The Impact of Social Media as a Marketing Communications in the Museums Industry from the Millennials' Visitors Perspective in the Dublin

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Abstract

Millennials are currently one of the most significant demographics. Cultural organizations are adapting their activities, the content on demonstration, and the method content is valued in response to millennials' influence, despite museums typically drawing an older audience. The utilization of social media through the museum environment is rapidly increasing. This study examines the correlation between millennial visitors and museums in Dublin by utilizing the visual social media site, Instagram.

The primary objective of this study is to investigate the effect of social media as a marketing communication tool in the museum industry, specifically from the perspective of millennial visitors in Dublin. The focus is on evaluating how Instagram influences the actions, behaviors, and preferences of this specific group of individuals.

A total of five comprehensive interviews were carried out with Millennial visitors who shared a mutual interest in museums, arts, and Instagram. This study employed an interpretivist, inductive methodology to accurately capture the perspectives of Millennial visitors. The perspectives were analyzed by the application of thematic coding. The research findings the necessity for museums to enhance their social media strategy.

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The Impact of Social Media as a Marketing Communications in the Museums Industry from the Millennials' Visitors Perspective in the Dublin

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This section is a supplement to the main assignment, to be used if AI was used in any capacity in the creation of your assignment; if you have queries about how to do this, please contact your lecturer. For an example of how to fill these sections out, please click here.

AI Acknowledgment

This section acknowledges the AI tools that were utilized in the process of completing this assignment.

Tool Name	Brief Description	Link to tool
Grammarly	Grammarly plugin for checking grammar on Microsoft Outlook	https://www.grammarly.com/

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Grammarly on Microsoft Outlook	
Grammarly plugin for checking grammar on Microsoft Outlook	
... do you most and why?...	... do you most, and why?...

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Additional Evidence:

rm do you use most and why? Is there any specific reason or
rm?

Add a comma | Ignore
most,
⊘ Turn off suggestions like this
Rewrite sentence ⓘ
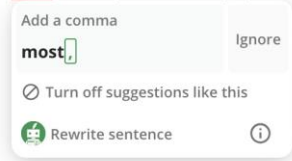
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1. INTRODUCTION

Museums are organizations that preserve a society's cultural heritage. They have historically concentrated on their research and collection. Nonetheless, museums now face competition not only from other museums but also from other leisure and educational establishments (Lehn, 2006). Amusement parks, theaters, movie theaters, malls, and circuses are a few instances of these establishments. As a result, museums must use marketing techniques to

compete with them, and they are now concentrating more on drawing people. Traditional "curators' dictation" gives way to "visitor orientation" as a result of this circumstance. Consequently, museum administrators must adapt their marketing plans (Dirsehan, 2012).

A multitude of museums, particularly the most renowned ones globally, have already embraced the utilization of social networks and other Web 2.0 platforms. Several museums employ podcasts, blogs, and social media platforms (Fletcher and Lee, 2012). The primary factor in the shift of museums in the context of their connection with society has been the incorporation of social media into their communication strategy (Booth, Ogundipe, and Røyseng, 2020). The integration of museum technologies and social media platforms is leading to a shift in the interaction between museums and individuals moving towards more interactive and cooperative modes of engagement. This change suggests a transition from a solely informative function to an active and communicative approach (Capriotti,1970).

Instagram is recognized as a critical social media site that offers unique visual experiences (Budge, 2020; Özdemir and Çelebi, 2017). These image platforms are a great help for communication and promotion on social media, as they allow you to generate content in a simple and very visual format (Heras-Pedrosa et al., 2022). The appeal of Instagram for museum management lies in its capacity to maximize the potency of images and their message, as well as the opportunity it provides to engage with them by sharing of pictures and videos (Budge, 2020; Villaespesa and Wowkowych, 2020). The preference for virtual culture, facilitated by digital technology, is particularly prevalent among Generation Y (Hariyanto, 2020).

The objective of this study was to develop a comprehensive understanding between of the influence of social media tactics on museums in Dublin and millennial visitors and to offer valuable insights into their optimal utilization as a marketing communication tool.

2. Literature Review

2.0. Millennials

Millennials, often known as Generation Y, have a significant impact on society, influencing everything from politics to commercial trends. 75 million millennials, or people born between 198 and 1996, now make up the majority of the population (Dimock, 2019). They are sometimes referred to as "digital natives," with an Internet-fueled connectedness to the world, making them the first genuinely "global generation," formed just as much by generational commonalities as by cultural heritage or racial identity. Rapid advancement of technology, political events, and economic instability have all impacted this generation. Millennials are recognized for their adaptability to change and their greater technological proficiency in comparison to their predecessors. In contrast to other generations, the millennial generation has experienced an era of accelerated change and technology, yet they are the generation that remembers life before the technology we have today. They are a highly educated and well-informed consumer base and interested in marketing communications relevant to them (Jandu, 2023). Millennials, who are particularly sensitive to social issues, will have the greatest impact on the nonprofit and museum sectors of any generation alive today (Lott, 2016).

Millennials want to be heard, and the rise of social media has provided them with a voice that earlier generations did not have (Lott, 2016). According to a marketing report issued by Goldman Sachs, millennials have grown up in an era of fast change, thus their priorities and expectations differ significantly from those of preceding generations (Goldman Sachs, 2024). Millennials prioritize experiences that are more personalized and pertinent than those of any other generation. Studies have shown that 46% of millennials are seven times happier to offer private data to a brand they trust (Jandu, 2023). Museums must find a way to become more engaging, individualized, and entertaining in order keep their Millennial visitors—or risk losing them to the rapid gratifications of Netflix and Snapchat (Connelly, 2016).

Generation Y employees are constantly connected to their smartphones and social media. Millennials are a highly connected bunch. According to recent research, 90 percent of them are active on social media, and 85 percent own cellphones, which they use 45 times daily. This connectedness can boost positive word-of-mouth for museums, leading to increased attendance, contributions, and memberships. Millennials' leadership in digital connectedness benefits museums (Dilenschneider, 2016). IMPACTS Research defines a high-propensity visitor as someone who exhibits demographic, psychographic, and behavioral characteristics that imply a higher possibility of visiting a museum. In regarding repeat visits, Millennial visitors are the museum's most loyal. And, because to their persistent connectivity, this generation is more likely to work for museums by advising others to visit them. According to IMPACTS statistics, what people say about museums drives their reputation roughly 13 times more than what they say about themselves (e.g., advertising). More than ever, positive word of mouth is important. Millennials are the most likely to suggest a museum to a friend and return soon (Dilenschneider, 2016).

Millennials, being the initial generation of individuals who grew up with technological advances, expect museum visits to be smoothly integrated into their digital lifestyles. In response, numerous museums, including the Guggenheim, the Met, and the Boston Athenaeum, have installed or tested beacons, a Bluetooth technology that tracks visitors' locations to within a few feet while they navigate the galleries (Connelly, 2016). The beacon technology can accurately determine the specific artwork you are observing and transmit relevant data, such as video, text, or audio, directly to your mobile device. Visitors have the ability to access feedback posted by prior visitors through the use of beacons, similar to the functionality seen on platforms like Yelp or TripAdvisor. The museum app can be utilized to share a photo on Facebook and solicit feedback from other people. Beacons, for example, enable social media, which democratizes galleries. Rather than passively receiving a single authoritative viewpoint passed down by scholars, visitors are encouraged to share their own opinions. (Connelly, 2016).

Museums are employing a variety of digital tools, alongside social media channels, to enhance their engagement with millennials. Mobile software programs, or applications, developed by and for these institutions are also gaining popularity, building on the popularity of cellphones and tablets for on-the-go information and access. A digital hub that encompasses virtual excursions, exhibition information, and ticket pricing is emerging

as a valuable resource for a diverse array of potential visitors and offers an additional opportunity to establish connections (Bello and Matchette, 2018). One organization that employs mobile applications for participation is the American Museum of Natural History. The Explorer app comprises a virtual map of the facility that emphasizes specific exhibitions and specimens with corresponding details and photographs, in addition to the fundamental visit information. Additionally, the application includes a feature that enables users to save distinctive objects and participate in entertaining assessments. Surveys have shown that museum apps are not frequently downloaded and are not considered a preferred form of engagement. However, the fact that 74% of visitors carry a mobile device with them on a standard visit has driven museums to create projects that utilize this platform. (Bello and Matchette, 2018).

According to statistics, millennials have the highest level of engagement and consumption of digital media. Whether through Twitter or Google, this population expects to be able to receive and share knowledge in a variety of settings; the internet plays an important part in their lives (Black, 2012). This generation is digitally savvy, and museums are evolving to better engage them. The opportunities to engage digitally, whether within social media or institution-designed   applications, are increasing in order to appeal to   and excite this audience (Bello   and Matchette, 2018).

2.1. Museums

There have been several attempts to establish the definition   of a museum. The definition of a museum has evolved in response to the progress made in society. ICOM, the International Council of Museums, has been   updating   its   definition since its establishment in 1946 to align with the present circumstances of the worldwide and museum community.

According to the ICOM, *"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing"* *(ICOM, 2007).*

In the 1990s, European critical theory was introduced to museum studies by Tony Benntt, Carol Duncan, Douglas Crimp, and Eilean Hooper-Greenhill, among others. They responded to the works of Antonio Gramsci, Michel Foucault, and Pierre Bourdieu, among others. (Murray, 2012). Museums were acknowledged as sites for the categorization and organization of knowledge, the development of ideology, and the management of a populace from these critical perspectives. In besides challenging the liberal perspective that museums are primarily beneficent organizations, and the complacency of an art history rooted in connoisseurship, these novel methods proposed an entirely novel theoretical language and a new level of complexity for museum examinations (Henning, 2006).

The works of Michel Foucault propose a fundamental basis for analyzing the history of museums. Foucault analyzed the history of prisons, hospitals, and military barracks and identified three separate systems of knowledge that emerged due to disruptions in the established norms of economics, society, culture, politics, science, and theology (Foucault, 1970). The epistemes of the Renaissance, classical era, and modern era have significantly influenced the establishment and character of institutions (Greenhill, 1992). Greenhill has demonstrated the significance of Foucault's epistemes to the study of museum history. She points out that by recognizing museums' history as a sequence of disruptions, rather than an unchanging continuity, we may anticipate significant transformation for museums in the modern age.

Museums have a significant influence on the economy of a community. According to American Alliance of Museums (2017), cities in the United States, including Tampa, Seattle, Pittsburgh, and Denver, are discovering that museums are an essential component of responsible and effective urban regeneration. Museums are economic drivers, bringing more financing, money, resources, and tourists to a city (American Alliance of Museums, 2017). Museums provide $4.4 billion to the USA's economy. These institutions collectively allocate more funds than certain state governments (Wireman, 1997).

According to a pre-pandemic Knight Foundation survey, nearly one-third of American museums indicated they considered having a digital plan but had not created one yet; another roughly one-third revealed they had no digital strategy either. Due to pandemic lockdowns, the public migrated online and onto social media at record rates, forcing museums to find new ways to meet the desire for social engagement and a connection to the

in-person experiences viewers lost. Meeting consumers' need for short-form material, especially vertically-shot videos, helped several institutions find their social media niche. The Norton Museum of Art's Norton Art+ app and the Akron Art Museum's InterPlay: Art Play for All experience, which allowed art to be "brought to life" by scanning QR codes on 5,000 posters in the city's neighborhoods, were also popular during the pandemic. But Shedd Aquarium's black-and-white "ambassador" who waddled into millions of hearts was one of the best examples of digital revolution in museums (American Alliance of Museums, 2024).

Similarly, each year, over 500 million individuals, including Europeans and international visitors, explore museums throughout the European Union. Recent surveys indicate that European citizens have a higher frequency of museum visits compared to their attendance at sports events. Museums are universal, regardless of whether an area is prosperous or impoverished. Museum collections show how people in Europe want to keep track of and remember the changes they make. The Policy Learning Platform conducted an online meeting on June 18th to address the topic of digital technologies and museums. The purpose of the meeting was to demonstrate effective methods for utilizing digital tools to generate digital content, improve the accessibility of collections online, and increase the appeal of museums.

Museums were significantly affected by the recent COVID-19 pandemic, as were numerous other sectors. However, the crisis also presented opportunities for digital cultural heritage , as it facilitated digital engagement and creativity. Participants addressed the issue from this perspective and discussed the future (Interreg Europe, 2020). The Riga Motor Museum in Latvia utilizes different digital tools to allow people to engage with the exhibits in a more thorough vay, even if it is through virtual means. The technologies encompass audio recordings guides, virtual reality experiences, video modeling shows, workstations , visual projections, digital solutions, audio experiences , direct screens, and games . This collection of multimedia had good effects, as shown by the rise in visitors and recognition around the world (Interreg Europe, 2020).

2.2. Museums Marketing

By employing suitable marketing strategies and adopting new technologies, museums can achieve favorable financial results while also advancing their primary goal (Yin, 2020).

Contemporary cultural marketing necessitates more than simply providing a quality product or service, establishing appealing pricing and ensuring public availability. Museums must address this problem through their marketing efforts. The marketing strategy in the realm of culture necessitates market research, which involves the methodical examination of consumer needs and demands and may even involve the generation of new demands (Nechita, 2022).

Museums have a crucial role in the global cultural system by spreading knowledge and experiences. The application of marketing strategies to museum institutions is crucial because it strengthens their capacity to serve as catalysts for financial growth, resulting in increased income in the communities in which they are located and the opening of possibilities for employment. In the past, museums primarily focused on preserving collections. However, at present, museums directors are responsible for overseeing multiple roles of these institutions, including collection management, conservation, research, exhibition, and education. Their objective is to enhance the popularity and competitiveness of museums (Kotler, and Kotler, 2000).

Museums can achieve their goal of increasing visitor numbers and attracting younger visitors by implementing successful marketing methods. In marketing services and consumer goods, a range of validated techniques are used. These include offering free or discounted prices, introducing additional services to the museum's basic offerings, implementing innovative exhibition space arrangements, organizing exhibitions or events outside of the museum premises, and utilizing new technologies and promotional channels (Nechita, 2022). The marketing strategy is derived from a sociological viewpoint on leisure consumption. Studies have demonstrated that reaching and satisfying new visitors requires promoting social interactions and emotional engagement among visitors through education, innovative technologies and equipment, exhibitions, and significant events (Cerquetti, 2011).

Both the desire to make culture accessible to everyone and the growing need for financial support are driving forces behind the application of marketing in museums along with other cultural organizations. Furthermore, we can discuss the presence of rivalry inside the industry in which these organizations function, as well as competition outside of the sector with other divisions or industries within the realm of entertainment venues. For museums

to take a marketing-focused approach, they must possess an understanding of the preferences and wants of visitors rather than solely focusing on the preservation of cultural artifacts (Rentschler, 2002).

2.3. Museums in Ireland and Digital Transformation

The Irish Museum sector is comparatively young, despite the nineteenth-century origins of its national museum systems and the antiquity of many collections on the island (Bourke, 2011). Many Irish museums, specifically two-thirds of them, have been established exclusively since the year 1980. The decades of the 1980s and 1990s marked the main period of museum establishment in Ireland, with 49% of Irish museums being established between 1980 and 1999. However, there has been a notable decrease in museum development during the recent years of economic crisis. The rise in museum activity in the Republic in the 1980s coincided with the establishment of the Irish Museums Association (IMA) in 1977 (a non-profit voluntary association), as well as numerous key advancements in RoI arts and cultural policy (Mark-FitzGerald, 2016). The Heritage Act of 1995 created the Heritage Council, which is responsible for suggesting policies and priorities to identify, safeguard, maintain, and improve the national heritage. The Council's jurisdiction includes the support and advancement of the museum sector, and it has collaborated significantly with museums since its establishment (Museum Ireland, 2020).

In the Republic of Ireland, there are 140 museums, compared to nearly 65 in Northern Ireland. Of these, 109 are museums that are administered by national and local governments, while the remaining ten are part of the certification programs operated by the Heritage Council (61) and Northern Ireland Museums Council (42). It is essential to include a diverse array of regional museums that meet the criteria of a museum, as well as autonomous, university-led museums but do not fall within these parameters into this list. In fact, it is a characteristic of local museums in Ireland that a significant number of them were established in response to a remit for overseas tourism. However, this has evolved in recent years to reflect a more sustainable and expansive purpose. In 2014, there were more than six million visitors to museums in Ireland, with about one-third of them being international and a majority being local visitors. Consequently, the local population's desire to access our cultural heritage is evident (Irish Museums Association, 2018).

COVID-19 presented museums with significant difficulties in a fast-evolving global landscape. The Irish Museums Association worked not merely to maintain updated with these advancements, as well as to exhibit leader in deliberating their repercussions and charting a course towards an efficient and precise in the future. In numerous instances, a lack of investment in digitalization and competency impeded an early transition to online activity (Museum Ireland, 2020). In addition, the cultural sector faced a lack of coherent national digital strategies, safety issues and strict prohibitions on utilizing of social media networks, and outdated or non-existent websites. In fact, there was no national policy concerning museums in ROI. The digitalization of for the Irish museum industry for numerous years, has prioritized collecting management procedures. Despite the investment in digitizing the collections of the National Cultural Institutions, they are still being maintained by several local, countryside, and autonomous museums. Considering these significant challenges, it is commendable how quickly Irish museums were able to adjust and, as a result, become more innovative and sophisticated in their work (Museum Ireland, 2020).

The IMA started a social media campaign in response to audiences' demands for resources but their inability to visit museum websites. By the end of March 2020, most of the information had been compiled onto the IMA's website. While this effort resulted in links to content that was initially buried in the websites' archives, it gave museums some time to learn, produce, explore, and build content. Museums that offered virtual, 3D explorations that allowed users to "access" museums even when they were closed, such as the National Museum of Ireland's Natural History Division, National Gallery of Ireland, and National Print Museum, emerged as early leaders in public engagement. Others created campaigns and sites. For instance, The Model – Inside Out, the Glucksman's award-winning #CreativityAtHome, and Chester Beatty Online were early precursors to the development of museum websites as locations of exploration, which saw the emergence of ever more sophisticated touch points (Museum Ireland, 2020).

This comprehensive examination would have been exceedingly challenging to convey in any form other than digital. Kilmainham Gaol on Lockdown also provided audiences with an opportunity to explore areas of the Gaol that are not typically accessible to the public through charmingly home-produced videos presented by the museum curator. They were also invited to visit behind the scenes (Museum Ireland, 2020). Additionally, there are

several instances of the potential for online interaction to enhance accessibility. The Book of Kells and Long Room at Trinity College Dublin have improved their preschool offerings by incorporating children's animations with sign language and auditory descriptions. These animations serve as both a standalone activity and a stepping-stone to more significant future engagement. Another example that is highly accessible is The National Gallery of Ireland's Sensory Activities. This program was designed for children who may have difficulty adjusting to their sensory environment. It offers families activities that can be completed at home (Museum Ireland, 2020).

In late 2020, there was an increased focus on offering digital and in-person access to cultural heritage and facilitating real-time interactions through partnerships with community organizations. These initiatives encompassed the Cultural Take- out Service managed by the Irish Linen Centre & Lisburn Museum, as well as IMMA's Art & Ageing program, which allocated resources to those residing in care homes and experiencing social isolation. Furthermore, IMMA has expanded its dementia friendly program, Armchair Azure, to include outreach efforts. Similarly, Mid Antrim Museum's Memories, Movement & Museums, NI War Memorial's Sing for Victory and Reminiscence workshops, and Tower Museum's Dementia awareness and Reminiscence program, all part of the NIGHT Museums Council funded pilot project, Love to Move, have also extended their programs to reach people outside of their physical locations (Museum Ireland, 2020).

2.4. Evolution of Marketing Communication

The marketing landscape has shifted from an inactive and low-engagement context, where printed and broadcast advertisements held move, to a dynamic, hyper-connected, and active marketing environment. This contemporary setting seamlessly integrates individuals and technology. Consumers and brands establish relationships by engaging in mutually constructed interactions and networks (Armano 2009). Since millennials have upended traditional marketing, it is no longer successful with these primary demographics (Newman, 2015).

The rise of Internet-based online media databases and the utilization of social media have given museums the chance to revise their conventional offerings and enhance innovative visitor experiences by involving a global community of guests who may also contribute to

the creation of cultural services. In the museum setting, new media involves the transformation of conventional methods and illustration into digital formats by altering the museum's relationship with visitors, working practices, and display (Henning, 2006).

The methods employed in museums' online communication have naturally evolved and developed alongside the Internet. Therefore, during the period that is generally referred to as web 1.0 or the initial phase of the Internet, museums primarily employed it in a read-only format, or in a form of information presentation that is defined by limited interaction with website users (Nechita, 2022). Tim O'Reilly introduced the term "web 2.0" in 2003, which indicates the next phase of the Internet's evolution. Almeida (2016) believes this phase emerged between 2000 and 2009, corresponding with the revolution of social platforms and the high level of interactivity and user -generated content. The semantic web, also known as web 3.0, is a stage that is predicated on the existence of semantic technologies (open standards), a processing environment that enables human-machine collaboration, and the development of extensive social communities on the web (Nechita, 2022). The objective is to personalize and optimize online search experiences in accordance with the preferences and interests of users. This personalization requirement is also applicable to online advertisements, which are determined by user preferences and behaviors. At present, we are at the inception of the symbiotic web, also referred to as web 4.0, in which computers and human minds will collaborate in a symbiotic relationship (Nechita, 2022).

2.5 Social Media and Museums

Since the 2000s, social media platforms have been implemented by museums and other cultural organizations as part of Museum 2.0 (Srinivasan et al., 2009). The goals vary, such as enhancing public engagement, communicating with individuals and communities, and disseminating information regarding exhibitions and other events (Lazaridou, Vrana and Paschaloudis, 2017). Social media is converting museums from locations of art to places where art communicates with the audience, promoting participatory cultural communication (Russo et al., 2008). In 2003, the UNESCO Charter on the Preservation of Digital Heritage recognized museums' online presence as a means of communication and cultural preservation (States News Service, 2012).

Social media has revolutionized how this generation defines friends, community, and relationships, and it is a significant influence in contemporary society. It is also one of the primary driving forces in the lives of Millennials (Luttrell and McGrath, 2016). Through a variety of networks, including Facebook, Instagram, and Twitter, this generation has seen the internet as a place where one simply searches for information to become a place where one shares, collaboratively develops community. Museums can inspire Millennials to visit, keep them involved and create relationships long after their visit ends by using these tools (Morton, 2018). It is expected that the total number of social media users in Ireland will increase by 0.4 million (+8.46 percent) from 2024 to 2029. Following seven consecutive years of growth, the estimated number of social media users is projected to reach 5.1 million, marking a new record in 2029 (Statista, 2023).

According to the February 2018 survey of Millennials, social media is a significant factor in their decision-making process regarding museums. Forty-five percent of respondents indicated that the content that museums post on social media platforms assists them in determining which museums to visit. Likewise, seventy-five percent of Millennials stated that their personal network, or friends, impacted their decisions regarding museum visits (Morton, 2018). Museums have the opportunity to build on the tendency of Millennials to share, "create buzz," and make decisions based on their friends by presenting opportunities for photography on site in a manner that encourages social sharing and encourages conversations on social media after the visit concludes (Morton, 2018).

Marketers can establish a dialogue with visitors and acquire a more comprehensive understanding of their needs and desires due to the interactive aspect of social media. A more consistent emotional connection between the visitor and the museum can be established through smart mobile devices and the Internet. Additionally, the visitor can become an active and real-time promoter of the museum through these devices (Nechita, 2022). According to Hollebeek, Glynn, and Brodie (2014), involvement in the context of social media is a complex notion that includes cognitive, emotional, and behavioral elements. Social media refers to a set of internet-based tools that enable individuals to easily and efficiently engage with one other, hence satisfying their desire to belong to a community. Social media enhances the dynamic of two-way communication, which is a contrast to the previous topic of communicating one way. On the other hand, social media provides a platform for everyone and enhances audience engagement and involvement in museum life

(Marty, 2007). The audience not only receives a message, but they can choose the message they prefer to receive, encouraging engagement and collaboration (Russo et al., 2008).

Users have the chance to produce online content, to have their ideas and opinions heard outside of time and geography, and to create online communities based on their passions. The generation of content by users suggests that museum visitors will share their opinions and experiences, whether they are positive or negative, in the virtual environment. In this manner, the recommendations posted on online social media platforms will influence the intentions of hundreds, thousands, or even millions of potential visitors to visit a specific museum (Nechita, 2022).

A key component of museums' communication strategies is how they use social media, which also reveals their objectives. Kidd (2011, p.66) established three frames of social media utilization for museums: "the Marketing Frame " (which emphasizes the institution's "face"), the Inclusivity Frame (which pertains to the concepts of a real and online "community"), and the Collaborative Frame (which is potentially the most problematic)." The initial frame, marketing, is designed to provide individuals with information regarding forthcoming events and exhibitions. *"In this way, it is hoped, the reach of an institution's publicity grows amongst, between and around individuals and communities in social media spaces" (Kidd, 2011, p.67).* The marketing frame is also attributed to providing the institution with a " face" and assisting the audience in identifying and recognizing it (Kidd, 2011). The second framework, inclusivity, is designed to assist museums in the establishment and maintenance of communities of interest that define an institution. Nevertheless, this is not feasible without effort. The active and engaged audience that encourages interactions with the museum is not guaranteed by the existence of social media pages, as Kidd explains. Typically, only a small group of interested individuals are prepared to engage in this conversation (Kidd, 2011). The collaborative framework, the third frame of social media, aims to motivate the audience to "co-produce the narratives of the museum in ways that are (potentially) more radical and profound" (Kidd, 2011, p.70).

The research demonstrated that physical visits to art places, such as museums, could result from social media engagement. In the past year, 35% of adults who established connections with the arts via social media had visited a museum. The percentage of individuals who

followed a museum on a social media platform was 82%. The figures for festivals, galleries, and theaters were nearly identical (Thomson et al., 2013).

The museum's content   creation and distribution to the audience are the primary factors influencing engagement with its social media pages. In addition, the museum may motivate the audience to participate in the   content creation process by means of initiatives such as photo/video competitions, the sharing of exhibition images, and other such activities. Effectiveness and engagement are significantly influenced by content. The audience is encouraged to interact with the content by soliciting their opinions and providing opportunities for self-expression. Representatives of art organizations stated that social media offers them by providing the chance to interact with followers in a less formal way It allows the institutions to be more engaging, fascinating, and approachable, not only to visitors but also to   other target   groups, including   donors and patrons (Thomson et al., 2013).

Numerous researchers have investigated the correlation between Instagram and museum communication (Nechita, 2022). Although there is a link between the quantity of followers and the amount of visits, having an important account on Instagram does not guarantee the rise in visitors. Museums should   employ   the hashtag search feature to identify   visitor-generated content   that can be utilized to engage with their Instagram followers (Lazaridou, Vrana, and Paschaloudis, 2017).

2.5.1 Instagram

Social networking sites (SNS) have become an integral component of daily communication, significantly altering the social lives and interpersonal interactions of individuals (Baruah, 2012). Facebook, Instagram, Twitter, and other social media platforms are among the platforms covered by SNS. These platforms provide opportunities for networking.   Russo et al. (2008) argue that the   primary purpose of social media is networking, in contrast to telephone or email, which are limited to one-to-one contact. The audience is provided with the ability to communicate, share, and receive information   through social media platforms. They are platforms for   companionship that enable users to establish their own   private online network and communicate at any time, from any location (Lee et al., 2014).

In recent years, the amount of social networking sites has increased, and the use of social media has evolved into a prevalent aspect of human existence. Facebook is a customer-oriented site that is actively employed by companies that offer them a cost-effective instrument to reach millions of consumers worldwide. It allows the organization to develop and sustain dialogic communication with its primary target audience (Capriotti, and Losada-Díaz, 2018). Facebook allows customers to engage in personal interactions with companies by liking their page, commenting, sharing content, or directly contacting them in their inbox. Dialogue is fostered by this form of communication (Camarero et al., 2019).

However, Facebook is not the only tool for informing consumers. Instagram is a platform that is fundamental for art organizations and artists, even though Facebook is a prominent social networking site (Abbott et al., 2013). This social network distinguishes itself from other social media platforms by effectively accommodating the visual appeal of the museum's work and functioning as an instructional tool, yet catering to a geographically distinct target audience. This approach enables the engagement of a wide range of potential viewers through appealing and visually engaging content (Brown, Smith Dahmen, and Jones, 2019).

Research indicates that Instagram outperforms Facebook in the tourism industry when it comes to three specific factors: instability, frequency, and prior social media engagement (Gutiérrez et al., 2021). As of April 2024, Instagram had two billion monthly active users, which indicates that the mobile-first network has a larger audience than TikTok and Snapchat (Statista, 2024). Because of their high rates of user retention and the remarkable persistence of both platforms, Facebook and Instagram are still highly prized by savvy marketers in Ireland. Facebook is utilized by 55% of their primary users daily, while Instagram has an even higher daily usage rate of 63% (McGarrity, 2022).

Instagram is now utilized by over 50% of Irish adults in 2022, and its prevalence is rising annually. In 2022, Instagram is currently among the most favored social networking sites in Ireland due to its recent shift in content concentration, which has prioritized reels and videos. Instagram has transformed traditional forms of communication and established visual content as the most prevalent form of content (Lee et al., 2015).

2.5.1.1. Visitor Engagement on Instagram

Historically, the connection between museums and visitors relied heavily on membership programs that were sustained by substantial advertising costs. Museums, first envisaged as exclusive collections shown as unusual items for the pleasure of a select few in 'cabinets of curiosities', have experienced a substantial change during the 1990s. During this time, mission statements have expanded to include visitor experience, education, and entertainment in addition to the more typical curatorial roles. The museum's changing role is a reoccurring issue that prompts us to analyze contemporary trends and shifts in its approach (Babbidge 2015; Booth and Powell 2016). Nevertheless, thanks to the Internet, museums have been able to establish a presence and implement cost-effective marketing strategies (Chung, Marchetti, and Fiore, 2014).

In the early 2000s, museums started prioritizing innovative ways to interact and a willingness to engage in communication with visitors. Museums have recognized that their survival is contingent upon their visitors, and that without them, they will cease to exist (Fletcher and Lee, 2012). Museums are now cognizant of this more reciprocal interaction because of innovative marketing and communication strategies. Consequently, it has been demonstrated that establishing an active presence on social media platforms, particularly Instagram, in the context of museums, generates a greater level of engagement than traditional media (Rodriguez-Vera, A. D. P., De Las Heras Pedrosa, C., and Logo-Ocando, J, 2023).

A novel connection between the museum and visitors is the foundation of the technological restructuring of museum society, and this is accomplished by taking a more engaged strategy to the interaction between visitors and museum narratives. This approach can range from traditional facilitation to co-creation (Amitrano, Gargiulo, and Bifulco 2018; Taylor and Gibson, 2017). Recently, scholars have become increasingly interested in studying the utilization of image-based social networks, particularly Instagram, for communication purposes by museums and organizations (Merritt, 2020; Rivero et al., 2020; Souza and Lee, 2020; de las Heras-Pedrosa et al., 2022; Agostino, Arnaboldi, and Lampis, 2020; Budget, 2020). The incorporation of metadata, such as geotags, text captions, likes, shares, and networks, results in a novel form of communication and narrative, and as a result, a distinct form of engagement with museums (Villaespesa, E., and Wowkowych, S. (2020).

It is important for museums to study the postings on Instagram of their viewers. This includes examining the posts of people they follow, those who reference the museum in their posts, or those who like posts with relevant captions. Budge (201) established four primary elements in the Instagram postings of museum visitors: the visitor as a designer, the sharing of emotions, the promotion of the place, and the self. Museum visitors contribute to the development of a sense of place and influence the perception and imagination of the museum and city through their posts on this social network (Budge, 2020). A critical component in understanding the activities that occur around and inside the museum when visitors move and record their impressions on the platform could be Instagram photos. Additionally, some researchers have provided valuable insights on how to analyze the results in order to plan visitors' development activities (Rhee, Pianzola and Choi, 2021).

2.5.1.2. Museum Contents on Instagram
The platform has experienced significant enhancements and improvements in its features since its acquisition by Facebook in 2012. Notable additions include the introduction of Stories in August 2016, the capability to share live videos in November 2016, the launch of the IGTV video platform as a potential rival to YouTube in June 2020, and the introduction of Instagram Reels between July and August 2020 (Nechita, 2022).

The voice and style of communication via the internet align seamlessly with all types of corporate interactions, whether it be inside or outside the company. This voice will be influenced by the category of museum and, more specifically, the personalities of its visitors. For instance, a museum that caters to many young individuals will be required to establish a more suitable voice for this group, while one that honors the victims of authoritarianism is going to be unable to include humorous postings. Nevertheless, most of the Instagram pages of major museums employ inventive and frequently amusing posts to encourage engagement. Other posts will pertain to the display of a piece from the collection, a recent or coming event, or the professional successes of the institution's members (Nechita, 2022).

The museum's posts will naturally align with its strategy, which may involve various strategic objectives. These objectives could include enhancing the museum's reputation,

attracting more visitors or loyalty cardholders (if applicable), focusing on museum education and promoting its collections or objects, as well as promoting events or establishing partnerships with relevant actors in the financial or socio-cultural sphere (Nechita, 2022).

2.6. Conclusion

The literature review has provided a thorough comprehension of museums, museum marketing, the utilization of social media by museums, and the connections with millennials. The study highlighted the significance of recognizing and examining social media strategies, particularly on Instagram, and their influence on millennials in Dublin.

In the dynamic era of digital advancements, museums in Dublin need to adapt their Instagram methods for effective communication. One significant challenge is to remain up-to-date, effectively engage and involve visitors, and strategize for future advancements. This literature analysis provides helpful insights for museums and seeks to understand the influential elements that may have impacted millennials.

3. Research Objectives and Methodology

3.0. Research Objectives

This study's goal is to analyze the perspective of millennials regarding social media as a marketing communication tool by establishing an understanding of their behaviors, beliefs and expectations. The primary aim of this study is to examine and understand the social media strategies in Dublin's museums, with special emphasis on the enhancement of contemporary strategies on Instagram pages to increase visitor engagement. The study's fundamental goals depend on the literature reviewed in the previous section. The following objectives are intended to resolve the research question: How can museums in Dublin improve the engagement and experience of Millennial visitors by optimizing their social media strategies?

The five objectives that were established in accordance with gaps and points of interest in the literature are listed below:

1. To assess the importance of engagement between social media and millennial visitors.

2. To assess the impact of social media on museum visits among millennial visitors.

3. To examine the impact of Instagram on the engagement and experience of millennials and museums.

4. To assess the effect of Instagram content on engagement and experience of millennials.

3.1. Research Methodology Introduction

Iannone and Caruso (2023) define research methodology as the methodical approach that a researcher employs to clarify the way in which their research will be undertaken. Furthermore, a thorough research methodology will be implemented. The methods employed in the collection and analysis of the data for this study will be detailed in this

chapter. The goal of this study is to establish a theoretical framework for social media strategy that can be employed to assess the success of museums in Dublin.

3.2. Research Perspective

Bell et al. (2019) have explained that the research process includes a systematic approach to the development of a well-organized project. Saunders et al. (2019) employed the research onion diagram in their investigation to examine and present a variety of factors that contribute to the structure and design of a research project. These factors include time horizon, research strategy, philosophy, approach to theory development, methodological choice, techniques and procedures, and research strategy.
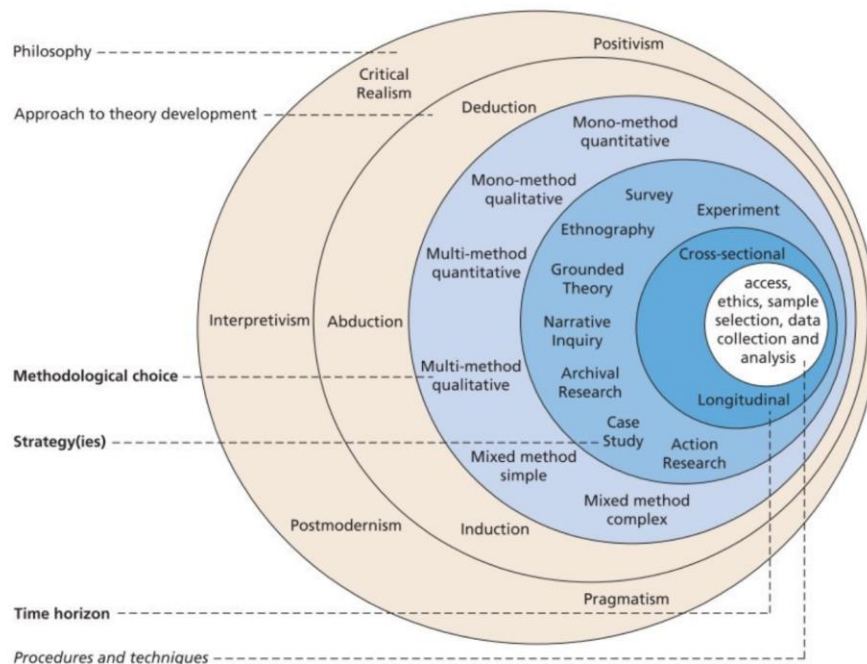

Figure 5.1 The research onion
Source: © 2022 Mark NK Saunders; developed from Saunders et al., 2019.

Figure 3: The Research onion

(Source: Saunders et al., 2019)

3.2.1. Research Philosophy Assumptions

Philosophy has a significant impact on research as it shapes the underlying assumptions made throughout the study's design, their implementation, and the subsequent understanding of the final outcomes (Crotty, 1998). Participating in research necessitates the adoption of a set of assumptions and convictions regarding the progression of knowledge in a particular domain (Saunders et al., 2019). Philosophy encompasses a variety of perspectives and comprehensions in the field of research. This is because the knowledge that researchers generate within their particular field of study is significantly influenced by their beliefs (Bell et al., 2019; Johnson & Clark, 2006; Saunders et al., 2019). The philosophy of social science is predicated on three fundamental assumptions: ontological (pertaining to the comprehension of reality), epistemological (pertaining to the way humans comprehend reality), and axiological (pertaining to personal convictions that can affect the study). (Bell et al., 2019; Johnson & Clark, 2006; Saunders et al., 2019).

3.2.1.1. Ontological Assumptions

According to Ataro's (2020) study, researchers in their studies make ontological assumptions that are shaped by their personal worldviews. The assumptions form the basis of the researchers' perspective and understanding. Researchers can choose to utilize different ontologies depending on their specific research philosophies. The researcher analyzed museums in Dublin while considering the theoretical framework of Constructivism. Reality is not regarded as an objective entity, but rather as a socially constructed product, according to the constructivist perspective (Van der Walt, 2020). Individuals and communities form their own opinions about reality by interacting, interpreting, and establishing shared meaning. Academics who employ the constructivist approach recognize the significance for every person's perspective and the potential for different outcomes. The researcher acknowledges the active participation of the study members and the corresponding context in the analysis and creation of information in this research method.

3.2.1.2. Epistemological Assumptions

The processes by which researchers obtain knowledge, verify the reliability of the data, and derive useful insights are encapsulated by epistemological assumptions. The

methodology and types of inquiries that researchers pose are both influenced by the assumptions they make. The researchers analyzed the findings of the museums in Dublin study using a theoretical framework of Interpretivism. Interpretivism, however, underscores the importance of understanding the unique and individualistic methods by which various individuals and communities view and comprehend their environment. The intricate nature of the social world prevents it from being simplified into universal laws, a viewpoint recognized by researchers who embrace an interpretivist epistemological position (Alharahsheh, and Pius, 2020). In contrast, their primary objective is to understand the various circumstances and implications that influence human behavior. Qualitative methodologies, including participant observation, interviews, and textual analysis, are implemented to accumulate comprehensive accounts of people's life experiences.

3.2.1.3. Axiological Assumption

Axiological assumptions encompass the researcher's acknowledgment of how their own beliefs, biases, and convictions can potentially impact the validity of their research (Gupta et al., 2022). The examination of museums' social media strategies requires an understanding of axiological assumptions, which are essential for maintaining the impartiality and integrity of the investigation. The researcher considered Value Relevance because its advocates claim that it is both impractical and detrimental to disregard one's own fundamental ideas and values. Scholars who adopt this stance recognize the potential impact of their own opinions on their research decisions, which comprise the choice of research subjects, establishing research questions, and deduction of conclusions (Przybylska-Czajkowska, 2022). In order to successfully adjust the significance of value, individuals need to honestly evaluate their own personal values and recognize the possible influence of these values on their research efforts. This strategy requires researchers to actively engage in introspection to consider the potential influence of their personal viewpoints on the study. They must also engage in critical self-reflection to examine their own subjectivity.

3.2.1.4. Research Philosophies

Saunders et al. (2019) categorizes management philosophy into four distinct approaches: positivism, critical realism, interpretivism postmodernism, and pragmatism. These approaches are applicable in the context of business and management research. Positivist epistemology proposes the combining of the methods of the natural sciences with the

analysis of the social world and more. It considers human influence as well as natural scientific influence. However, interpretivist epistemology acknowledges the uniqueness of humans in comparison to the natural order and maintains that everyone has their own significant thoughts and beliefs that generate acceptable knowledge (Bryman and Bell, 2011). In interpretivist epistemology, as described by Creswell (2007), the researcher collaborates closely with participants to gain a more profound comprehension of their perspective. This aligns seamlessly with the investigation of constructing valid knowledge and comprehending the perspectives of Millennial visitors about social media methods. The study adopted interpretivism as its research paradigm due to this rationale. The interpretivist technique is considered the most appropriate for this study, as its purpose is to gain a deeper understanding of the perspectives of Millennial visitors. Interpretivism seeks to get a more profound comprehension of the social realities experienced by humans. It regards individuals as subjective beings whose personal social environments, emotions, beliefs, and perspectives are significant and meaningful (Saunders et al., 2019).

3.3. Research Approaches

A research approach is a series of procedures that a researcher employs to collect critical data, which is subsequently analyzed and interpreted with precision. The research approach can be divided into two categories: one that delineates the data acquisition method and the other that demonstrates the data analysis techniques (Quinlan et al., 2019). However, Saunders et al. (2019) present three distinct research methodologies in the second layer of the onion: deductive, inductive, and abductive. These methodologies are essential for the selection of an appropriate approach for the study, contingent upon the researcher's comprehension of the theory connected with the principle (Saunders et al., 2019). The inductive approach typically emphasizes qualitative methods with small samples, while the deductive approach employs quantitative methods with larger samples. The inductive approach considers applicable theory; however, it tries to construct new theory by interpreting the data collected, resulting in a lack of clarity regarding the theoretical position. In accordance with an interpretivist approach, this research study is inductive format and aims to construct a theory around the concept of museum environment through qualitative research (Saunders et al., 2019). Van Maanen et. (2007) also emphasizes the importance of

keeping in mind that new and unexpected information may emerge at any moment during the research process. This may necessitate the researcher to alter the literature and the goals of the study during the analysis phase.

3.4. Research Strategies

3.4.1. Qualitative Approach

In the framework of social networking sites, qualitative study is a major option since many studies in the field seek to acquire a more complete knowledge of the phenomenon from the viewpoint of the visitors. A prime example is the study conducted by Villaespesa and Wowkowych (2020) which aimed to comprehend the utilization of Snapchat and Instagram by visitors. This was achieved through the execution of twenty-eight deep interviews. Qualitative research is characterized by a more organic approach compared to quantitative research, which is grounded in a scientific perspective (Quinlan, 2011). The qualitative approach enables the researcher to comprehend the viewpoint of visitors by analyzing the respondents' own words, providing a narrative of their firsthand experiences. Qualitative research, by seeing every participant as subjective, enables the researcher to get insight into the unique emotions and beliefs of individuals regarding a certain issue. The collected data can be analyzed, and the resulting conclusions can provide valuable insights into the target audience's sentiments towards a certain subject, as expressed in their own words (Saunders et al., 2019).

Like any research methodology, it is crucial for the researcher to carefully analyze the potential downsides. This allows them to take appropriate measures to prevent negative impact on the study. Qualitative research may encounter challenges in adequately reflecting the target group due to limited sample sizes (Morris, 2015). The author of this study determined that a qualitative approach would be necessary to facilitate a more comprehensive comprehension of the views and opinions of millennials, as the subject of social media strategies of museums was neglected.

3.4.2. Research Strategy

The research strategy defines the necessary steps for the researcher to carry out the research and gather data efficiently, enabling the achievement of the research objectives (Bell et al.

2018). In this study, a qualitative method of in-depth interviews with a small sample was selected because an interpretivist perspective, in combination with an inductive approach using qualitative methods, produces superior research data compared to larger sample quantitative methods (Saunders et al., 2019). The researcher selected in-depth, face-to-face interviews to guarantee that the study accurately represented the true thoughts, emotions, and attitudes of the participants, thereby conforming to the target audience. Inductive research is the process of identifying clear themes or patterns that are associated with a specific phenomenon (Saunders et al., 2019).

Interviews enable the researcher to investigate meanings and produce qualitative data rich in detail (Cameron and Price, 2009). The objective of in-depth interviews is to investigate a phenomenon or individuals within unstructured or semi-structured interviews that typically last between 45 minutes and 2 hours (Bryman, 2008). Semi-structured, open-ended techniques, such as in-depth interviews, are described by Jankowicz (2005) as providing a significant quantity of rich, fertile, but disorganized data. Consequently, to get significance from the data, the researcher has to arrange and analyze them. Examined in the next two parts will be the advantages and disadvantages of in-depth interviews.

3.4.3. Benefits of In-dept Interviews

Brenner, Brown, and Canter (1985) identify dual exploration and time as two of the primary benefits of interviews.

Dual Exploration

When utilizing in-depth interviews as the selected method of data gathering, it enables both the researcher and the participants to collaboratively explore a topic. The dual investigation is partially guided by the preprepared questions formulated by the researcher, which serve as a guide during the interview. Given the partially organized format of in-depth interviews, the researcher must actively listen and employ probing techniques in response to the participant's noteworthy words or comments that pertain to the issue being investigated. The transparent and direct connection facilitates the collection of comprehensive and detailed information for the study, while also enabling prompt identification and resolution of any misunderstandings. Contrary to the group communication found in focus groups, which could be challenging to manage (Brenner et al., 1985).

Time

The length of the in-depth interview, ranging from 45 minutes to 2 hours as previously stated, allows for a concise yet comprehensive exploration of the issue, in contrast to focus groups (Brenner et al., 1985).

3.4.4. Drawbacks of In-dept Interviews

Using detailed interviews as an investigation method has certain negative aspects. According to Quinlan et al (2015), two of the primary drawbacks of in-depth interviews are their inherent   time-consuming nature and the potential for   researcher bias.

Time-Consuming

While the longer an interview lasts offers advantages, it is important to note that this research approach can be highly time-consuming for the researcher. This method involves extensive organization and coordination, which includes preparing questions, determining the location and timing, and transcribing the information (Morris, 2015). Considering this limitation, the researcher examined telephone interviews, which provide advantages in terms of cost and time when contrasted with in-depth interviews conducted in person. Nevertheless, the researcher's capacity to monitor participants 'responses to phone inquiries was obviously compromised, as Quinlan et al (2015) have characterized it as an impossible endeavor. Furthermore, Da Silva et al. (2014) discovered that it is more challenging to maintain the stability of the discussion over the telephone than it is during in-person interviews. This is because participants found it more challenging   to hear and comprehend the questions via the phone.

Researcher Bias

According to Saunders et al (2019), a researcher may permit their subjective perspective or disposition to impede the   fair and accurate recording and interpretation of participants' responses. This is the reason   a thematic question   guide   was employed in this study. It was essential   to provide structure and   guidance, while also allowing the participants to independently investigate the topic without the   researcher's   undue   influence. The researcher   recorded each interview and took notes immediately afterward to guarantee a candid and impartial account of the participants' experiences and words.

3.4.5. Interview Structure

Semi-structured interviews, in contrast to structured interviews, provide an opportunity for both the interviewer and interviewee to   delve further into the topic at hand (Morris, 2015).

It is acceptable to modify the course of the interview whilst still upholding a certain level of discipline (Bryman and Bell, 2011). The interviewer is prepared to ask new questions in the context of the research circumstance and to alter the order in which questions are asked, but they begin with a set of interview themes. The researcher is able to develop a more profound comprehension of the individual's viewpoint or opinions as a result of the flexibility of this approach, which is evident during the interview (Saunders et al, 2019). The researcher's inclination to explore the issues of social media strategy, which were identified during the literature study, resulted in the choice of semi structured interviews. The researcher can develop a comprehensive comprehension of the situation by allowing new themes and patterns to emerge, which is based on the perspective of the participants (Bryman, 2008).

3.4.6. Sample

Sampling has paramount significance in qualitative research (Saunders et al., 2019). The generalizability of the study's findings is strengthened by a sample that is well-represented in the target categories (Graziano and Raulin, 2010). Consequently, the participants selected for this research need to closely match the target group according to investigation, and an important amount of time was devoted to selecting the appropriate sample.

The target group for this research was millennials between the ages of twenty- two and thirty-seven (Dimock, 2019). For this study, the researcher conducted interviews with five museum visitors from the millennial generation in Dublin. These interviews were to collect relevant perspectives from people who have experienced it. The selection of non-probability sampling was made for this study, since it is considered the most appropriate approach for qualitative studies, as stated by Saunders et al (2019). The selected method of non-probability sampling was purposive sampling, which refers to the deliberate selection of research participants by the researcher, rather than using a random approach (Bryman and Bell, 2011).

This paper's researcher determined that snowball sampling was a more appropriate method for a study of this nature, despite quota sampling, another form of non-probability sampling, is highly regarded by scholars (Bryman and Bell, 2011). Snowball sampling is a method in which the following respondents are recruited based on the information

provided by the initial respondents, as described by Saunders et al (2019). This approach entails the utilization of current social networks to identify prospective participants who satisfy the research study's demographic and other criteria (Browne, 2007). In this case, five museum visitors were contacted directly.

3.5. Research Method

The method of study is the subject of the fourth layer of the research onion. The mono method, mixed-method, and multi-method are the three types of methods. The mono method is characterized using a single data collection technique (in-depth interviews) and a single form of research design (qualitative) (Saunders et al., 2019). Many studies have employed in-depth interviews to gain insight into the thoughts, emotions, and attitudes of interviewees.

3.6. Time Horizons

The second last layer in the research onion focuses on the in- time horizons, which can be either cross-sectional or longitudinal. A longitudinal study involves the collection of data across an extended period and multiple times, while a cross-sectional study focuses on collecting data at a specific point in time and only once (Saunders et al., 2019). A cross-sectional study was the most suitable option due to the constraints imposed on this research. The data was collected by the researcher over three weeks in July 2024, and each participant was interviewed only once.

3.7. Data Collection and Data Analysis

The last phase of the investigation process centers on the collection and analysis of data. Regarding layer three, this research has utilized a qualitative methodology, emphasizing the importance of gathering and interpreting information gathered from interviews.

3.7.1. Data Collection

The process of data collection is crucial to research and entails the selection of the most suitable tool to gather the requisite information to address the research question (Cassell, 2015). The researchers' decisions during the research design process determine the method of data collection. The author has provided an extensive overview of the research philosophy selection, approach, purpose, and strategy throughout this chapter. The objective is to concentrate the investigation into an appropriate undertaking. Semi-structured interviews have been considered as the primary method for data collection in this study after

thorough consideration by the researcher. Semi-structured interviews are suitable for researching a variety of subjects within the research criteria. The interviewer can obtain important details from the interviewee by having them discuss their experiences during these interviews (Saunders et al., 2019).

A careful development procedure was implemented to improve the effectiveness and relevance of the interview questions (Säfsten & Gustavsson, 2020). The interview queries were developed using a systematic approach by the researchers. One can be certain that the questions of studying will be meticulously formulated, pertinent, and consistent with its goals by implementing this method. The application of a meticulous formulation approach can increase the efficacy of interview questions, thereby increasing the probability of obtaining essential and insightful data from the participants (Braun and Clarke, 2006).

The queries were designed to be clear and straightforward to prevent any bias or misunderstanding on the participant's part. To facilitate the participants' investigation of the subject matter, the inquiries were open-ended (Quinlan et al., 2015). To guarantee descriptive validity, which is essential for qualitative research, the researcher documented any responses or expressions during each interview. It is imperative that the findings accurately reflect the words that participants conveyed to ensure descriptive validity (Huberman & Miles, 2002). Audio recordings of all interviews were conducted using the rapid voice IOS smartphone app to guarantee descriptive validity. The recorded audio of the interview and its subsequent utilization in the research were disclosed to all participants. Every visitor provided explicit permission for the recordings. The researcher explicitly stated that all recordings and data acquired would be destroyed upon the study's conclusion. This was accomplished by destroying recordings from the researcher's iPhone and shredding transcriptions using a paper shredder.

3.7.2. Data Analysis

The researcher employed qualitative data analysis methodologies to analyze the data collected from interviews with five museum visitors in Dublin. The researcher employed thematic analysis to identify significant themes and patterns and derive important insights

from the qualitative data.   Thematic analysis is a research   tool used to identify and analyze overall trends, concepts, and   relationships in qualitative data (Dodds & Hess, 2020).

Interviews were carefully structured for coding and transcription as part of the analysis. To gain a comprehensive understanding of   the information and   identify emerging themes and patterns in the participants' responses, it is necessary to conduct numerous readings and analyses of the transcribed data. According to the study conducted   by Dzwigol, H. (2022), a coding technique was developed. This technique involves assigning codes to data points that   represent similar or interconnected concepts. The coding system was constructed using an inductive approach, which entailed identifying   new subjects from the data and considering   themes that had   already been addressed in the literature (Mahuika   and Mahuika, 2020). Considering the goals of the research and the existing body of   knowledge, these subjects were analyzed and explained. The researcher investigated the correlations between millennials and social media strategies in Dublin. This analysis required constant comparison. During the whole inquiry, the main point of emphasis was on the reliability and credibility of the findings. Additionally, the researcher's reflexivity was taken into account to recognize their own biases and perspectives, thereby   guaranteeing a fair and impartial   interpretation of the data.

3.7.3. Ethical Considerations
The researcher adhered to the " Ethical Guidelines and Procedures for Research   Involving Human Participants" of the National College of Ireland throughout the research procedure. The proposal submission for this investigation was accompanied by an ethical review application.

3.7.4. Confidentiality and Voluntary Participation
The goal of the interview and the research was clarified prior to each interview to ensure that all participants were aware of their involvement's objective. To ensure that all participants comprehended the study's objectives and were aware that their data would be recorded and utilized for the study, they were required to examine and complete a consent document (Collis and Hussey, 2014). Every candidate was   notified   that the interview material will be utilized for the goal of this MSc dissertation, with the option to remain anonymous (Jankowicz, 2000). Consequently, the participants are   identified in the order

of   their interviews, as Interviewee 1, Interviewee 2, throughout this document, as they all expressed a desire to preserve their confidentiality.

4. Findings, Analysis and Discussion

The objective of this chapter is to provide a comprehensive analysis and discussion of the primary findings that were derived from the in-depth interviews that were conducted as part of the research. Themes that were evident among the majority of participants were identified through the examination of the experiences and opinions of Millennial visitors in Dublin. The objective of this study is to investigate the impact of social media on museums, particularly Instagram, among Millennial visitors. To achieve this, this section will include each of thematic areas along with a selection of significant quotations directly from the participants.

4.0. Research Objective 1

Research Objective 1
To assess the importance of engagement between social media and Millennial visitors.
Interview Theme
1. Online Behaviors

4.0.1. Online Behaviors

The process of gathering data opened for with a discussion regarding the participants' general social media usage habits. All five participants reported as follows that they frequently utilize social media during the day and check their accounts on every day;

> **Interviewee A** *"Yes, I check absolutely every day my social media accounts".*

Interviewee B *"Yes, I use. Generally, Facebook and Instagram"*.

The participants' shared characteristic was their frequent use of social media.

Interviewee C *"Yes, social media is part of   my daily routine"*.

Interviewee D *"Of course, like everyone else, I use it to keep up with the agenda"*.

Interviewee E *"Yes, I use it often every day, I think there is not a day that goes by that I do not access social media"*.

These responses agree with the assumption that the Millennial generation is the most active social media   user, overtaking other age groups. Social media provides a place for Millennials to showcase their activities, consumption patterns, and lifestyles that emphasize their desire for individualism (Helal and Ozuem, 2019).

After the   participants' social media usage habits   were discussed, the subject of which social media platform they use the most and whether there is a specific cause for this was brought up. According to Guynn (2018), Instagram is the most successful channel for this target   group   because of its   emphasis on photographs and visual storytelling. On the other hand, they also stated they use other platforms often.

Interviewee A "Mostly, I use Instagram. I like to see stories and posts. As you know, I am graphic designer, and I like to kill my time discover new artists and their works on Instagram"

Interviewee D "I love Instagram more. It's easy to use and a great platform for catching up with your followers".

Interviewee E "I use Instagram mostly. Because I like to share stories about my lifestyle. I really like sharing photos of places I visit often and memories I love".

These opinions indicate that Millennials are interested in Instagram since it is user-friendly and visually appealing. This can be linked to the idea that Instagram is a social media platform which allows users to share and post photos, videos, and Instagram stories with their followers. Instagram is the most popular social media platform, surpassing other platforms such as Facebook and YouTube, due to the sophistication of its features, which are both modern and virtual (Arviani, Prasetyo and Walgunadi, 2020).

Interviewee C "I use X and Instagram mostly. I read check news, economy and read some tweets about politics. But Instagram is more entertainment for me. I share photos and stories, and I like to follow some educational accounts on Instagram".

The answer of this participant shows that platforms can be used by users for different purposes. In 2022, the Pew Research Center organized a set of five focus groups to obtain a deeper understanding of individuals' experiences and the digital platforms that influence them. According to research, users have indicated that they mostly utilize Twitter to stay updated on political events and global events, whereas they use Instagram primarily for socializing with friends (Pew Research Center, 2022). Similarly, Stepchenkova and Zhan (2013) study, the most effective medium for conveying meaningful content is the photograph. Furthermore, the composition of content in relation to an Instagram caption plays a substantial role in attracting an audience.

During the investigation, additional themes emerged and are addressed in objective 2.

4.1. Research Objective 2

Research Objective 2

To assess the impact of social media on museum visits among millennial visitors.

<table>
<tr><td>Interview Theme</td></tr>
<tr><td>1. Social Media and Museums Visits</td></tr>
</table>

4.1.1. Social Media and Museums Visits

All participants discussed   the influence of social media on   their museum visits and the act of sharing their experiences on social media platforms while visiting museums.

Interviewee B "I follow couple of museums in Dublin on Instagram. I see social media as a place to update the latest news and exhibitions".

Interviewee C "I follow my most favorite museums on Instagram. I like to see their posts on my homepage on my accounts".

Interviewee D "I follow museums page on social media. Generally, before I make plans, I check their accounts to make sure if they have any family or friends' activities. Sometimes they have free entry exhibitions, and I try to participate in them".

These comments emphasize participants' view   that social media is tool to connect with museums online. According to Gao and Yu (2024), social media has emerged as the primary platform for visitors to access and spread information in the context of the digital and informational era.

It is noticeable that social media, particularly Instagram, impacts the decision-making process of Millennial visitors prior to their visits to museums in Dublin.

Interviewee A "Social media has a   big influence on my decision-making. If I see a new exhibition or an interesting post or story, I immediately start researching and eventually I show up to participate".

Interviewee E "Social media really has a big role in my life in this regard. If I see an interesting post by the museum, it will make me visit. The aesthetics of the post always affects me. The story behind the piece of art in the post is very important.

Consequently, this implies that millennial visitors are influenced by social media, as they prefer to visit museums on site. Similar to the study conducted by Munar and Jacobsen in 2014, the popular trends on social media have an impact on the number of people who visit on site. In addition, Marty (2007) explored the combined impact of museums websites and social networking sites on visitors, specifically focusing on solutions to address shifting information demands before and after their visits. Online evaluations by visitors have emerged as a critical method for researchers to acquire insights into their actual experiences in an era that is dominated by social media. Digital social evaluations provide us with a comprehension of in-depth experiences and subtle emotions that traditional research may not be able to capture (Gao and Yu, 2024).

Interviewee C "...and sometimes I check the comments under the posts about the event or exhibitions. I like to see what other visitors think about this piece of art or event. I usually always attend events that are appreciated by other visitors. Which is actually an important factor for me to visit as well".

These findings demonstrate that the comments shared under the posts also play a substantial influence in the decision-making process of millennial visitors. At the same time, similar findings that emerged as a result of the study of Gao and Yu (2024) show us there is a strong connection between favorable internet reviews and emotional dispositions and how people behave in real life. Positive feedback on social media can potentially incentivize visitors to increase their frequency of museum visits, share their experiences with other visitors, and make more purchases in the museum's gift shop. In contrast, negative comments have the potential to damage the museum's reputation, decrease the number of visitors, or even result in inappropriate conduct during visits. Through the interaction between social media trends and real-life actions, we have discovered that online reviews serve a dual purpose: they help us comprehend the genuine experiences of visitors and enable us to forecast future trends.

Therefore, in order to efficiently influence electronic word-of-mouth, museums should give priority to these online feedbacks and implement strategic modifications based on them Through the interaction between social media trends and real-life actions, we have discovered that online reviews serve a dual purpose: they help us comprehend the genuine experiences of visitors and enable us to forecast future trends. Therefore, to efficiently influence electronic word-of-mouth, museums should give priority to this online feedback and implement strategic modifications based on them.

Subsequently, we engaged in a dialogue with the participants regarding whether they had posted the images they took or the videos they recorded during their museum visit on their Instagram accounts.

Interviewee A *"Surely. I always take photos or record videos during my museum visits. I will add them to the highlights section later, where they are my favorite pieces of art that I have created in my profile. Sometimes my friends send direct messages to get information or ask questions about a piece of art or exhibition".*

Interviewee D *"I love sharing the photos and videos I take during my visits and collecting them as memories. It makes me happy to look back at them later and remember the works of art again".*

Participants addressed their interest in sharing some photos and videos on Instagram and motivations behind collecting photos and videos of pieces of art and exhibitions. Correspondingly, data from additional research conducted on Instagram also indicate that the content shared by visitors was influenced by an emphasis on museum objects. For example, Weilenmann et al. (2013) study emphasizes the dynamic nature of Instagram as a platform and the creation of personalized displays on mobile devices, driven by individual interests and the act of assigning meaning. Kylie Budge has conducted three studies in recent years to thoroughly examine and analyze how people interact with museums by snapping photographs. In Budge's (2017) initial study, he discusses a renewed fascination with the physical realm and the observation that portraying individuals with exhibitionist elements

seems to serve as a means of creating significance through personal experiences. As a result, this is causing an interference in the traditional methods of conveying information from museums to the public (Villaespesa and Wowkowych, 2020).   Budge and Burness (2018) further elaborate on this topic in a separate study that specifically examines visitor Instagram posts that utilize the museums geotag. Once again, most visitors were interacting with the exhibits on display. Ultimately, the researchers concluded that the visitors' perspective provides museums with valuable insights about how their patrons engage with their institutions (Villaespesa and Wowkowych, 2020).

Afterwards, participants spoke about whether they would be interested in going to that museum after any post about a museum from their friends on Instagram. Three out of five participants expressed their interest in visiting the museum, which they typically observed in the posts of friends on social media.

Interviewee B "Definitely. I even did most of my museum visits in Dublin this way.".

Interviewee C "I Yes, I might be interested. If a post I see from a follower seems interesting, I may decide to research it in depth and visit it".

Interviewee D "I can say that I am mostly interested in it. If a friend of mine had a positive experience, I might want to experience it too".

The growing number of museum visitors who carry a smartphone with them is consistently rising, primarily due to the prevalent use of photo-taking and social media sharing.   Visitors are sharing their experiences   instantaneously and receiving feedback from friends and followers, all while equipped with smartphones that are   equipped with high-resolution cameras and high-speed Internet. Audience feedback is becoming increasingly significant in the development of the narrative surrounding an image (Villaespesa and Wowkowych, 2020). Social media can be   characterized as communicational memory, as per Seyfi and Soydas (2017). The instant nature of social imaging has altered our comprehension of time and   place by   reducing them; storytelling has   developed, necessitating an understanding

and exploration of this shift to effectively utilize the tools. Arias (2018) posits that social media serves a dual purpose in museums: the collaborative creation of a narrative and the enhancement of shared authority. Her research demonstrates the influence of performative memory, which is the process by which cultural or heritage principles are given meaning through an individual's interactions with their environment. Online interactions are not merely a chronicle of our daily lives; they are also contributing to the creation of our lives. The shared perspective of social photography can be interpreted as a remaking or reinterpretation of museum items, revivifying them in the contemporary era (Arias, 2018). This finding, Villaespesa, E., and Wowkowych, P., may be associated with the discovery made in the study of (2020). Based on their research, the participants frequently expressed that they were aware that many of their followers were employed in the same industry or shared common hobbies. As a result, they aimed to inspire them artistically.

4.2. Research Objective 3

Research Objective 3
To examine the impact of Instagram on the engagement and experience of millennials and museums.
Interview Theme
1. Visitor Engagement on Instagram

This aspect of the data pertains to the determination of whether they followed any museums in Dublin on Instagram and, if so, the reasons for their follow. Each participant explained their individual preferences on the museums and their underlying motivations.

Interviewee A "Yes, I follow National Galley of Ireland and Cheaster Beatty Library Museum on Instagram. Basically, the style of the works in the National Gallery of Ireland is exactly my area of interest. I think they share very nice posts about the pieces of

art on their Instagram accounts. Sometimes, as I said, I also get information about events".

Interviewee B *"Yes, I'm following IMMA. I have recently become interested in modern art. I think they share informative and high-quality photos. I also follow events related to modern art".*

Interviewee C *"I do follow EPIC Museum. For me, it is the best place to visit in Dublin. I have many friends from abroad and when they come, I always try to bring them to the EPIC Museum. Their interactive activities and posts about them are interesting and aesthetic".*

This demonstrates that Millennial visitors in Dublin follow several museums on Instagram, because their content on Instagram is interesting, creative, informative. At the same time, they also have information about future events. The excited acceptance of Instagram as a tool for engagement is a result of the rapid emergence of the visual as a focal point of social media and broader digital culture, as per Budge's (2018) research. This social media activity, which is led by visitors, serves as a contrast to the mainstream "institution to visitor" approach, which emphasizes the institution's utilization of social media platforms to engage with visitors and potential visitors. Rather, museums were encouraged to establish knowledge-sharing networks, which involve the sharing of images, information, and experiences among cultural participants in communities, at a relatively early stage during the emergence of social media (Russo et al. 2008).

A significant portion of this first research was conducted within the context of challenging the traditional model of one-way communication between museums and its audiences. Instead, the focus was on empowering visitors to engage in communication, which would in turn stimulate their ability to make sense of information, share knowledge, and generate new ideas. Significantly, this perspective changed the focus of power from just the institution to include the communities in which it is situated, serves, and draws (Budge, 2018).

As indicated by the responses, museums have utilized Instagram in diverse ways to distribute knowledge and heritage, providing a holistic digital journey that encourages

active user participation through engaging and instructional posts. On the one hand, museums have been discovered posting images of artworks from their collections, which enables followers to investigate and learn about a variety of artistic styles, movements, and artists (Rodríguez-Vera, A. et al., 2024). They also indicate events, talks, workshops, and educational programs, enabling their followers to engage in cultural and educational activities. They engage the audience and encourage curiosity and learning by sharing fascinating stories, anecdotes, or fun facts about the artworks and the museum's history. Conversely, exhibition visitors utilize Instagram to engage with the exhibition's content, thereby establishing a two-way dialogue between the museum and the visitor. These findings are consistent with the research conducted by Rodríguez-Vera, A. et al. (2024).

As the interview progressed, participants talked about how they interact with museums' Instagram accounts. The participants typically like the posts and occasionally save them, content upon the topic of the post.

***Interviewee D** "Normally I like the posts. I will try to comment if it interests me. High-resolution images and videos and engaging descriptions keep me engaged with posts".*

***Interviewee E** "Visually, I often like aesthetic and creative images. Sometimes I even share posts that I think are interesting with my followers. Posts such as interactive content and question-answer sessions allow me to interact".*

Similarly, Rodríguez-Vera, A. et al. (2024) highlighted that undoubtedly, there exists a correlation between the level of engagement and the extent of interaction with followers on Instagram accounts belonging to museums. Engagement is demonstrated through several actions, including likes, comments, and other similar activities. More interaction is achieved when followers interact more with the information. The relationship between interaction and the success of communication techniques is crucial, since a significant amount of engagement implies that the material is relevant, engaging, and appealing to the audience.

4.3. Research Objective 4

Research Objective 4
To assess the effect of Instagram content on engagement and experience of millennials.
Interview Theme 1. Museum Contents on Instagram

The last part focused on Millennials' thoughts about museum contents on Instagram. All respondents brought up the idea of museum content and categories during the research process. First, participants discussed what the content is about, and which posts on interesting topics they found.

Interviewee A *"I usually find posts about pieces of art more interesting.* These can be about paintings or various collections*".*

Interviewee B *"I am more interested in posts about upcoming exhibitions on Instagram. Thanks to this, I update myself regularly".*

Interviewee D *"I find the posts shared about the experience we will have there very interesting. It's like we're watching a trailer for the movie".*

This participant's comments are complementary to Rodríguez-Vera, A. et al (2024) findings in that it demonstrates that most of the millennial visitors find the posts about pieces of art more interesting. On the other hand, posts about upcoming exhibitions are considered interesting by two-fifths of visitors. The primary focus of the museums is centered around paintings, artworks, collections, exhibitions, artists, and their specific events. Additionally, there is institutional information provided about the museums, as well as details about the

experiences offered and the individuals who appreciate art (Rodríguez-Vera, A. et al., 2024). When implementing the digital strategy of museums, it is crucial to prioritize increased innovation in digital content and experiences that extend beyond providing information about their collections or artworks, as shown in the studies by Suess and Barton (2022) and Chang et al. (2022).

Interviewee C *"Along with posts about upcoming exhibitions, I find posts about the museum itself are often interesting as well".*

Another notable component is that millennial visitors find the posts associated with the museum itself to be intriguing. Next, we discussed the features of Instagram.

Interviewee B *"I think story feature is quite effective. I like interactive stories. Q&A with artists or curator, and quizzes or polls about the pieces of art, collections, artists or general culture could be creative ideas for interactive stories".*

Interviewee C *"It may be a bit classic, but I love posts shared as photographs. Creative visuals, informative description, interactive elements provide an engaging experience. These images are often shared as carousels. It also provides a different experience to gain more insight.".*

Interviewee D *"I've been seeing reels a lot on Instagram lately. Many brands now post interesting ideas or entertaining reels on their accounts. I think it would be a great idea if museums did this more often".*

The findings from this study suggest that museums may provide an engaging experience for their audience by utilizing various sorts of postings on their Instagram accounts. Instagram is undergoing a process of evolution and change in terms of the integration of new categories of posts on the social network (Rodríguez-Vera, A. et al., 2024). Most visitors tend to find interactive stories to be more captivating. On the other hand, reels and carousel posts can be effective in facilitating visitors' acquisition of greater insight. As the

interview progresses, we discuss with the participants whether they saw an interesting post on Instagram in Dublin recently and then visited the museum.

Interviewee A "If I remember correctly, I saw a fun behind-the-scenes post of the EPIC museum on Instagram. It was in the post reels format, and we went with my friend that weekend".

Interviewee E "I saw a wonderful painting shared by the National Gallery of Ireland. The images were in carousel format. I remembered that there were many collections that I had not yet examined, so I went back for the second time".

In accordance with the research conducted by Rodríguez-Vera, A. et al. (2024), one of the most prevalent activities in the museums that were examined is the utilization of carousels. This is because museums prioritize the examination of the work of art's history and specifics. They attempt to illustrate features that are not visible to the naked eye through a single photograph. Furthermore, a carousel is typically the contribution that has the most significant positive impact, as it allows for the inclusion of a greater amount of information on a single subject, thereby rendering it more user-friendly and convenient. The museum's publications primarily focus on exhibitions and photos, but when they choose to showcase a specific artwork, they often utilize a carousel format.

The visitor's participation and interaction during the visit are facilitated by their prior knowledge and interest, which enables them to create an immersive experience in the areas that entail their involvement (Chagas da Silva Almeida and Batista, 2023). The visitor's decision to remain actively engaged after the visit is driven by these more active experiences, and only these, which include seeking information, revisiting to the museum, following it on social media, and recommending it on opinion sites (Valtysson, 2022).

Then, the participants stated their expectations about the posts they shared on Instagram from the museums as visitors.

Interviewee A *"I look forward to more educational posts from museums about the story behind the works and the life of the artist. They can share more formats such as reels and interactive videos"*.

Interviewee B *"I would love to see contents with interactive features. Posts that increase interaction can be good choices for both entertainment and information"*.

The comments of millennial visitors demonstrate that millennials have a strong interest in the latest features of Instagram and anticipate receiving both engaging and educational information from museums. It was found that three-fifths of the participants expected to see educational content. However, the rest of the participants emphasized the importance of entertaining content for interacting with posts.

The next chapter will present and summarize the recommendations elicited by the findings and discussion   in this section, which are applicable to academia and industry.

5. Conclusion and Recommendations

The aim of this study was to gain insight into the correlation between Millennial visitation and the social media strategies, specifically on Instagram, employed by museums in Dublin, to provide museums with a more comprehensive understanding of how to successfully implement Instagram methods. Museums that employ data analytics to obtain insights into visitor habits, choices, and trends can make educated strategic decisions. These themes covered the utilization of social media platforms in accordance with their distinctive characteristics, museum visits, engagement, Instagram features, and museum content on Instagram. Furthermore, the preferences of millennials were addressed.

Firstly, the research objective was to assess the importance of engagement between social media and Millennial visitors. Most of their time is spent on social media, as revealed by our interviews with the participants. Later on, they announced that Instagram was their favored platform. Millennials find pleasure in utilizing technological advances. Generation Y acquired a dependence on technology at an earlier age compared to preceding generations. The optimization of content in the form of information and photographs is one of the social media strategies that can be implemented (Cornellia, Hermawan and Sinangjoyo, 2022). The interaction between the museum and the community will be enhanced by clear displays, attractive images, and readily comprehensible information. In fact, the results obtained indicate that there is a relationship between the number of followers, content, and community interest in visiting. Additionally, the number of followers will be influenced by the quality of the images, information, and interactive features. Indirectly, this predicament has the potential to enhance the community's understanding of museums (Cornellia, Hermawan and Sinangjoyo, 2022).

Secondly, the research objective was to assess the impact of social media on museum visits among millennial visitors. We concluded that social media, especially Instagram, played a major role in the decision-making phase of the participants before their museum visit. They mentioned that they uploaded photographs or recordings of their museum visits to their Instagram accounts. Furthermore, they underscored that they may see it in the posts of

their friends and be interested in visiting the museum later. The objectives of museum marketing are to   enhance the accessibility of the cultural experiences that museums offer and to attract a greater number of visitors (Kotler et al., 2008). The customer engagement cycle outlined by Sashi (2012) enables the argument that the respondents in each level of engagement with the museums may alter   their level of engagement in response to   their circumstances and the museum's communication style. Consequently, it is crucial to preserve the consistency of communication, adjusting it in accordance with the most effective strategies that have been identified through the analysis of user engagement's successes and failings using updates and sharing. As a result, it is recommended to museums that it is advantageous to remain informed about the latest trends, as Instagram is a social networking site through which visitors are most inclined to engage with   a museum prior to, during, and after their visit (Moore, 2019). Especially due to the significant influence of friend and family recommendations on the decision to attend specific museums and exhibitions, social networks are valuable for word-of-mouth marketing. Therefore, it is advised that museums prioritize social media marketing and consistently distribute posts promoting exhibitions and events.

Thirdly, the research objective was to examine the impact of Instagram on the engagement and experience of millennials and museums. The participants said they actively engage with the Instagram profiles of their favorite museums in Dublin, interacting through actions like liking and commenting. Museums, as part of historical tourism, should develop effective social media marketing strategies that specifically target Millennials, who currently dominate the demographic landscape and will continue to do so in the future (Cornellia, Hermawan and Sinangjoyo, 2022). It is recommended to prioritize the creation of valuable and innovative content that revolves around photo captions, likes, comments, information, and entertaining material, since this aligns with the preferences of millennials

Finally, the research objective was to assess the effect of Instagram content on the engagement and experience of millennials. We concluded that the participants' expectations from museums were that museums should integrate the new features developed by Instagram into their social media strategies. Instagram is anticipated to be employed in numerous of forms to provide cultural understanding to museum visitors, thereby offering a comprehensive digital experience that promotes active user engagement within

entertaining and educational posts. Museums that are seeking to establish a connection with their contemporary visitors should initiate the process by actively managing an Instagram account (Moore, 2019). Instagram Stories and Reels are an excellent method for museums to establish a more   genuine connection with their social media followers, despite the majority being familiar with the conventional Instagram photo post. Additionally, Reels are Instagram's most popular feature as a growing number of individuals transition to short-form video content (Moore, 2019).

6. Limitations and Recommendations for the Future Research

The qualitative research design has a limited ability to produce statistically significant results, thereby restricting the scope of the investigation. By reducing the sample size to only five   participants, the diversity and representativeness of   viewpoints on museums' social media strategy may be limited. The small sample size could restrict   the ability to generalize the   results to a larger population   or environment. Furthermore, individual experiences, viewpoints, and prejudices can significantly influence the process of gathering, analyzing, and interpreting data, potentially compromising the objective   accuracy   of the study findings.

The limitations of this dissertation were significantly influenced by the time allotment. Additional time would have enabled the selection of a more well-structured topic, further investigation, and a greater number of visitors who could have been contacted. Also, the data would be examined more thoroughly if the researcher were not under a deadline.

The research undertaken   in the Republic of Ireland   solely comprised interviews with visitors residing in Dublin. Furthermore, the investigation exclusively concentrated on

institutions in Dublin. In order to achieve   a thorough comprehension, it is imperative to include institutions from other counties in the analysis.

Quantitative data analysis could be incorporated into future research to offer a more quantifiable perspective on the relationships between millennials and social media. This study exclusively investigated   the use of social media, specifically Instagram, as a marketing communication tool. Other aspects of marketing communication tools may also be examined to develop a more effective strategy. Websites, beacon technology, and mobile applications can facilitate profound comprehension.

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Appendices

Appendix 1 - Interview Questions

Research Objective 1: To assess the importance of engagement between social media and millennial visitors.

Theme: Online Behaviors

- Q1: Do you use social media?
- Q2: Which social media platform do you use most, and why? Is there any specific reason or what attracts you to that platform?

Research Objective 2: To assess the impact of social media on museum visits among millennial visitors.

Theme: Social Media and Museum Visits

- Q1: How do you use social media when looking up museums or following your favorite museums?
- Q2: How does social media affect your decision before visiting a museum?
- Q3: When you visit museums in Ireland, do you take photos or videos and share them on social media? What kind of interaction with your friends would you expect afterwards?
- Q4: Would a friend's sharing about a museum on social media make you interested in visiting?

Research Objective 3: To examine the impact of Instagram on the engagement and experience of millennials and museums.

Theme: Visitor Engagement on Instagram

- Q1: Do you follow any museums in Dublin on Instagram? If so, which museums, and what motivated you to follow them? What do you particularly like about what they currently do on social media and Instagram?
- Q2: How do you usually engage with museums' content (e.g., liking, commenting, sharing) on Instagram? What makes you want to engage with their content? What would make you engage more than you currently do?

Research Objective 4: To assess the effect of Instagram content on the engagement and experience of millennials.

Theme: Museum Contents on Instagram

- Q1: What kinds of topics (photos, videos, stories, and reels) do you find interesting on Instagram, and why? What is it about these types of posts that drives/appeals to you?
- Q2: What Instagram features (such as polls, live sessions, and interactive stories) do you believe are more effective for museums?
- Q3: Can you recall any museum Instagram post that made you want to visit or think about visiting? What did you like about the post?
- Q4: As a museum visitor in Dublin, do you have any specific expectations from museums on Instagram? If so, can you please share them?

Appendix 2 - Table of Participants

Age	Gender	Nationality	Interest in Art	Interest in Social Media
28	Female	Irish	Sculpture, painting	Instagram, Facebook
32	Female	Turkish	Modern Art	Instagram, X
31	Male	Irish	Painting	Instagram, TikTok
27	Female	Irish	Interactive art forms	Instagram
25	Male	Brazilian	Sculpture, painting, Photography	Instagram