of "Dog's best friend" got. (see figure 21.)

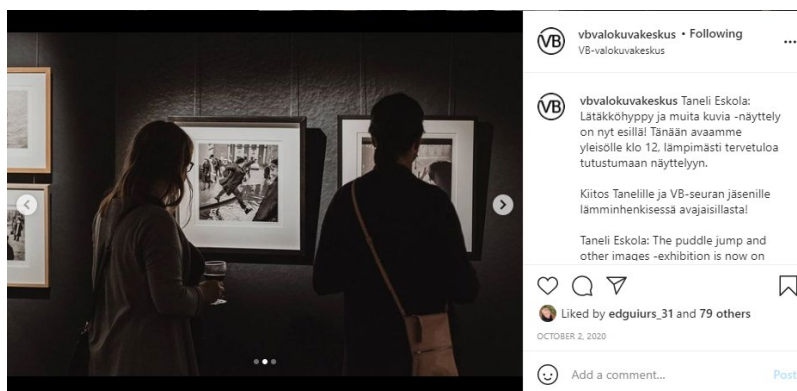


FIGURE 21. Instagram post, VB Photography Centre Society 2020c.

So, the engagement rate was consequently higher compared to the welcoming post of the previous exhibition.

The idea was successfully implemented. It must be noticed that the posts and stories of visitors were received and were added starting only from New Year's holidays, which on the figure 21 can be seen as 5<sup>th</sup> week. It brought to the photography center's page:

- 10 posts with the hashtag "#koratateljeessa",
- 12 posts with the hashtag "#vbalokuvakeskus" and "#vbkeskus",
- 15 mentions in stories with the hashtag "#koratateljeessa",
- 21 mentions in stories in general.

That consequently resulted in the popularity of the Instagram site and throughout the exhibition time frame the page got higher reach which is approximately 2000 accounts which is 20% higher than before, more than 600 new followers in which 30% are people 18-34 years old, comparing to the number of followers in 2019 (VB Photography Centre Society 2019). Adding said stories and posts brought up to 100 profile visits from accounts which were not following the VB-valokuvakeskus page before. (VB Photography Centre Society 2021.)

### 6.3 Results

The best way to see if the used strategy was successful or not is to compare the amount of visitors with one of the previous exhibitions. It was decided to compare the graphs of the ongoing exhibition with the previous one, which was Taneli Eskola: "The puddle jump and other pictures" (2.10.2020-29.11.2020).

The initial idea to compare the gallery's attendance with the exhibition that took place last winter at the same time because the weather conditions always have great impact on people's decision on visiting places for leisure activities. However, it was declined because of the situation with Coronavirus which emerged in Finland in March 2020, so during winter exhibition of Vladimir Brylyakov: Time to Love (8.11.2019-12.1.2020) no restrictions or recommendations had been yet given concerning visiting public places.

So, the graphs were built by counting the amount of visitors every week throughout both exhibitions. It is important to notice that during Christmas and New Year break on the fourth and the fifth week of the exhibition "Dog's best friend" the gallery was opened only for 3 days instead of full 6 out of seven, whereas at the previous autumn exhibition the art gallery was opened without breaks (see Table 7).

TABLE 7. Correlation of the number of weeks and dates of the current exhibition "Dog's best friend"

Number of the week	1	2	3	4	5	6	7	8	9
Dates	4.-6. 12.2020	8.-13. 12.2020	15.-20. 12.2020	22.-27. 12.2020	29.-3. 1.2021	5.-10. 1.2021	12.-17. 1.2021	19.-24. 1.2021	26.-31. 1.2021

Here we can observe how Instagram activity and reposted pictures influenced the number of visitors (see Figure 20). The autumn exhibition's number of visitors was growing steadily for the first three weeks and then dropped significantly on the week 4 from 264 to 128 visitors, and later the attendance remained almost the same, around 100 persons per week, without fluctuations. It tends to follow a hump-shaped pattern, its popularity grows significantly at first, and then fades away.

However, taking a look at the figure 20, we can notice that the interest in the winter exhibition was growing only until the second week. Then we can see a strong slump in the numbers from the second week, where the amount of visitors equaled 201, to the fourth week – 72 guests. Most likely this decrease that began a week earlier than it was on the previous exhibition can be connected to new restrictions because of COVID and discouraging weather conditions. The minimum audience number could appear as well due to Christmas holidays, and consequently the gallery was only opened for 3 days that week. However, in the fifth week that situation changed significantly, although the gallery was opened only for 3 days again owing to New Year holidays. But we can still notice rapid growth and the amount of guests was almost as high as in the beginning of the exhibition – 199 visitors. From the fifth to the ninth week their number is slightly lessening, although as it appears the average number still keeps being around 151 per week. That is noticeably higher than it

was at the same period of time in the last five weeks of the previous exhibition, which was about 110 visitors per week. (see Figure 22.)

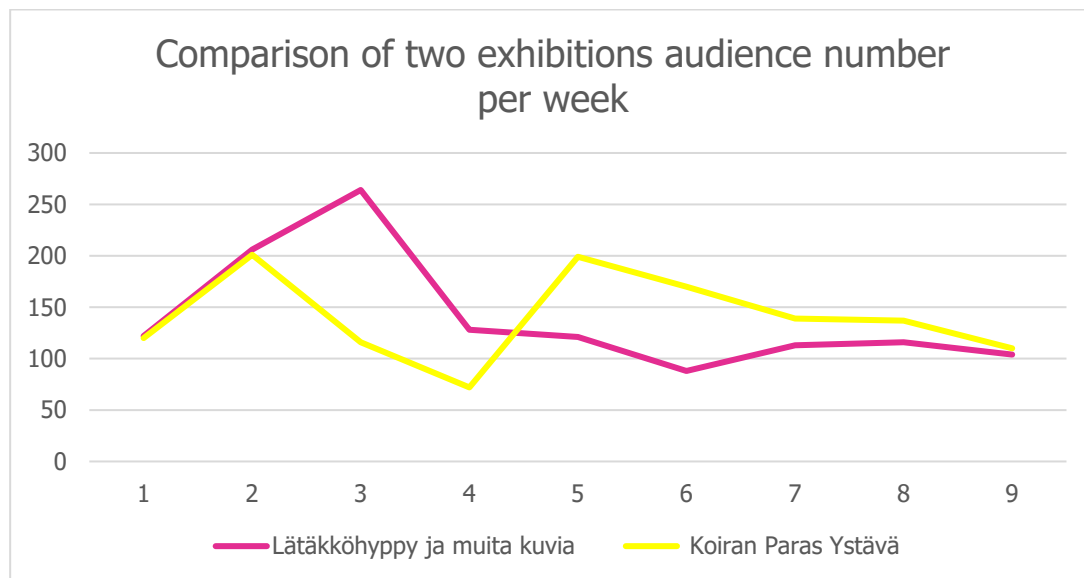


FIGURE 22. Comparison of two exhibitions audience number per week (VB Photography Centre Society 2020)

Thus, it is very probable that this rapid growth and high mean number of audience per week on the ongoing exhibition is a consequence of the social media marketing, people's attention to "Dogs in the atelier" idea, their own will to participate, which resulted in their posts and stories on Instagram. Simple reposting allowed them to get higher reach on VB Photography Centre's social media site and consequently to keep audience numbers on a higher level.

#### 6.4 Discussion

At the first glance, the highest attendance during the fifth week, and especially on the 30<sup>th</sup> of December 2020 – 77 visitors, could be tied in to New Year holidays, hence more free time for leisure activities. However, comparing to the previous year's winter exhibition of Vladymir Brilyakov's "Time to love", which was also held all along New Year's holidays in 2019, we can see that the attendance was low (39 visitors) even though the time period and weather conditions were quite the same, plus in the year 2020 we need to take into account the situation with COVID, the restrictions and recommendations due to it. The attendance was expected to be much lower than it was the year before, and by implementing the said strategy the organization was looking forward to only keep the number of visitors on the same level as it was. However, the results turned out to be even better than it

was expected, and the number of visitors daily in general was higher throughout the ongoing exhibition (see Figure 23).

Thus, it is possible to connect to a high number of visitors straight and the activity on social media, which is Instagram. People posted their photos and their own stories, pictures from VB Photography Centre exhibition and it allowed to attract more people than during the exhibition last winter and the one before, which was held in autumn.

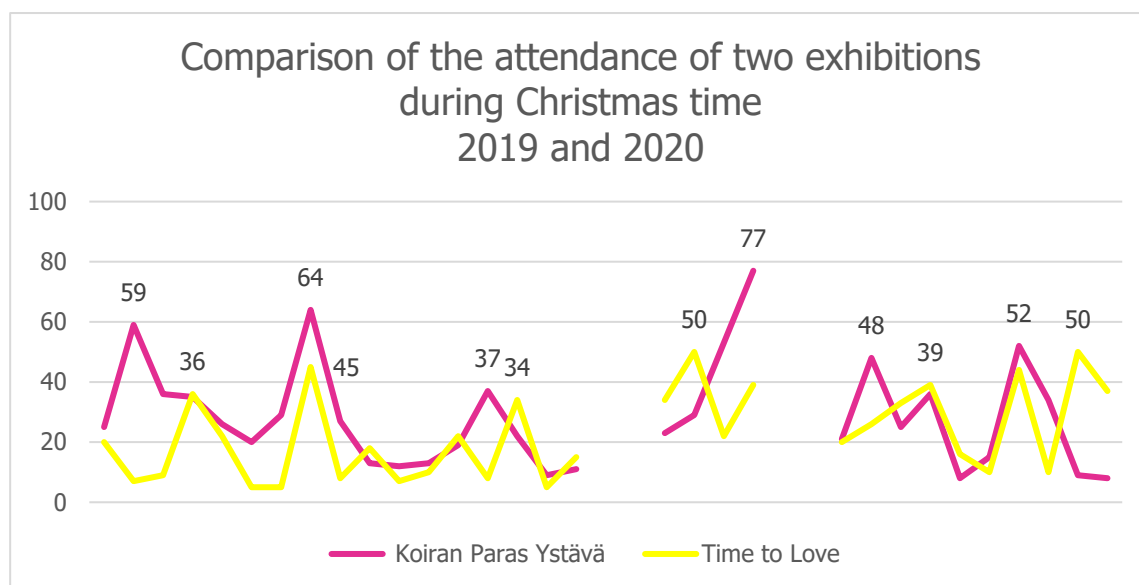


FIGURE 23. Comparison of the attendance of two exhibitions during New Year holidays time 2019 and 2020. (VB Photography Centre Society 2020.)

## 7 "DOG'S BEST FRIEND": IMPLEMENTING THE SECOND CONTENT STRATEGY

After the success of the first strategy and visible results shown by the growth of visitors, it was decided to maintain the activity on Instagram, implementing another strategy which was based on the second part of the questionnaire as well.

### 7.1 Idea

The idea was to unite followers using storytelling techniques and tell them about artists' views. Most of the people from both groups: those who usually visit art galleries and those who are not interested in it, stated that the most interesting content for them would be information about the exhibition itself, its topic and ideas of the artists. These options were ranked higher than everything else. Using all the possible sources, such as artists' personal blogs on Instagram, exhibition's catalogue written by exhibition working group and the artists' interview taken by Savonsanommat during the week while the exhibition was being prepared, the most interesting facts and stories about the exhibition were chosen for the Instagram stories content.

### 7.2 Implementation

It was decided to divide the prepared artists' stories about their ideas into several parts so that it was possible to share the background story of each artist by 2 to 4 stories, one topic for two days.

In the last four weeks of the exhibition, the profile of VB Photography Centre was used as a platform to post Stories with information, facts and artists' ideas about the exhibition and their work for VB followers.

The first set of stories was dedicated to Maija Astikainen and her exhibition "One-Dog policy". Four stories with her ideas and thoughts about the topic were posted during two days. The number of views can be counted combining accounts reached by each Instagram Story:

$489+424+426+372=1711$ . (see figure 24.)

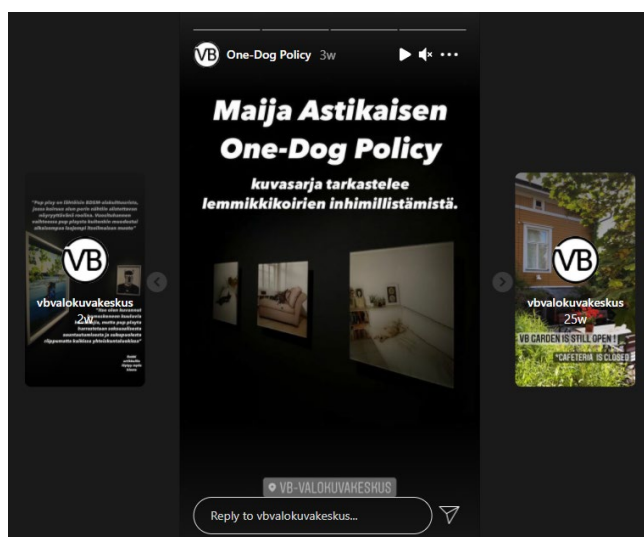


FIGURE 24. Instagram, VB Photography Centre (VB Photography Centre Society 2020d)



Next set was dedicated to Aki-Pekka Sinikoski and his exhibition "I Love Dogs" which reached  $329+284=613$  accounts.

The last set was about Akseli Valmussen and his exhibition "The Same New Pet". Its reach equals  $430+350=780$  (see figure 25).

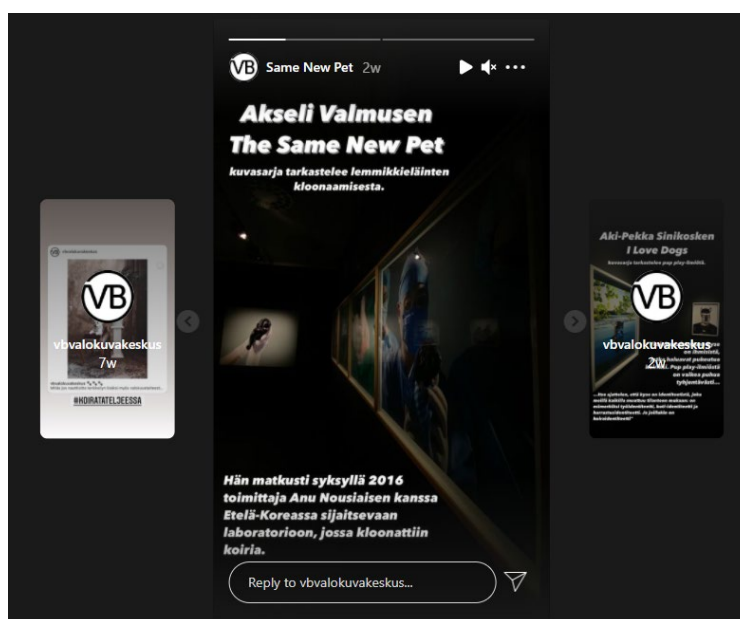


FIGURE 25. Instagram, VB Photography Centre (VB Photography Centre Society 2020e)

### 7.3 Results

Unfortunately, at this point it is not possible to compare the overall level of attendance with the previous exhibition, as "Dog's best friend" was held for 3 months instead of usual 2. It was prolonged for 4 weeks more after the usual period of time of any other exhibition because of possible low attendance, which was foreseen due to the current pandemic situation.

Even if there is no data to compare attendance, the way the second strategy has resulted in the number of visitors can be seen on the figure 25. It is clear from the graph that after reaching its highest number in the beginning of January, the attendance level slowly started to decline. Consequently, on the tenth week it reached its minimum (92 visitors). That was the point when it was decided to continue with the second strategy. Clearly, the following numbers appear to be even higher than the attendance during the last weeks of the previous exhibitions. 191 visitors on the last week of *Koiran paras ystävä* exhibition was almost equal to the number of visitors on the second week of the exhibition, in which it was expected to get the best result. Thus, it is possible to claim that Instagram engagement was one of the main factors that resulted in the rapidly growing number of visitors from 11<sup>th</sup> to 13<sup>th</sup> weeks. (see figure 26.)

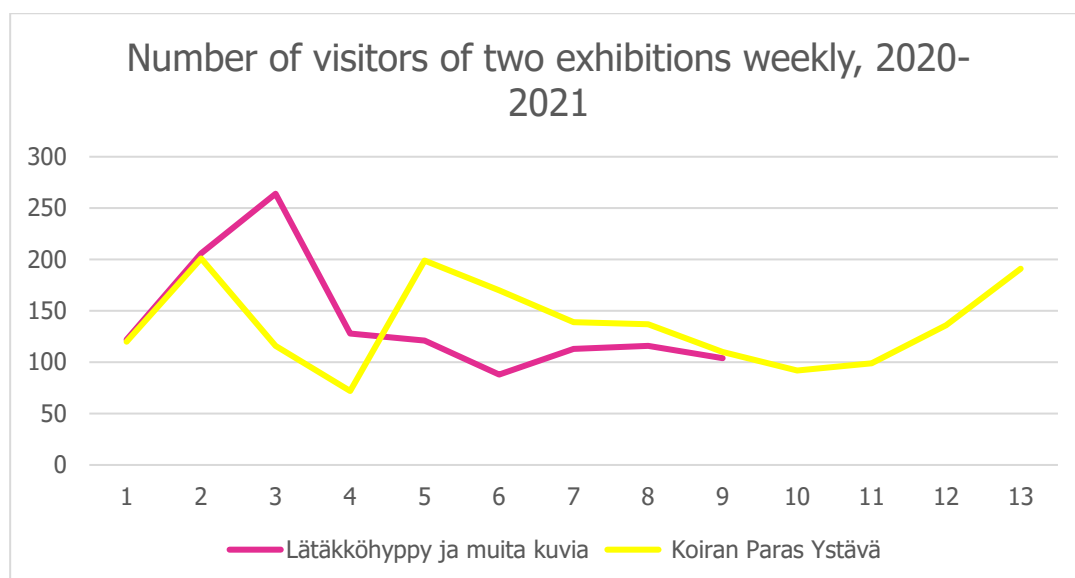


FIGURE 26. Number of visitors of two exhibitions, Victor Barsokevitch Society 2021

#### 7.4 Discussion

Without any doubt, the implemented strategy has many advantages starting from the possibility of implementing it in any other case to how easy it can be done without any additional resources other than Instagram account.

Although it is possible to say that the strategy successfully resulted in the number of visitors during its last weeks, it is wrong to claim that it was the only reason for high attendance. Here other possible reasons are listed.

First of all, one possible justification of the highest attendance in the last 13<sup>th</sup> week can be tied up to the week of skiing holidays in the Uusimaa region in Finland (22.2.2021-26.2.2021) (Opetushallitus 2021). That brought many tourists from Helsinki to Kuopio and that resulted in a high number of visitors in VB Photography Centre.

To see what impact it had last year we can look at the figure 26. In 2020 the skiing holidays in Uusimaa were arranged from 17<sup>th</sup> of February to 21<sup>st</sup>. The attendance in VB Photography Centre during this week in 2021 equaled 205 visitors which is 56 more than in the working week before that. In 2021 the case was almost the same. The change in attendance in VB Photography Centre on the skiing week in Uusimaa was 55 visitors, and equaled 191.

Therefore, it is possible to state that the high number of visitors was partly due to the holidays and the vast amount of tourists from Helsinki.

Secondly, it is important to highlight the slight difference in weather in February 2021. Compared to January – the coldest month in Kuopio, the weather conditions in February became better. The temperature began to rise gradually and the solar day started to be longer. This was certainly one of the reasons for the growing attendance.

These are the factors that definitely had at least a slight impact on the attendance and they surely need to be included in the understanding of the overall picture.

However, the social media marketing strategy was one of the main factors, which led to the fast growing number of audience on weeks 11 and 12, and also definitely somehow had influence on the high number of visitors on week 13. (see figure 26.)

## 8 CONCLUSION

In conclusion it can be stated that taking care of social media as well as its content is vital especially for art projects, such as photography centers, art exhibitions and art galleries. That is effective as it does not require many resources compared to other means of marketing.

Social media is one way to keep existing customers interested in the life of a project, reach new potential visitors, as according to the responses given on the survey, they are interested in it and they consider this to be a good source of knowledge and would like to learn more about exhibitions' ideas from there. Thus, it gives an opportunity to educate the audience, introduce them to artists, their ideas and beliefs.

The ideas for the content plan which were used in the thesis both proved their efficiency. Thus, it is clear on what strategies an art project management team can build the social media marketing content plan. Firstly, it is recommended to invent interesting and unusual strategies for the content plan, even if initially they could be not particularly interested in visiting an exhibition or its topic. In other words, it is possible to convince people who assume that art exhibitions are boring in the relevance and significance of the ideas of artists as well as in the fact that they can enjoy art too. It can be based on an exhibition topic in a broad sense, therefore it can attract people with the same interests and hobbies. Secondly, in general for all people it would be interesting to read and learn about an artist, his background ideas of the exhibition rather than someone else's opinion on the exhibition. An attempt to raise a discussion among the visitors on social media platforms is not that beneficial for an art project, as it is not attractive for people who do not usually visit galleries at all. However, the idea of reading more about an exhibition itself is appealing for all the audience. It is clear that people are looking for information, not the opinions of others.

Other ideas, which were checked by the survey, did not prove their relevance, as more respondents ranked them negatively. This was the reason why it was decided not to develop them into strategies for social media furthermore.

As for the first content strategy, it helped to raise the audience number for about 40% compared to the numbers of previous exhibitions. The second strategy numbers can be more reliable, there it is clear the audience number got higher by 18%. Based on this information, the gallery can develop other strategies for the future exhibitions for the next decade until the radical changes in the perception of social media platforms, art in general in the public consciousness.

Nowadays it appears to be quite difficult to estimate the exact percentage by which the number of visitors have risen because of COVID-19 governmental restrictions due to contamination risks. The author is confident that the social media presence is an important factor that can highly improve marketing especially in such areas as the art business. Since offline interviews are not ethical right now because of infection risks, for the later research it is suggested to add to the online survey an offline part. It is necessary to develop the questions for the visitors, who already have come to visit an exhibition and interview them to find out what exactly influences their behavior and to what extent social media is helpful to motivate people to visit an art place.

The main problem in the results of strategies' implementation of the research during the internship in VB Photography Center was again the pandemic issue. This fact is considered to be the most important one to affect the amount of visitors throughout the year and the current exhibition in particular. During the exhibition period the situation was worsening and the epidemic reached the acceleration phase twice; wearing masks was highly recommended as well as abandoning the idea of visiting cultural events, such as concerts, museums' expositions, restaurants, cafes, shopping centers, theme parks, museums, libraries, and movie theaters. Spreading infection had to stop people from visiting cultural events, although such places as restaurants and museums were still opened in Finland. The changes in people's behavior are undeniable, yet it is hard to estimate the extent to which the current situation altered the results of the research.

As yet it is challenging to name all the reasons which could possibly cause the increase of the number of the audience during the case exhibition, the research must be continued. Although its results can be ambiguous, even during such times the research proves the importance of social media presence. The content that attracts new people to the social media account and makes it more popular among users, definitely attracts visitors to the exhibitions as well.

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## APPENDIX

## Online survey questions, Google Form:



**Importance of SMM in art projects**

The survey is made for VB-valokuvakeskus, Kuopio to estimate the degree of importance of social media for marketing art projects.

Kuva / photo: Lotta Ruutiainen / VB-valokuvakeskus

\*Required

Figure. Survey about SMM in art projects 1/12

Sukupuolisi / Your gender

nainen / female

mies / male

prefer not to say

Other: \_\_\_\_\_

Ikäryhmäsi / Your age \*

alle 18 / younger than 18

18 - 34

34 - 50

yli 50 / older than 50

Figure. Survey about SMM in art projects 2/12

Ammattiasema tällä hetkellä / Your professional status \*

lukio- tai ammattikoululainen / high school student

AMK-opiskelija / university of applied sciences student

yliopisto-opiskelija / research university student

töissä / employed

työtön / unemployed

Other: \_\_\_\_\_

Kuinka usein vieraillet taide näyttelyissä? / How often do you visit art exhibitions? \*

en vieraille / I don't visit art events

melko harvoin, alle kerran vuodessa / very seldom, less than once a year

kerran vuodessa / once a year

kerran kuukaudessa / once a month

melko usein, useammin kuin yksi kerran kuukaudessa / more often than once a month

Figure. Survey about SMM in art projects 3/12

Miten teet päätöksen vierailla taide näyttelyssä? / How do you usually make a decision to visit an art gallery? \*

Menen katsomaan tiettyä näyttelyä / I plan to go to a particular exhibition

Suunnittelen meneväni tiettyinä päivinä, mutten tiettyyn näyttelyyn / I plan my visit on a particular day, but not a particular exhibition

Teen päätöksen spontaanisti / I make this decision spontaneously

Käyn näyttelyissä ryhmän mukana / I visit art galleries only with an excursion group

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Kenen kanssa vieraillet taidenäyttelyissä yleensä? / With whom do you usually visit art exhibitions? \*

Kavereiden kanssa / with friends

Perheen kanssa / with family

Tyttöystävän tai poikaystävän kanssa / with girlfriend or boyfriend

Käyn näyttelyissä ryhmän mukana / with an organized group

yksin / alone

Other: \_\_\_\_\_

Figure. Survey about SMM in art projects 4/12

9 väitteistä taidenäyttelyistä / 9 statements about art exhibitions

Oletko samaa mieltä seuraavista väitteistä? Do you agree with the following statements?

Jos vierailen taidenäyttelyissä, tunnen olevani kulttuuri-ihminen. / When I visit art exhibitions I feel like a cultured person. \*

ei      1      2      3      4      5      kyllä

---

Taidenäyttelyt ovat tylsiä. / Art exhibitions are boring. \*

ei      1      2      3      4      5      kyllä

---

En ole kiinnostunut taidenäyttelyistä, koska kaikki on nähtävissä Internetissä. / Art exhibitions are out of date because everything can be found on the internet. \*

ei      1      2      3      4      5      kyllä

Figure. Survey about SMM in art projects 5/12

Taidenäyttelyt ovat mielenkiintoisia vain turisteille. / Art exhibitions are interesting only for tourists. \*

1 2 3 4 5

ei      kyllä

---

Pelkään, että jos käyn taidenäyttelyissä, koen olevani riittämätön ymmärtämään sisältöä. / I am afraid to look like an incompetent person at an art exhibition. \*

1 2 3 4 5

ei      kyllä

---

Minusta tuntuu siltä, että taidenäyttelyissä käyminen vaatii liikaa vaivaa, jotta tuntisin kuuluvani yleisöön. / I think I need to make a special effort to look appropriate at an art exhibition. \*

1 2 3 4 5

ei      kyllä

Figure. Survey about SMM in art projects 6/12

Taidenäyttelyiden aiheet ovat kaukana todellisesta elämästä, en ole kiinnostunut niistä. / Usually art exhibitions' topics are not related to real life, and I am not interested in them. \*

1 2 3 4 5

ei      kyllä

---

Vierailisin taidenäyttelyissä enemmän, jos minulla olisi enemmän aikaa. / I would go to art exhibitions more frequently if I had more free time. \*

1 2 3 4 5

ei      kyllä

---

Taidenäyttelyiden pääsyliput ovat kalliita. / Art exhibitions' tickets are usually expensive. \*

1 2 3 4 5

ei      kyllä

Figure. Survey about SMM in art projects 7/12

10 väitteistä some:sta / 10 statements about social media

Oletko samaa mieltä seuraavista väitteistä? Do you agree with the following statements?

Käytän usein sosiaalista mediaa ja jaan siellä usein mielenkiintoisia tapahtumia elämästäni (kuvia, postauksia, tarinoita). / I use social media sites often and I make posts about interesting events in my life (pictures, posts, stories). \*

1 2 3 4 5

ei      kyllä

---

Seuraan netissä kiinnostavien ihmisten (bloggaajat, vaikuttajat) tilejä, jotka kertovat kiinnostavista tapahtumista, taiteesta, tieteestä jne. / I follow interesting people (bloggers, influencers) on my social media, who tell about interesting events, art, science, etc. \*

1 2 3 4 5

ei      kyllä

Figure. Survey about SMM in art projects 8/12

Sosiaalinen media voi olla hyvä tiedonlähde. / Social media sites can be a good source of knowledge. \*

1 2 3 4 5

ei      kyllä

---

Saan paljon ajankohtaisia uutisia tapahtumista sosiaalisen median kautta. / I find out a lot of recent news, events, which are happening right now from social media sites. \*

1 2 3 4 5

ei      kyllä

---

Haluun lukea taiteesta ja valokuvauksesta sosiaalisen median kautta. / I am interested in reading about art and photography on social media sites. \*

1 2 3 4 5

ei      kyllä

Figure. Survey about SMM in art projects 9/12

Käyn usein tapahtumissa, joista olen aiemmin nähnyt valokuvia, postauksia, tarinoita sosiaalisessa mediassa. / I usually visit an event, if I see photos, posts or stories about it on social media. \*

1 2 3 4 5

ei      kyllä

---

Saan usein tietää asuinkaupunkini mielenkiintoisista tapahtumista sosiaalisen median kautta. / I often find out about events, organized in the city or a country where I travel to because of work or vacation, from social media sites. \*

1 2 3 4 5

ei      kyllä

---

Ennen kuin vierailen museossa, haluaisin lukea tietoa näyttelyistä Internetissä saadaksesi tietää, mitä olen tulossa katsomaan. / I would like to read the information about the exhibitions before visiting an art gallery to know what I am going to see. \*

1 2 3 4 5

ei      kyllä

Figure. Survey about SMM in art projects 10/12

Haluaisin lukea taitelijan tarinasta, taustatiedoista ja ideoista ennen näyttely vierailuani. / I would like to read the artists story, background information and their ideas before visiting an exhibition. \*

1 2 3 4 5

ei      kyllä

---

Haluaisin lukea mitä muut ihmiset ajattelevat näyttelystä, ennen kuin vierailen siellä itse. / I would like to read what other people think about an exhibition before visiting it myself. \*

1 2 3 4 5

ei      kyllä

---

Mitä sosiaalisen median sivustoja käytät? / Which social media sites do you use? \*

Facebook

Instagram

Snapchat

Twitter

Telegram channels

Figure. Survey about SMM in art projects 11/12

Missä taidenäyttelyissä olet käynyt viime aikoina? / Which art exhibitions have you visited lately?

Your answer

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Figure. Survey about SMM in art projects 12/12