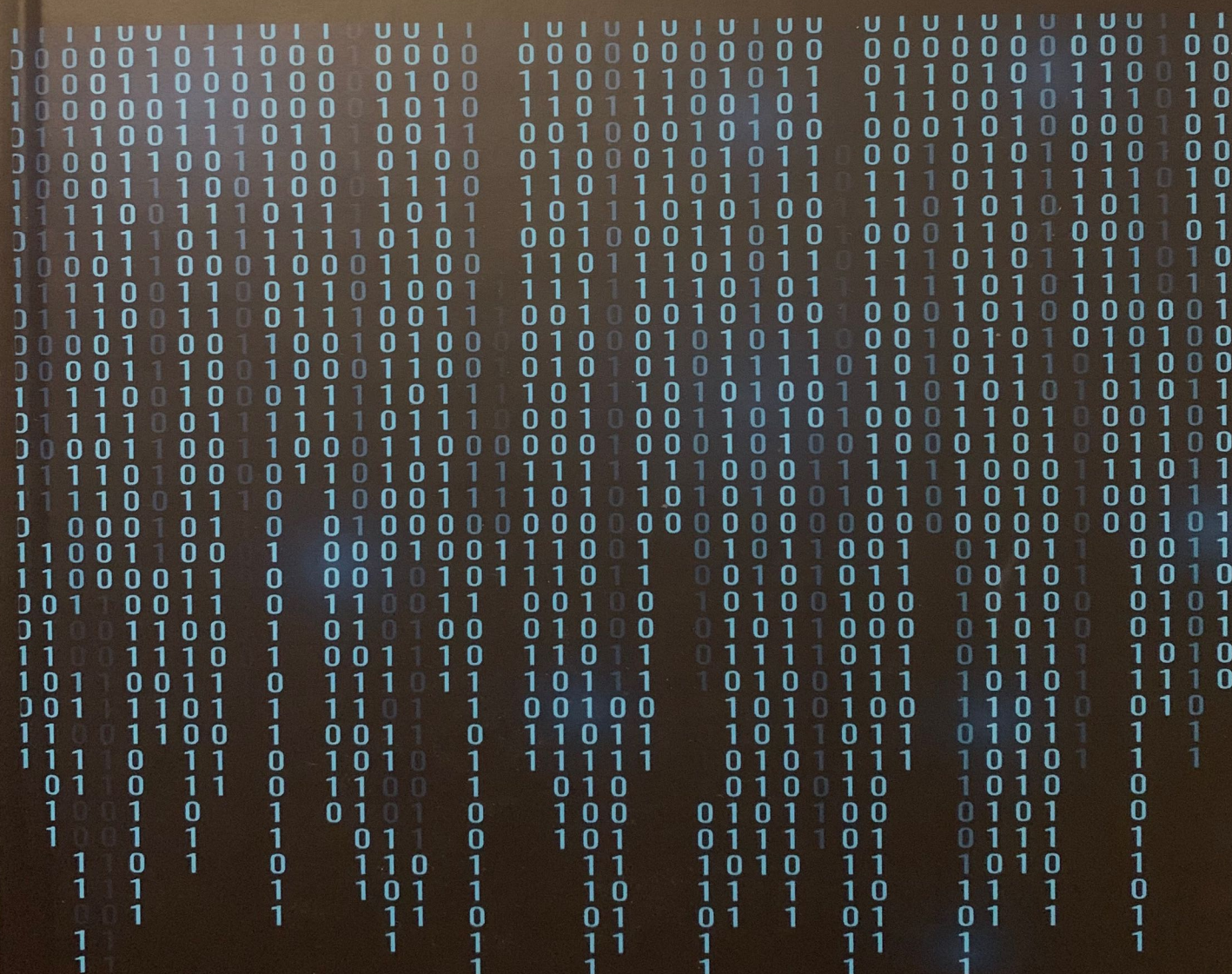


The Routledge Companion to Digital Humanities and Art History



Edited by Kathryn Brown

THE ROUTLEDGE COMPANION TO DIGITAL HUMANITIES AND ART HISTORY

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SOCIAL MEDIA IN THE ART HISTORY CLASSROOM

Lauren Jimerson and Allison Leigh

When we were college students, art history courses revolved around a 1960s-era carousel slide projector. Its monotonous humming and clicking in the darkened lecture hall often put our classmates to sleep. For years, the technology used in college art history classrooms was limited. Only in the last two decades have departments transitioned from using the Kodak 35 mm slide projector to computers with PowerPoint presentations.¹ Other digital tools have been more slowly implemented. Though rarely used in art history classes, social media can serve as a highly effective teaching aid.² Cost-free and ubiquitous, social media can be leveraged to make lectures more interactive and relatable to a twenty-first-century audience. It can foster scholarly interest in art history while introducing students to current issues and debates in the field. When employed effectively, it increases engagement both inside and outside the classroom and enables students to integrate art history into their daily lives.

Today's college students are immersed in a culture inundated with technology. With smartphones and computers, social media has risen to become a major channel of communication and interaction. The vast majority of college students employ social media on a daily basis. Of the 65% of American adults who use social networking sites and applications, young adults are the most avid users—an estimated 90% aged eighteen to twenty-nine.³ We aimed to harness digital technologies already employed by most college students and to use them in the art history classroom. Rather than explore the plethora of social media platforms available, this chapter concentrates on the implementation of two of the most popular: Twitter and Instagram. Both are oriented around visual communication. With Twitter, messages are limited by character count and are often accompanied by an image, video, or a link to an article or website. Instagram posts feature an image or short video with a terse caption. Furthermore, each serves as an important source for art and art-historical related news and information. Myriad scholarly and cultural institutions share current events through Twitter and Instagram.

Founded in 2006, Twitter is a social networking site through which users publish short messages, called “tweets,” which are visible to other users in real time. Initially, tweets were limited to 140 characters, but this was doubled in 2017 to 280. The open nature of Twitter enables users to communicate not only with friends and colleagues, but with millions of other users globally. As of the time of writing, the number of monthly active users on Twitter is approximately 336 million and it is estimated that the site is used by 23% of all online adults.⁴ Twitter has numerous features that make it apposite for teaching. The open nature of the platform and the facility of

sharing scholarly and news articles make Twitter an optimal environment for learning about any academic subject. For art history, students can stay abreast of scholarly debates, recent publications, and research discoveries as well as current exhibitions by following museums, galleries, historical sites, professional societies, artists, curators, and art historians from around the world. At the same time, they can learn about major events in the art market. Integrating Twitter or any social media platform into curricula can present challenges though. One disadvantage of Twitter is that it has become a locus of political controversy over the past few years. Fortunately, it is possible to make selective choices about who (and who not) to follow.

Launched in 2010, Instagram is a digital social platform that allows users to upload and share photographs and videos through a mobile application. These posts are visible to the user's followers in their Instagram feeds. When not set on private mode, posts can also be viewed publicly. Like Twitter, Instagram is used by individuals, companies, and organizations alike. Most major art institutions and cultural centers also have accounts and regularly share images from their collections, videos of art performances, or clips of interviews with artists and curators. Instagram is one of the most popular social media platforms, especially among young adults. The total number of monthly active Instagram users has surpassed one billion.⁵ In 2018, it was estimated that around 71% of eighteen- to twenty-four-year-olds in the United States use Instagram (45% of that age group are Twitter users).⁶ Moreover, Instagram users tend to visit the site multiple times throughout the day. One researcher estimates that teens access Instagram around ten to thirty times daily.⁷

As an application designed specifically for viewing and sharing images, Instagram lends itself to the study of art. Each post must consist of at least one photograph or short video and it is now possible to display a series of up to ten images via a swiping carousel. With more than fifty billion photos shared to date, Instagram is a major conduit of imagery in today's image-saturated environment.⁸ By observing, creating, and interacting with images, students learn to communicate effectively through images as they simultaneously develop both visual literacy (VL) and digital visual literacy (DVL) skills.⁹ Visual literacy, the ability to construct meaning from images, is fundamental to the field of art history. DVL, the ability to analyze critically digital visual materials, is becoming an increasingly essential skill in academia, the work place and in daily life. VL and DVL are not mutually exclusive; by enhancing them in tandem, students will be better prepared for reading and comprehending images—whether on a screen or in a museum.

Over the past five years, Twitter has been implemented in higher education with increasing regularity. It is often utilized in marketing and management courses, particularly at the graduate level.¹⁰ In fact, in some business classes, Twitter use is a requirement.¹¹ Less research has been conducted on Instagram's academic applications.¹² Although numerous studies have examined the use of Twitter in pedagogy, most of these have been centered on math and science courses and other non-humanities disciplines.¹³ In 2014, when Lauren first implemented Twitter in her curriculum (the first instructor in the Art History department at Rutgers University to do so), there were no published sources on the use of Twitter in an art history course.¹⁴ Overall, there seems to be a degree of cultural resistance to social media use in art history as well as other academic fields.¹⁵ Yet, art and art history are alive and well on social media. And students increasingly rely on these platforms for communication and entertainment. It seemed both constructive and vital to address this cultural phenomenon by engaging with these networks in our own courses. We aimed to steer our students' habitual use of digital technologies toward education in order to make art history a part of their social networks and everyday lives.

Twitter was integrated into an introductory art history survey course at Rutgers, The State University of New Jersey, and Instagram was incorporated into a number of art history courses at the University of Louisiana at Lafayette. In neither class was the use of social media mandatory.

While students were incentivized to participate, it was not a graded assignment or obligation. At the end of the Rutgers course, surveys were administered to assess students' response as to whether social media enhanced or detracted from the overall classroom and learning experience. However, we wished to avoid the distraction of formal structured assessments conducted at various times throughout the semester. We pioneered new technologies in our classrooms with the aim of complementing and enhancing pedagogy and academic rigor. In what follows, we will describe how we leveraged social media to enhance art history content learning and reveal the ways in which we found it to be the most useful. In sharing these experiences, we hope to increase understanding of these digital technologies and their utility in higher education settings. However, we remain cognizant of the fact that in the rapidly changing world of technology, these platforms, just like the slide carousel, will someday become obsolete.

Lauren's Case Study: Twitter

I decided to incorporate Twitter into my curriculum in 2014.¹⁶ I was teaching the Renaissance through Contemporary Art section of the *Introduction to Art History* to a class of sixty-two students. While other academic courses employ social media, I had never personally encountered it in an art history classroom. Therefore, I had to devise an approach that suited the field and the course's pedagogical aims. Participation with Twitter was optional, but I offered an incentive. Students earned two bonus percentage points for the semester if they used the site regularly to interact with lecture, either during or after class. Students were given a very general guideline regarding Twitter usage. Tweets had to be informative and insightful. Students could ask questions, provide links to outside sources, or offer engaged responses to course material and their classmates' posts. All tweets had to include the class hashtag (#arthist106) so that they would be easily searchable. Rather than banning cell phones, I allowed students to use them in class for Twitter in case they did not have access to a laptop computer. To provide a model for students on how to use social media in an academic setting, I frequently shared articles, videos, images and remarks related to course material (Figure 34.1). I responded to their questions on Twitter and liked the most notable tweets. Furthermore, I recognized top tweets each week, displaying them in the PowerPoint presentation. Over the course of the semester, about 50% of the class participated.

I was aware of the fact that most college students already use social media sites, like Twitter, on a daily basis. Thus, it seemed plausible that orienting students' social media use toward academic subjects could produce favorable results. In my art history course, Twitter encouraged active learning. It allowed students to comment on material and ask questions in real time. An average of ten tweets were posted during each class. When a live stream was included in the PowerPoint, this number greatly increased. During a lecture on Van Gogh with a live Twitter feed, a record seventy-two tweets were generated. Twitter also allowed for discussions to continue outside of the classroom. The majority of tweets were posted after class, often in the evenings and on weekends. From the students' activity on Twitter, it was clear that the course material resonated with them and that they continued to reflect on the ideas and concepts during their spare time. Twitter thus served as an extension of the lecture hall, a flexible and open digital forum fostering learning and discussion.

Notably, final grades were on average 8% higher for students who used Twitter consistently. That Twitter use can result in improved learning is corroborated by other studies as well.¹⁷ Research has shown that student engagement is positively linked with increased academic success.¹⁸ Twitter added to the amount of time and effort students devoted to the class, which may have contributed to a favorable outcome. By reorienting their habitual social media use around



Figure 34.1 Twitter post from September 1, 2016.

Source: Lauren Jimerson via Twitter.

art history, the subject became a major preoccupation for many of the students and fostered content understanding and retention. Many students had no prior exposure to art history, and the majority took the class to fulfill a core undergraduate requirement. In the final course survey, most reported that they had only a moderate interest in the subject before taking the course. However, the majority (86%) indicated that they developed a greater interest in art history afterward.

Although multiple factors affected these results, Twitter seemed to play a large role in cultivating an appreciation and enthusiasm for art history. It allowed students to relate the subject to their own academic and leisure pursuits. Students drew connections between art history and science, literature, music, fashion, popular culture and personal experience on Twitter. A biology major shared how J.M.W. Turner's landscapes were used in a scientific study; a music major tweeted about her experience playing Maurice Ravel while gazing at Monet's water lilies; and an art major tweeted about his admiration for Michelangelo and his fascination with the hidden anatomical images in the frescoes on the Sistine Chapel ceiling.

Significant realizations came to fruition when students drew connections between their own academic pursuits and art history. Twitter served as a conduit, a kind of interdisciplinary magnet,

through which students could observe and associate art with their own hobbies and passions, making the subject all the more meaningful. Additionally, Twitter served as a powerful resource for expanding students' knowledge of museums and cultural sites. Students could follow a wide range of museums and institutions and learn about ongoing exhibitions and other current events in the art world. This in turn encouraged them to visit new places and to tweet about their experiences.

With a plethora of museums at their doorstep, Rutgers students have a unique advantage. Still, they are not always aware of all of these sites. Through Twitter, students encouraged one another to visit nearby cultural institutions (Figure 34.2). Some students traveled further afield to see art and architecture and zealously shared these experiences with the class. One student tweeted photographs of Cattedrale di Santa Maria del Fiore on her trip to Florence during spring break (Figure 34.3).

Each week, I displayed the "top tweets," the most salient and interesting comments, questions and images, on a PowerPoint slide, and began the class by addressing them and answering important questions. In this manner, I ensured that the material was understood and I also geared each lecture to the needs and interests of my students. Some of these "top tweets" employed humor to reinforce art history concepts, while others sparked heated classroom discussions.

Twitter also proved to be a practical study tool. I posted reminders about upcoming exams and writing assignments. Students tweeted their questions and my responses were visible to everyone prior to exams. On a regular basis, students shared their excitement for course material on Twitter. This was particularly evident during one lecture focused on Van Gogh. As I lectured, students' tweets appeared next to images of Van Gogh's work in real time.¹⁹ This generated a great deal of enthusiasm, and the majority of the students present tweeted responses and questions during class. Afterward, students continued to tweet their reactions, some of which were particularly insightful: one student made a connection between Van Gogh's *Crows Over the Wheatfield* and a Greek myth while another student later shared a link to a psychiatric study examining plausible diagnoses of Van Gogh's illness.

 **ElleryJane Ring** @EJ_AH · Apr 2
Manet's work really came to life for me at Grounds for Sculpture! Check it out, it's one of my favorites. #ARTHIST106



Figure 34.2 Twitter post from April 2, 2014.

Source: Ellery Jane Ring via Twitter.



Figure 34.3 Twitter post from March 19, 2014.
Source: Aline Theodorakis via Twitter.

Twitter allowed everyone in the class to express their ideas while simultaneously strengthening the classroom community. I encouraged students to share their viewpoints openly. By allowing students to speak out through Twitter, I acknowledged their opinions as valid and emboldened them to develop their own perspectives on key art historical topics. With an additional outlet for interaction and discussion, individuals felt empowered, and a sense of community amongst students was bolstered as well. Meanwhile, for the shiest students in class, Twitter proved an invaluable asset. In a large lecture hall, it can be intimidating for some students to participate, even in a course that encourages dialogue.²⁰ One bright student rarely raised her hand during class at the beginning of the semester. Yet, she felt comfortable sharing her insights on Twitter. During one lecture, she tweeted an astute observation that anticipated my own remarks. This must have boosted her confidence, as afterward she increasingly participated in class discussions.

Although Twitter does require some additional effort on the part of the instructor (facilitating discussions, responding to questions, correcting any misinformation), it was worthwhile. The course survey administered at the end of the semester revealed the advantages of implementing Twitter in the classroom. With a free exchange of ideas, Twitter sparked intellectual conversations and helped to establish a cohesive community among students and the professor. When asked what they liked most about the class in the final survey, the majority of students mentioned Twitter as it allowed them to connect art history with their own lives, interests, and experiences.

Allison's Case Study: Instagram

My use of the social media platform Instagram currently functions more as a supplement to the art history classroom than a core part of my pedagogy. I am interested in further exploring the potential for this platform's use in the classroom, but my current praxis is to tell students that I have an Instagram account that relates to class material and encourage them to follow it beginning in the second or third week of classes. I keep my Instagram account public and have found that students from a range of classes will follow me—from those in basic general education classes like "Art Appreciation" to those in a similar survey to the one described earlier, and even those in my much smaller, upper-level seminars which rotate in terms of art historical topics. Approximately 20–30% of students in my large classes follow me over the course of the semester, and nearly 50% follow my account in upper-level courses designed for more advanced students. I make it clear from the beginning that I will not accept friend requests from students on Facebook so that I am able to maintain a level of privacy, but I tell them that my Instagram account is specifically devoted to posts about art history and the life of an academic. I also often follow my students on Instagram if they do not have private accounts and find this especially helpful in getting to know my students and learn names in those classes where I have more than 120 students.

The Instagram account I maintain contains posts which take a variety of different forms and I do not organize them thematically. Rather, I use the medium most heavily to reflect in real time subjects I am preparing to teach or am researching for my own publications. In both regards, the visual nature of Instagram is well-suited to art history; it is the only social media platform where an image must be posted, thus the graphic realm already serves as the software's driving impetus. Whereas Twitter (and Facebook) posts can be purely textual, Instagram prioritizes imagery, bringing to life what Leo Steinberg once called, though in a very different context, the "sightbite."²¹ Along similar lines, Instagram does not allow for the embedding of links within posts like Twitter does, so each post is self-contained in that I cannot link to other

material without putting the link in my bio. Consequently, Instagram does not incite students to fall into an internet search rabbit hole, linking from one website to the next in a process of overwhelming data overload.²²

I reserve links to articles relevant to art history for my Twitter account, which I also mention to students, but find they use it significantly less since I began teaching in Louisiana. My Twitter account is specifically devoted to posting articles about art and the humanities more generally which I glean from a range of academic and journalistic sources. Students who want to keep abreast of developments in the art world can follow my Twitter account for links to articles on everything from recently revised art attributions, upcoming museum exhibitions, and art market trends to scholarly debates about the use of technology in the classroom, the #metoo movement in academia, and the latest developments in 3D printing. After I read the articles, I often choose a salient line or two and use the quote in the tweet to draw students' attention to potentially reading the full article. Of the students who do follow me on Twitter, most are majoring in Visual Art and several have told me they find it an excellent resource for staying "in the know"—a constant challenge for students in less urban areas.

Instagram also allows me to supplement my art history classroom and the material I am covering in lectures in other significant ways. During the semester, I will often post "teasers" about upcoming lectures on the platform. These can include detail photographs I have taken of artworks in museums over the years, screenshots of a PowerPoint I am constructing, or even a photograph of an article I have assigned with my highlighting and notes evident so that students see that I too am reading (and grappling with) the material I have asked them to absorb for class. I find that students especially derive benefit from the close-up photographs of artworks as these can serve to bring the pieces to life (Figure 34.4). Many have never been to a major museum and have never experienced firsthand a single work by a canonical artist, thus the photographs I share on Instagram (and include in subsequent lectures) give them a vital sense of artistic media they may never gain otherwise. In this sense, Instagram is also a vital tool for me as a professor; I often find photographs posted by others that give me a sense of scale—something otherwise missing from standard textbooks. I have taken screenshots of other users' Instagram posts as they visited Giotto's *Arena Chapel* in Padua or the *Woman of Willendorf* in Vienna and I use these in my own lectures. Nothing drives home how big (or small) a work is like a photograph of someone looking at that work of art in person. Outside social media, such photographs can be difficult or even impossible to find. Thus, Instagram is also a resource for me as an educator—one that frequently supports and enhances my pedagogy in the classroom.

Before lectures, students will sometimes reply in the comments section of my post that they are "so pumped" for the upcoming material or ask if they can attend the lecture if it is not a class in which they are currently enrolled. Some former students who go on to become art educators themselves comment that they now teach certain artists I am covering too. This is especially encouraging when the post is about an understudied artist or a non-Western artistic movement. Replying to a post I made of a Rachel Ruysch still-life, a former student mentioned that she had "just introduced her and Jan van Huysum to my fine art survey students at Lafayette High"—thus demonstrating the continuation of work on women artists in pre-modern periods.

I will also sometimes post memes in advance of lectures to get students interested in the upcoming material in ways that engage them at the level of humor or within the pop culture arena (Figure 34.5). Former students often comment that they have never forgotten references like these and that it allowed them to appreciate the works of art in ways that made them newly relevant to their lives. Along similar lines, I will sometimes post new findings about works of art I teach in the survey course or will share when an artist I covered in class attains a new record at auction. In this way, students see that art and its histories develop and change over time. Students,

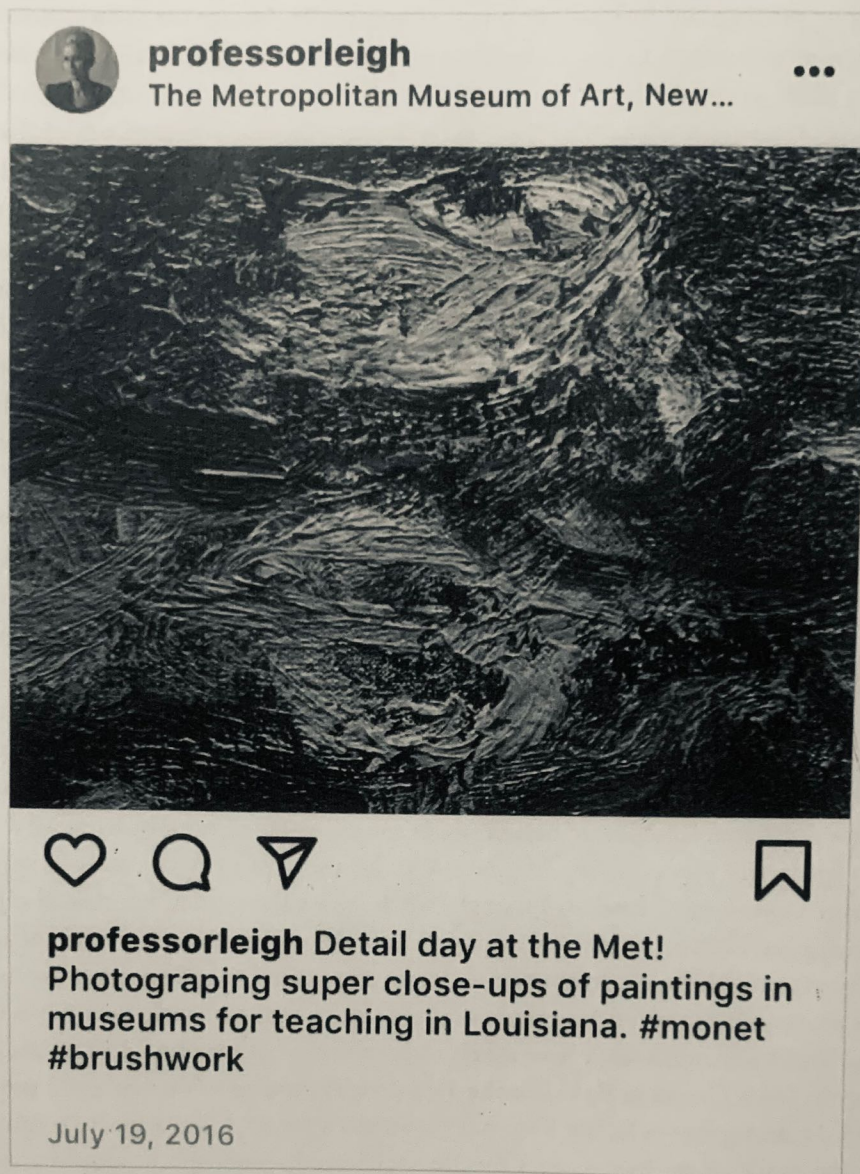


Figure 34.4 Instagram post from July 19, 2016.

Source: Allison Leigh via Instagram.

both current and former, often comment on these posts and express that they see my Instagram account as a resource for staying current on art historical knowledge.

Additionally, I find it useful to post about research I am hearing at conferences and lectures I attend. I will often share illuminating comparisons put forward by other scholars or describe an argument that altered my understanding of a certain work so that students can benefit from the knowledge I gain while traveling. There has been some recent debate as to how properly to attribute social media posts like these so that scholars' intellectual property rights are maintained.²³ I try whenever possible to search for the presenter on Instagram and "tag" them in the post or, if they are not a member of the site, I use their name in a hashtag so that attribution is maintained to some extent. I also frequently post photographs of artworks in exhibitions so that students get a sense of scale and material qualities, but also so that they feel less intimidated about going to museums over the course of their lives. Research shows that museum attendance has

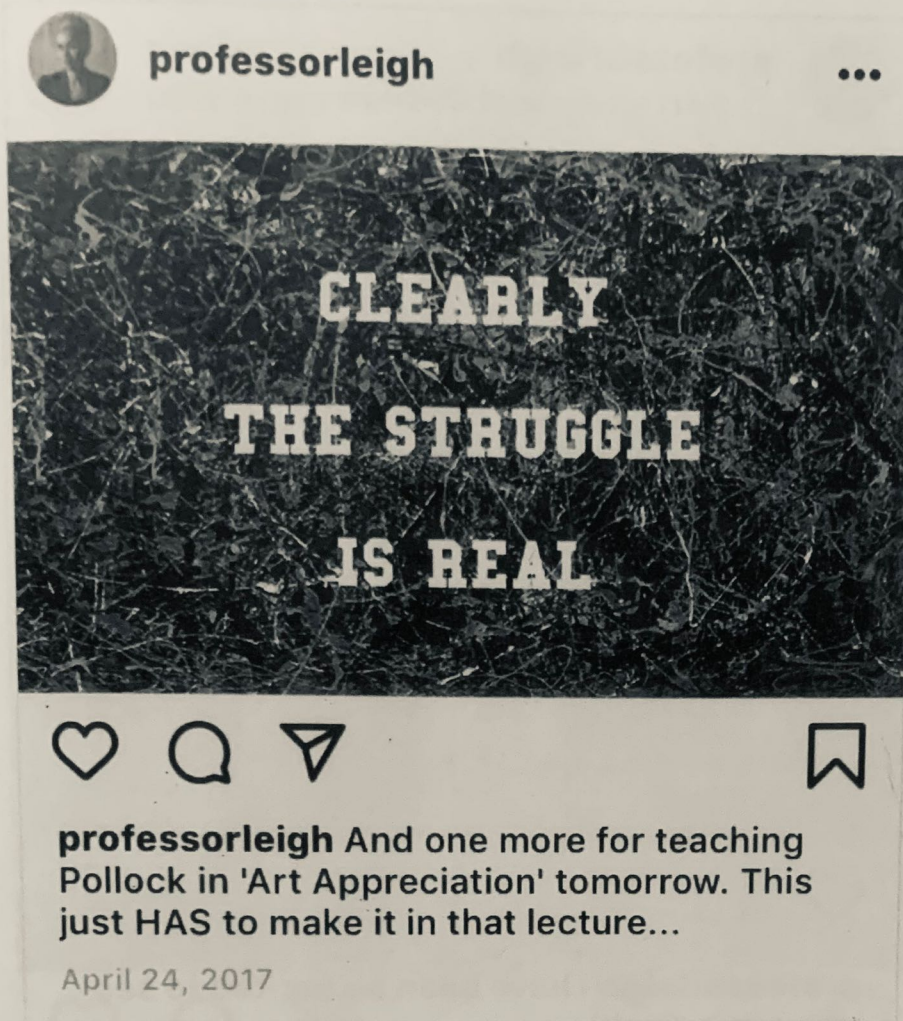


Figure 34.5 Instagram post from April 24, 2017.

Source: Allison Leigh via Instagram.

been declining since the early 2000s and that audiences lack ethnic and socioeconomic diversity.²⁴ As far back at 1969, Pierre Bourdieu and Alain Darbel investigated the fact that despite the “open to all” stance of museums and art galleries, they are in fact visited only by a small fragment of the population.²⁵ More recent research has confirmed that this trend has continued; according to one study, only 22.7% of the U.S. adult population visited art museums/galleries in 2008 and of that percentage, 78.9% were non-Hispanic White.²⁶

By posting photographs of exhibitions I attend, artworks in gallery settings, wall texts, and even just the museum entrance itself, I seek to help students feel less intimidated by these institutions (Figure 34.6). Positive results have begun to accrue—more and more students every semester tell me in office hours that they went to a museum for the first time because they felt more comfortable seeing that I “go all the time and make it seem fun.” Students also email me more frequently since I began maintaining an Instagram account asking for advice on what museums to go to when they are in New York, or Chicago, or Florence. Students also frequently send me pictures via Instagram showing they are finally seeing some of the works we covered in class. As a result, I feel confident that social media platforms like Instagram possess tremendous potential for reaching students in new ways and familiarizing arenas for aesthetic experience.



Figure 34.6 Instagram post from November 10, 2017.

Source: Allison Leigh via Instagram.

Along similar lines, I use my Instagram account to show students what the life of a professional scholar consists of from day-to-day. In the interest of growing the profession and attracting students from diverse backgrounds to lead professional lives as artists, designers, historians, and curators, I post frequently about my activities outside the classroom. I share photographs of myself in libraries and archives, while scanning and photocopying books, or in the act of reading and marking up a text. I post photos of the cover of books I am reading with descriptions that might encourage students to try the book themselves; I share shots of my own writing heavily marked up with red pen to show followers how one must always edit and re-edit a text (regardless of their field of study). And I try to show my students through Instagram that the life of a professor frequently means juggling these activities *all* the time—in airports, in waiting rooms, at coffee shops, even at the pool (Figure 34.7).²⁷ Students frequently come to my office to discuss activities they saw posted on my Instagram account; they want to hear more about a conference I attended, what I saw at a certain museum, or even about why I read the *New York Times* on Sundays. It is my hope that in a broad, and perhaps somewhat ideologically subversive way, these kinds of social media posts expose young men and women to what it means to live

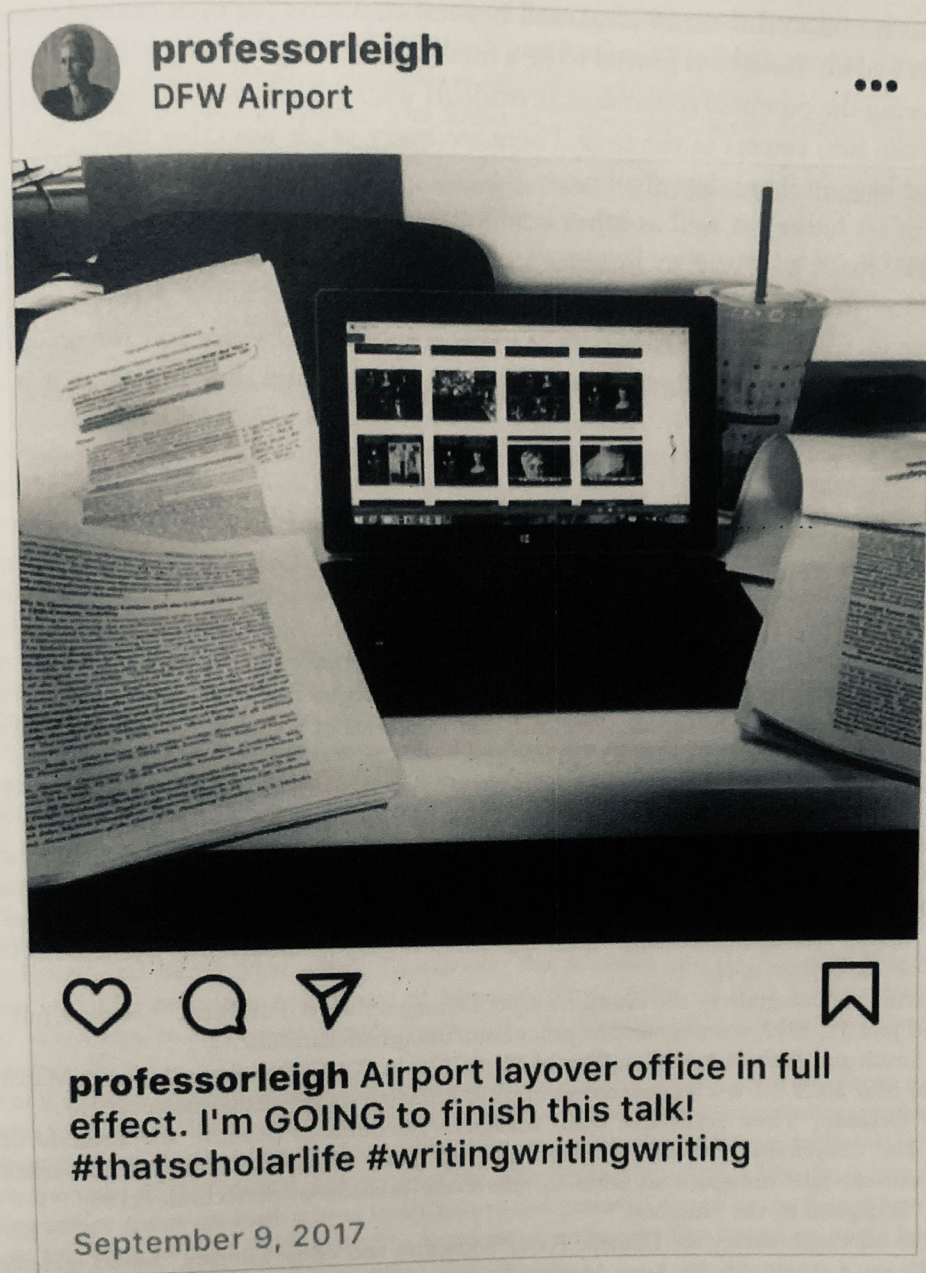


Figure 34.7 Instagram post from September 9, 2017.

Source: Allison Leigh via Instagram.

“the life of the mind” and might inspire them to pursue lives that are similarly thoughtful and intellectually rigorous.

Conclusions

Implementing Twitter was a small step that made a big impact. With Twitter, art history became more meaningful and exciting to students as they could relate it to their own lives and academic pursuits. Moreover, in a large lecture hall, it permitted all students to participate and to develop their own viewpoints. Similarly, the use of Instagram showed how the art history classroom could be expanded to bring material to students in a way that not only had contemporary

relevance but introduced them to ideas well beyond class time (or even beyond when a course had formally ended). Instagram proved to be a medium that helped bring students into museums as well as having the potential to familiarize students with the practical elements of academic life and draw them into careers in the field. There are many other ways that these platforms might be employed beyond those described here.

Faculty of art history as well as other academic subjects should consider using social media platforms like these as a way to increase student engagement, stimulate interest in the subject, embolden the idea of knowledge as ever expanding, and allow everyone to find their voice despite increasingly large class sizes at many institutions. Twitter and Instagram have now become integral parts of our classrooms. As for that old carousel slide projector, it is rusting in the basement.

Notes

1. In 2004, Kodak stopped manufacturing 35mm slide projectors. Orit Gat, "Projected Projects: Slides, PowerPoints, Nostalgia, and a Sense of Belonging," *Rhizome*, November 28, 2011, accessed June 23, 2018, <http://rhizome.org/editorial/2011/nov/28/projected-projects-slides-powerpoints-nostalgia-an/>.
2. Constantly evolving, social media is difficult to define. It broadly refers to a "wide range of applications enabling users to create, share, comment and discuss digital contents." Stefania Manca and Maria Ranieri, "Facebook and the Others: Potentials and Obstacles of Social Media for Teaching in Higher Education," *Computers & Education* 95 (2016): 217.
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9. For more on visual literacy, see Danielle Rice, "Museums and Visual Literacy," *Journal of Aesthetic Education* 23, no. 4 (1989): 95–99; Anne Morgan Spalter and Andries Van Dam, "Digital Visual Literacy," *Theory into Practice* 47, no. 2 (2008): 93–101.
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12. One of the few studies conducted is Lauren Serpagli's "Social Media in the Science Classroom: Using Instagram with Young Women to Incorporate Visual Literacy and Youth Culture" (PhD diss., Columbia University, 2017).
13. A few examples of studies on the use of Twitter in the classroom include: Stephen J. Jacquemin, Lisa K. Smelser, and Melody J. Bernot, "Twitter in the Higher Education Classroom: A Student and Faculty Assessment of Use and Perception," *Journal of College Science Teaching* 43 (2014): 22–27; Ryan Becker and Penny Bishop, "'Think Bigger About Science': Using Twitter for Learning in the Middle Grades," *Middle School Journal* 47 (April 2016): 4–16.
14. Lauren Jimerson, "How an Art History Class Became More Engaging with Twitter," *The Conversation*, September 22, 2015, accessed March 20, 2018, <https://theconversation.com/how-an-art-history-class-became-more-engaging-with-twitter-47133>.

15. A nation-wide study on social media in university teaching practices in Italy found that cultural resistance was one main deterrent for academics. Manca and Ranieri, "Facebook and the Others," 216–30.
16. At the time that I employed Twitter, tweets were limited to 140 characters.
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20. Trip Gabriel, "Speaking Up in Class, Silently, Using Social Media," *New York Times*, May 13, 2011, Section A, Page 1.
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22. Two fascinating accounts of the potential liabilities of search jumping and linking between platforms include: Astra Taylor, *The People's Platform: Taking Back Power and Culture in the Digital Age* (New York: Henry Holt and Company, 2014); Michael P. Lynch, *The Internet of Us: Knowing More and Understanding Less in the Age of Big Data* (New York: W. W. Norton & Company, 2016).
23. See especially Steve Kolowich, "The Academic Twitterazzi," *Inside Higher Ed*, October 2, 2012, www.insidehighered.com/news/2012/10/02/scholars-debate-etiquette-live-tweeting-academic-conferences; Roopika Risam, "Conference Live Tweets: Twitter Good or #Twittergate?" *Personal Blog of Roopika Risam*, September 30, 2012, accessed July 5, 2018, <http://roopikarisam.com/uncategorized/conference-live-tweets-twitter-good-or-twittergate/>.
24. Among numerous examples, see most recently: "Art Museum Attendance," *Humanities Indicators*, November 2017, www.humanitiesindicators.org/content/indicator.aspx?i=102; Peggy Levitt, "Museums Must Attract Diverse Visitors or Risk Irrelevance," *The Atlantic*, November 9, 2015, accessed April 26, 2018, www.theatlantic.com/politics/archive/2015/11/museums-must-attract-diverse-visitors-or-risk-irrelevance/433347/.
25. Pierre Bourdieu, Alain Darbel, and Dominique Schnapper, *L'amour de l'art: les musées d'art européens et leur public* (Paris: Les Éditions de Minuit, 1969).
26. Betty Farrell and Maria Medvedeva, *Demographic Transformation and the Future of Museums* (Washington, DC: The American Association of Museums Press, 2010), 12. Full PDF, accessed May 28, 2018, www.aam-us.org/wp-content/uploads/2017/12/Demographic-Change-and-the-Future-of-Museums.pdf.
27. That said, I do try to include posts that show my life as one that is not exclusively about work so that students might gain ideas about what it means to seek work-life balance in their own professional lives. Looking forward, it may prove vital for students to see both male and female professors with families juggle the tasks of professional and personal life. The primary question I hear from female students seeking advice about graduate school in art history and potential careers in the field is how one manages to find time to have children. In this sense, social media sites like Instagram might help students see that it is possible in a way that no other platform can.

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