

USING TRANSMEDIA STORYTELLING AND MARKETING TO INCREASE
ENGAGEMENT WITH THE DAVID OWSLEY MUSEUM OF ART

A CREATIVE PROJECT

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

MASTER OF ARTS

BY

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MUNCIE, INDIANA

July 2018

ABSTRACT

CREATIVE PROJECT: Using Transmedia Storytelling and Marketing to Increase

Engagement with the David Owsley Museum of Art

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DEGREE: Master of Arts

COLLEGE: Communication Information and Media

DATE: July 2018

PAGES: 61

This creative project is designed to explore how multi-platform storytelling can help the David Owsley Museum of Art (DOMA) increase audience engagement, as well as generate awareness and attract potential visitors. This creative project has three goals: 1) identify and understand the demographics of the DOMA audience through ethnographic research; 2) evaluate DOMA's existing programs, events, and offerings through surveys of attendees; 3) develop a transmedia marketing campaign that includes digital and physical platforms to increase audience engagement. Ideally, after the completion of the creative project, there will be an increase in DOMA visitors, as well as greater diversity among audience members who participate in DOMA's events.

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Committee Approval:

Committee Chairperson	Date
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Departmental Approval:

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Using Transmedia Storytelling and Marketing to Increase Engagement with the David Owsley Museum of Art

Recent advances in multi-platform storytelling have changed the patterns of communication between brands and their audiences. With an increase in media convergence, the way narratives are constructed and how audiences interact with them have evolved. Christy Dena (2004), a writer-designer-director, analyzed the current state of design and use of multi-platform storytelling. She notes that multi-platform storytelling is constructed by the audience; “they are assemblers of pieces or products scattered across media and it is their task to bridge the gaps and to create a work” (p. 2). Likewise, according to Carolyn Handler Miller (2004), multi-platform storytelling presents multiple components of a story across several different media in a closely integrated manner. One relative format of multi-platform storytelling is transmedia storytelling, which was first widely used in discussions about *The Blair Witch Project* (1999). This project consisted of two components, a movie and website; and the website enhanced and magnified the documentary content of the film, making it one of the first innovative uses of transmedia storytelling (Miller, 2004, pp.46-47). Ultimately, transmedia storytelling immerses audiences in innovative ways. For example, more than a year before *The Blair Witch Project* appeared in theaters it had created a fan following on the web. Many audiences learned about the Burkittsville witch by going online and finding a curious website that seemed to be real in every detail. This site kept audiences interested and engaged.

In his book *Convergence Culture* Henry Jenkins (2006) defines transmedia as “stories that unfold across multiple media platforms, with each medium making distinctive contributions to our understanding of the world, a more integrated approach to franchise development than

models based on urtexts and ancillary products” (p. 293). Also, Elizabeth Evans (2008) asserts that term “multi-platform media” describes the way communication technologies are used to extend storytelling onto multiple media platforms (i.e., websites, apps, social media, documentary, etc.) and shift audiences across distinct but interconnected channels (p.2). One of the advantages of transmedia storytelling is that transmedia stories carefully structure their distribution in space and time (Walker, 2004) to bring audiences closer to the narratives. In other words, by distributing a story across multiple platforms that can be accessed at any time, audiences are provided multiple entry points into a single story. This can create a greater sense of immersion and more robust experience than stories told on single platforms. Each media platform used in a project tells a different, additive story rather than simply repeating what appears elsewhere. Additionally, transmedia stories often invite audience members to communicate with one another and/or contribute to the narrative in meaningful ways (pp.91-104).

According to Rutledge (2011), stories can rewire communication for a transmedia world: “Transmedia storytelling uses the tools of the storyteller – emotion, engagement, universal themes, personal connection, and relevance – to create a communication experience instead of a message” (Section 2, para. 3). Meanwhile, media coverage helps attract members, visitors, and audiences. It can also be an extremely cost-effective way to communicate information about an event, exhibition, or production to a wider audience (Vinegrad, 2013, para.1).

Transmedia storytelling has largely emerged as a way to target audiences with interactive media, often increasing the potential for audience engagement. Local arts organizations exist in cities and towns across the United States. Some boast robust, active memberships that contribute

time, expertise, and talent to the organization's goals. For example, as part of Newfields in Indianapolis, the Indianapolis Museum of Art (IMA) is an internationally renowned museum (“Newfields” n.d.). It is committed to understanding and supporting visitor experiences with works of art and other IMA offerings on site or online. In order to understand its audience and provide better engagement, IMA studies visitor motivation and how people engage with different interpretation approaches to works of art, online visitor segmentation, exhibition and program evaluation, and usability testing. Likewise, Chicago is a large city with more than 300 arts and cultural organizations. In order to support Chicago’s arts and culture community by cultivation, audience appreciation, and a demand for the arts, a learning network called The Arts Engagement Exchange (AEE) was launched in 2006 by Chicago Community Trust and the Department of Cultural Affairs. The AEE network includes a blog, forum, and additional resources such as featuring specific articles, links and videos. According to Chicago Artists Resource, AEE “expands the opportunities for dialogue with other organizations that wish to increase participation in the arts, reach diverse audiences, and deepen existing audiences’ participation” (Laura, 2013, para.1).

David Owsley Museum of Art (DOMA) is an art museum located at Ball State University. It was changed from a gallery to the Ball State University Museum of Art in 1991. According to DOMA’s official website, “The David Owsley Museum of Art cultivates lifelong learning and recreation in the visual arts through its collection of original works of art, engaging exhibitions, and educational programs for the university community and other diverse audiences” (“David Owsley Museum of Art,” n.d.). DOMA provides educational programming that will further faculty, staff, students, and public use and understanding of the museum and its

collection, of museums in general, and of the arts. For example, DOMA holds Community Day once a year for families with children to explore and engage with the museum. This daylong event is in association with special exhibitions that features hands-on activities, demonstrations, and crafts designed with children in mind. Every September, October, March, and April, DOMA holds events called Final Friday. Each month the museum selects a Muncie-related theme designed to showcase what is creative about the city. For example, in April 2018 DOMA held an event called *Final Friday: Place*. PechaKucha talks highlighted what is unique, unexpected, and inspiring in the Muncie community. Some talks included “Harvesting Hope in Muncie,” “Delaware County Historical Society” and “Muncie Arts and Culture Trail.” PechaKucha is a concise and fast-paced presentation event. According to DOMA’s description, “In PechaKucha, presenters have 20 slides for 20 seconds each to explain their idea (sic), business (sic), projects, researches, or whatever else they are passionate about” (“David Owsley Museum of Art,” n.d).

However, DOMA struggles to reach out to the public to encourage the audience to visit museum. Although many people are impressed by their first visit, notes Assistant Director Rachel Buckmaster (personal communication, September 15, 2017), most members of the community do not know DOMA exists and is free to the public. Promotion is important to the organization. Engaging audiences and artists through visiting the museum, attending art events, workshops, and other art-related events results in collective experience and public expression. These activities and audience involvement can highlight the beauty and diversity of Muncie and perceptions of Ball State University. Likewise, the organization needs to better understand its audience and the types of promotion that will appeal to more people.

To address these concerns, this creative project will develop a transmedia marketing campaign to explore how multiplatform storytelling might assist DOMA by increasing engagement with its target audience and increase the number of people who become involved.

This creative project addresses two problems:

P1: DOMA struggles to reach out new visitors from the Muncie community to visit the museum.

P2: DOMA struggles to determine how to promote its museum and program.

According to Buckmaster, DOMA has two groups of visitors: The first is comprised of Ball State faculty, staff and students. They are engaged with the arts and are willing to contribute to and participate in activities. The second group includes members in the Muncie community who are more interested in digital and social media. Studies have found that multi-platform experiences provide broader opportunities for engagement than single media experiences. “Each platform furthers the story with a unique contribution, it is a satisfying experience on its own. Together, the stories across the media platforms create a deep, rich narrative experience” (Buckner & Rutledge, 2011, p.1). Therefore, a cross-platform marketing campaign that includes both digital and analog components would be a good way to engage these diverse audiences.

To resolve the problems outlined above, this creative project includes three phases: First, it identifies and understands the demographics of the audience through ethnographic research that includes interviews with stakeholders. Primary stakeholders include the DOMA staff, local artists, Ball State staff and students and the Muncie community. Second, this project surveys attendees to identify and evaluate DOMA’s existing programs, offerings, and events. Third,

based on phases one and two, it develops a transmedia marketing campaign that includes digital and physical platforms to address the main goals for this project as outlined above.

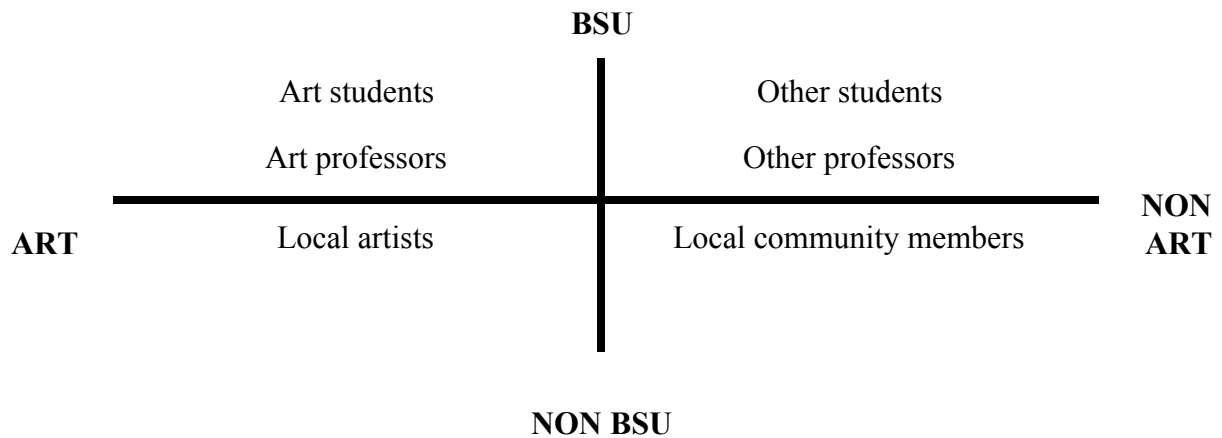


Figure 1: Stakeholder Matrix

The Stakeholder Matrix (Fig. 1) describes the six user personas defined for this project. The primary personas are people connected to Ball State and the local arts community, such as Ball State art students or art professors. The secondary personas may be connected to the university but not through the arts. The last persona describes members of the community who are also not usually patrons of the arts.

This project will design a transmedia marketing campaign to engage both new and existing museum audiences. Incorporating a transmedia storytelling approach into a marketing campaign gives target audiences different opportunities to become involved with campaign narratives in diverse media platforms (Sangalang, Johnson & Ciancio, 2013). Buckner and Rutledge (2011) are the co-founders of A Think Lab. Their consulting firm helps companies become more innovative and effective through workshops on the topics of creativity, transmedia

storytelling, and the impact of new media. In the article, they claimed “today’s Main Street Mayor is Transmedia Storytelling. Transmedia storytelling is telling a story across multiple media outlets. It’s not one story repurposed for multiple media” (p.1). Gathering multi-platform media together could create a rich and deep experience. “It’s one part psychology, one part new media technology, and two parts story” (Buckner & Rutledge, p.1). This project attempts to increase DOMA visits and audience diversity. As a result, the audience might understand the opportunities and advantages DOMA can provide. The following article includes a thorough literature review, a method, a result, and a discussion that explains the processes used to envision and develop this project.

Literature Review

Traditional marketing campaigns

Marketing campaigns use various strategies to help brands increase customer engagement. In order to build a successful transmedia marketing campaign to help the David Owsley Museum of Art (DOMA) target its audience, it is important to understand how marketing might assist a company by increasing engagement. Valencia Higuera (n.d.), a personal finance expert, claims “Traditional marketing refers to any type of promotion, advertising or campaign that has been in use by companies for years, and that has a proven success rate” (Section “What is Traditional Marketing”). There are many ways to approach traditional marketing such as print advertisements (includes newsletters, billboards, flyers, and newspaper), television and radio commercials, products or services. Traditional marketing has a proven success rate. With traditional marketing, anyone with a newspaper, mail service, television or radio can learn of a company’s business or service. However, Kevin L. Keller (2009), A

Professor of Marketing at Dartmouth College, claims technology and the Internet are fundamentally changing the way the world interacts and communicates. Marketing is expanding on these traditional methods.

Marketing Motivation

Brand awareness and brand image are two important components of brand knowledge to help consumers recall or recognize the brand under different conditions. Due to the challenges of using traditional marketing approaches to reach out customers, companies increasingly rely on relational marketing tactics to increase audience purchases. Relationship marketing is designed to gather information to help firms identify and retain their best customers and to maximize customer value and profitability (Ashley, 2010, p.750). Christy Ashley (2010), a professor in the Department of Marketing at East Carolina University, studied whether customers are willing to engage in different relational tactics offered by firms. The results show

...the company-controlled factors including consumer perceptions of inconvenience and relationship marketing program benefits, affect consumer responses to relationship marketing tactical efforts. In addition, three customer factors, including involvement, privacy concerns, and shopping frequency, significantly influence customer receptiveness to relational marketing programs (p.6).

Companies also use marketing communication as the voice to establish a dialogue with the audience. Marketing communication can show the audience how and why they should involve themselves with a certain brand. As Keller (2009) said, "Marketing communications allow companies to link their brands to other people, places, events, brands, experiences, feelings, and

things. Marketing communications can create experiences and build communities both online and offline” (p. 141).

From a customer-based brand equity perspective, Keller (2009) claims that marketing communications activities contribute to brand equity and drive sales in four ways (p. 145):

- By creating awareness of the brand
- Linking the right associations to the brand image in consumer's memory
- Eliciting positive brand judgments or feelings
- Facilitating a stronger consumer-brand connection

These marketing communications activities could help marketing campaigns promote brands by delivering messages to the audience. These activities must be integrated to deliver a consistent message and achieve the strategic position. One strategy Keller shows in his article is to find all the potential interactions that customers in the target market may have with the brand’ products and services. For example, people interested in purchasing a new laptop computer might see television ads, search the Internet and look at laptops in a store. Clearly, it is important to identify the potential interactions that DOMA’s audiences may have. This means before creating a marketing campaign, this project needs to identify what platform DOMA’s audiences like to use and what interactions they might be interested in. Jonah Berger, author of *Contagious, Why Things Catch On*, considers stories the “Trojan Horse” for marketing messages (as cited in Carmody, 2016, para.7). He points out the extreme difficulty in the art of making your brand a critical part of the story so that “your message won't get lost in the retelling.” When you do this, however, you have created social currency for your brand (para.7).

Understanding consumer behavior and motivation can also aid in creating a logical marketing campaign, such as this one for DOMA. These activities can highlight the beauty and diversity of the Muncie community and add to the general feeling that Muncie is a great place to live. According to the results of the Museum Event Evaluation (see Results section below), many people have heard of DOMA events by word of mouth. However, most don't really know that DOMA is free to the public. The organization also needs to better understand its audiences and the types of programs, services and events that will appeal to them.

At the same time, visual design affects consumers' decision. Renita Coleman and Ben Wasike's (2004) article shows that visual elements can and do convey meaning (p. 461). Also, considering the usability and interface design, any pleasure derivable from the appearance or functioning of the tool increases positive affect and broadens the creativity. The design must be affordable, functional, and pleasurable. Aesthetic properties vary for each sample product. However, on average, the property 'form' is observed to be the most effective (Jordan, 1998, pp. 25-33). Therefore, it is important to balance the beauty and usability (Norman, 2002, p.42).

Transmedia

The original idea of transmedia comes from a piece of Japanese culture and entertainment in the late 1980s called Media Mix (Jenkins, 2006). In Japanese culture and entertainment, Media Mix is a strategy to delivery story across multi-platforms. Although each media platform has particular emphases, Media Mix provides an integrated and synergistic relationship between different media types. Mizuko Ito (2006) claims, "The close ties between manga, animation, and gaming are one distinctive element of the Japanese media mix" (p. 2). Henry Jenkins, in his book *Convergence Culture* (2006), describes the term "transmedia" as "across media." There are many

transmedia storytelling cases that reached a large number of audiences. For examples, *The Lizzie Bennet Diaries* is a web series adaptation of *Pride and Prejudice* with Twitter and Tumblr accounts. *Cathy's Book*, a novel written by Sean Stewart, is a transmedia book that targets audiences through multi-platform media. Simon Pont (2013) argued that transmedia storytelling is a theory starting to find its practical stride. In the 1990s, “transmedia” storytelling first emerged as a term. It was widely used in discussions about *The Blair Witch Project*, a film which used a website as a storytelling tool in 1999. This project consisted of two components, a movie and website, and the website enhanced and magnified the documentary content of the film, making it one of the first innovative uses of transmedia storytelling in movies (Miller, 2004, pp. 46-47).

Ultimately, transmedia storytelling immerses audiences in innovative ways. With the fast growth of Internet usage, numerous creators such as Joseph Matheny (*Ong's Hat*), SFGate (*Dreadnot*, 1996), and Fox Network (*FreakyLinks*, 2000) began to explore ways to tell stories and entertain audiences using new platforms. In the 1990s, a media form we now call Alternate Reality Games (ARG) took place in real-time with a mass audience. ARGs are defined by intense player involvement with a story that takes place in the real world. ARGs generally use multimedia, such as text, audio, images, animations, video, and interactive content. Sean Stewart, the founder of transmedia production firm 42 Entertainment, says, “the key thing about an ARG is the way it jumps off of all those platforms. It is a game that’s social and comes at you across all the different ways that you connect to the world around you” (as cited in Munroe, personal communication, July 23, 2005). ARGs involve real-time player interaction. Players solve plot-based challenges and puzzles and collaborate with other community members to analyze the

story. As ARG uses the real world as a platform and employs transmedia storytelling to deliver a story, several experts explain “the aggregate effect of multiple text/media artifacts point to the use of transmedia” (as cited in Munroe, personal communication, July 23, 2005).

During the 1990s the entertainment industry began to understand transmedia storytelling as a strategy to disperse content across multiple media. According to scholarly analysis, one of the first uses of the term “transmedia” appeared in Marsha Kinder’s (1993) examination of children’s culture as newly constituted by “entertainment super systems” organized across film, television, and video games. In the 21st century, both traditional and dedicated transmedia entertainment studios are beginning to embrace transmedia storytelling techniques in searching for new storytelling forms. Exploring how involvement with one interactive storytelling format influences audience involvement and message outcomes could help the organizers improve their engagement with the audience (Sangalang et al., 2013). Unlike the term *usability*, which represents the easy of function and task execution, *involvement* is a relational property generated by the encounter between the user and the artifact. Involvement strongly depends on the system’s features (Angeli, 2002). Mass-mediated entertainment-education efforts a variety of beneficial social outcomes for audiences around the world (Singhal & Rogers, 2002). Innovations in digital technology could increase interactivity and converge media landscapes, which are significant challenges and opportunities for target audiences (Sangalang et al., 2013).

Project Design

This creative project is designed to explore how multi-platform storytelling can be used to increase the audience engagement of David Owsley Museum of Art (DOMA), as well as generate awareness of and promote the program, events and activities to the audience. To

achieve these aims, ethnographic research included a Museum Visiting Survey of DOMA to gain a better understanding of visitors wants and needs, as well as interviews with DOMA staff to understand the current situation of the museum. Then, an Event Evaluation Survey was conducted to evaluate DOMA's programs, events and offerings. Prototyping sessions were conducted to brainstorm the ideas of museum audience engagement. DOMA Assistant Director Rachel Buckmaster was interviewed in September, 2017. She provided background of DOMA and helped to understand the challenges with audience engagement that DOMA faces. This preliminary interview also identified for a future design thinking session the primary stakeholders such as museum staff, general visitors, Ball State students and faculty and community members. These interview and design thinking sessions informed the final multi-platform marketing campaign.

Museum Visiting Survey

In order to identify and understand the demographics of the audience, ethnographic research included a museum visiting survey and observation conducted in Fall 2017. One hundred copies of surveys were delivered at the entrance of DOMA for visitor response. This survey process continued from November to December, 2017. The museum visiting survey questions explored participants' demography, experience and expectations of DOMA. These data were grouped in similar categories and an affinity diagram, and used to create the transmedia marketing campaign to reach these requirements.

Event Surveys

The second survey was administered at the entrance of the museum during DOMA Final Friday on October 27, 2017. A structured questionnaire collected data to measure audience

engagement. The questions included basic demographic information, relation with the event, purpose of participating in the event, satisfaction of the event, and any other comments the participants wished to offer.

The events would be studied by analyzing the data from an organization's event. Some effective factors of events would be analyzed by statistics and saturate and group techniques. This study worked to find what factors affect a successful event. All the factors would help to create this transmedia marketing campaign.

Prototype Development and testing

A low-fidelity prototype of this campaign was designed based on the summary of data analysis and research. Thirteen participants participated the low-fidelity prototyping surveys. One design thinking brainstorm session with stakeholders from primary and secondary personas (P=5, four Ball State students who are not art majors and one Ball State faculty member) was conducted to create a mid-fidelity prototype of this campaign. Finally, a high-fidelity prototype was created and evaluated by three members of the DOMA staff.

A DOMA transmedia marketing strategy was built in April, 2018, based on the information gained from semi-structured interviews, surveys, and prototype development. This transmedia marketing strategy includes a strategy framework for the scavenger hunt, social media, promotion and activities strategies, and examples of flyers, posters, and program. This strategy framework explains both the digital and analog components of the experience, and includes the narrative that drives the events, schedule and user journey.

Results

The whole strategy framework was designed following Tim Brown's (2009) Design Thinking process. The stages include:

1. Understand the users.
2. Define the problem.
3. Ideate the solution.
4. Prototype the experience.
5. Validate the solution.

Based on the interviews and surveys, the key points for stage one (understand the users) of DOMA are: 1) the majority of visitors are people age 18-25 are connected to Ball State, 2) people who live in the community don't realize DOMA is open to public for free, 3) once people come to the museum or participate in one art event, they are more likely to continue doing this. Also, the analysis of event evaluation shows that 1) people generally don't know where the art museum is located, what it costs, and what kind of exhibits exist, 2) people have not thought about visiting the art museum 3) people who are not from the arts community feel uncomfortable being involved in art events. These results reflect those from museum's self-conducted Final Friday Survey.

From the interviews and surveys, the problem of DOMA is defined (stage two) as:

P1: DOMA struggles to reach out new visitors from the local community and beyond.

P2: DOMA struggles to determine how to promote the museum and its program.

Based on the results from above, a brainstorm survey (stage three) was conducted to find the solution to solve the problems above. Based on the results from the brainstorm surveys, a low-fidelity strategy framework (stage four) was created that includes four components:

1. Scavenger hunt strategy — The primary goal of this strategy is to encourage the audience to visit the museum and interact with staff through social media.
2. Social media strategy — interacting with followers and using consistent hashtags.
3. Promotion strategy — cooperating with local organizations to deliver promotion messages that includes promoting Final Friday.
4. Other activities — some activity ideas that help DOMA bring visitors.

The following sections detail results of each component's process.

Scavenger Hunt Strategy

The result of low-fidelity prototyping shows that scavenger hunt is a way to bring the audience to the museum. It could help the museum to introduce artwork from different periods to the audience as well as interact with them through social media.

The scavenger hunt package (Appendix A) includes an introduction and tasks designed to be delivered to the participants at the beginning of the game. The prototype emphasizes that the museum should announce the rules to the participants, such as no running and to be respectful of the artworks.

Prototyping sessions suggested that the tasks should be creative and fun. Potential tasks include:

- Find an artwork that can be described by a Taylor Swift song.
- Find a “green” artwork in the museum.
- Find an “apple” in the museum.
- Find a “dark” painting in the museum.
- Find a painting from Renaissance Period in the museum.

- Find a “very, very old” artwork in the museum.

These tasks not only create a fun experience for the participants to visit the museum, but also help the museum to lead the participants to some less popular rooms, such as that with works from the Middle Ages.

Prototyping sessions also suggested asking the participants to post photos on social media as a way to submit answers. This would help the museum increase social media followers and be publicly interactive. For example, “Find a ‘green’ artwork in the museum, and take a selfie with it. Post this image to Instagram with your own caption and #DOMArtHunt.” The benefits of this task include connecting with the participant on social media, encouraging the participants to use DOMA’s hashtags, and increasing the viewers on social media from participants and their followers.

Social Media Strategy

The result of low-fidelity prototyping suggested five ways to increase social media engagement. The first is “History.” The idea is to create images that relate to “today in history” theme. The museum could use one piece of artwork in the museum that relates to the same period of history, and post it on social media. The second is “Photoshop Battles.” This idea gives the users the opportunity to add funny elements or memes to portraits, art or artists. The third is “video,” this idea gives the museum the opportunity to showcase art collections or even students influenced by the pieces on social media. The fourth is to use a “Hashtag for the Day” to encourage the audience to use DOMA related hashtags such as #DOMAMotivationMonday, #DOMADonationTuesday, #DOMAHappyFriday. The last suggestion is “Review of an

Artwork,” in which DOMA would post a fun fact about a particular painting. This would introduce an artwork, and relate it to the community, the museum of history.

Consistent and frequent posting has long been considered a social media best practice (Wasko & Faraj, 2005). For example, a social media post schedule that plans the posts every day and follows the same theme on each day of the week would be most effective. This could help the museum generate posts that are unique and engaging. Hashtags for each topic would enable followers to associate themselves with the museum and connect with others who are engaged by similar posts.

Promotion Strategy

DOMA’s most significant regular promotion event is Final Friday. Results of prototyping sessions suggest some possible locations to display promotional flyers. These could be presented at student residence halls, dining halls and the main office of each department at Ball State University. Placing flyers in local shops such as Starbucks, shops in The Village, and at the Caffeinery, a popular Muncie coffee shop, could also be helpful. Muncie’s First Thursday Art Walk also presents a promotional opportunity to reach the local and arts communities. Other local flyer placement opportunities include Gordy Fine Art & Framing Co., Muncie Makes Lab, Cornerstone Center for the Arts, Madjax Muncie and Minnetrista. Lastly, Ball State University’s Late Nite event provides an excellent opportunity to reach students.

Data from prototyping sessions suggested three ways to promote DOMA without the use of flyers:

- Promoting Museum to people with different education levels by introducing art from different perspectives to kindergarten, 6th grade, middle school, high school, college and working professionals.
- Promote at different university departments through creative guides targeted to specific audiences, or based on current collections, events or activities. This also provides an opportunity to target professors to bring their classes to the museum.
- Provide local organizations and businesses the opportunity to hold their events at the museum. The potential organizations include the Food Bank (have pieces of art describing food), BSU swim team (have art pieces about water), and the Caffeinery (have art pieces about coffee/drinks).

This promotion strategy also creates a plan for Final Friday events. This Final Friday promotion should start with the First Thursday Art Walk, three weeks before Final Friday events. The goal of this promotion is to increase participants by twenty percent. The plan includes an example of promotion flyer and a Program Guide (Appendix 1). The promotion flyer identifies the date and location of Final Friday on the front, with a parking map on the reverse to help the audience find parking nearby. The Program Guide lists the activities, a schedule of each activities and a map of activities in the museum. This program guide is designed to quickly engage the audience and appeal to first-timers and those who attend the events alone.

Activities Strategy

Additional activities beyond Final Friday could enrich the DOMA experience for patrons and provide new marketing and outreach opportunities. These include summer social events for local families to come and learn art history or how to draw. DOMA could host regular art trivia

events that offer museum “swag.” These games could be held in either digital or physical space. The museum could also create tutorials on topics like “making bad art,” “how to be an art critic,” or learning “how to paint like Van Gogh.” Other possibilities include having the community vote on the next traveling piece. The participants will have the opportunity to vote on potential traveling pieces, provide some suggestions to the DOMA or bring the audience behind the scenes and see the art vault. A free art-related film series would also present both a learning opportunity and a social environment centered on the museum.

Timeline

After describing the strategies, the framework also includes a recommended timeline of execution. The monthly scavenger hunt and social media promotion will start in August at the beginning of the Ball State academic year. Final Friday will be hosted on April, August, September and October, with promotion during the prior three weeks of the same month. General Promotion will begin during the August orientation week to attract students and professors. The Activities Strategy could start anytime in May.

Other recommendations

Interviews, surveys, and prototype testing responses all suggest that it is important to identify the location for parking. This is of great importance for first-time visitors. Second, digital interactive displays and installations have become ubiquitous in museums, and their absence at DOMA is a surprise to visitors. Such installations also provide a richer learning environment and active engagement with the art. Last, partnering with Ball State clubs and organizations would reach various demographics and those who have never visited DOMA.

Discussion

The high-fidelity prototype of the strategy framework was presented to the director, the assistant director, and the director of education of DOMA. The staff responded enthusiastically to the strategy framework, particularly the scavenger hunt. Rachel Buckmaster appreciated the hard work of developing this framework and said, “this is very interesting, we will think about some of these suggestions...” (Buckmaster, personal communication, April 27, 2018). Tania Said, who is in charge of Final Friday, noted, “if it’s okay for you to share the original files of Final Friday Program, we’d like to use it for our upcoming event” (T. Said, personal communication, April 27, 2018). Meanwhile, DOMA staff agreed to plan this activity in the following year. The timeline was also well received as an easily executed schedule for activities and events. However, the DOMA staff suggested some alterations in how they would execute the strategy. Though they liked the appearance of the Final Friday flyer, the style diverges from their current branding. They would like to keep the example flyer as a reference for future design. Though they liked most of the recommendations, some — such as interactive digital installations — would be difficult to execute because of cost and budget limitations. Last, three images used in the strategy materials appear only on the DOMA website but are not on display in the galleries. These images need to be updated. The revised strategy framework was displayed in the appendix A as the final project.

Limitations

At the beginning of this project, surveys were produced with large numbers of participants from the stakeholder matrix. The research was very well developed. However, at the prototyping stage, the number of participants was not as large as expected. The prototyping

results could be better if there were more local artists and community members that had participated. For the further research, it could have another two to three mid-fidelity prototyping sessions with stakeholders. These prototyping sessions could help to develop more ideas for the strategy framework and reach out to a larger audience. The scavenger hunt strategy and promotion strategy are very developed. The social media strategy and activities strategy could need more design work with details and visual example to deliver the idea of strategies to DOMA.

The final strategy framework used transmedia storytelling to help DOMA increase audience engagement. It used digital and physical platforms not only to reach the audience, but also to create a way for DOMA to interact with this audience. With this strategy framework DOMA could reach not only the Ball State campus but also the community. Social media can engage the audience through hashtags, weekly post plans, themes and related activities. Together these techniques can engage the audience consistently without time and space limitations.

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Appendix A Strategy Framework



STRATEGY
FRAMEWORK
Transmedia Marketing Strategy for David Owsley Museum of Art

CHAO WANG
Center for Emerging Media Design & Development


Center for
Emerging Media Design & Development
Ball State University


chaowang187@gmail.com

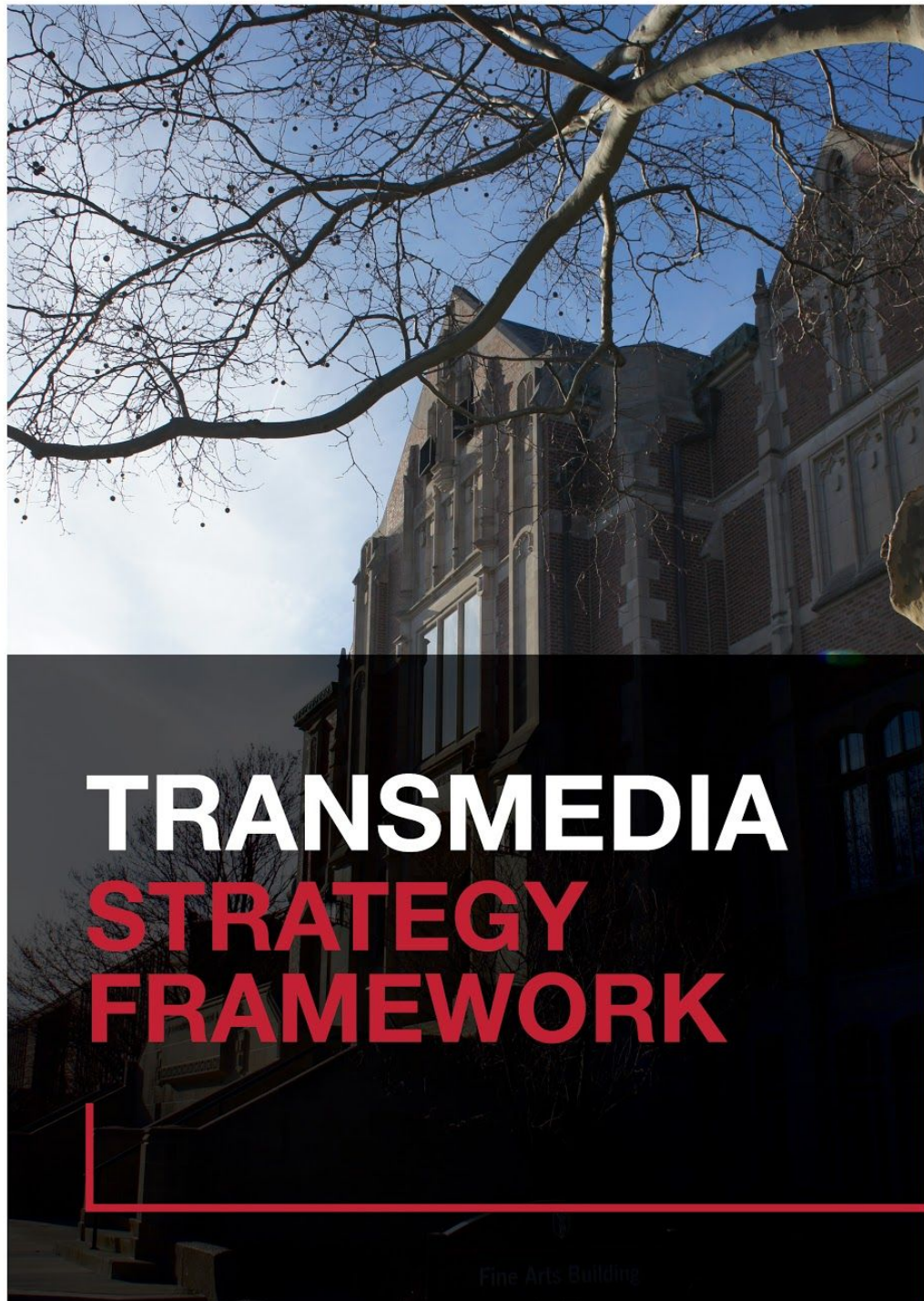

Proposal issued:
March 2018



Recent advances in multi-platform storytelling have changed the patterns of communication between brands and their audiences. With an increase in media convergence, the way narratives are constructed and how audiences interact with them has evolved. Transmedia storytelling has largely emerged as a way to target audiences with interactive media, often increasing the potential for audience engagement. Local arts organizations exist in cities and towns across the United States. Some boast robust, active memberships that contribute time, expertise, and talent to the organization's goals. This creative project is designed to help DOMA to target new and existing audience from school and local community through a transmedia marketing campaign.

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01

CONCEPT



David Owsley Museum of Art (DOMA) is an art museum located in Ball State University (Muncie, IN). It was changed from a gallery to the Ball State University Museum of Art in 1991.

According to DOMA's official website, "The David Owsley Museum of Art cultivates lifelong learning and recreation in the visual arts through its collection of original works of art, engaging exhibitions, and educational programs for the university community and other diverse audiences" (DOMA website). DOMA provides educational programming that will further faculty, staff, student, and public use and understanding of the museum and its collection, of museums in general, and of the arts.

DESIGN THINKING

Understand
 Define
 Ideate
 Prototype
 Validate



THE AUDIENCE

The DOMA audience consists of Ball State University students, faculties, staffs as well as local artists and members of the community who are interested in art.



THE FRAMEWORK

This strategy framework includes a scavenger hunt strategy, social media strategy, promotion strategy, and possible activities strategy. It is created to help address the goals, tasks, and deadlines for DOMA.

02

OVERALL
STRATEGY



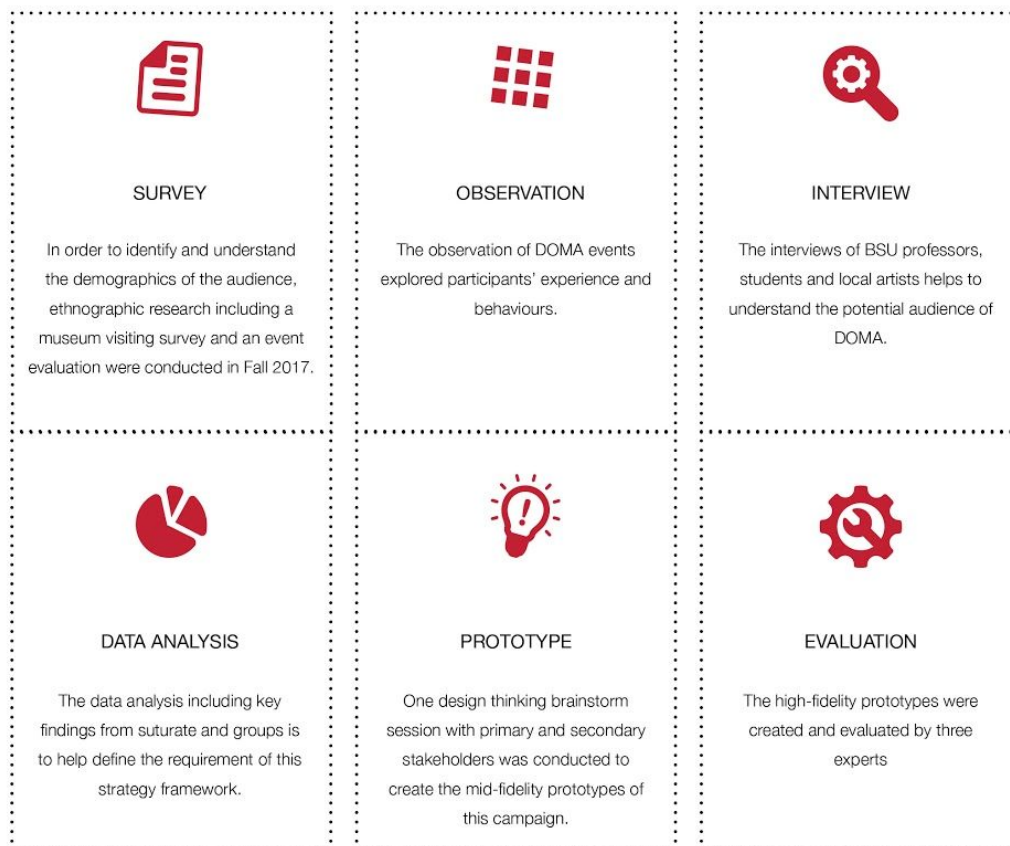
THIS STRATEGY FRAMEWORK IS DRIVEN BY CREATING EXPERIENCES THAT DELIVER RESULTS FOR DOMA AND ITS AUDIENCE.

KEY STRATEGY ELEMENTS

- + SCAVENGER HUNT
- + SOCIAL MEDIA
- + PROMOTION
- + ACTIVITIES

DESIGN THINKING

This strategy framework is designed to explore how multi-platform storytelling can be used to increase the engagement with visitors of the David Owsley Museum of Art (DOMA), as well as generate awareness and promote the program/events/activities of the audience. This framework was created through design thinking, a human-centered approach to innovation that draws from the designer’s toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success.



03

SCAVENGER HUNT

STRATEGY

BEFORE THE GAME

INTRODUCTION

The primary goal for this strategy is to encourage the audience to visit the museum.

PREPARATION

- Maximum 10 groups of players, each group can have up to 4 players.
- Have one player from each group follow the DOMA account on the instagram. (@domaatbsu)

WHAT ARE THE GOALS FOR AUDIENCE PARTICIPATION?

For this scavenger hunt, active participation from the audience is centered around either the museum or the social media. The goals for the audience participation is to accomplish as many tasks as possible to win the prize.



Welcome to the David Owsley Museum of Art. You are going to have so much fun today!! The museum is full of mysteries and there are so many things to see. Hope you enjoy this scavenger hunt.

Please keep the following things in mind:

1. **No Running** it is not a race!
2. Do not touch any of the artwork and respect to them.
3. Listen to theh guards.
4. **Have Fun!**







Directions:

Follow the clues package and try to find as many pieces as possible. Take videos or images as described in the clue cards, and follow the directions to post them to your Instagram account. After you find all the pieces from the museum, you will recieve a "Prize for Today". The most interesting/funny/thoughtfull image will be selected and featured in David Owsley Museum of Art's Instagram feed. Enjoy the game!

This introduction should be announced at the beginning of the game.

SCAVENGER HUNT TASK PACKAGE

The Task Package will be delivered with the introduction to the players at the beginning of the game.

<p>Find an artwork that can be described by Taylor Swift's song. Shooting a video while you sing this song in front of that artwork and post this video to your Instagram account with #DOMArHunt</p>	<p>Find a "green" artwork in the museum and take a selfie with it. Post this image to Instagram with your own caption and #DOMArHunt</p>	<p>Find an "apple" in the museum, and take a selfie with it. Put this image to your Instagram account with your own caption and #DOMArHunt</p>
<p>Find a "dark" painting in the museum, and take a selfie with it. Put this image to your Instagram account with your own caption and #DOMArHunt</p>	<p>Find a painting from the Renaissance Period in the museum, and take a selfie with it. Put this image to your Instagram account with your own caption and #DOMArHunt</p>	<p>Find a "very very old" artwork in the museum, and take a selfie with it. Put this image on your Instagram account with your own caption and #DOMArHunt</p>
 <p>Have you seen this tree in the museum?</p> <ol style="list-style-type: none"> 1. Find the original painting and take a selfie with it. 2. Post your image to Instagram, and write a caption with the title and the name of the artist. 3. Use #DOMArHunt 	 <p>Have you seen these flowers in the museum?</p> <ol style="list-style-type: none"> 1. Find the original ceramic and take a selfie with it. 2. Post your image to Instagram, and write a caption with the title and the name of the artist. 3. Use #DOMArHunt 	 <p>Have you seen this artwork in the museum?</p> <ol style="list-style-type: none"> 1. Find the original art piece and take a picture with it. 2. Post your image to Instagram, and write a caption with the title and the name of the artist. 3. Use #DOMArHunt
 <p>Have you seen this building in the museum?</p> <ol style="list-style-type: none"> 1. Find the original art piece and take a selfie with it. 2. Post your image to Instagram, and write a caption with the title and artist name of this painting. 3. Use #DOMArHunt 	 <p>Have you seen this sculpture in the museum?</p> <ol style="list-style-type: none"> 1. Find the original art piece and take a selfie with it. 2. Post your image to Instagram, and write a caption with the title and the name of the artist. 3. Use #DOMArHunt 	 <p>Have you seen this painting in the museum?</p> <ol style="list-style-type: none"> 1. Find the original art piece and take a selfie with it. 2. Post your image to Instagram, and write a caption with the title and the name of the artist. 3. Use #DOMArHunt

04



SOCIAL MEDIA

STRATEGY



CONCEPTS/IDEAS

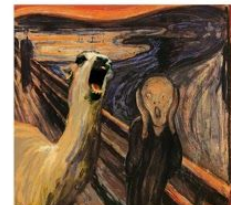
History

Relating to "Today in History", introduce an artwork in the same period of history.

CONCEPTS/IDEAS

Photoshop Battles

Give users the opportunity to add funny elements/memes to portraits, art, or artists.



**CONCEPTS
& IDEAS**

01 *Memes*

EX:
Art related memes about being a student.
General emotions.

02 *Auto-video*

That show case art collections, or even students influenced by the pieces on social media

03 *Hashtag for the Day*

EX:
#DOMAMotivationMonday
#DOMADonationTuesday
#DOMAHappyFriday

04 *Review of the Artwork*

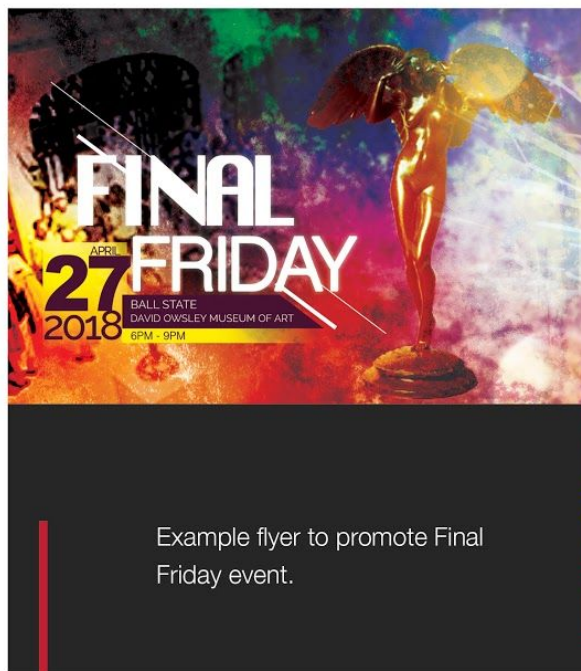
EX:
Fun fact about special paintings
Concept of one artwork of the day
Behind the art: stories about pieces/museum history



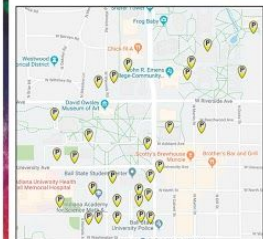
05

PROMOTION STRATEGY

EVENTS, ACTIVITIES, & IN GENERAL



Example flyer to promote Final Friday event.



Parking is free on Friday after 7pm

POSSIBLE LOCATION TO DISPLAY THE FLYERS

Ball State University

The flyers may be displayed at the students hall, the dining place, and the main office of each department.



Local shops

Starbucks, village shops (Two Cats Cafe, TIS, & etc.), The Caffeinery.

Art Walk

Gordy Fine Art & Framing Co., Muncie
Makes Lab, Cornerstone Center for the Arts,
Madjax Muncie.

Local/BSU Organizations

Late Nite, Minnetrista



01

AGELESS ART

- Kindergarten
- 6th grade
- Middle School
- High School
- College
- Professional

PROMOTION TYPE: LOCAL COMMUNITY

02

PROMOTING THROUGH UNIVERSITY DEPARTMENTS

Create guides targeted to specific audiences based on current collections/events/activities. This is also an opportunity to target professors to bring their classes to the museum

PROMOTION TYPE: ON CAMPUS

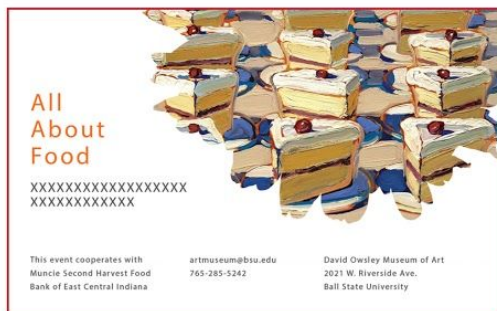


03

LOCAL/BSU ORGANIZATIONS

Organizations could have the opportunities to hold their events at museum.

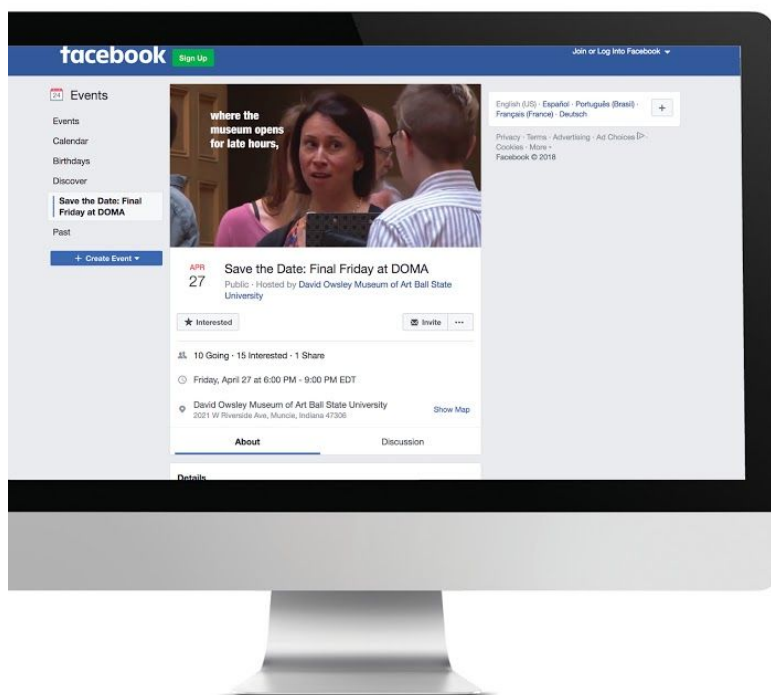
- Food Bank (art pieces about food)
- BSU swim team (art pieces about water)
- The Caffeinery (art pieces about coffee/drinks)



PROMOTION TYPE: LOCAL COMMUNITY

FINAL FRIDAY

STRATEGY



PROMOTION GOALS

- 
OUTREACH
3 WEEKS

- 
INCREASE IN PARTICIPATION
20%

- 
TARGET AUDIENCE
NEW VISITORS

- 
PROMOTION LOCATIONS
BSU / MUNCIE

As part of the promotion strategy, Final Friday is a great event to gather people throughout the region.

▼ PROGRAM GUIDE

This program guide shows the list of the things the participants could do at the event. The schedule and map helps improve the new visitor experience.

▼ PROMOTION STRATEGY

The flyer is primarily created to promote Final Friday to the local community.

FINAL FRIDAY PROGRAM GUIDE





BALL STATE UNIVERSITY
David Owsley Museum of Art

CONTACT DETAILS:
David Owsley Museum of Art
Address: 2021 W. Riverside Ave.
Muncie, IN.
Email: artmuseum@bsu.edu
Phone: 765-285-5242

<https://cms.bsu.edu/web/museumofart>

April. 27

DOMA FINAL FRIDAY



BALL STATE UNIVERSITY
David Owsley Museum of Art

WHAT YOU CAN DO

Local emcees introduce PechaKucha talks related to the night's theme that highlight what is creative and cool about Muncie and the surrounding area. In PechaKucha, presenters have 20 slides for 20 seconds each to explain their idea, business, project, research, or whatever else they are passionate about. Stay to enjoy music by DJ Janel, refreshments, cash bar, an artist demonstration, art and more.

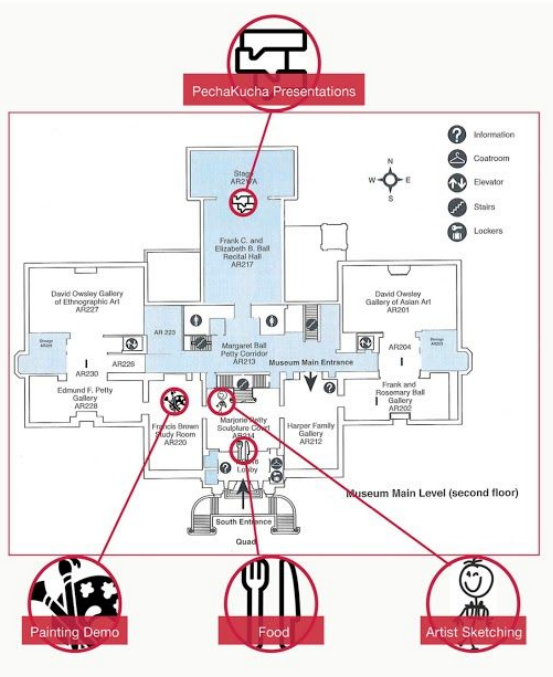
- 1

6:30 PM: Demonstration
Enjoy a demonstration of art. Meanwhile, you can also relax, come network, or yourself!
- 2

7 PM: PechaKucha talks begin
PechaKucha 20x20 is a digital presentation format where you show 20 images, each for 20 seconds. The images advance automatically and you talk along to the images.
- 3

Artist Sketching
You can bring home a sketch from our in-house artist.
- 4

Food and Drink
Final Friday provides free food and cash bar in the lobby.



06

ACTIVITIES STRATEGY



EVENTS





01 SUMMER SOCIAL EVENTS

Invite community members and families to learn to draw, or about the history of art.

02 ART TRIVIA GAME

Host regular Art Trivia that offers Museum "Swag" prizes. These Art Trivia could be digitally or in the physical space.

03 TUTORIALS

Have tutorials about how to "Make Bad Art", how to be an art critic or how to paint like an _____.

04 GENERAL EVENTS

The general events could be go behind the scenes and see the art vault, have people vote on the next travelling piece.

05 ENTERTAINMENT

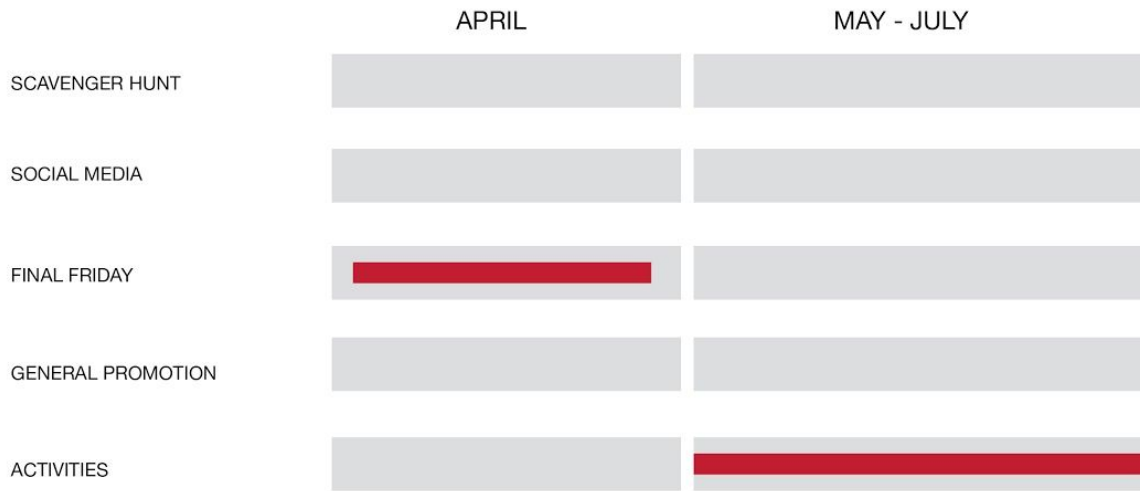
These entertainments could be "Movies & Museum", or be partner with the greenhouse on campus and have participants paint arches.



07



TIMELINE



SCAVENGER HUNT

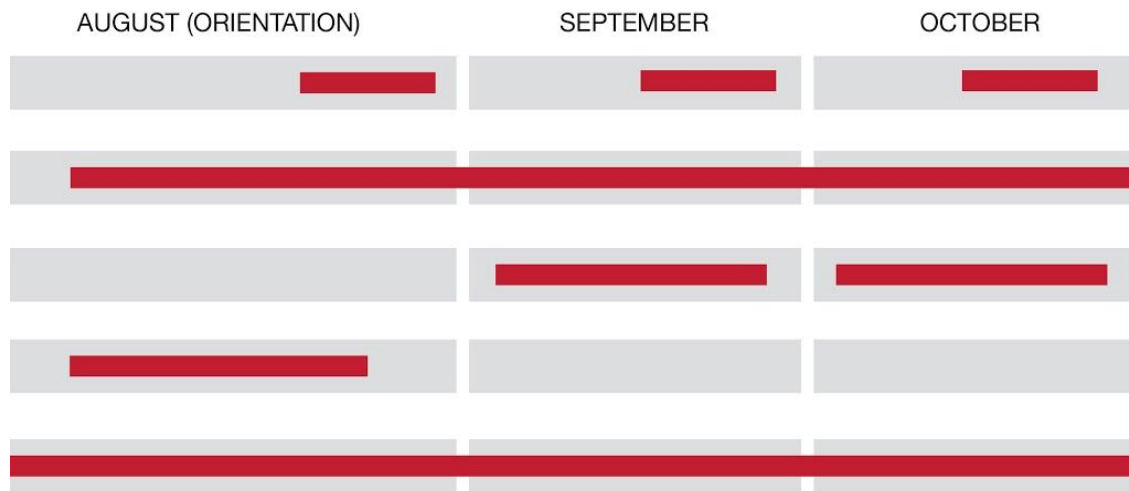
This activity could be hosted frequently.



SOCIAL MEDIA

Begin promotion at the start of a new academic year.

This is a general timeline suggestion to show how this strategy framework could be executed.



FINAL FRIDAY

The promotion of Final Friday should be planned at the beginning of that month. Use the First Thursday Art Walk to target local people.



GENERAL PROMOTION

Reach out to faculty and students, beginning during the week of orientation.



ACTIVITIES

Host activities every month to reach out people from different communities.

08



OTHER RECOMMENDATIONS

01 PARKING

Identify the location for parking. The first-time visitors need this information for their visit.

02 INTERACTION

Consider interactive devices and displays to complement the physical attraction of the art itself.

03 BSU CLUBS & ORGANIZATIONS

Partnering with BSU clubs & organizations could increase engagement with BSU's most active student influencers.







Appendix B

Demographic and Empathy Research

A DOMA event called Final Friday was chosen for this study. This survey is produced on November, fall semester of 2017. The participants were randomly selected to survey at the entry of main events activity. 50 participants answered the survey. Three participants were under the age of 18 and seven participants left more than 50 percent of survey blank were excluded from analyses, leaving 40 respondents.

Table 1: Demographic of samples (fall, 2017)

Age	18-25	26-45	46-60	>60
N. of participants	19	10	4	7
Gender	Female	Male	Unknown	
N. of participants	26	13	1	
Relationship with BSU	BSU	Non-BSU	Unknown	
N. of participants	28	10	2	

Demographic analyses were conducted to understand the characteristics of visitors. The results indicated that the majority of visitors are people age 18-25, female, and Ball State related.

Table 2: results of participants' abilities from Final Friday (fall, 2017)

Outcome	Average (scaled 1-5)	Standard Deviation
The ability to learn	4.53	0.60
The ability to network	4.11	1.11
The ability to express my views	4.03	1.08

Next, the results of participants' abilities indicated that Final Friday provide fair opportunity for the participants to learn, network, and express their views. However, the standard deviation shows that some participants have less abilities to network and express their views from the event. Therefore, improving the abilities to network and express their views could be two aspects to engage the participants.

Table 3: results for Final Friday rating by categories

Outcome	Average (scaled 1-5)	Standard Deviation
Logistics	4.55	0.69
Content	4.68	0.57
Entertainment	4.43	0.73
Display	4.65	0.54
Food and catering	4.37	0.91
Local participation	4.40	0.85

Results show a high level of approval from survey respondents, with a reasonable deviation from the mean.. This results shows the Final Friday perform in a good way to deliver the experience to the participants, therefore, the strategy framework was designed based on the other data from this analysis.

In order to better understand how museum outreach and promotes its events, the analyses were conducted from a self report survey of Fall 2017 and two surveys from museum of spring 2017.

Table 4: results for event outreach

	Fall 2017	Spring 2017
How did you find out about final friday?	Percentage of reach Out of 40	Percentage of reach Out of 73
● Word of Mouth	20, 50%	40, 55%
● Social media	15, 38%	25, 34%
● Email	6, 15%	21, 29%
● Flyer or newsletter	1, 3%	1, 1%
● other	8, 20%	14, 20%

Compared the results to explore how the participants heard about Final Friday, as shown in Table 4, word of mouth and social media were the major ways that DOMA reach out the participants. The results from museum's surveys from spring 2017 agreed with the self report survey that conducted in fall 2017. Therefore, the word of mouth and social media were chosen as outreach channels for the following strategy framework.

Table 5: results for events visit frequently

	Fall 2017	Spring 2017
How many times in the last two years have you visited museum?	Percentage of reach Out of 40	Percentage of reach Out of 73
• First time	1, 3%	18, 25%
• 2-3 times	8, 20%	10, 14%
• 4-6 times	9, 23%	20, 27%
• More than 7 times	18, 45%	23, 32%
• N/A	4, 10%	2, 3%

The results show that from spring 2017 to fall 2017, the participant start visiting the museum more frequently. In spring 2017, 25% of participants are the first time visitors of DOMA, however, in fall 2017, only 3% were the first time visitor to DOMA. Meanwhile, 45% of participants visited the museum more than 7 times, it is highly increase from spring 2017. This result claims that once the participants visit the museum for once, there is a higher chance for them to visit again. Therefore, reach out to the new visitors could help the museum to engage more audience.

Table 6: Affinity diagram of improving the event

Activities	Promotion	Facilities	Plans
Speaker that challenge the way people think and feel	Increase awareness	More candies	Quieter music, soft music, piano (10)
More activities	Word out more about this event	More seatings (4)	Having breaks between the speaks
More poetry	Social media information	Better snacks	Demonstration of speaks
Summer events (14)	Community outreach	More tables	Presentation outside is better than inside, it is hard to access

			without interrupting
More final Fridays		Better wine	More clarity regarding of the first hour
			Encourage communication
			The ability to network

Also, the study explored why people don't participate in the events. The results indicated three main reasons. 1) people general don't know where the art museum located, what it costs, and what kind of exhibits exist. 2) people just not really thought about visiting the art museum. 3) people who are not from art community feel uncomfortable to be involved in the art events.

Table 7: Affinity diagram of low-fidelity prototyping

Social Media	Promotion	Activities	Other
Famous pieces	flyers	Interactive exhibits	Kid related
Fun events	Ball state website	Scavenger Hunter	Food and wine
Art history jokes	Late nite	Social event	
photography	Other student organizations	Learn about art	
location	Local organizations	Yoga	
	Information of events		
	Advertise better		

Based on the results, it suggested that social media, promotion, and activities are the three components for this strategy framework.

Appendix C
EMDD Creative Project Outside Evaluator Questionnaire

Dear [Shaheen Borna]:

Thank you for agreeing to serve as an outside evaluator for the creative project of Chao Wang, who is completing a master's degree in Emerging Media Design & Development. This evaluation is required as the final step in approval and completion of [his/her/their] creative project. For this evaluation, we ask that you answer the following questions and provide brief comments in support of your answers. If you have additional questions about this process, please feel free to contact EMDD Director Jennifer Palilonis at jageorge2@bsu.edu.

Name: Shaheen Borna

Title: Professor of Marketing

Organization: Ball State University

Project Design and Concept

Tick one of the following boxes	Excellent	Good	Poor
Please rate how well the student articulated the problem space defined for this project.	x		
Please rate the quality of the design solution developed to address the problem space.		x	
Please rate how well the objectives of the project's stated design have been met.	x		
Please rate the extent to which the project makes a significant contribution to its genre.		x	

Please provide brief comments about the overall quality of the project design and concept.

Objectives of research were clearly defined. The author accomplishes the objectives of her research.

Research and Writing

Tick one of the following boxes	Excellent	Good	Poor
Please rate the overall quality of the writing associated with the project.		x	
Please rate the extent to which the literature review demonstrates a critical understanding of the relevant background literature for the creative project.	x		
Please rate the degree to which the writing involved meets the expectations of the field and/or genre.	x		
Please rate the overall quality of the research conducted for this project.		x	

Please provide brief comments about the overall quality of the research and writing.

The study has several grammatical mistakes and needs a thorough editing.

One area of concern is the sample size of the survey.

Please provide brief comments about the overall quality of the project design and concept.

Tick one of the following boxes	Excellent	Good	Poor
Please rate the overall graphic design and/or presentation quality displayed in the project.	x		
Please rate the execution of the project.	x		

Graphic Design and/or Project Presentation

Overall graphic design and project presentation is good.

Dear Renee Human:

Thank you for agreeing to serve as an outside evaluator for the creative project of Chao Wang, who is completing a master's degree in Emerging Media Design & Development. This evaluation is required as the final step in approval and completion of [his/her/their] creative project. For this evaluation, we ask that you answer the following questions and provide brief comments in support of your answers. If you have additional questions about this process, please feel free to contact EMDD Director Jennifer Palilonis at jageorge2@bsu.edu.

Name: Renee Human

Title: Assistant Professor

Organization: Journalism Graphics, Department of Journalism, Ball State University

Project Design and Concept

Tick one of the following boxes	Excellent	Good	Poor
Please rate how well the student articulated the problem space defined for this project.	X		
Please rate the quality of the design solution developed to address the problem space.	X		
Please rate how well the objectives of the project's stated design have been met.	X		
Please rate the extent to which the project makes a significant contribution to its genre.		X	

Please provide brief comments about the overall quality of the project design and concept.

The paper is well-written and developed well to support the project (comments on APA style are minor, see document). The methods are also appropriate to the design of the solution. The results are reported accurately, but I'd like to see less in tables hidden at the end of the paper and actually just report the numbers in tables in the results section.

Discussion is good, expand to talk about future directions beyond use of this solution. For example, should DOMA evaluate after trying some of these strategies? How? Should they look for additional solutions, perhaps a new idea and implementation each year?

The materials presented to DOMA are very strong, well-designed, clear, concise and very usable. They flow right out of the findings of the student researcher and make the theoretical useful.

Overall, a very strong creative project.

Research and Writing

Tick one of the following boxes	Excellent	Good	Poor
Please rate the overall quality of the writing associated with the project.	X		
Please rate the extent to which the literature review demonstrates a critical understanding of the relevant background literature for the creative project.		X	
Please rate the degree to which the writing involved meets the expectations of the field and/or genre.	X		
Please rate the overall quality of the research conducted for this project.	X		

Please provide brief comments about the overall quality of the research and writing.

See comments above about the writing and project narrative.

I would suggest that research on gamification could be included in a possible future expansion of this project as it would encourage participation in the scavenger hunt.

Good work, good writing.

Please provide brief comments about the overall quality of the project design and concept.

Tick one of the following boxes	Excellent	Good	Poor
Please rate the overall graphic design and/or presentation quality displayed in the project.	X		
Please rate the execution of the project.	X		

Graphic Design and/or Project Presentation