

Galleries, Libraries, Archives, Museums (GLAMs)

Practices of digitally mediated youth engagement in GLAMs during the pandemic



The GLAMers



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Abstract	<p>At the crossroads of 3 main concepts, Youth, the pandemic and GLAMs, this report aims to support the dialogue of cultural heritage institutions in their attempt to face COVID-19 related challenges by better engaging youth in their outreach activities. Grounded on European and international initiatives for the benefit of GLAMs (Europeana, ICOM, NEMO), this report serves to create a collection of practices of digitally mediated youth engagement developed by European GLAMs during the pandemic.</p> <p>92 practices of GLAMs have been collected and analyzed, resulting in a showcase of 15 concrete examples of youth engagement in the ordinary activities of GLAMs and their social and cultural value. Advice on means to engage youth in GLAMs activities are given by experienced staff of the selected practices.</p>
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Statement of originality

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

Executive summary

This report serves to create a collection of practices of digitally mediated youth engagement developed by European GLAMs during the pandemic. At the crossroads of 3 main concepts, Youth, the pandemic and Galleries, Libraries, Archives, Museums (GLAMs), this report aims to support and maintain the dialogue between cultural heritage institutions in their attempt to face COVID-19 related challenges by better engaging youth in their outreach activities. Grounded on European and international initiatives for the benefit of GLAMs (Europeana, ICOM, NEMO). 92 practices developed by GLAMs have been collected and analyzed for this report, resulting in a showcase of 15 concrete examples that highlight the social and cultural value of youth engagement. This report also presents advice from experienced staff of the selected GLAMs on means to engage youth in GLAMs activities.

The report is structured around six sections. Chapter 1 sets the scene by exploring digital audience engagement in GLAMs. Chapter 2 consists of a literature review on GLAMs during the pandemic and the role of youth. Chapter 3 refers to the scope of the report and the methodology adopted. Chapter 4 showcases a collection of 15 practices of digitally mediated youth engagement by GLAMs during the pandemic, selected by the authors. Chapter 5 illustrates selected expert views around key themes (challenges and the opportunities; the impact of the pandemic; the role of technology; ways of youth engagement). Chapter 6 closes the study with advice for cultural heritage organisations interested in tackling the challenges of the current pandemic.

The report is part of the activities of the EU-funded project The GLAMers (Enhancing GLAMs through youth engagement during the COVID-19 crisis), running from March 2021 through February 2023. For more information about The GLAMers project, see <https://glamers.eu/>.

1. Digital audience engagement in GLAMs

Public engagement is a central activity for most cultural heritage institutions (CHIs). The most common types of CHIs are Museums, Libraries, Archives and Galleries, to which we refer as GLAMs, and which are the object of the current analysis.

Engaging audiences digitally has become widespread in all GLAMs types and there is a growing body of literature on this topic. A brief outline will be given in this section. In some studies the aim is to support museums, libraries, and archives in their digital audience engagement strategies. In fact, “mapping out good practices extensively, though still partially (...) serves the purpose of pinpointing a diverse range of concrete situations in which participation has happened and is happening” (Forbes and Colella, 2019, p.75).

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Even before the coronavirus pandemic, the question on how to scale up audience engagement and scale out across more GLAMs (Edson, 2014) was vivid. In particular, the importance of being receptive to new forms of digital engagement and providing adequate support towards innovative digital initiatives and the urgency of emphasizing the curiosity and creative potential of citizens in the audience engagement strategies of cultural heritage institutions. In fact, many GLAMs saw the opportunities in presenting their collections through the use of multimedia (Charatzopoulou et al., 2016). Many institutions recognised that incentivising digital engagement with cultural heritage has been linked to education and civic and social participation. Audience engagement activities promote shared learning, co-creation, creative expression and educational opportunities (Jenkins, 2006; Radice, 2014), and such activities make the museum accessible, able to reach diverse audience outside its physical facilities (Charatzopoulou et al., 2016; Vaz, Fernandes and Rocha Veiga, 2018; Forbes and Colella, 2019).

For some time, many museum leaders did not consider digital engagement to be as authentic or impactful as an in-person visit. At the same time, audiences have possibly not seen value in the online content provided by many cultural institutions (Edson, 2014). The reason for this is that the expectations of the public were often based on “more open, participatory and playful collaborative environments” (Edson, 2014) similar to social networks. For these reasons, various studies have been conducted to understand how GLAMs can better connect to and serve their audiences digitally. Interest in digital audience engagement research has also been triggered by the increasing use of digital technologies in society. For example, in 2019, 94% of young people in the EU-27 made daily use of the internet, compared with 77% for the whole population (Eurostat, 2020). This urges museum professionals to reshape outreach strategies that are both relevant to the scope of the museum and to youth but also in line with other ways of entertainment and technological developments that capture the visitor’s attention and encourage interaction and participation.

Examples of digital engagement in the GLAM sector are numerous. Vaz, in his research (2018), described installations like multi-touch surfaces that allow to expand the exhibition beyond the physical space and promote active participation by the audience, creating an immersive learning experience and bringing the visitors to interact with each other. Edson (2014) reported various interesting examples, such as the Rijksmuseum celebrating the re-use of its openly licensed collections by citizens. In addition, Forbes and Colella (2019) reported examples of audience engagement initiatives, focusing on the case of online crowdsourcing, where ideas, memories, personal stories, and other data are collected according to the thematic focus of each initiative and through a bottom-up approach. Discovering new ways to improve the visitor experience in museums is also reflected in the IPOP model (Ideas, People, Objects, Physical), developed by the Office of Policy and Analysis at the Smithsonian (Smithsonian, n.d.). The model is designed to create exhibitions and

that are more responsive to the diverse ways that people learn and the many reasons people choose to visit museums (Smithsonian Institution, 2013, p.4).

Audience engagement can also be seen as a means of combating social isolation. The initiative “Cultural Engagement To Mitigate Social Isolation”, developed by Michael Peter Edson and Dana Mitroff Silvers during the early months of the COVID-19 pandemic, encouraged GLAM institutions to create new content in partnership with their audiences. Ten Institutions were coached through a process of tactical experimentation — short term experiments with audiences, aligned with long-term institutional goals — to serve community mental-health needs in a time of complexity and instability (Edson and Mitroff Silver, 2020a).

The use of digital services by GLAMs can also ease community inclusion, social development and education purposes. In these kinds of initiatives, visitors are often called on to create, share and connect about the museum’s content, as an invitation to enter in a dialogue with the institution and each other (Coll Sanch, 2020). When exploring digital audience engagement, it is important for GLAMs to consider what the audience groups expect from their experience and where the cultural institutions can meet their expectations (Flowers, 2018).

In this sense, what should be done is to experiment with and apply different formats with different approaches, styles and content according to the different audience groups the cultural institutions aim to engage (Özdil, 2020). In fact, the audience needs to be taken into consideration at first place: the specific target group, its age, skills and interests need to be defined and, after the rationale has been decided, an approach containing the goals, methods and approaches should be designed as one-fits-all solution is not a panacea. (Aries, 2018). It is difficult to recommend one best youth engagement approach or practice, but it is possible to find some common lines that institutions can follow.

Finally, Charatzopoulou et al. (2016) investigated the visitors’ viewpoints in relation to digital exhibitions in GLAMs. According to the results, visitors were willing to continue to visit digital exhibitions on the long run and online exhibitions were perceived positively when they:

- are curated and are explicitly conceived as an exhibition;
- are well designed;
- can be experienced in a fixed period of time (preferably short);
- use technical features that create added value compared to a physical museum visit;
- Include something unexpected.

These parameters can be seen as conditions leading to an effective digital engagement strategy of a GLAM.

Based on the literature review above, in our analysis we will adopt eleven digital audience engagement types (Table 1) that serve our analysis (chapter 3).

Interactive exhibition
Virtual tour
Learning program
Quiz and contest
Game (e.g. Online such as augmented reality, and offline)
Webinar/debate
Workshop
Edit-a-thon
Hackathon

Table 1. Types of audience engagement activities developed by GLAMs.

The examples of digital audience engagement highlighted in this section are only indicative. The reader can find more ample details in the above cited papers. In the next section we focus more on youth digital engagement, which is a crucial component of the current study.

1.1. Youth digital engagement in GLAMs

Our emphasis on youth audience in cultural organisations' outreach activities is triggered by two observations. First, the lack of robust literature on the topic. Youth audience engagement during the pandemic is a topic that has not been explored so far. Without being identified as a separate audience group, young people are often included in the overall audience of cultural institutions. Nonetheless, there is a need to look more carefully at this target audience in the current context of the pandemic.

Second, society needs to better understand the role of youth in a contemporary context where young people are increasingly involved in civic engagement activities and claim a bigger share in the shaping of future agendas — cultural, environmental, and social. The pandemic brought to the forefront a range of bottom-up activities of youth participation in digitally enhanced actions (hackathons, digital volunteering, maker culture, open innovation, and bottom-up, crowdfunded initiatives, to name a few) that are significant of the way part of youth is actively engaged in social action. From this perspective, supporting the GLAM sector to overcome the pandemic would also mean looking into ways that youth can increase the social value of cultural heritage institutions.

When it comes to digital engagement for young audiences, it is thus crucial to adapt to their specific needs and expectations. Digital tools and platforms are a space for self expression for youth: as young people are pushed out of the public sphere and spaces, the act of creating and discovering their identity happens online through digital tools. Therefore, digital is not just something that happens on screens, but it also combines action: young people expect to be able to participate, shape and create media (Flowers, 2018).

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Young people are increasingly engaged with culture through digital channels (Goodwin, 2018). Social media, in particular YouTube, has been the most popular platform, followed by Snapchat and Instagram (Aries, 2018), though it should be noted that young people tend to mix-and-match social platforms according to their individual needs at a given time, and the popularity of social platforms can vary enormously from group-to-group and year-to-year (boyd, 2014). Arts Connect (2018) made recommendations so that the cultural and education sectors remain relevant to young people and cultivate young audiences. Among these recommendations, 5 items are most relevant to GLAM youth engagement:

- “engage young people in the context of their own world-views, needs, motivations, expectations and desired outcomes;
- engage through schools to broaden perceptions of arts and culture and increase engagement;
- provide and signpost young people to high-quality resources which reflect their interests;

- create an embedded digital approach recognising that (most) young people are constantly connected and that pockets of lower digital engagement can also have a potential for GLAMs;
- provide comprehensive digital content” (Arts Connect, 2018, p.13).

Nonetheless, even if social media is in continuous evolution, and content and platforms which were popular in 2018 are not anymore, social media can serve as a solid basis for cultural organizations to set up their audience engagement strategies for the youth community. In fact, social media is relatively easy and inexpensive to adopt (Aries, 2018) — though there are few studies of the long-term cost of maintaining a GLAM or social-sector social media presence over time. In addition, custom hardware and software systems, because of their cost, complexity, and long development cycles (compared to social media), are often outdated before they can be completely integrated into youth programs (Herr Stephenson, Rhoten, Perkel and Sims, 2011).

2. GLAMs during the pandemic and the role of youth in digital engagement

This chapter is divided into four sections. 2.1 addresses the consequences that the COVID-19 outbreak had on digital audience engagement in GLAMs. 2.2 reports a collection of European policies for GLAMs that have been developed during the pandemic. The reported points of view are of the European Union; Europeana, which is the European umbrella network whose members are European GLAMs; and the Network of European Museum Organisations (NEMO). The next section, 2.3, aims at summarizing the responsiveness of the GLAMs sector during the pandemic through data collected by the institutions UNESCO, ICOM and NEMO. Finally, 2.4 focuses on youth digital engagement and youth digital activism.

2.1. The pandemic as game changer in digital audience engagement in GLAMs

Analysing the pandemic's effects on GLAMs will allow us to better understand implications for youth engagement.

The COVID-19 pandemic is having a profound impact on cultural heritage organisations. Institutions of every size are being affected and museum leaders are rethinking revenue models and staffing (Özdil, 2020; NEMO, 2021a) in light of dramatically reduced tourism, visitation and income. In this crisis context, the approach of cultural organizations towards digital services and audience engagement has changed a lot and is still evolving.

At present, cultural institutions around the world are trying to adapt their digital strategies to the pandemic by embracing digital technologies and encouraging digital participation. In particular, many museums have added to their digital offer by making their collections available online, which has become the norm even for small institutions (Özdil, 2020; NEMO, 2021a). However, institutions often develop their digital touchpoints by trying to replicate the in-person experience or mimicking the physical interactions of visitors in galleries. Instead, leaders and strategists might be able to make organizations successful in the digital world by focusing on the institution's purpose and knowledge and insights of in-house staff. Going digital out of necessity is not enough: a digital strategy must be driven by meaningful goals for engagement. In other words, digital initiatives should be developed to make the planned activities meaningful to the end users (Özdil, 2020; NEMO, 2021a).

In investigating the process of digital engagement while developing their online services, cultural organizations might benefit from interrogating themselves on the role of service to users, asking themselves: "should [digital] services be organized around what engages users the most or around what the museums want?" (Agostino, Arnaboldi and Diaz Lema, 2020, p.70).

During February and March 2020, in the first phases of the COVID-19 pandemic in Europe, where the growth in services was connected to an expanding follower base, but this was not replicated in the level of interaction. The level of interaction was measured by assessing social media engagement (e.g. counting the number of likes, comments and shares for a museum post as a proxy for online engagement, cf. Agostino, Arnaboldi and Diaz Lema, 2020). During this same time period museums posted 20% more on Facebook and more than double on Instagram and Twitter. However, these posts were deemed to be less engaging compared to before the pandemic, despite their greater online following (Agostino, Arnaboldi and Diaz Lema, 2020).

One explanation may be that Italian museums used a top-down approach to social media engagement during this period. As explained by museum directors and curators, social media posts

were constructed starting from an analysis of collections and exhibited artwork, and user reaction and interaction followed as a consequence of a museum's "push" action. Therefore, museums did not analyse what users say or prefer in a bottom-up logic that is closer to the process of co-creating value (Agostino, Arnaboldi and Diaz Lema, 2020). What should be taken in consideration is that "digital is not the starting point, audience engagement is. For any new proposal to be successful, it must be audience-centric rather than digital-centric" (Özdil, 2020, p. 10).

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2.2. European policies for GLAMs during the pandemic

"COVID-19 has acted as magnifying glass on the role, structure and functioning of museums" (NEMO, 2021b, p.2).

Since March 2020, cultural heritage institutions across the globe were closed as part of the health measures to prevent further spread of the COVID-19 pandemic. Then, after a short period during summer 2020 in which several organizations were able to open their doors again, but with many restrictions (such as strict hygiene protocols to keep both visitors and staff safe) institutions in different European countries were closed to the public again as a result of tighter measures against the pandemic. COVID-19 outbreak has heavily impacted GLAMs all over the world at every level of their operations and structures, acting as "magnifying glass on the role, structure and functioning of museums" (NEMO, 2021b, p.2).

On the one hand, several cultural institutions have been able to adjust to the situation in a creative and effective manner, demonstrating resilience and becoming part of the community's effort to reduce the effects of the coronavirus situation, thriving digitally and providing online new forms of learning and inspiration (Verwayen, 2020). As mentioned by the general director of the Europeana Foundation, Harry Verwayen (2020), "in crises there are opportunities. We believe a cultural sector powered by digital will contribute to a Europe powered by culture, giving it a resilient, growing economy, increased employment, improved well-being and a sense of European identity".

On the other hand, the pandemic has brought to light new digital, structural and financial challenges (Verwayen, 2020) and it has widened existing gaps and differences in the GLAMs world. The pandemic crisis has shown that if organizations lack skills, expertise, and agile, adaptable leadership, or if organizations have inadequate financial reserves or are overly dependent on single sources of income (such as entrance fees) then are at risk to reduce or cancel activities and therefore may fail to achieve their societal missions. 30% of European museum organizations face the threat of permanent closure because of the pandemic (NEMO, 2021b). In this context, cultural institutions such as museums, both closed or open with security measures, now find themselves questioning their business models, methods, and measures of success as they never have before. GLAMs are looking for new ways to connect to their audiences, new ways to provide access to collections, and new business models to support operations in a time of crisis.

2.2.1. European Union

During her speech at the NEMO Conference, the European Commissioner for Innovation, Research, Culture, Education and Youth Mariya Gabriel (2020) stated that museums have strengthened and increased their online activities in order to maintain a connection with their

audience. According to the Commissioner, these initiatives have contributed to the mental health and well-being of many, showing the relevance and the importance of culture and cultural heritage in the lives of people and, for these reasons, funding instruments such as Erasmus+, Creative Europe and Horizon Europe, will continue to support museums in Europe.

To illustrate the value of cultural funding for digital cultural engagement Commissioner Gabriel highlighted two social media campaigns developed by the Creative Europe program (Blaszczak, Taes and Villegas, 2020). The campaigns “Creative Europe at Home” and “Europe’s culture – close to you” address specific challenges facing the cultural sector as a result of the crisis. “Creative Europe at Home” promotes the sector’s rich online response to engaging audiences as cultural venues closed temporarily during the crisis. “Europe’s culture – close to you” promotes sustainable cultural tourism by highlighting Europe’s rich cultural treasures. As Commissioner Gabriel stated, since cultural tourism generates 40% of the EU’s entire tourism income, it is crucial that the cultural and creative sectors evolve and transform to respond to the current situation. It is therefore key to offer online or hybrid activities attractive to wide audiences (Blaszczak, Taes and Villegas, 2020).

Another EU initiative worth mentioning is “Cultural Gems”. The web application was launched well before the pandemic (in 2018) and aggregates European cultural organisations in one website. Accessible online and relatively easy to use, the tool is designed to encourage exploration to European cities by preferred activity (such as “art galleries and museums”, “historic sites”, “creative spaces”, and “cinemas and theatres”). Users find information on cultural attractions in more than 200 towns and cities in 30 European countries. The app currently features information on over 114,000 cultural sites in Europe, and others are continuously being added. In fact, since the technology is open source, governments, cultural attractions, universities and even tourists themselves can share information to enrich the catalogue (European Commission, 2020). With travel and tourism restricted due to the pandemic, the app has been a great resource for bringing culture back into people’s lives. During the pandemic, a new functionality called “Culture from Home” has also been developed. Users can add a new cultural place by assigning the tag “EUCultureFromHome” as a category (Alberti, Panella and Montalto, 2020).

2.2.2. Europeana

Europeana is an initiative of the European Union whose mission is to empower “the cultural heritage sector in its digital transformation”, developing “expertise, tools and policies to embrace digital change and encourage partnerships that foster innovation” (Europeana, n.d.). Europeana “works with thousands of European archives, libraries and museums to share cultural heritage for enjoyment, education and research” (Europeana, n.d.)

Since the beginning of the pandemic, Europeana, through its stakeholder community, the Europeana Network Association, called upon the digital cultural heritage community to bring their perspective, experience and expertise together to identify new paths through, and beyond, the COVID-19 crisis (Verwayen, 2020).

Between March and April 2020, Europeana organized a series of webinars focusing on the theme “Culture from home”, with moderator Susan Hazan, the chair of the Europeana Network Association. The scope of the webinars was to build new kinds of bridges across the cultural community, where professionals who normally worked in a museum, library, archive or school were brought together to open up their homes and to share solutions for staying connected with their audiences of their institutions. Cultural professionals participating in the webinar had the chance to keep in touch with the sector and to continue to shape thinking around digital engagement (Hazan, 2020).

In addition, Europeana launched a series of workshops focusing on the theme of “Digital transformation in the time of COVID-19”, in summer 2020. The aim was to open a conversation with the digital cultural heritage community about the new challenges and opportunities of the sector that

"The conversation about audiences in the sector needs to move from a conversation about the "why" (for example, "we need to reach more and more diverse audiences") to a conversation about the "what" and "how" of diversity and audience engagement ("here's how we reached a new community")" (Edson and Visser, 2020, p.16).

emerged due to the COVID-19 crisis. An open-access report emerged from these workshops (Edson and Visser, 2020) which showed the recognised importance of audience engagement in digital cultural heritage, and the need for support to develop audience engagement and co-creation techniques. Professionals of the sector explained that they need ongoing help to develop and implement practices that increase the GLAM sector's ability to understand, connect with, and co-create with audiences through digital platforms. Mr. Edson said, "The conversation about audiences needs to move from a conversation about the 'why' (for example, 'we need to reach more and more diverse audiences') to a conversation about the

'what' and 'how' of diversity and audience engagement ('here's how we reached a new community')" (Edson and Visser, 2020, p.16).

Building on its efforts to understand the institutional and professional impact of the pandemic, Europeana worked with independent charity Culture24 to produce a report to develop a shared understanding of what it means to build digital capacity in the cultural sector (Culture24, 2020; Verwayen, 2020). Between the interesting findings and outcomes that emerged from this report, three key themes arose as most significant and urgent. The first, called "digital divides", is well summarized in the quote, "There is growing acceptance of the potential for digital [within the sector], but at the same time, there is a lack of common vocabulary with which to talk about it." (Verwayen, 2020). The second, "agency for change" is synthesized in the following message, "There is a strong desire for change in the sector but a sense of inability to act on it." (Verwayen, 2020). One of the most important topics addressed in the report was collaboration. In regards to this theme, named as "collaboration is key", the report states that "we need to think of the GLAMs sector as, 'one big company.' Like a multinational organisation, in this company, we already share infrastructure, resources, knowledge, and experiences and could do this more in the future" (Verwayen, 2020).

"There is a strong desire for change in the sector but a sense of inability to act on it" (Verwayen, 2020).

Collaboration is thus considered as a key way to support and develop people's digital skills and literacies of digital cultural professionals: sharing insights and discussing challenges and opportunities with peers give the chance to learn from each other, to develop innovative ideas and to adopt shared standards and infrastructure (Verwayen, 2020). In fact, in a context where many museums, libraries and archives are in financial difficulties, being efficient and developing economies of scale is crucial.

Furthermore, Europeana displays a map ⁽¹⁾ on its website that aims at collecting and visualizing the digital initiatives promoted by museums during the COVID-19 pandemic. The map

"We need to think of the GLAM sector as, 'one big company.' Like a multinational organisation, in this company, we already share infrastructure, resources, knowledge, and experiences and could do this more in the future" (Verwayen, 2020).

has been compiled with the help of Sabrina Melcher, a student assistant at the University of Graz, and through crowdsourcing. The categories chosen to sort the various initiatives are: contemporary collecting projects; social media initiatives (i.e. local hashtags and targeted projects); streaming content; virtual tours; online exhibitions; game; educational content; and other types of activities (for initiatives not covered by the previous categories) (Figure 1).

(1) See the map's "about" page for a clear description of the project: <https://digitalmuseums.at/about.html>.



Figure 1. Museum digital initiatives during the Coronavirus Pandemic (Europeana, n.d.).

Finally, In the framework of the Europeana DSI 4-2 Initiative, an initiative to support GLAMs in COVID-19 recovery through simple and cost-free tools is organised by Michael Culture Association. The MUSEU aggregator (<http://www.museuhub.eu/>) illustrates simple and achievable examples to manage one’s own small-scale digitization projects. A webinar has been organised in July 2021 on this topic (Michael Culture Association, 2021).

2.2.3. Network of European Museum Organisations (NEMO)

Between March and April 2020, NEMO conducted a survey on the impact of the COVID-19 situation on museums in Europe. NEMO analysed nearly 1,000 survey responses from museums in 48 countries, the majority from Europe. The survey findings resulted in recommendations for immediate action, mid-term considerations and long-term strategy urging 1) Economic support for museum operations; 2) Investment in digital cultural heritage; and 3) Making museums fit for crises (NEMO, 2020).

Subsequently, between October and November 2020, NEMO conducted a follow-up survey. The survey was answered by 600 museums from 48 countries, the majority coming from Europe. It followed NEMO’s initial survey, report and recommendations about the impact of the COVID-19 pandemic on museums from May 2020 during the first lockdown. This research sought to investigate the different themes that emerged in the first survey and which have been discussed in the museum community. The themes are 1) Consequences of income (and other) losses; 2) The increased importance of digital museum offers; 3) Adapted operations and preparedness during and for crises (NEMO, 2021b).

This report aims at informing the community and stakeholders of where the sector stands, and it seeks to help the sector develop arguments to keep museums open during the pandemic and to support them financially so that they may continue their operations and give them time to adjust and invest in their digital offers. The findings of the survey are translated into recommendations that NEMO addresses to stakeholders at all levels (NEMO, 2021b).

2.3. Responsiveness of the GLAM sector during the pandemic

The COVID-19 crisis has especially affected the cultural sector: ceasing tourism; impacting surrounding communities both socially and economically; and bringing artists and cultural professionals into a state of economic and social fragility (ICOM Belgium, 2020a; ICOM Belgium, 2020b; MuseumVereniging, 2020; UNESCO, 2020; Deutscher Museumsbund, 2021). However, as mentioned in the previous chapter, despite the challenges posed by this unprecedented crisis, several cultural institutions and professionals have demonstrated resilience: adapting to changes in society and to the new challenges of the new reality; rethinking their operations and devising new ways to provide access to culture and education in the context of containment measures; and being able to continue to support communities and to survive once the pandemic is over (UNESCO, 2020).

During 2020 several institutions analyzed the consequences of the COVID-19 pandemic on the cultural organizations and the responsiveness of the GLAMs sector. Surveys and studies have been launched by institutions such as UNESCO, the International Council of Museums (ICOM) and the Network of European Museum Organizations (NEMO). In this section we will highlight three studies:

- the UNESCO report “Museums around the world in the face of COVID-19”,
- the NEMO study “Follow-up survey on the impact of the COVID-19 pandemic on museums in Europe”, and
- the ICOM report “Museums, museum professionals and COVID-19”⁽²⁾.

UNESCO carried a study to assess, on the basis of contributions from states and museum professionals, the impact of COVID-19 on museums. The study aims to understand how the sector adapted to the restrictions forced by the pandemic, and it explores ways to support affected institutions in the consequences of the crisis (UNESCO, 2020). ICOM conducted a survey during April–May 2020, aiming at comprehending how the COVID-19 outbreak was affecting the cultural sector in the short and long terms and analysing the impact of lockdowns on museums (ICOM, 2020). The first study was built on a pool of 1,600 respondents among museum professionals across five continents. From all respondents, 46% (from 36 countries) were located in Europe. In this report, we will refer to this 46%. Finally, the NEMO study was answered by 600 museums from 48 countries, the majority coming from Europe between October and November 2020 (NEMO, 2021b).

Synthesizing findings of the three studies, one can claim that museums have been extremely affected by the pandemic (ICOM, 2020; UNESCO, 2020), with nearly 90% of them having closed their doors during the crisis (NEMO, 2021b). The economic impact of these closures especially affected tourism as a key driver of sustainable economic development, both locally and nationally. Museums had to reduce their activities as a consequence of the COVID-19 pandemic, downsizing or being forced to close permanently (Figure 2) (ICOM, 2020). In addition, the closing of museums had also a social impact, since museums play a vital role in contemporary societies, strengthening social cohesion, preserving our common heritage, providing spaces that promote education, inspiration and dialogue, and fostering creativity (UNESCO, 2020).

(2) The ICOM study was updated in Spring 2021. The aim was to investigate a scenario which is certainly still a crisis, but which is also increasingly being described as 'the new normal' (ICOM, 2021).

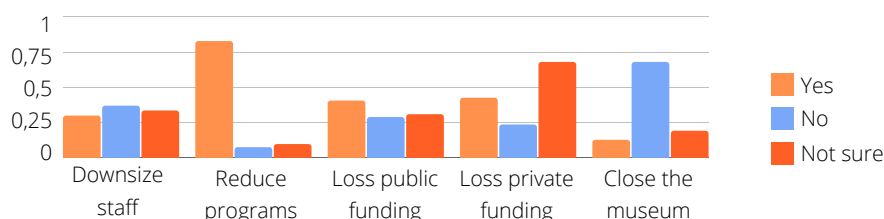


Figure 2. Foreseen Economic impact in Europe (ICOM, 2020, p.7).

The results of the NEMO survey (2021a) show how museums have changed their online offers since the beginning of the pandemic. According to the data, the majority of larger museums (81%) increased their digital capacities as a result of the COVID-19 outbreak, while only 47% of smaller museums indicated that they did. More than a third of the responding museums reported that they had added budget and/or resources to increase their online presence or communication in the pandemic. In particular, 93% of the respondents have increased or started online services during the pandemic: more than 75% of the museums said they had either increased their existing social media activities or started new social media activities, and 53% of the museums increased or started creating video content. When it comes about museum staff, while only 7% of the respondents reported that they had hired new employers to manage the increased online activity of the museums, over 40% of the museums claimed that they had adjusted tasks of existing staff to be able to manage online activities of their museum.

In addition to that, almost 50% of the museums responded that online visits have either remained at the same level since reopening their museums, or seen an increase overall. However, almost 40% of the museums responded that they either did not track or did not know about the development of their online visitor numbers, which points to a lack of digital measurement frameworks and methods (NEMO, 2021b).

According to the NEMO survey (2021b), 93% of the responding museums have increased, started, or redirected resources to at least one online service during the pandemic. The two most drastic increases are social media posts increasing by 67%, and video content increasing by 39%. The most reported new services were virtual tours through the museums (29%) and online learning programmes (27%) (Figure 3). These trends are explained by the fact that, due to the budget restrictions of the last period, museums have especially developed online services that did not require extra investments, time, costs and skills. Therefore, social media have prevailed and services such as podcasts, live content and online learning have not been the main priority (NEMO, 2020). Similar results are shown also in the global survey launched by UNESCO (2020b) and ICOM (2020). According to the latter, social media activities increased for more than half of the museums surveyed.

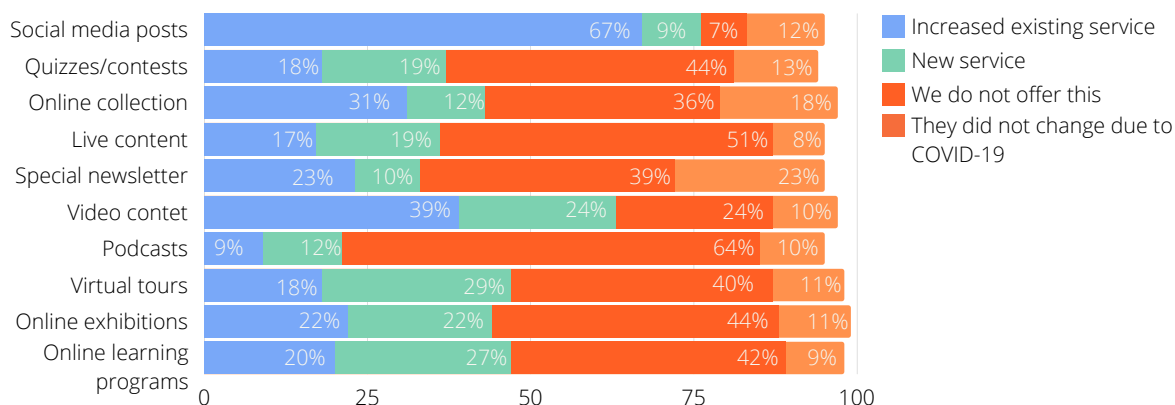


Figure 3. How online services have changed since COVID-19 (600 answers) (NEMO, 2021b, p.14).

As mentioned above, the most developed digital service since the beginning of the COVID-19 outbreak were social media activities, which almost 60% of the responding museums reported as more popular than before, followed by video content (42%) and virtual tours (28%) (Figure 4) (NEMO, 2021b).

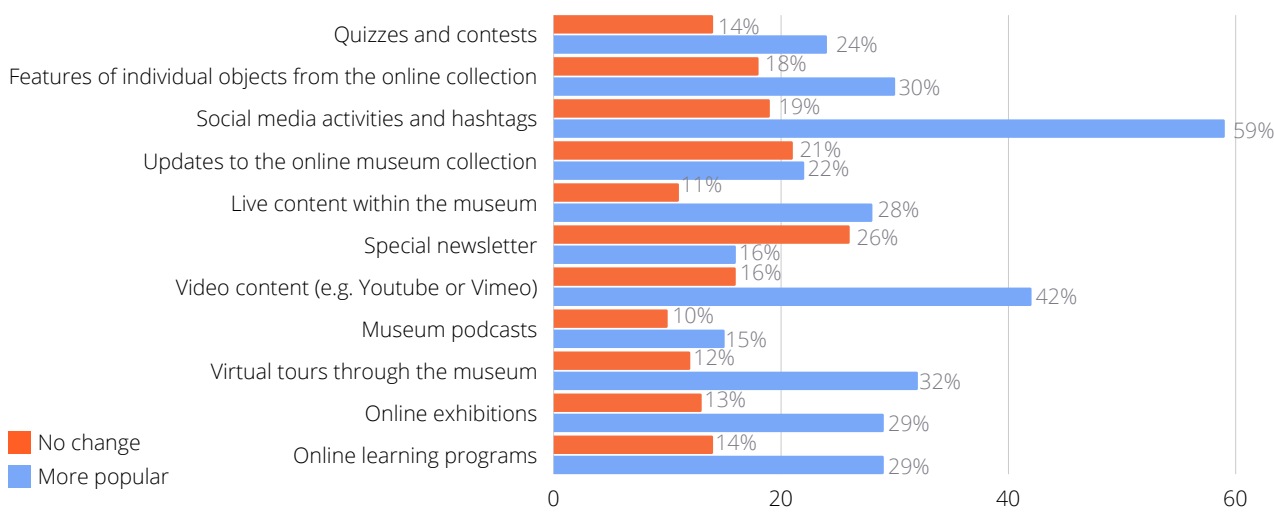


Figure 4. Online services that visitors are most interested in (600 answers) (NEMO, 2021b, p.21).

As in the NEMO survey, the ICOM study (2020) also reported a surge in the development of virtual tours, social media posts, remote interactions with the public, bringing into light the reactivity and creativity that characterise the cultural sector and its ability to adapt to the crisis (Figure 5).

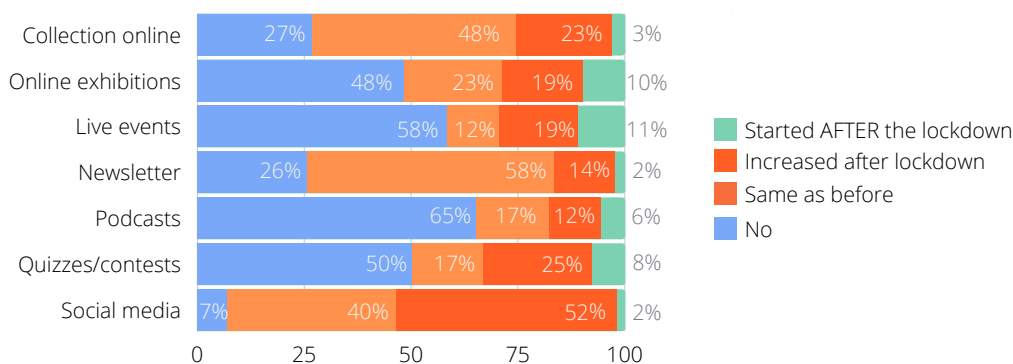


Figure 5. Changes in digital services (ICOM, 2020, p.11).

However, the research also highlighted some structural weaknesses of cultural institutions. In terms of resources and staff dedicated to digital activities (Figure 6) and communication, and the level of maturity of the content produced (Figure 7), the cultural heritage sector is largely affected by the pandemic.

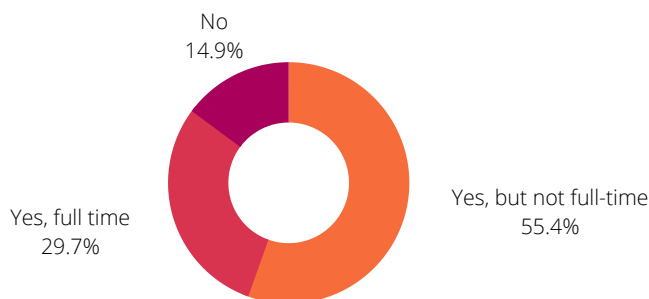


Figure 6. Staff dedicated for digital activities (ICOM, 2020, p.11).

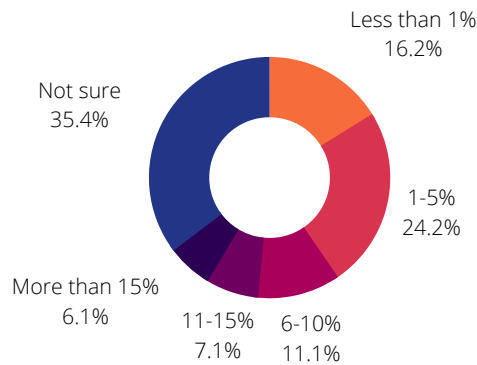


Figure 7. Budget for communication and digital activities (ICOM, 2020, p.11).

In relation to the concept of resilience and agility of museums to cope with challenges during the pandemic, the NEMO research (2021) demonstrates that larger museums had a higher level of resiliency compared to smaller museums. In fact, larger museums (50%) have been more engaged in seeking alternative sources of funding than smaller museums (39%) (Figure 8). In addition, audience engagement with collections of GLAMs may be a source of revenue, thus stimulating new business models. This avenue deserves further exploration.

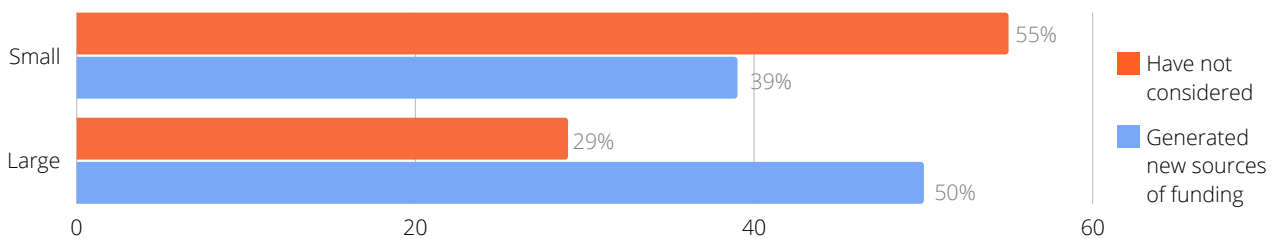


Figure 8. Museum size and new sources of funding (314 answers) (NEMO, 2021).

2.4. The “Youth factor”: youth digital activism in the pandemic

In the literature of audience engagement in cultural institutions, there are few studies focusing on the youth audiences (understood as audiences between 14 and 30 years). One initiative was carried out by the University College London (UCL). Over summer 2020, UCL collaborated with the Victoria & Albert Museum of Childhood, artists and young people (aged 11–14) to discuss how to creatively engage young people during an extended period of school and museum closure (Lovett, 2020). UCL organized a series of workshops on Zoom with some artists. The aim was to “maintain the momentum, keeping the ideas circulating” (Lovett, 2020), since Zoom is a platform set to listen and speak that privileges verbal forms of interaction. Therefore, different forms of communication, more interactive, were tested, as for instance:

- an activity that consisted of physical movement in front of the camera: the artists and the audience did stretching on Zoom, following the Korean National Exercise routine;
- break out rooms in order to have smaller groups of people communicating, thus supporting greater interaction;

- a moment for sharing feedback that was organized after each session to be sure to meet the expectations of the audience. All feedback was kept in a digital scrap-book, updated after each session to hold on to what was done and also to keep everyone in the team informed about the project as a whole. The journaling process was useful to have a narrative thread of the project and to make it easy for the team to work together and be on the same page.

Except for this innovative initiative led by UCL, there is no collection or substantial literature available on digital youth engagement initiatives developed by GLAMs. This scarcity motivated the current publication.

3. Scope and methodology

Chapter 3 focuses on the scope and methodology used to produce this report. Section 3.1 explains the purpose of the publication; 3.2 gives an overview of the target readership; and 3.3 describes the methodology adopted.

3.1. Scope of the report

The goal of this publication is to create a collection of exemplary youth engagement practices developed by European GLAMs during the current COVID-19 pandemic.

The ultimate purpose of this research is to share experience and lessons learned among GLAMs and support cultural heritage organisations in building resilience and agility so they can better serve their missions, their audiences (youth audiences in particular), and society at large. Understanding the challenges and opportunities presented when addressing a young audience in the GLAMs outreach activities has been essential. An analysis of viewpoints shared by experts of different GLAMs will allow cross-fertilization of approaches and a multiple perspective reflection on the topic.

The motivation for this publication is, as demonstrated by studies outlined in chapter 2, the fact that the COVID-19 crisis has brought to light GLAMs' sharp and emerging needs (in terms of digital skills, openness, stronger connections to the audiences, co-funding, empowerment with local communities, etc). The GLAMers project aims at tackling these issues: the objective is indeed to report what exists in terms of practice and how to maximize this added value through the multiplication effect and knowledge transfer to other GLAMs in Europe and beyond.

This report is intended to positively impact stakeholders in the GLAMs sector with practical insights and ready-to-use (or adapt) initiatives carried out by other GLAMs in Europe. In addition, through the survey and interviews, we hope that the voices of the initiators of these youth-engagement projects will help readers acquire a concrete image of the scalability and transferability potential in other GLAMs and in the cultural/creative sector at large.

This report is also expected to positively impact stakeholders in the youth sector, as the initiatives of youth engagement are opportunities to highlight the social value of youth. The social value of youth engagement will be thus connected to the rebirth of the cultural/creative sector.

This publication brings together previously disconnected and ungrouped (or unknown) examples into a single, pan-European collection. It thus goes against defragmentation of efforts currently happening, with youth engagement practices being very little known, and much less possibly transferred and adapted to other contexts.

3.2. Target readership

Since the intention of this report is to raise awareness and increase the adoption of new practices, we opted to create an attractive, open access publication accessible to stakeholder groups in the cultural heritage field and the youth sector.

The main target group for this publication is professionals, leaders, funders, policy makers, and other stakeholders in the cultural/creative and youth sectors (organizations providing services for young people). This encompasses GLAM and youth-organization stakeholders on local, national and European level. The project embraces all forms of youth participation to allow a multifaceted set of solutions to emerge in the current crisis, namely:

1. Cultural youth associations;
2. Young artists;
3. Young activist groups for social change;
4. Young individuals, not belonging to a group or a community, wishing to be part of coordinated action towards a reinforced European identity.

3.3. Methodology

To better frame the report and connect to the objectives, the methodological framework used the steps described in the figures below (Figure 9 and 10).



Figure 9. Methodological framework timeline.

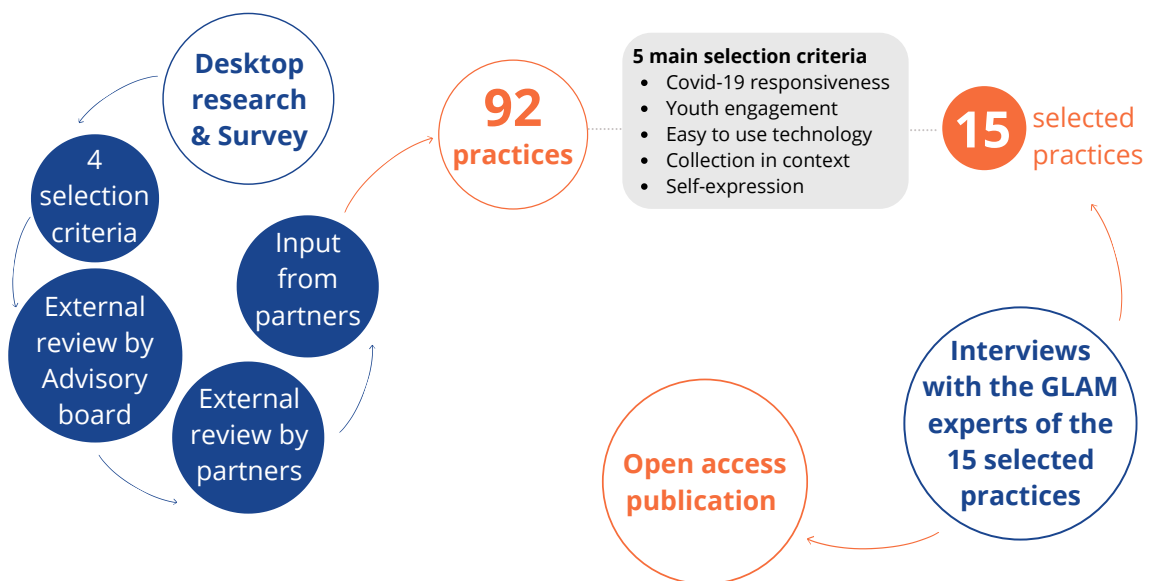


Figure 10. Methodological framework.

3.3.1. Literature review

A European-wide desktop research to identify youth participation activities during COVID-19 in the GLAMs sector was carried out between February and April 2021. The research was grounded on a review of studies, reports, research publications, and policy findings at the European level. The results of the literature review correspond to chapter 2. It also produced the basis for the framework for the analysis to be conducted under the second step of the report.

Table 2 outlines the three methodological tools used in the research and the topic that each tool serves.

Objective	Split into topics	Desktop research	Survey	Interview
1. Provide a collection of practices developed by GLAMs in Europe during the pandemic.	1.1. Collect practices (by country; launched during C-19 or not; youth specific or not; technology used)	Yes	Yes	
	1.2. Map types of youth audience engagement	Yes	Yes	
	1.3. Map technologies used	Yes	Yes	
2. Identify challenges and opportunities related to the involvement of youth in GLAMs activities and propose solutions to tackle them. Also: Boost transferability of expertise /maximise the reproduction of the cases.	2.1. What are the challenges in engaging youth during the pandemic?			Yes
	2.2. What are the opportunities?			Yes
	2.3. What kind of digital technologies could be used for the best possible implementation of these initiatives?			Yes
	2.4. What does audience engagement during COVID-19 mean for youth participation?			Yes
	2.5. What do these initiatives reveal about the adaptability of operations of the GLAMs sector in times of crises?			Yes

Table 2. Method.

3.3.2. Desktop research: inventory of practices

To identify practices deployed by GLAMs, we created an inventory in the form of a shared spreadsheet (Annex 2). It allowed us to collect, analyse and compare data across all practices. The descriptors we adopted for all practices were:

- 1) the motivation for this initiative (triggered by the pandemic or not)
- 2) the emphasis on a youth audience
- 3) the type of audience engagement
- 4) the technology used
- 5) the self-expression possibilities
- 6) the type of institution (Gallery -G-, Library -L-, Archive -A- or Museum -M-).
- 7) the cost of the service
- 8) the status (completed or ongoing activity)

Among these descriptors, 1 and 2 were considered selection criteria and the practices were shortlisted for phase 3.

The inventory of practices was populated by the authors and contributors (The GLAMers partners) by using a shared online spreadsheet. We have identified more than 100 practices. They were further screened by the authors for compliance with the descriptors above, and a sample of 85 practices has been collected.

To ground the data collection process on existing research on digital audience engagement (cf. Chapter 1) we built two typologies in the data collection tool, as drop-down menus. The first was about the technologies used by GLAMs to engage their audience. Seven items were identified, based on study by Radice (2014): Social media, Geotagging maps, Mobile applications, Onsite [multimedia] installations, Smart objects [e.g. QR code], Online mediators, Web). The second one contained 11 types of audience engagement: Games, Crowdsourcing, Edit-a-thons, Hackathons, Interactive exhibitions, Learning programs, Public space exploration/appropriation, Quizzes and contests, Virtual tours, Webinars and debates, Workshops. It is based on research by Radice (2014); Charatzopoulou et al. (2016); Forbes and Colella (2019). The Glossary of the current report gives more insights into each feature (cf. Games, Crowdsourcing, Edit-a-thons, Hackathons, Interactive exhibitions, Learning programs, Public space exploration/appropriation, Quizzes and contests, Virtual tours, Webinars and debates, Workshops).

3.3.3. Survey

Phase 3 corresponded to an open invitation to collect practices from respondents outside the partnership. We thus ran a public survey that we addressed to GLAMs and individuals who may have participated in an online activity of a GLAM during the pandemic. The survey (Annex 1) was massively promoted between April and May 2021. It has allowed us to identify other initiatives besides the one already selected by the partnership during the desktop research.

We have collected 20 responses to the survey, which have been screened against the selection criteria of phase 1 and added to the collection of practices, which then corresponded to a total of 92 practices. They figure in Annex 3.

3.3.4. Identification of 15 exemplary practices: selection criteria

To narrow down the selection to practices that were considered exemplary, we defined five

selection criteria (Table 3). These criteria serve the objective of this analysis but are not exhaustive. They are triggered by the authors' willingness to emphasize dimensions of audience engagement we consider crucial (e.g. self-expression) and by dimensions we consider timely (COVID-19 responsiveness; dialogue with the surrounding world).

During our shortlisting of initiatives, we also took into consideration the geographical balance of the analysis. The 15 selected initiatives are thus from nine different countries (Croatia, Finland, France, Greece, Ireland, Italy, the Netherlands, Portugal and the United Kingdom).

Thus the identification of the 15 practices is subjective and serves only to highlight out-of-the-box thinking ways of audience engagement by GLAMs.

#	Criteria	Description	Metrics
1	Covid-19 responsiveness	As a response to the disruption that occurred due to the pandemic, we will collect practices that emerge as a response to this situation, characterized by social distancing, closure of GLAMs for several months, and the need to re-connect to audiences remotely.	The initiatives have been launched after March 2020 and/or the pandemic is explicitly mentioned as a reason or trigger for the initiative (e.g. on its website).
2	Youth engagement	The GLAMers project focuses on the role of youth in GLAMs recovery. Therefore we will look for concrete examples of youth engagement as means to leverage the GLAMs sector in Europe.	Initiatives created for and with young people; projects that try to increase social connections and a sense of fun & community.
3	Easy to use technology	"Ease of use" means very different things depending on the conditions of people around the world. However, in our analysis we will look at GLAMs practices that deploy technologies that are simple to develop and use. Easy-to-use technologies, free of charge tools and mobile applications commonly available on mobile phones are such examples. Because one of the criteria is "self-expression", we opt for initiatives that use an approachable technology that is mainstream among youth. In addition, the intention of our report is to ease the replicability and transferability of these initiatives. Thus, we opt for initiatives that promote	Accessible, unsophisticated, easy-to-use technology.

		technologies that are relatively easy and inexpensive to adopt for both the GLAMs and the user.	
4	Collections in context	There is growing interest in connecting GLAMs collections with visitors' experiences and the past, present and future context that surrounds them. This comes with a reconsideration of the role of visitors as "interpreters" of a collection in a more active and engaging fashion. Thus, we opt for initiatives that engage in a conversation between the GLAMs (and its collection) and the surrounding world. The surrounding context will be broadly understood in its cultural, social and political elements, such as people's habits, crises, social inclusion, natural and cultural heritage.	The initiatives encourage GLAM visitors to connect the collection with the surrounding (i.e. cultural, social, political, environmental) context, and eventually express their opinions on this relationship.
5	Self-expression	The initiatives selected leave space for visitors to create something themselves. In fact, as we posit in the report (cf. 1.1. Youth digital engagement in GLAMs), digital is not just something that happens on screens, but it also conveys action; youth self-expression around a collection is a criterion of this selection of practices.	The audience is explicitly called in the description of the initiative to give its personal contribution to the project.

Table 3. Selection criteria.

3.3.5. Interviews

The identification of 15 exceptional practices required an in-depth analysis of each one. Phase 4 consisted of interviewing a representative of the 15 selected practices (June 2021). The aim of the interviews was to gain insights about each initiative and to be able to cross-fertilise practices as each followed the same five-item typological description. Below are the six questions we asked the organisers of each of the 15 practices.

1. What were your project's goals, both for (young) audiences and your organization itself?
2. How did the pandemic change or affect your project?
3. Based on the initiative you organise, what are the top three challenges you faced in terms of (youth) audience engagement?
4. What are the opportunities?
5. How did technology work and would you do anything differently next time?
6. Based on what you learned, what advice would you give another organization about (youth) audience engagement during the pandemic?

Among the 15 invitations to the interview, nine organisations replied. The respondents figure in Annex 4. Replies of staff express personal opinions and do not necessarily reflect the institutional policy of their organisation.

3.3.6. Review and publication

After data was analysed, a draft version of the report was reviewed internally by members of The GLAMers partnership and externally by our adviser, Michael Edson. Comments were gathered, treated and the result is the final version of this publication.

3.3.7. Limitations

The report has (at least) three limitations worth noting. First, it has a non-exhaustive, limited in time (February-July 2021) character. We can add the predilection for dimensions of youth engagement that we wished to emphasise, such as self-expression prevalence, the connection of GLAMs initiatives with the surrounding (i.e. cultural, social, political, environmental) context, perhaps to the detriment of other dimensions. Second, the fact that the authors, Katerina Zourou and Elisa Pellegrini, are not GLAMs experts might be an advantage and also a disadvantage. Both authors of the report are experts in youth/community engagement, digitally enhanced social participation and computer-supported interaction. Therefore, our intention is to help GLAMs practitioners better target their audience through more engaging practices without claiming that we are GLAMs experts. Third, although initially started as a study encompassing all GLAMs, it almost exclusively contains practices from museums, that are at the forefront of audience engagement with their collections.

4. Fifteen selected practices

Chapter 4 showcases a collection of 15 practices of digitally mediated youth engagement by GLAMs during the pandemic.

Selected practices at-a-glance

- 1 #GiacomettiChezVous
- 2 Remake with FoamAtHome
- 3 1,2,3, caught!
- 4 Singer TV Kids
- 5 My Home is My Museum
- 6 Imaginary Museum in Citadel Park (Imaginair Museum in Citadelpark)
- 7 Anne Frank Video Diary
- 8 Car adventure (Une aventure en voiture)
- 9 Everyday heroes
- 10 Design-Me-Home
- 11 Bright Sparks Creative Bursts
- 12 Waiting for Spring. A Merry-go-round at the Uffizi Galleries
- 13 Nature at home (Natureza Em Casa)
- 14 Virtual Art Break
- 15 Drawing Day

1. #GiacomettiChezVous (#GiacomettiAtHome)

Workshops, challenges, and downloadable instructions with Instagram sharing

-  Giacometti Foundation, Paris, France
-  <https://www.fondation-giacometti.fr/fr/pedagogie#/fr/article/369/joue-la-comme-giacometti>
-  @fondation_giacometti
-  @FondationGiacomettiParis
-  @FAAGiacometti



Wit the first edition of the #GiacomettiChezVous program, the Foundation's team reinvented itself and offered new content to help its audience discover the work of Alberto Giacometti.

The Giacometti Institute's educational workshops become **Challenges** launched on **social networks**: 10 in-depth tutorials of creative activities are downloadable from the initiative's website to **"play it like Giacometti"**.

Each downloadable tutorial includes an in-depth explanation of the challenge; the necessary materials to participate; the steps with the instructions to follow; a "pill" of art history about the artist Giacometti; and pictures as examples.

Young members of the public are invited to participate in the challenge and to post their final creation resulting from the workshop on **Instagram**, mentioning the institution's account @fondation_giacometti for recognition and reposting. For instance, tutorial #1 titled **"A Giacometti in my bedroom"** consisted of creating sculptures freely inspired by Giacometti's works, using linen, clothes and everyday objects.

Giacometti Foundation

The Giacometti Foundation is an art history center whose goal is to exhibit and research the work of the Post-Impressionist Swiss artist Alberto Giacometti, as well as developing a rich education program for the general public and schoolchildren. More at <https://www.fondation-giacometti.fr/en/institute>.

Key features

COVID-19 responsiveness

Designed as a response to the pandemic.

Youth engagement

Designed for public from 3 to 18 years old.

Easy to use technology

Social media: Instagram.

Collection in context


Digital social experience in times of social distancing.

Self-expression


Audience invited to use everyday objects available at home to re-create artworks.

2. Remake with FoamAtHome


Remake the artworks of Dutch photographers, with Instagram sharing and prize contest

 Photography Museum (FOAM), Amsterdam, The Netherlands

 <https://www.foam.org/museum/remake>

 @foam_amsterdam

 @FoamAmsterdam

 @foam_amsterdam



During the spring of 2020, the Photography Museum of Amsterdam (FOAM) developed a creative initiative to entertain its public during time spent at home. The museum challenged its audience to **reinterpret**, in their own way, artworks of **Dutch photographers** from the museum's collection or exhibitions.

Family members were invited to follow the footsteps of the artists Viviane Sassen and Anne de Vries, among others, and figure out what **creative** choices they made before photographing their subjects. The participants had to look closely at all the elements in the given photos from background to composition; what was inside and outside the frame; and which props and family members or roommates they needed to involve for the remake.

The public could post their best remake on **Instagram** tagging @foam_amsterdam and using the **hashtags** #FoamAtHome and #tussenkunstenquarantaine. Every week a new photo was uploaded on the Instagram profile of the museum. Participants with the most exciting remakes won as **prizes**, the latest issue of Foam Magazine.

Photography Museum (FOAM)

FOAM hosts exhibitions on all facets of the photographic medium: from contemporary to historical work and from fine art to applied photography. In addition, it organizes a range of activities, such as debates, educational projects, and publications as in the case of the Foam Magazine, an international photography magazine that appears three times a year. More at <https://www.foam.org/about/about-foam>.

Key features

COVID-19 responsiveness

Designed as a response to the pandemic.

Youth engagement

Designed for all audiences: suitable for young people with their families.

Easy to use technology

Social media: Instagram.

Collection in context






Participants draw inspiration from artworks from the museum's collection to spend time with family members in times of social distancing.

Self-expression

Public challenged to reinterpret an artwork with objects they have at home and take a picture of it.

3. 1, 2, 3 caught!

Photographs of suspended movement, with hashtags

 Museum of Arts and Crafts (MUO), Zagreb, Croatia
 <https://www.muozagreb.hr/1-2-3-uhvacen-a-si-%f0%9f%93%b7/>
 @muozagreb
 @muozagreb
 @MUO_ZAGREB



Using the hashtags #MakeArtAtHome, #MuoEducation, and #MuoKids, MUO has developed various online workshops, including "1, 2, 3 caught!".

The theme of this initiative is **photography**, and the activity is developed starting from a 1984 photograph by Karlo Drašković, which is part of the **museum's collection**.






The public is invited to carefully look at the photograph proposed by the museum and to **ask** themselves what makes it special. The image, representing a man jumping, records **suspended movement**, and it is one of the first examples of such photographs in Croatia and one of the earliest in the world.

The public can use their **imagination** to **create** their own photo of suspended movement. This can be the moment when they jump over an obstacle **themselves** or, for example, pour milk into a cup—or something completely different. The museum asks participants to share their photos by sending them to the institution's email address.

Museum of Arts and Crafts (MUO)






The Museum of Arts and Crafts holds about one hundred thousand objects of fine and applied arts ranging from the 14th to the 21st century and it has one of the oldest and most important libraries for arts and crafts in Central and Southeast Europe. In addition, the museum diversifies its activity organizing temporary exhibitions on contemporary art and including additional promotional and cultural-scenic programs, such as concerts and theater performances. More at <https://www.muozagreb.hr/about/>.

Key features

-  **COVID-19 responsiveness**
Designed as a response to the pandemic.
-  **Youth engagement**
Designed for children.
-  **Easy to use technology**
Photography, email and hashtags.
-  **Collection in context**
Activities focus on a photograph in the museum's collection.
-  **Self-expression**
Creative task where children create a photo of suspended movement.

4. Singer TV Kids

Recreation of museum artworks and social media sharing

-  Singer Laren, Laren, The Netherlands
-  <https://www.singerlaren.nl/en/pQJ3rHB/singer-tv-kids>
-  @singerlaren
-  @museumsingerlaren
-  @SingerLaren



Singer Laren Museum developed activities for children to fight boredom by engaging with its collections while at home. The museum developed **workshops** where children learn **tips** on how to **recreate** artworks and sculptures themselves.

For example, in the activity "**Paint a (Mauve) landscape on cardboard**", children learned how to paint a landscape in the style of well-known artist Anton Mauve.






The workshop, in Dutch, guided the public into the history of art. Through **questions** and **activities**, children learned about the artist's background, observed his paintings and examined small details. Then, they were invited to take action and to start collecting all the objects they need to **recreate** the artwork.

Participants could share their artwork on **social networks** using the **hashtags** #singerlaren and #singeratelierbijjethuis. The museum also collected the artworks to create a **physical** exhibition at Singer Atelier when they reopen.

Singer Laren


The Singer collection contains art from the period 1880-1950 from artists such as Anton Mauve, Jan Sluijters, Kees van Dongen, Leo Gestel and Bart van der Leck. The collection also contains sculptures, including seven sculptures by Auguste Rodin. The museum offers lectures based on the exhibitions of the museum and several activities for families and children. More at <https://www.singerlaren.nl/en/pQnLU3/museum-information>.


Key features

-  **COVID-19 responsiveness**
Designed as a response to the pandemic.
-  **Youth engagement**
Designed for children.
-  **Easy to use technology**
YouTube, hashtags and social networks.
-  **Collection in context**
The DIY workshops guide the public through the museum's collection.
-  **Self-expression**
DIY workshops where children learn to paint or create objects and artworks.

5. My Home is My Museum

Creation of your own exhibition or gallery, with social media sharing and prize contest

 National Museums Liverpool, Liverpool, United Kingdom

 <https://www.liverpoolmuseums.org.uk/my-home-my-museum>

 @NML Muse

 [National Museums Liverpool](#)



While children were off school during the first national lockdown, National Museums Liverpool (NML) asked them to **create their own exhibition or gallery** of artworks inspired by their own lives. From toys and special outfits to holiday souvenirs and much-loved teddy bears, NML wanted to learn from and be inspired by young people.

Children were asked to either create a list of up to 10 objects that would be in an exhibition about their lives, or to curate their very own art gallery of drawings or paintings that represent the objects or people important to them, and then write a short explanation of each piece. They were then asked to **name** their exhibition, design a **poster** and create a **promotional video** to be shared on social media using the **hashtag** #MyHomeIsMyMuseum.

The best entries were shortlisted and submitted to a **panel of judges**. Winners had the opportunity to curate their exhibitions for a special digital exhibition, spend an afternoon with a top curator who shared all their tips about putting together a blockbuster exhibition, and do a behind-the-scenes tour. Runners-up received a **voucher** to spend in the shops when NML reopened. The winners were announced on the social media channels of NML.

National Museums Liverpool

NML is the largest collections of museums and galleries in the UK and it comprehends the following institutions: International Slavery Museum, Lady Lever Art Gallery, Merseyside Maritime Museum, Museum of Liverpool, Sudley House, Walker Art Gallery, and World Museum. More at <https://www.liverpoolmuseums.org.uk/about>.

Key features

COVID-19 responsiveness

Designed as a response to the pandemic.

Youth engagement

Designed for children.

Easy to use technology

Social media and hashtags.

Collection in context


Winners take part in a digital exhibition and meet a curator who shares tips on setting up a blockbuster exhibition.


Self-expression

Children curate their very own art gallery, inspired by their experience/life.

6. Imaginary Museum in Citadel Park (Imaginair Museum in Citadelpark)

Imagination, with mobile-enhanced discovery of artworks and social media sharing

 The Municipal Museum of Contemporary Art (S.M.A.K.), Ghent, Belgium

 <https://smak.be/nl/agenda/imaginair-museum-hoor-je-wat-ik-hoor>

 @smakgent

 @SMAK.Gent

 @SMAKGent



Imaginary Museum is S.M.A.K.'s interactive, 90-minute open-air activity for kids. The audience is invited to discover Citadel Park in Ghent, Belgium, and to dive into the Imaginary Museum created by the museum, where children, closing their eyes, can **listen** as works of art come to life.

Downloading the museum's Heritage **app**, the audience can scan the **QR code** to open the **map** of the Citadel Park and to immediately get the **route** where the imaginary works of art are located in the park. At the same time, the audience can **listen to the stories** about works of art which they only see in their imagination.

Younger members of the public are also invited to take a selfie or a funny photo and share it via **TikTok**, **Instagram** or **Facebook** using the **hashtags** #schattenvanvlieg #smakgent #smakisclose.

Key features

COVID-19 responsiveness

Designed as a response to the pandemic.

Youth engagement

Designed for children from 6-14 year old.

Easy to use technology

QR code and social media: TikTok, Instagram, Facebook.

Collection in context

Exploration of the museum's collection through the imagination.

Self-expression







Children take selfies and funny photos and share them on social networks.

The Museum of Contemporary Art (S.M.A.K.)

SMAK shows works of art from its own collection in dialogue with works by contemporary artists from all over the world. The SMAK collection includes works of modern art from 1950 until today. The collection represents artistic movements such as Cobra, Pop Art, Minimal Art, Conceptual Art and Arte Povera. More at <https://smak.be/nl/over-smak>.

7. Anne Frank Video Diary

YouTube series on Anne Frank and educational activities

-  Anne Frank House, Amsterdam, The Netherlands
-  <https://www.youtube.com/channel/UCIJAYpfNwjEXuhP3ssj71Ug>
-  [annefrankhouse_official](#)
-  [@annefrankhouse](#)
-  [@annefrankhouse](#)
-  [Anne Frank House](#)



What if Anne Frank had a **camera** instead of a diary? In an attempt to answer this question, Anne Frank House has developed the “Anne Frank video diary”, through 15 **YouTube** episodes.

Actor Luna Cruz Perez plays Anne Frank, sharing her life in the Secret Annex, her thoughts and her feelings with the camera. All characters, locations, and events in the **series** are based on Anne Frank's diary letters.






The institution has also created **educational** episodes to accompany seven of the fifteen episodes of Anne Frank's video diary. The educational episodes explain and elaborate on what can be seen in the video diaries. For example, in one of the activities, primary school pupils can create their own **workbooks** and **answer** viewing and thinking questions that are linked to the Anne Frank video diary and the additional educational episodes.

The goal of the museum is to make young people learn about Anne Frank's life story and start thinking about antisemitism and discrimination today. This initiative also aims at encouraging young people to read Anne's diary.

Anne Frank House


Anne Frank House was established on 3 May 1957 in cooperation with Otto Frank, Anne Frank's father. It is an independent non-profit organization that runs a museum in the house where Anne Frank went into hiding. Anne Frank house aims at increasing awareness of Anne's life story all over the world. More at <https://www.annefrank.org/en/about-us/>.


Key features

-  **COVID-19 responsiveness**
Initiative started before the pandemic and further adjusted to the situation.
-  **Youth engagement**
Designed for children of 10 years old.
-  **Easy to use technology**
YouTube.
-  **Collection in context**
The historical character of Anne Frank comes to life in a YouTube series.
-  **Self-expression**
Children answer questions and resonate about what they watch in the Anne Frank video diary.

8. Car adventure (Une aventure en voiture)

Creation of a comic strip or storyboard with collective exhibition

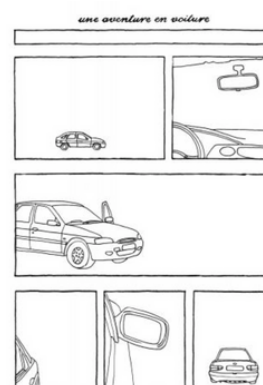
 Museum of Contemporary Art (MAC) of Lyon, France

 <https://www.mac-lyon.com/fr/programmation/une-aventure-en-voiture>

 @maclyon_officiel

 @mac.lyon

 @macLyon



Super F-97 is the car belonging to two artists, Laura Ben Haïba & Rémi De Chiara. The car can no longer be driven, so the artists transformed it into an exhibition space on the terrace of the Museum of Contemporary Art of Lyon.

The public is invited to tell their own “Adventure in the Car” and participate in the **collective exhibition** of comic strips at macLYON.

Participants can download and print the exhibition’s cartoon graphics from the museum website and create a comic **strip** or a **storyboard** based on an adventure that they have experienced or one which is totally imaginary. Participants can choose to write or draw, they can **personalize** their car; draw the route; create decorations; add people, insects, birds or animals; add bubbles to make their characters speak, describe the landscape, make sounds or give information. Finally, the comic strip can be signed with first and last name, initials, nickname, pseudonym or remain anonymous.

If participants wish to participate in the (physical) **Super F-97 Comic Book Group Show**, they can send the museum their board by email.

MAC Lyon

MacLYON focuses on current national and international art, in all its forms, offering exhibitions and a wide program of transdisciplinary events. Since the museum has chosen to regularly renew its exhibitions, only temporary exhibitions specially produced for its spaces will be produced. More at <https://www.mac-lyon.com/en/museum>.

Key features

COVID-19 responsiveness

Designed as a response to the pandemic.

Youth engagement

Designed for children.

Easy to use technology

Downloadable sheets and email.

Collection in context

The DIY activity helps the audience to explore a work of art from the museum’s collection.


Self-expression


Children draw inspiration from a work of art from the museum collection to create their own version of it.

9. Everyday heroes

Contest and collective exhibition about contemporary heroes

 Museum of Cycladic Art, Athens, Greece

 <https://kidscontest.cycladic.gr/en/>

 @cycladic_museum

 @CycladicArtMuseum

 @cycladic_museum



On the occasion of its exhibition “Antiquarianism and Philhellenism. The Thanassis and Marina Martinos Collection”, the Museum of Cycladic Art invited its young audience to **bring their own “Everyday Heroes” to life.**

The activity encouraged children to learn about heroes and their heroic acts through a digital contest. In particular, the public was invited to **download a template** from the museum’s website and to draw their artwork within a frame, answering questions such as, **“Who are your own Everyday Heroes, and what makes them special?”**

Participants had to register on the museum’s **new digital platform** dedicated to the initiative, where they could discover ways to create, find information and gain knowledge that introduced them to the universe of history and art. Through paintings, sculptures and other artworks, the public searched for information and learned about the heroes from ancient history and connected them to their contemporary counterparts.

Participants could **send** their artworks through the museum’s digital platform. The contest drew **6,000** entries from Greece and abroad. All the participants are **displayed online** in the initiative’s website.

Museum of Cycladic Art

The Museum of Cycladic Art is a living cultural institution in the center of Athens that focuses on the promotion of the ancient civilizations of the Aegean and Cyprus, with special emphasis on Cycladic art of the 3rd millennium BC. More at <https://cycladic.gr/en/page/about-us>.

Key features

COVID-19 responsiveness

Designed as a response to the pandemic.

Youth engagement

Designed for children from 4-15 years old.

Easy to use technology

Museum’s digital platform and email.

Collection in context

Activity realized in relation to the exhibition “Antiquarianism and Philhellenism. The Thanassis and Marina Martinos Collection” at the museum. Idea of connecting art history heroes with contemporary counterparts.

Self-expression

Children participate in a contest where they have to draw their “Everyday Heroes”.

10. Design-Me-Home

Online visit and workshop: furnish your home with museum objects

-  Triennale Milano, Milan, Italy
-  <https://triennale.org/eventi/design-me-home>
-  @triennalemilano
-  @triennalemilano
-  @triennalemilano



Between February and April 2021, Triennale Milano organized an **online workshop visit** for children scheduled every Sunday afternoon.

The initiative offered its young participants the opportunity to discover the Museum of Italian Design directly from their own home. The **cultural mediators** of Triennale Milano interacted with young children through the Zoom platform and discussed objects hosted on the **Google Arts & Culture** platform.

At the end of the tour, children could't **furnish** their home with the objects they discovered during the workshop.

Children accompanied by an adult could participate by **registering** on the **museum's website**.

Key features

COVID-19 responsiveness

Designed as a response to the pandemic.

Youth engagement

Designed for children from 5-10 year old, accompanied by an adult.

Easy to use technology

Zoom video conferencing system.

Collection in context

The public discovers the collection through cultural mediators and "bring" what they discover home.

Self-expression

Children imagine how they would furnish their home using the objects discovered during the online visit.

Triennale

Since 1923, Triennale Milano has been an international cultural institution that conveys the complexities of the contemporary world through a host of artistic forms: design, architecture, visual, scenic and performing arts. Triennale is a dynamic institution that organizes exhibitions, debates, lectures, concerts and movie nights. More at <https://triennale.org/en/about/history-and-mission>.

11. Bright Sparks Creative Bursts

Writing games through YouTube videos and downloadable materials

-  Museum of Literature Ireland (MoLI), Dublin, Ireland
-  <https://moli.ie/category/bright-sparks-creative-bursts/>
-  @moli_museum
-  @molimuseum
-  @MoLI_Museum
-  @molimuseum



Bright sparks creative burst, created in collaboration with Sarah Webb, an **award-winning children's writer** and children's book champion, is one of many children's programs MoLI has developed during the pandemic.

To participate in this initiative, children need only a **pencil** or **pen** and a **notebook** or **piece of paper**. If possible, the participation of grown-ups is required too – an opportunity to be creative, try something new and have fun together.






To participate in this initiative, children need only a **paper** and a **pencil**. The **participation of grown-ups** is encouraged, but not required, to encourage children and adults to be creative, try something new, and have fun together.

For example, in the first video released by the museum, Sarah stimulates **fun with words and stories**. Participants can make use of story prompts, word games, a short explanation of metaphors, and a “diary challenge” to encourage participants to keep a weekly diary or journal.

Museum of Literature Ireland






MoLI is a literature museum born from the partnership between University College Dublin and the National Library of Ireland. The museum showcases Ireland's rich literary heritage from the past to present through immersive exhibitions. The museum is housed in the historic UCD Newman House on St Stephen's Green in the heart of Dublin. More at <https://moli.ie/about/a-brief-history-of-moli/>.

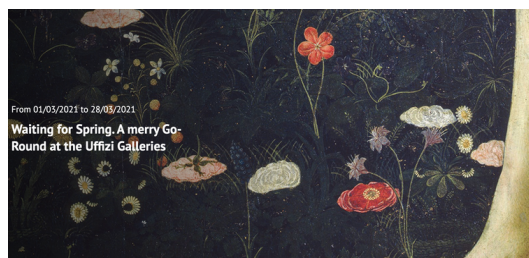
Key features

-  **COVID-19 responsiveness**
Designed as a response to the pandemic.
-  **Youth engagement**
Designed for children aged 9 or over.
-  **Easy to use technology**
YouTube.
-  **Collection in context**
The public is introduced to literature and develops the tools to comprehend the museum's collection.
-  **Self-expression**
Children write invented tales and stories about their personal experiences.

12. Waiting for Spring: A merry-go-round at the Uffizi Galleries

Interactive virtual tour to discover links between pairs of artworks

-  Uffizi Galleries, Florence, Italy
-  <https://www.uffizi.it/en/special-visits/waiting-for-spring>
-  @uffizigalleries
-  @uffizigalleries
-  @UffiziGalleri



The Uffizi Galleries organize an **interactive** and **customized virtual visit for kids**, where a maximum of 10 children meet in a **virtual room** with **experts** from the Department of Education.

The **narration**, lasting 30-40 minutes, illustrates **pairs of artworks** linked by some kind of relationship — sometimes simple and obvious, but sometimes unusual, secret, or even playful. The virtual visits have different themes: In April and May the theme is “Women’s Day, Father’s Day, and the arrival of spring!”.






Each work of art presented comes from one of the Uffizi Galleries’ museums. Some works of art are famous, while others are less known. The idea is to create a merry-go-round of **cross-references** between the artworks of the spectacular collection of the museum. When registering for the activity, participants can **indicate** the two artworks or theme that they would like to choose and learn about during their virtual visit.

The virtual visits can be run in **various languages**: Italian, English, French, Spanish, and Lis – Italian sign language.

Uffizi Galleries






The Uffizi Galleries is a museum complex that includes the Uffizi Gallery, the Vasari Corridor, the collections of Palazzo Pitti and the Boboli Gardens, which together offer a high quantity and quality of works, collected in one of the most important museums in the world. More at <https://www.uffizi.it/en>.

Key features

-  **COVID-19 responsiveness**
Designed as a response to the pandemic.
-  **Youth engagement**
Designed for children from 11-14 year old.
-  **Easy to use technology**
Google Meet platform.
-  **Collection in context**
Interactive and customized virtual visit during which experts present the museum’s collection to the public.
-  **Self-expression**
The restricted group of people enables participants to interact and participate during the virtual visit.

13. Nature at home (Natureza Em Casa)

Educational workshops to explore nature and environment topics

-  Serralves Foundation, Porto, Portugal
-  <https://www.serralves.pt/en/institucional-serralves/18.09.01.01.03-sole-servicoeducativo-atividadesonline-atividadesambiente-naturezaemcasa/>
-  @fundacao_serralves
-  @fundacaoserralves
-  @SerralvesTwit



The Serralves Foundation has developed a wide choice of 23 **educational workshops, nature** and **environment** themed, that children can do at home with their family. A web page for every workshop describes the materials needed and the instructions to complete the tasks.

For instance, in activity #10 “Imagina o parque” (**Imagine the park**), children explore their creativity and challenge themselves by building an **imaginary** scenario from a photograph of Serralves Park.






By positioning a **photograph** of the Park available on the museum website on a white sheet, participants can create their own “space in the park” environment, at home, by combining elements from the photograph with objects from their own living space.”

In activity #17 “Bioversidade em casa” (**Biodiversity at home**), children represent the biodiversity of their city by **building** a stage and characters with reused materials. Participants **explore** the different living beings that inhabit their city, using, for example, illustration books and/or photographs that support the identification of some species of fauna and flora. Children reflect on a **landscape** and identify the living beings and elements (e.g. animals, clouds, trees, houses) that live within it; then, they construct a **fictional narrative** about the landscape and draw representative silhouettes of the species.

Serralves Foundation





Serralves is a cultural institution that includes a Contemporary Art Museum, a Park and a Villa, each one an example of contemporary architecture, Modernism, and Art Deco architecture. The Museum, designed by Álvaro Siza Vieira, is now the second most visited museum in Portugal and one of the most relevant in the contemporary art circuit in Europe. More at <https://www.serralves.pt/en/institucional-serralves/fundacao-apresentacao/>.

Key features

-  **COVID-19 responsiveness**
Designed as a response to the pandemic.
-  **Youth engagement**
Designed for children.
-  **Easy to use technology**
Museum's website.
-  **Collection in context**
Environment themed activities related to the park of the museum and to nature in general.
-  **Self-expression**
DIY workshops where children use their creativity and manual abilities to create objects.

14. Virtual Art Break

Creating art through Zoom or by yourself and sharing it with others

-  Espoo Museum of Modern Art (EMMA), Espoo, Finland
-  <https://emmamuseum.fi/en/virtual-art-break-registration-begins-on-9-february/>
-  @emmamuseum
-  @emmamuseum



During the spring of 2021, Espoo Museum of Modern Art (EMMA) offered a new program every day for **creating art** (“**Virtual Art Break**”). The public could join via **Zoom** every day or participate in selected sessions. The 30-minute presentation and walk-through of tasks is **recorded** and is made available on the EMMA website to be used when the Art Break is over. The initiative is produced in collaboration with Art Pedagogy students from Aalto University.

In preparation for the activities, participants are invited to prepare a personal **Creativity Box** by following the instructions on the initiative’s web page. Children can use their box to store creative ideas and creations before, during, and after their Art Break.






The activity “**A postcard from a dreamland**” acknowledges that despite the pandemic, trips into nature, backyards, parks, forests, as well as into our imagination and thoughts, have been possible. Children are thus invited to imagine taking a journey with a time machine and to pick a destination they would like to travel to. The activity consists of imagining what the destination looks like and what kinds of colors and things are there. Cutting a thick piece of paper to 11 X 16 cm in size, participants make a **postcard** from their dream destination.

They can paint, draw or make a postcard using the collage technique. Finally, they can **send** the postcard to a recipient of their choice.

Espoo Museum of Modern Art (EMMA)


EMMA is Finland's largest art museum and it is housed in the WeeGee house, a building complex which contains two museums, a café, a museum shop and an art school. EMMA presents a varied calendar of exhibitions showcasing contemporary and modern art, design and experimental pieces. More at <https://emmamuseum.fi/en/emma/>.


Key features


-  **COVID-19 responsiveness**
Designed as a response to the pandemic.
-  **Youth engagement**
Designed for children.
-  **Easy to use technology**
Zoom platform and email.
-  **Collection in context**
DIY workshops that stimulate fantasy and social experience in times of isolation and social distancing.
-  **Self-expression**
DIY workshops where children create objects and their own exhibition.

15. Drawing Day

Creation of one's own commemorative craft based on Blitz-inspired artwork with social media sharing

 Northern Ireland War Memorial Museum, (NIWM)
Belfast, UK

 <https://www.niwarmemorial.org/learning/resources/drawing-day-2021>

 @niwarmemorial

 @NIWarMemorialMuseum

 @NIWarMemorial



On the occasion of **#NationalDrawingDay**, NIWM invited children to grab their pens and pencils and join the museum on **YouTube**, where Catherine and Michael, the museum's Learning Facilitator and Outreach Officer, show participants different ways to **create** their own commemorative craft based on Blitz-inspired artwork from the Northern Ireland War Memorial gallery.

This art and craft activity was created in partnership with the **artist** and ceramicist Diane McCormick, and aims to inspire the public to commemorate the 80th anniversary of the Belfast Blitz.


In addition to the YouTube video, resources and detailed instructions are downloadable from the museum's website to help participants **learn** how to create their own commemorative artwork, including images of bombs and flax flowers, wartime badges and posters, newspaper articles, and a list of Belfast Blitz street names.


Participants are invited to **send** their work directly to the museum by **post or email**. Alternatively, they can share it with the museum on **Facebook, Instagram** and **Twitter**. The museum will **display** the works in the front window of the museum.

Northern Ireland War Memorial Museum


NIWM operates an accredited museum which tells the story of how Northern Ireland was affected by and contributed to the Second World War. Situated in Belfast's Cathedral Quarter the museum preserves and displays a unique collection relating to the Belfast Blitz, the American forces, the Ulster Home Guard, industry, and the role of women as well as several significant artworks. The museum also delivers a wide program of workshops and events. More at <https://www.niwarmemorial.org/about-us/>.


Key features

 **COVID-19 responsiveness**
Designed as a response to the pandemic.

 **Youth engagement**
Designed for children.

 **Easy to use technology**
Email and social media: YouTube, Instagram, Facebook, Twitter.

 **Collection in context**
Activity inspired by an artwork of the museum and realized on the occasion of National Drawing Day.

 **Self-expression**
DIY workshop where children create their own commemorative craft.

5. Expert views around key themes

Chapter 5 examines the views of selected experts interviewed during phase 4 of our project. These interviews enabled us to: identify challenges and opportunities that the GLAM experts faced in terms of youth audience engagement (section 5.1.); understand the impact of the pandemic (5.2.); comprehend the role of technology in this context (5.3.); and collect advice on youth engagement during the pandemic (5.4).

The methodology we adopted in the analysis of expert interviews is built first on tagging keywords across all the interviews and then identifying passages that allow for comparisons across institutions and projects. The interpretation of experts' viewpoints, including their synthesis, was subject to the authors' (subjective) judgement.

5.1. Challenges and opportunities

Below is a synthesis of the main challenges identified during implementation by the museum's experts who worked on the 15 selected projects (Figure 11).

- **Communication:** need to adapt to a completely new way of communication with the public; lack of regular feedback due to the exclusively online interaction, also leading to the inability to self-evaluate the work done according to pre-established (pre-pandemic) feedback loops.
- **Technological skills:** lack of technological skills in some areas.
- **Technical and creative skills:** lack of technical skills and knowledge on specific matters, such as privacy and legislation; difficulties in finding inspiration, enthusiasm and ideas to deliver activities that are interesting and structured.
- **Outreach:** lack of knowledge on how to reach the desired audience, using the most adapted platform (e.g. social media, radio) and taking into account issues related to the digital divide.
- **Engagement:** ensure good experiences in the activities held online, avoiding possible disappointments throughout all the three following phases: activate the contact with the public at the beginning of the pandemic, maintain the dialogue during the closing of the institutions, and keep the audience engaged after finishing the project.
- **Competition:** make the initiative offered unique and of value, able to stand out among the oversaturation of online resources made available by other cultural institutions as a response to the pandemic.
- **Branding and continuity:** maintain the coherence of the new online activities with the institution's purpose and with the past activities developed, and with the present context when museums are open again.
- **Resources:** deliver a valuable initiative given the limited staff and budget availability.

The number of occurrences by challenge is mentioned in the figure below.

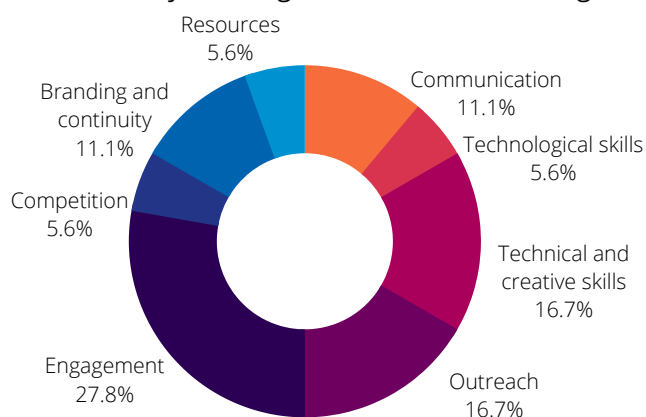


Figure 11. Challenges

Below are the main opportunities identified by the museum's practitioners (Figure 12).

- **Innovation:** develop the innovation capital of the institution; develop new ways to attract the public.
- **Spreading knowledge:** gain more opportunities to share the museum's knowledge with the public.
- **Engagement:** engage the audience creatively and create a dialogue with them, introducing the new young public to the museum.
- **Outreach:** increase the visibility of the institutions to reach a wider audience, not only in the neighbourhood of the museum, but globally.
- **Bring social value:** create synergies with- and provide professional support to- the creative communities made of artists, writers, illustrators.

The number of occurrences by challenge is mentioned in the figure below.

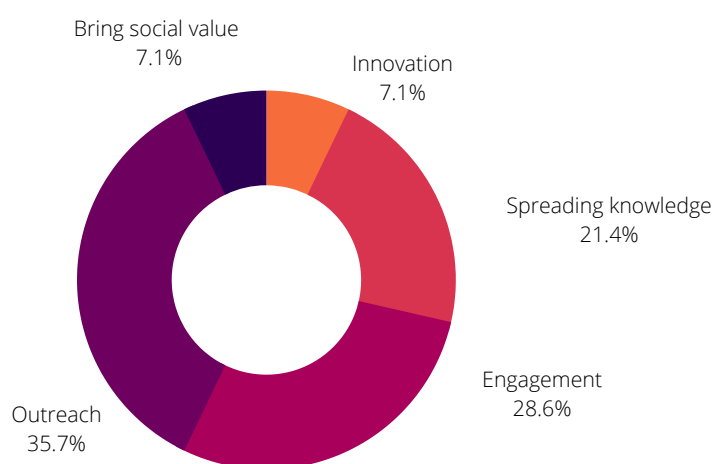


Figure 12. Opportunities

5.2. Impact of the pandemic

As highlighted by Silvia Mascalchi (Education Department Manager of the Uffizi Galleries, Florence), Daphne Kouri and Aggeliki Vlachaki, (Education Department and Head Of Kids Contest respectively of the Museum of Cycladic Art, Athens), and by Peter Aerts (Head of Audience Participation & Communication at the Municipal Museum of Contemporary Art [S.M.A.K.] of Ghent) the pandemic and the closure of the museum's doors have prompted institutions to find alternative ways to interact with their audiences and to develop new initiatives.

For instance, in the case of the Museum of Literature Ireland (MoLI) in Dublin, the pandemic acted as a catalyst for change, creating many new opportunities. Jennie Ryan (Head of Learning and Culture at MoLI), explained that the museum expanded its online content greatly over the last year as a way to keep the institution connected and in touch during a period of change and adaptation. In particular, the museum staff was pushed to think creatively about how to adapt earning programmes to engage with and sustain their existing audience while also embracing and developing new ones at a time where the museum's doors were shut.

COVID-19 also made some of the initiatives developed in the museums more interesting than in normal circumstances. In this sense, Tom Brink (Head of Publications and Presentations of the Anna Frank House in Amsterdam), reported how the pandemic made the initiative developed at the museum even more relatable for young people than in normal circumstances. Also Sylvianne Lathuilière (Cultural Programming Officer at the Museum of Contemporary Art [MAC] of Lyon), said that the activity worked better online because the public had more time to dedicate to it.

One of the difficulties mentioned was related to the need to find new methods and tools to communicate with the audience, since communication online was the only possibility. This was in particular noticed by Marta Kuliš Aralica and Vedrana Ceranja (Education Department officers of the Museum of Arts and Crafts of Zagreb). However, initial challenges also became opportunities to develop new skills, as in the case of Tessa van Deijk (Head of Education at Singer Laren, Laren), who explained that because of the pandemic they had to film and edit video clips by themselves and that visibly there improvement between the first clips they made previously and the last ones.

5.3. Role of technology

The role of technology has been extremely important for institutions in delivering their activities to the audience during the pandemic. The interviewed museum professionals explained which technologies resulted in a winning strategy and which ones they would like to improve in the future.

Audience feedback and performance analysis related to the technologies implemented by the institutions were crucial for understanding what went well and what needed improvement. For example, the Head of Publications and Presentations of the Anna Frank House explained that the audience expressed a desire for more extensive videos. That is something that the institution will consider in their next production. The Education Department Manager of the Uffizi Galleries said that they are evaluating the opportunity to keep the format developed during the pandemic because it was essential and very efficient. Museum Educators from the Museum of Cycladic Art expressed their satisfaction with the digital content developed and they have committed to keeping it current and updated moving forward. In addition, the Head of Audience Participation & Communication at the Municipal Museum of Contemporary Art of Ghent expresses his preference for focusing on the content rather than on the tools to deliver it, even if he underlines the importance of technology in developing new ways to reach and involve audiences.

The importance of not allowing technology to become an obstacle for audiences has been highlighted by several interviewers. At MAC, the Cultural Programming Officer made this important point, also shared by the Head of Learning and Culture at MoLI, who reported the importance of making the resources as accessible as possible for young people and families at home.

In general, the need for more professional equipment and more technological expertise was noted by many interviewees. The Head of Education at Singer Laren noted the importance of using more professional technology; Maria Vähäsarja, the Museum Educator at Espoo Museum of Modern Art, Finland, observed the need for having more knowledge about the functionalities of online platforms such as Zoom. Staff from the Education Department of the Museum of Arts and Crafts of Zagreb exposed the necessity of having more expertise in combining creative educational ideas with the technology at their disposal.

5.4. Youth engagement

Based on experience during the pandemic, interviewees shared advice on youth audience engagement during COVID-19.

Daphne Kouri and Aggeliki Vlachaki (Museum of Cycladic Art, Athens), express the importance of technology such as Websites and apps because these are tools that enable one to maintain contact with the young audiences. Jennie Ryan (Museum of Literature Ireland, Dublin) echoes this opinion, focusing in particular on the fact that in communicating with the public, choices concerning the strategy and the communication tool(s) need to be taken into consideration and have to be set according to the differing abilities and learning styles of the target audience. Therefore, since a young

audience requires an ad hoc communication plan, Jennie Ryan explains how the Museum of Literature Ireland has worked towards the redefinition of its social media branding and consistency strategy to tackle the challenges presented by the pandemic.

Silvia Mascalchi (Uffizi Galleries, Florence) and Tessa van Deijk (Singer Laren, Laren) expressed the need to take youth seriously and to ask them questions. In fact, they consider it essential to create and keep a flow of dialogue with young people; to gratify the youngest audience members as they mature and develop; and to offer teenagers a leading role to keep their enthusiasm alive. Also Peter Aerts (Municipal Museum of Contemporary Art, Ghent) follows this line of thinking, expressing the importance of keeping in tune with youth and their needs. The same strategy has been highlighted by Sylvianne Lathuilière, the Cultural Programming Officer at the Museum of Contemporary Art in Lyon, who explains that enabling the youth audience to participate and interact has been a crucial element in the success of the museum's initiative.

6. Pieces of expert advice

Instead of a formal conclusion, we wish to complete our report with advice coming from the GLAMs experts we interviewed. This section is thus an open window, an invitation to reflect on current practice, experiment with old and new approaches and learn from each other in a way that makes cultural heritage institutions accessible and attractive even in difficult times.



"Physical experience and physical contact remains irreplaceable, and for us here at the museum is of great importance." (Daphne Kouri, Education Department (left) and Aggeliki Vlachaki, Head Of Kids Contest (right), Museum of Cycladic Art, Athens, Greece).



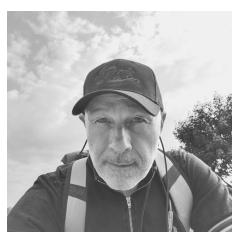
"Make the (learning) resources (of the museum) more accessible, straightforward and easy to use or print for young people and families at home." (Jennie Ryan, Head of Learning and Culture, Museum of Literature Ireland [MoLI], Dublin, Ireland).



"There is no need to be afraid of new approaches and ways. Just keep on trying and testing." (Maria Vähäsarja, Museum Educator, Espoo Museum of Modern Art [EMMA], Espoo, Finland).



"The advice would be to keep finding new and creative ways to communicate with the public and presenting the content in an interactive and fun way." (Marta Kuliš Aralica, Museum Educator (left) and Vedrana Ceranja, Education Department Team (right), Museum of Arts and Crafts [MUO], Zagreb, Croatia).



"(...) youths also had a need to express themselves. (...) What are their concerns? Get insight on what's inside their hearts and head and start from there to find connections with your collection, exhibitions" (Peter Aerts, Head of Audience Participation and Communication, Municipal Museum of Contemporary Art [S.M.A.K.], Ghent, Belgium)



"I think that is essential to create and keep a dialogic communicative flow with young audience. In addition to this, we need to gratify the youngest ones along with their advance in competences and we should offer the teenagers a leading role in order to keep their enthusiasm alive." (Silvia Mascalchi, Education Department Manager, Uffizi Galleries, Florence, Italy).



"Technology doesn't have to be an obstacle to participate in our project." (Sylvianne Lathuilière, Cultural Programming Officer, Museum of Contemporary Art [MAC], Lyon, France).



"Ask questions, take them seriously and let them escape from the daily reality for a moment." (Tessa van Deijk, Head of Education, Singer Laren, Laren, The Netherlands).



"Make use of the platforms they are already on and make use of storytelling." (Tom Brink, Head of Publications and Presentations, Anna Frank House, Amsterdam, The Netherlands).

Glossary

CROWDSOURCING

“Crowdsourcing, or outsourcing to the crowd, serves to redistribute the cost of developing new products and services beyond the firm to a crowd who provides finances, information, labor, or ideas for a marginal cost” (Navarrete, 2020, p.1)

Further readings:

Bonacchi, Bevan, Keinan-Schoonbaert, Pett and Wexler, 2019; Carletti, Giannachi, Price, McAuley and Benford, 2013; Charatzopoulou et al., 2016 (p. 121); Forbes and Colella, 2019; Lync, 2011; Radice, 2014; Ridge, 2017; Roued-Cunliffe and Copeland, 2017.

EDIT-A-THONS

“Wikipedia edit-a-thons are planned events aimed at improving or creating Wikipedia pages. Often tied to an overarching theme, anniversary, or collection, they are particularly useful for providing new editors with a structured and supportive space where they can edit and ask questions while doing so. For cultural and heritage organizations, edit -a-thons have the added benefit of being a great outreach and engagement initiative. In addition to the more immediate outcome of collectively improving the internet’s most popular information resource, edit-a-thons are an opportunity for community members to get familiar with your holdings, your services, and the expertise of you and your colleagues” (Robichaud, 2017, p.2).

GAMES

“Games and gamification refers to integrating games, game mechanics and patterns in experience design. Gaming is booming in the cultural industries sector, a major object of research and practice in education and recognised for the potential to raise user engagement and immersion. Game-based learning in museums can be custom made or adapted” (Charatzopoulou et al., 2016, p.116).

Further readings:

Aries, 2018; Forbes and Colella, 2019; Jenkins, 2006; Radice, 2014; Waltl, 2006.

HACKATHONS

“Some museum workers and public individuals—inspired by the Peer-to-Peer, OpenContent and Do-It-Yourself movements—are trying to move the lines for a more horizontal access to the culture, for the opening of the cultural content and for a more participative management of museums’ collections. One of the manifestations of this movement is the cultural hackathon Museomix, an international event created in order to modify the vertical and segmented vision of cultural institutions and to include people in the creation of museum exhibitions” (Rey, 2017).

Further readings:

Charatzopoulou et al., 2016.

INTERACTIVE EXHIBITIONS

Interactive exhibitions can be digital or physical.

“A digital [interactive] exhibition is based on a clear concept and is well curated. It assembles, interlinks and disseminates digital multimedia objects in order to deliver innovative presentations of a theme, or series of themes, allowing user interaction to a greater extent” (Charatzopoulou et al., 2016, p. 67).

A physical interactive exhibition may be organized using tools and technologies as in the case of “Bring Your Own Device (BYOD)”, which is “the practice of visitors bringing their own devices such as smartphones or tablets for downloading and consuming digital content on the museum premises” (Charatzopoulou et al., 2016, p.116). Another technology that can be used to develop a physical interactive exhibition is the “Location-Based Services (LBS)”. “[LBS] support dynamic optimization of content according to the location of the user. Until recently, museums had difficulty using LBS to their full potential, as floor plans locations could not be distinguished. Recently, however, indoor geolocation makes it possible to precisely locate position, facilitating special programmes as well as the optimisation of traditional products such as audio guides” (Charatzopoulou et al., 2016, p.117).

Further readings:

Golding and Modest, 2013; Maye, McDermott, Ciolfi and Avram, 2014; NEMO, 2020; NEMO, 2021; Vaz et al., 2018.

LEARNING PROGRAMS

“The programmes developed by museum education departments (...), often have structured objectives and defined learning outcomes, especially when they address school audiences” (Charatzopoulou et al., 2016, p.109). “The benefits of engaging youth with learning experiences in learning labs and digital learning centres, as documented by a series of reports, include: Creating lasting relationships between children, teen, youth, schools and museums; New networks - towards “learning ecosystems”; Perceiving it as a safe and welcoming environment, digital skills uplift, academic skills uplift, better ideas of opportunities for like and work” (Charatzopoulou et al., 2016, p.120). In addition, “one of the most common ways in which museums engage with youth communities is by connecting their content to a school curriculum. For instance, this may be achieved by pairing text books with museum activity booklets or by developing educational materials specifically geared to support the curriculum taught in school” (Aries, 2018, p.11).

Further readings:

NEMO, 2020; NEMO, 2021; Radice, 2014.

PUBLIC SPACE EXPLORATION/APPROPRIATION

Public space exploration can happen, for example, through the use of “*makerspaces* [that] are increasingly adopted in museums as well as libraries. Makerspaces use hands-on approaches, craft, construction and design activities to engage with building complex digitally enhanced artefacts (e.g. e-textiles), designing, modelling or engaging with higher-level conceptual issues. They provide an immersive space for learning, where users are engaged not only mentally, but also physically. This is aligned to experiential learning frameworks that museums adhere to, and benefit both the process of learning (engagement, focused attention, collaboration) and outcomes ranging from content

knowledge to applied skills (digital literacy, 3D-printing and modelling), and personal, social and communication skills (collaboration in teams, problem solving). Makerspaces can be organized as temporary spaces (e.g. Digital Design Weekend at the V&A) or as permanent spaces in museums and libraries” (Charatzopoulou et al., 2016, p.117).

“Engagement through action”: “For example, the Ecomusée CreoleArt in Sainte Rose, Guadeloupe preserves the agricultural tradition of the jardin créole by engaging youth audiences in agricultural activities in the museum’s garden” (Aries, 2018, p.18).

Further readings:

Radice, 2014, (p. 112).

QUIZZES/CONTESTS

“These posts are framed as entertaining bits inviting audiences to answer one or more questions to which the museum knows the answer. Audiences usually provide answers but few comments. (...) In terms of communicative co-construction, most genres focus on the museum pushing nicely illustrated content, inviting little or no audience involvement. Pseudo questions and quizzes, which do invite such involvement, offer a limited set of responses within a clearly defined space of results” (Trolle Gronemann, Kristiansen and Drotner, 2015).

Further readings:

Charatzopoulou et al., 2016; Forbes and Colella, 2019; NEMO, 2020; NEMO, 2021; Radice, 2014.

VIRTUAL TOURS

“Virtual tours in museums are an ideal solution for those that are not able to visit a museum or those who want to have a small taste of what is presented in the museum before their visit” (Kabassi, Amelio, Komianos and Oikonomou, 2019, p.1). They are “an approach to overcome the limitations of the physical space and to provide a vivid experience to remote visitors” (Kiourt, Koutsoudis and Pavlidis, 2016). Virtual tours “can be described as a digital entity that draws on the characteristics of the museum, in order to complement, enhance or augment the museum experience through personalization, interactivity and richness of content” (Hazan, 2015, p.16).

Further readings:

Charatzopoulou et al., 2016; Lee, Jung, tom Dieck, and Chung, 2020; NEMO, 2020; NEMO, 2021.

WEBINARS AND DEBATES

Debates create the context for dialogue with the audience and thus participation (Radice, 2014, p.84).

“Webinars can be made by qualified staff for fixed participant numbers via the exclusive use of images of artworks decontextualized from their exhibition settings without users being provided with a special visit experience taking the form of a virtual in situ visit” (The Uffizi Galleries, 2021).

WORKSHOPS

"The combination of online interaction with local workshops and meetings works best in terms of ensuring meaningful participation" (Forbes and Colella, 2019, p.5). Workshops "promote the exchange of knowledge" (Forbes and Colella, 2019, p.4) and they are "collaborative design event in which professionals (...) and participants who have knowledge (...) combine sources of inspiration from two different domains to create (...) " (Radice, 2014, p.116).

"Workshops utilised a wider range of participation practices, including: Committing to an open discussion between staff and community members, about varying degrees of engagement practice; Imagining how it feels to be in someone else's position, a process which uncovered unspoken relations and differing assumptions; An organizational questionnaire developed and completed by participants; Discourse analysis - a review of policy and organizational documents; Contribution to a 'story wall' following all exercises, with entries added to an online blog; One-to-one interviews to gauge anonymous views of participants; A 'Dragon's Den' process, in which organizations presented their ways of working to staff and community partners from other organizations, who acted as 'critical friends', challenging and interrogating" (Lync, 2011, p.9).

An example of a workshop is "co-curation": "The co-creation of exhibitions involves the participation of youth audiences in the process of museum-making. According to Richard Sandell, the cultural dimension of social inclusivity entails the promotion of "participation in the process of cultural production" (2012, 568). On the one hand, co-curation shifts the power-balance between the museum staff and the participating youth communities, thus giving these youths curatorial responsibility. On the other hand, this type of engagement stimulates creativity and teamwork while it also encourages action and negotiation. Co-curation may be a method to involve multiple types of learners in the museum process, because it provides a diverse selection of tasks" (Aries, 2018, p.14).

Further readings:

Charatzopoulou et al., 2016; Forbes and Colella, 2019.

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Annex 1: Survey

ANNOUNCEMENT FOR SURVEY

“The GLAMers” is an EU funded project aiming to support Galleries, Libraries, Archives and Museums (GLAMs) by means of youth engagement during the COVID-19 crisis.

The scope of this short survey is to understand and share knowledge of concrete and remarkable examples of youth engagement as a means to support the cultural sector in Europe during the pandemic. We also gather practices that emphasize social connections between citizens and cultural institutions during the current crisis. We particularly examine the role of technology mediating these practices.

The survey will remain open until April 30, 2021

Feel free to share the survey among your network and colleagues!

project website: <https://glamers.eu/>

Contact: Katerina Zourou, Ph.D. (katerinazourou [at] gmail.com)

The GLAMers is co-financed by the Erasmus+ Programme of the European Union, project number 2020-1-CY02-KA227-YOU-002022

SECTION 1: Practices of digitally mediated youth engagement in cultural institutions during the pandemic

“The GLAMers” is an EU funded project aiming to support Galleries, Libraries, Archives and Museums (GLAMs) by means of youth engagement during the COVID-19 crisis.

The scope of this short survey is to understand and share knowledge of concrete and remarkable examples of youth engagement as a means to support the cultural sector in Europe during the pandemic. We also gather practices that emphasize social connections between citizens and cultural institutions during the current crisis. We particularly examine the role of technology mediating these practices.

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SECTION 2: Informed Consent- The GLAMers

What are we asking?

The GLAMers project aims to support Galleries, Libraries, Archives and Museums (GLAMs) by means of youth engagement during the COVID-19 crisis. The scope of this survey is to identify and showcase examples of youth engagement that GLAMs institutions adopted as a way to engage with the audience during the pandemic. <https://glamers.eu/>

What data are we collecting and how?

We collect Initiatives of GLAMs launched after the outbreak (January 2020) until now, whether they are ended or ongoing. Respondents may be representatives of a GLAM or citizens having participated in the initiatives organised by GLAMs. No personal data will be collected. All questions are optional. You may change your mind about participating at any time until you hit “submit” – all answers are submitted together. After you submit the form, it will not be possible to rescind your answers, as they are anonymous.

What will we do with the results?

The GLAMers consortium will analyse the results of the survey, and will share the results via the GLAMers website, newsletter and social media. We will also use the results to submit academic papers for peer-review in open access journals. The researchers may also present the results in research posters or oral presentations. Additionally, the results of this survey will be released as an open access publication expected in August 2021.

Following this research, the survey results will be stored on a secure server until 5 years after the end of the GLAMers project (June 2027).

I confirm that I have read the above information, I know how my responses will be used, and I consent to participate in the study. * (Yes, No)

SECTION 3: Survey

1. Your name (optional)
2. Any information you would like to share with us (name, city/country, and website URL)
3. What is the name of the initiative you would like to share with us?
4. What is the URL of the initiative?
5. What was the purpose of the initiative? What was it about?
6. What made your initiative important, notable, or valuable in your opinion?
7. Is your initiative ongoing? (No, it is completed / Yes, it is ongoing)
8. Where was your initiative conducted (city, country, region; exclusively online)
9. Was your initiative launched during the COVID-19 pandemic? (Yes, No, Maybe)
10. Was your initiative developed with a GLAM (Gallery, Library, Archive, Museum)? If so, which one(s)? (Gallery, Library, Archive, Museum, I don't know)
11. Does your initiative target or engage with youth (ages 15-29) (Yes, No, I don't know)
12. What technologies were used for youth engagement? (Web, Apps, Text Messaging, GPS/mapping, I am not sure)
13. What kinds of audience engagement did the initiative use? (Interactive exhibition, Virtual tour, Learning program, Quizz/contest, Game, Webinar/debate, Workshop, Edit-a-thom, Hackathon, Crowdsourcing, Public space exploration/appropriation, I am not sure)
14. Was your initiative free to use? (Yes, it was free; No, there was a fee)
15. Are there other youth initiatives we should know about?
16. If you are one of the creators of this initiative, would you be willing to answer follow-up questions by email, which are more focused on your initiative? If yes can you please indicate your email below.
- 17.

Thank you! form ready for submission

Annex 2: Desktop research


Number	Name of the person adding the item	Title	URL	Online description
				Completed or ongoing activity? Completed Ongoing I do not know/ I am not sure
				Initiated by a G, L, A or M? Gallery Library Archive Museum I do not know
				Country or region?
				Launched during COVID-19? Yes No I do not know
				Especially for youth or not? Yes No I do not know
				Technology used (No 1) Social media (Instagram, Facebook, Youtube) Geotagging maps Mobile applications Onsite (multimedia) installations Smart objects (e.g. QR code) Online mediators Web I do not know
				Technology used (No 2) Social media (Instagram, Facebook, Youtube) Geotagging maps Mobile applications Onsite (multimedia) installations Smart objects (e.g. QR code)

	<p>Online mediators</p> <p>Web</p> <p>I do not know</p>
Main type of audience engagement	<p>Interactive exhibition</p> <p>Virtual tour</p> <p>Learning program</p> <p>Quiz/contest</p> <p>Game (e.g. Online such as augmented reality, and offline)</p> <p>Webinar/debate</p> <p>Workshop</p> <p>Edit-a-thon</p> <p>Hackathon</p> <p>Crowdsourcing</p> <p>Public space exploration/ appropriation</p> <p>A combination of the above</p> <p>Other</p>
If relevant, secondary type of audience engagement	<p>Interactive exhibition</p> <p>Virtual tour</p> <p>Learning program</p> <p>Quiz/contest</p> <p>Game (e.g. Online such as augmented reality, and offline)</p> <p>Webinar/debate</p> <p>Workshop</p> <p>Edit-a-thon</p> <p>Hackathon</p> <p>Crowdsourcing</p> <p>Public space exploration/ appropriation</p> <p>A combination of the above</p> <p>Other</p>
Service offered for free?	<p>Yes</p> <p>No</p> <p>I do not know</p>
Is this practice worth placing in the selection of 10 best?	<p>Yes</p> <p>No</p>
If yes, why? (in one sentence)	


Annex 3: Initiatives analysed

#1 A.G. Leventis Gallery

 *A.G. Leventis Gallery, Nicosia, Cyprus*


 The A.G. Leventis Gallery in Nicosia, Cyprus, organizes virtual tours and lectures, seminars and workshops for all ages.


#2 Alhambra 3D Map

 *Alhambra, Granada, Spain*

 The Alhambra of Granada, Spain, offers a virtual tour of the Alhambra enclosure.


#3 Ancient Egypt Puzzles

 *Ashmolean Museum, Oxford, United Kingdom*

 The Ashmolean Museum in Oxford, United Kingdom, usually runs a workshop called “Egypt Detectives”. Because of Covid-19, the museum has adapted the initiative to the current situation and turned some of the activities into online jigsaw puzzles. This fun and entertaining activity gives visitors the possibility to learn about Ancient Egypt.


#4 Ancient Games

 *4Schools, Durham University, United Kingdom*

 The Learning and Engagement Team of “4Schools”, a project of Durham University, United Kingdom, invites the public to collect some counters (stones, buttons, anything will do!) and some dice and then play exciting games of chance, skill and strategy. These games are downloadable for free. The audience is invited to share their results with “4Schools” by taking a photo and sharing it on social media (Facebook, Twitter and Instagram).


#5 Ancient Rome Live

 *American Institute for Roman Culture, Napoli, Florida, USA*

 Brought to you by The American Institute for Roman Culture in Florida, USA, the mission of “Ancient Rome Live” is to be the definitive, free-to-access resource for learning about ancient Rome. A selection of lectures and learning resources covering many aspects of ancient Rome and its empire are available in the forum of the website of the American Institute for Roman Culture.


#6 Athens Digital Arts Festival 2020

 *Athens Digital Arts Festival, Athens, Greece*

 “Athens Digital Arts Festival” is an international festival that takes place every May in Athens, Greece. In 2020, the festival held online premiers and exhibitions by numerous artists around the world.


#7 Become artists


 *Museu Nacional d'Art de Catalunya, Barcelona, Spain*

 The Museu Nacional d'Art de Catalunya in Barcelona, Spain, organizes the activity “Become


artists" where the public is invited to make use of their artistic skills to create an art video based on the works of the collection. Then the video has to be sent via email to the museum, where the three ones they like the most will be selected. The winners will have their videos posted on the museum website and will receive a collection catalogue.


#8 Building Rugby LEGO® STEAM Challenges

 *Rugby Art Gallery & Museum, Rugby, United Kingdom*

 The Rugby Art Gallery & Museum, in Rugby, United Kingdom, makes available a booklet through which kids have the possibility to learn about the history of Rugby town and the key moments and people that built the town. Kids are called to bring the history of Rugby to brick-built life through science, technology, engineering, art and mathematics (STEAM) themed LEGO® building challenges.


#9 Creativity at Home: #1

 *Glucksman museum, Cork, Ireland*


 The Glucksman museum in Cork, Ireland, has celebrated St. Patrick's Day on Tuesday 17 March, with the theme of creativity and play. In order to do that, the museum has made available to its public a series of videos that teach how to create animals from splash doodles and how to draw their favourite ways to play. The museum invited the public to share their pictures with them so that they can post them in their online galleries.


#10 Crime au Musée des Beaux-Arts de Bordeaux

 *Musée des Beaux-Arts of Bordeaux, France*

 The Musée des Beaux-Arts of Bordeaux, France, has developed an online game inspired by a scenario designed by the students of the Criminology Master at the University of Bordeaux. This investigation takes the public virtually into the museum to solve a mysterious assassination and discover the institution.


#11 Collecting memories of COVID-19 in Sweden

 *Nordiska Museet, Stockholm, Sweden*

 The Nordiska Museet in Stockholm, Sweden, wants to preserve people's experiences of the COVID-19 crisis for future researchers. Therefore it is asking the public to contribute text and images sharing their stories through the website, where it is possible to explore, in a map of Sweden, other stories that have been collected.

#12 COVID-19 in Vienna: a collection project on the city's history

 *Vienna Museum, Vienna, Austria*

 The Vienna Museum in Vienna, Austria, is asking the public to contribute, through email, with photos from their everyday life in times of COVID-19. A selection of the proposed objects will be included in the collection of the City of Vienna.

#13 Curator's Corner


 *British Museum, London, United Kingdom*

 The British Museum in London, United Kingdom, makes available a series of videos on


YouTube where curators of the museum tell you all about themselves, their research and what it is like to work with some of the world's oldest and most significant objects.


#14 C@mpus Homeline

 *Castello Sforzesco and Museo del Novecento, Milan, Italy*


 "C@mpus Homeline" is an initiative designed to keep company people that are at home. The Castello Sforzesco and the Museo del Novecento, in Milan, Italy, offer various remote activities via the Zoom platform, led by expert guides of the institutions.


#15 Digital Museum Pedagogy

 *Hungarian Museum of Trade and Tourism, Budapest, Hungary*

 The Hungarian Museum of Trade and Tourism, in Budapest, Hungary, offers various online games and learning activities to families and youth. On the website of the museum, it is suggested to first watch a short explanatory video of 5 minutes and then to proceed with the activities that will take around 10-15 minutes.


#16 Distant Bodies

 *Museum of Now (MON), Berlin, Germany*

 The Museum of Now (MON) in Berlin, Germany, has developed a digital exhibition called "Distant Bodies" exploring the question "what happens when our bodies can no longer come together". The institution calls on artists and creative minds worldwide to submit positions that investigate the recent impact by the virus and its influence on the new normal.


#17 Dolly and the Atom Smasher

 *National Museums Scotland, Edinburgh, United Kingdom*

 The National Museums Scotland in Edinburgh, United Kingdom, carries out an online and interactive game for children from 5 years old. "Dolly and the Atom Smasher" was designed and made as part of a National Museums Scotland project, named "Game Jam", which brought together school pupils, game developers and museum objects. Pupils from Craigie High School in Dundee worked with Dundee Games Collective (DGC) and staff from the museum's Community Engagement team.


#18 Drawing with Regina Carbayo

 *Crawford Art Gallery, Cork, Ireland*

 The Crawford Art Gallery in Cork, Ireland, has invited the artist Regina Carbayo to join them from Spain with a bilingual video. The public is invited to watch Regina at work creating a tonal study.


#19 Egyptian stories of the evening

 *Egyptian Museum, Turin, Italy,*


 The Egyptian Museum of Turin, Italy, carries out a project on the Zoom platform to keep in touch with the children and their families on Saturdays and Sundays at 20:00, where stories inspired by myths and legends of ancient Egypt are read for free to tickle imagination, myth and curiosity.


#20 Fabricius

 *Google Arts & Culture, Macquarie University, Ubisoft and Psyche Interactive*


 Google Arts & Culture, Macquarie University, Ubisoft and Psyche Interactive propose Fabricius, where the audience has the possibility to learn how to identify and draw ancient Egyptian hieroglyphs, or write and share their own message, translated from English, Arabic, or emojis.


#21 FB for your thoughts

 *Museum of Contemporary Art, Zagreb, Croatia*

 The Museum of Contemporary Art in Zagreb, Croatia, has developed an online project in collaboration with numerous artists called "FB for your thoughts". The idea of the project is to create a new way of communication and connection in moments of forced separation, as well as to collect and exhibit as many artistic perspectives, reflections and testimonies of this turning point of the beginning of the 21st century that will mark each individual and contemporary art scene. Artists are invited to collaborate with any media they prefer (drawings, paintings, photographs) to express how they cope with the current situation. The museum publishes the artworks on its Facebook page.


#22 Fairytale Museum

 *Fairytale Museum, Nicosia, Cyprus*


 The Fairytale Museum in Nicosia, Cyprus, organizes various events, such as live Facebook streaming, podcasts addressed to children of every age, and digital storytelling sessions of its collection for kids.


#23 Hack the map: Rigas Velestinlis' Charta

 *Onassis Foundation, Athens, Greece*

 The Onassis Foundation in Athens, Greece, has developed a National Student competition on digital works about the charta of Rigas Velestinlis. New technologies, riddles, and symbols are used in a multimedia competition that draws its inspiration on a famous and rare map, inviting groups of students to create a digital game, a digital story, or applications of virtual (VR) and augmented reality (AR).


#24 Historical Hangman History Games

 *Library School History, London, United Kingdom*


 The Library School History, in London, United Kingdom, makes a game available to its public, where the audience has to guess the historical word or phrase and save the knight from being eaten by the dragon, in a twist of the classic hangman game.


#25 Historical Royal Palaces

 *Historical Royal Palaces, London, United Kingdom*


 The blog of the Historical Royal Palaces in London, United Kingdom, offers a look behind the scenes of the palaces, covering everything from the logistics of heating Hampton Court in the winter to beauty tips used by Elizabeth I.


#26 Holiday Event: Painting

 *Moderna Museet of Stockholm, Sweden*


 The Moderna Museet of Stockholm, Sweden, invites the public to paint with the art educator Rebecka Stone, the artworks exhibited in the museum collection. Three workshops are dedicated to a few of the Museum's most popular works, and the public has the chance to try different painting techniques. During these creative workshops, live-streamed straight from Moderna Museet, the public can send chat messages Rebecka and everyone who is watching.


#27 Imagoras

 *Städel Museum, Frankfurt, Germany*

 The Städel Museum in Frankfurt, Germany, has developed an online and interactive game for children from 8 years old, available through an app for smartphones and tablets. The game stimulates the fantasy of children and brings them to solve tricky puzzles, to explore the works of art of the Museum, and to discover different artistic approaches.


#28 Jouer au jeu des 7 erreurs

 *Musée des Beaux-Arts de Lyon, France*

 The Musée des Beaux-Arts de Lyon, France, proposes the 7 errors game in gigapixel artworks. The audience has access to high definition images of paintings where unusual details have been added (for instance, a cat, a drone, a surfer). The audience has to discover them by comparing the images with the original paintings.

#29 Kids

 *Pirelli HangarBicocca, Milan, Italy*

 The Education Department of Pirelli HangarBicocca in Milan, Italy, offers a series of free live-streamed digital courses for children aged 6 to 10, in which the kids are accompanied by Pirelli HangarBicocca arts tutors on a journey through the wonders of contemporary art, from the comfort of their own homes.


#30 KMMSU

 *Zagreb Museum of Contemporary Art, Zagreb, Croatia*


 The Zagreb Museum of Contemporary Art in Zagreb, Croatia, has developed the initiative KMMSU, which was created as a part of the project: "Translocal: Museum as Toolbox", and continued to operate through podcasts. It brings together youth by educating them on contemporary art and culture, the importance, role and work of the Museum today, and encourages active participation in the design and implementation of individual programs in various fields of museum activities. Through joint activities, it encourages discussion on what a museum of the future that will become an exciting destination for young people should look like.


#31 Le jeu du mobilier (The furniture game)

 *Musée des Arts Décoratifs, Paris, France*


 The Musée des Arts Décoratifs in Paris, France, has developed a game on its website where the public is called to associate each piece of furniture with its stylistic period. The initiative is addressed to young people over 11 years old.


#32 Les Passeurs d'Histoires

 *Museum of Toulouse, Toulouse, France*

 Since March 2021 the Museum of Toulouse in Toulouse, France, has launched a weekly meeting on Facebook and Youtube for children aged 3 to 6 entitled "Les Passeurs d'Histoires". Each story is taken directly from the Museum's library.


#33 Let's Do Science!

 *Adler Planetarium, Chicago, USA,*

 The Adler Planetarium in Chicago, USA, provides a YouTube channel filled with fascinating experiments for at-home science lessons. The experiments only require household materials and are easy to replicate at home. The videos, specifically created for families and educators, introduce scientific concepts and engage young people in STEM subjects.


#34 Liverpool Cultural Education Partnership (LCEP)

 *Liverpool Cultural Education Partnership, Liverpool, United Kingdom*

 The LCEP advocates good practice between the education and cultural sector, providing opportunities for young people to engage in arts and culture across the Liverpool City region. It also aims to raise awareness of the wide range of careers in the cultural sector, across all kinds of disciplines.


#35 Make Your Own Visit

 *Musée d'Art Moderne et d'Art Contemporain (MAMAC), Nice, France*

 The Musée d'Art Moderne et d'Art Contemporain (MAMAC) of Nice, France, organizes a game for teens (from 12 to 18 years old) where they become the protagonists of an interactive virtual tour.


#36 Mission S.A.M.M. (Unite the Parthenon's Sculptures)

 *Acropolis Museum, Athens, Greece*

 The Acropolis Museum in Athens, Greece, gives access to a video game, in its section on the website dedicated to kids, where they have to save the monuments that are threatened to be destroyed because of climate change.


#37 MoMA learning

 *Museum of Modern Art, New York, USA*

 The Museum of Modern Art in New York, USA, provides a treasure trove of educational resources through MoMA Learning, which is ideal for those wanting to discover something new during the coronavirus pandemic.

#38 Moments. Photographies from the pandemic


 *Fondazione Lercaro, Bologna, Italy*

 The Fondazione Lercaro in Bologna, Italy, invites its audience to be part of its history and to send a photo that is significant for them with respect to a situation experienced during the pandemic, for instance immortalizing an object that is accompanying them in quarantine, an emotion, a state of fragility or resilience. The institution publishes each photo received in a virtual exhibition


on the museum's website. Then, as soon as it is possible, the institution intends to make a real exhibition of it in the spaces of the Lercaro Collection.


#39 Museum at Home

 *National Museum of Ireland, Dublin, Ireland*

 The National Museum of Ireland in Dublin, Ireland, shares fun step-by-step tutorials where the public is called to let its imagination go and to develop its artistic skills, creating animations inspired by Museum objects from the National Museum of Ireland - Decorative Art & History collections.


#40 Museum at home

 *People's History Museum, Manchester, United Kingdom*


 People's History Museum in Manchester, United Kingdom, has developed various "Museum at home" initiatives. "Bedtime Story" is a Family Friendly, free event, suitable for under 5s and their grownups, where booking isn't required. A multi-sensory story session with puppets is live streamed on the Facebook page of the museum. "My First Protest Song" is an interactive online performance on Zoom where people are invited to join and play an instrument with the singer-songwriter Matt Hill. Songs that people have used throughout history to help express their ideas (Bob Marley, Joni Mitchell, Bob Dylan and many more) are sung.


#41 Museum in your living room

 *Regionální muzeum v Mikulově, Mikulov, Czech Republic*

 The Regional Museum in Mikulov, Czech Republic, has transferred all museum educational programmes online to help educate and entertain children at home during the COVID-19 pandemic. The museum has started to make videos about the institution itself, its collections, exhibitions and research programmes to bring the museum to the people at home.


#42 Museum of COVID-19

 *University College London (UCL), London, United Kingdom*


 Museum of COVID-19 is a crowd-sourced online collection of objects that are meaningful to young people during the coronavirus lockdown. This collection has been created in part by student participants on the Young Curators Online course, run by the department of Anthropology of the University College London (UCL), London, UK.


#43 NovaMuse

 *NovaMuse, Halifax Nova Scotia, Canada*

 The NovaMuse, an Association of Nova Scotia Museums, Halifax Nova Scotia, Canada, helps museums to develop collections and curriculum based educational resources for students/teachers without requiring an on-site component.


#44 Occupy White Walls

 *Birmingham Museums, United Kingdom*


 Birmingham Museums, United Kingdom, give their public the possibility to curate their own exhibitions in a virtual Birmingham Museum and Art Gallery from the comfort of their own home, as Birmingham Museums Trust has embarked on a collaboration with the new online game Occupy White Walls (OWW), making it the first official museum to partner with the AI-driven art platform that allows users to explore a growing fantasy world of art.


#45 Online quiz

 *Noesis Science Center & Technology Museum, Thessaloniki, Greece*

 The Noesis Science Center & Technology Museum in Thessaloniki, GREECE, organized an online quiz on Facebook. The content of this initiative, that promotes scientific content to the public in an easy way, is drawn from STEM fields.


#46 Open Digital Workshop

 *Oderbruch Museum, Bad Freienwalde (Oder), Germany*

 The Oderbruch Museum in Bad Freienwalde (Oder), Germany has decided to experiment with new formats during lockdown. This resulted in these small videos in which the museum workshop managers show various techniques and ideas of “do it yourself” activity that can be easily implemented at home.


#47 Ostia antica for the school

 *Archaeological Park of Ostia Antica, Italy*


 The Educational Services of the Archaeological Park of Ostia Antica, Italy, offers a series of multimedia contents for distance learning activities. The goal is a way to keep in touch with the little visitors of the park, offering lessons, workshops, games and activities to do at home.


#48 Peabody@Home

 *Yale Peabody Museum of Natural History, New Haven, USA*


 The Yale Peabody Museum of Natural History in New Haven, USA, has developed “Peabody@Home”, a hub for digital resources, educational tools, and interesting online curiosities of the Peabody Museum. The museum’s goal is to offer to its audience resources that entertain, inspire, and provide meaningful opportunities to discover more about the world we share.


#49 petit Louvre

 *Louvre Museum, Paris, France*

 The department dedicated to children called “petit Louvre” of the Louvre Museum, Paris, France, organizes tutorials to teach the young public how to make their own work of art. Some examples are the tutorial where you learn how to compose a still life and draw it, or the tutorial where you learn how to reproduce a work of art.


#50 Pieces of art

 *Musée Guimet, Paris, France*


 The Musée Guimet in Paris, France, has opened a TikTok account and it has created a trend called "Pieces of art": the audience is invited to make videos of themselves using filters of masks of ancient sculptures that are findable in the museum's collection. The museum publishes the videos on its TikTok with the hashtags #visage, #face, and #filter.


#51 Platforms Project 2020

 *Platforms Project, Athens, Greece*

 Platforms Project, Independent Art Fair, based in Athens, Greece, organizes online exhibitions by numerous artists around the world.


#52 Prisme 7

 *Centre Pompidou, Paris, France,*

 The Centre Pompidou in Paris, France, has developed a fun and educational video game in collaboration with digital artists Bright and Game in Society and with the support of the Ministry of National Education. The audience has the possibility to discover some great works in the collection of the museum and explore the main principles of artistic creation: "observe, learn, deconstruct and create".


#53 Sammlungsaufruf (Collection Call)

 *Historisches Museum Frankfurt, Frankfurt, Germany*

 The Historisches Museum Frankfurt in Frankfurt, Germany, invites its audience to collect and contribute with pictures, texts, audios, videos, photos, objects and stories to document the current situation of pandemic. The public can send the material to the museum through an email or through the website of the initiative "Stadtlabor Digital" ("Digital CityLab").


#54 Sketchbooks and How to Make One Concertina Style

 *Hugh Lane Gallery, Dublin, Ireland*


 The Hugh Lane Gallery in Dublin, Ireland, calls its public to join the artist Ashleigh Downey in a YouTube Video, to learn how to make a concertina style sketchbook, as well as, to learn how their sketchbook can inspire them. The institution invites its public to then share its artworks on social media using the tag @thehughlane.


#55 Sofias smuggling

 *Museum Schloss Moyland, Bedburg-Hau, Germany*

 The Museum Schloss Moyland in Bedburg-Hau, Germany, has developed a game app, where the public is taken to 8 fascinating museums, each of which hides its strange secrets and there are mysteries to be resolved. The public immerses themselves in clever tips and tricks in 8 fascinating stories. The answers are in paintings, works of art and historical heritage.


#56 Talindo Piccione


 *Museum Benozzo Gozzoli, Castelfiorentino (Florence), Italy*

 The educators Alice and Stefania of the Museum Benozzo Gozzoli in Castelfiorentino (Florence),

Italy, have created a new section on the website of the institution in order to enable the children to continue to discover the collection of the museum and to continue to inspire them through the works of art. The museum invites children to do activities, through simple and fun videos, and to send the results of the workshops to the institution via email or through social media.


#57 Telephone tour

 *Staatliche Museum of Berlin, Germany*

 The Staatliche Museum of Berlin, Germany, organizes a telephone tour of the collection for adults with and without visual impairment. A guide describes the rooms, the property and explains information about the works of art of the collection to inspire the imagination of the public.


#58 The Big Museum Easter Trail: AT HOME!

 *Amgueddfa Cymru – National Museum Wales, Cardiff, United Kingdom*

 The Amgueddfa Cymru – National Museum Wales in Cardiff, United Kingdom, has carried out the initiative “the Big Museum Easter Trail from your own home!” where children are called to decorate their Easter egg templates ready for their trail; make an Easter basket to collect eggs; solve the clues to find each egg; crack the password to unlock the Easter activity pack full of eggcellent craft activities; bake and decorate some tasty Easter biscuits; try dyeing some eggs using things already in their kitchen; and learn about how people in Wales used to celebrate Easter.


#59 The Brain Scoop

 *Chicago’s Field Museum, USA*

 Chicago’s Field Museum, in Chicago, USA, hosts an educational YouTube channel called “The Brain Scoop”. The channel is hosted by its Chief Curiosity Correspondent, Emily Graslie. The videos explore the world of natural history, both within the museum and its collection and further afield.


#60 The Corona Virus in Norway – share for posterity

 *Norwegian Museum of Cultural History, Oslo, Norway*


 The Norwegian Museum of Cultural History in Oslo, Norway, wants to record public experiences, for future researchers. The museum asks the public to contribute with their story, text and photos, either if their life has been affected by the disease directly, or if it has affected them more indirectly. The contribution of the audience is a record of time that will be a part of the museum’s collections.


#61 The Lockdown Series

 *Cyprus Historic & Classic Motor Museum in Limassol, Cyprus*

 Cyprus Historic & Classic Motor Museum in Limassol, Cyprus, makes a YouTube series that lets people explore the museum’s exhibition and the history behind each car of the collection available.


#62 These Times

 *Museum of Ordinary People (MOOP), Brighton, United Kingdom*

 The Museum of Ordinary People (MOOP) in Brighton, UK, is inviting members of the public across the UK to document their personal experiences of living through the Covid-19 outbreak, as a reference for future generations. The museum uses the hashtag #TheseTimes on Twitter.


#63 Things to Do Indoors

 *Roald Dahl Museum, Great Missenden, United Kingdom*


 The Roald Dahl Museum in Great Missenden, United Kingdom, is dedicated to the much-loved children's author, famed for his vivid imaginary worlds. During the coronavirus outbreak, the museum has turned to its website to offer learning and entertaining fun activities.


#64 Tinder For Objects

 *Baden State Museum, Karlsruhe, Germany*


 The Baden State Museum, in Karlsruhe, Germany, has developed a Tinder-style app which they hope to enable visitors to develop personal relationships with its artifacts, whether or not they encounter them in person.


#65 TRACHT. Eine Neuerkundung

 *Tiroler Volkskunstmuseum, Innsbruck, Austria*

 The Tiroler Volkskunstmuseum in Innsbruck, Austria, makes a quiz online available for the public to learn more about its collection.


#66 Transcribathon

 *Transcribathon, Crowdsourcing platform*

 Transcribathon is a crowdsourcing platform that offers you the unique opportunity to work with historical material and become an integral part of their digitisation process. This digital material — scanned images of historical letters, diaries and pictures — has been collected by various cultural heritage institutions and are showcased in the projects. By discovering, reading, and adding transcriptions, tags and georeferences to these documents, the public plays a vital role in increasing their access and open up their future potential for research and education.


#67 Try this at Home

 *National Museums Northern Ireland, Cultra, United Kingdom*

 The National Museums Northern Ireland in Cultra, United Kingdom, has been working in collaboration with BBC NI to produce some short “how-to” films for its public to follow from home. For instance, they teach how to make traditional soda bread and churn your own butter.

#68 Virtual Art for Kids


 *The Bass, Miami Beach, USA*

 The Bass, a Contemporary Art Museum in Miami Beach, USA, has developed a project-based art class which caters to early learners and features live, weekly video instruction with museum

educators for interactive learning, with simple step-by-step directions and packaged art materials for each weekly art class.


#69 Virtual tour

 *Estonian National Museum, Viljandimaa, Estonia*


 The Estonian National Museum in Viljandimaa, Estonia, makes available a virtual tour of its collection.


#70 Workshop Stop-motion

 *Eye Film Museum, Amsterdam, The Netherlands*

 The Eye Film Museum in Amsterdam, The Netherlands, has developed workshops where the public learn how to make stop-motion animation films. Based on the three lessons, the young public can make up a story, characters, build a movie set and add sound and music. It is then possible to share the film with the institution, tagging @eye_film on Facebook or Instagram and use the hashtag #eyekids.


#71 Yoga, Film, Chess (Young OSCAM)

 *Open Space Contemporary Art Museum (OSCAM) of Amsterdam, the Netherlands*

 The Open Space Contemporary Art Museum (OSCAM) of Amsterdam, the Netherlands, invites the public between 10 and 23 years old to join the Young OSCAM Activities. The yogis of Uprising Yoga Amsterdam streamed an accessible beginner's session of yoga and 'mindfulness' for the young public (Yoga); OSCAM streamed BLKNWS, and organized a discussion afterwards about the film with [Akwasí & Gianni](#) (Film); and Eben Badu of [The New Originals](#) introduced the public to the basics of chess (Chess).


#72 Your Sign of Life

 *Kunstmuseum Waldviertel, Schrems, Austria*

 The Kunstmuseum Waldviertel in Schrems, Austria, proposes an activity where the public, both young and older, are invited to draw or paint what they are looking forward to. The idea is to let the imagination run free and to use any tool, material and technique that can be found in the household. The museum invites the public to take a photo of the work of art and send it via email to the institution which has created an audience gallery with the images and shows it on its website.


#73 #biggestmouth

 *Museums For Future*

 Museums For Future, a non-profit independent organization, has taken part in the #NoMoreEmptyPromises campaign by hosting an online #CuratorBattle with the theme #BiggestMouth. Museums For Future claims that "Decision-makers are fast when it comes to applauding and promising Climate Action. But besides a big mouth, we need real action ... so we decided to approach this with a pinch of humor". That is why they encourage the public to find an object with the most spectacular mouth in their collection (to find big-mouthed artworks as individuals and link the museum), post it with the hashtag #BiggestMouth on Instagram and Twitter, and nominate other institutions or people and help them get the message out for #NoMoreEmptyPromises.


#74 #ICORONATIDER

 *Stockholms Lans Museum, Stockholm, Sweden*

 The Stockholms Lans Museum in Stockholm, Sweden, encourages its public to contribute with their thoughts and experiences about the coronavirus pandemic. The museum invites the audience to write about their experience in the questionnaire it offers. The idea is to conserve the stories in the museum's archive for posterity.


#75 #STAYATHOME - Kulturelle Bildung Für Zu Hause (Cultural Education for Home)

 *Klassik Stiftung Weimar, Weimar, Germany*

 The Klassik Stiftung Weimar in Weimar, Germany, has organized digital workshops that bring the themes of the museums, from classic to Bauhaus, to the home of their public. With the creative suggestions, the apartment becomes a field of experimentation and can be rediscovered from an artistic perspective without much material expenditure.


#76 #TheTweetsideHoard

 *Museum of London, United Kingdom*

 The "Twitter exhibition" initiative of the Museum of London, United Kingdom, allows the audience to explore the objects in the Museum of London's Cheapside Hoard exhibition simply by scrolling through a thread full of photographs and information.

#77 #7minutamuzeja

 *Technical Museum Nikola Tesla, Zagreb, Croatia*

 The Technical Museum Nikola Tesla in Zagreb, Croatia, shares YouTube videos with the hashtag #7minutamuzeja. The videos have a learning and entertaining aim and they cover different topics.

Annex 4: Experts/projects initiators interviewed



Daphne Kouri, Education Department (left)
Aggeliki Vlachaki, Head Of Kids Contest (right)
Museum of Cycladic Art, Athens, Greece
Everyday Heroes



Jennie Ryan, Head of Learning and Culture
Museum of Literature Ireland (MoLI), Dublin, Ireland
Bright Sparks Creative Bursts



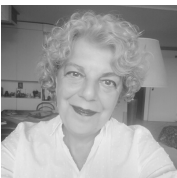
Maria Vähäsarja, Museum Educator
Espoo Museum of Modern Art (EMMA), Espoo, Finland
Virtual Art Break



Marta Kuliš Aralica, Museum Educator (left)
Vedrana Ceranja, Education Department Team (right)
Museum of Arts and Crafts (MUO), Zagreb, Croatia
1, 2, 3, caught!



Peter Aerts, Head of Audience Participation and Communication
Municipal Museum of Contemporary Art (S.M.A.K.), Ghent, Belgium
Imaginary Museum in Citadel Park



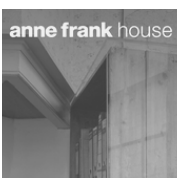
Silvia Mascalchi, Education Department Manager
Uffizi Galleries, Florence, Italy
Waiting For Spring



Sylvianne Lathuilière, Cultural Programming Officer
Museum of Contemporary Art (MAC), Lyon, France
Une Aventure En Voiture



Tessa van Deijk, Head of Education
Singer Laren, Laren, The Netherlands
Singer TV Kids



Tom Brink, Head of Publications and Presentations
Anna Frank House, Amsterdam, The Netherlands
Anna Frank Diary

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Katerina Zourou, Ph.D, is a recognised researcher in the area of technology-enhanced education, focusing on open and social learning. She has produced one research book, 3 journal special issues and more than 30 peer reviewed papers at international journals and conference proceedings. Katerina Zourou is Head of Web2Learn in Greece. She acts as project leader or partner in transnational projects funded by the Council of Europe, the European Commission, and national funds. She also gives lectures at Universities, including the Hellenic Open University, the University of Luxembourg, the University of Grenoble Alpes.

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Elisa Pellegrini holds a BA in Economics and Management for Arts, Culture and Communication from the Bocconi University of Milan and a MA in Cultural Economics and Entrepreneurship from the Erasmus Universiteit of Rotterdam. Elisa currently works on policy, research and education topics in the cultural and creative industry. She works as Research Associate at Web2Learn and as Policy and Impact Advisor at the European Fashion Heritage Association. Elisa has also worked at the contemporary art gallery Artiscope in Brussels, and at the Center for Italian Modern Art in New York City.

Reviewer

Michael Peter Edson

Michael Peter Edson is a strategist and thought leader at the forefront of digital transformation in the cultural sector and civil society. Michael was the Director of Web and New Media Strategy for the Smithsonian Institution, based in Washington, DC, and the co-founder of the Museum for the United Nations – UN Live, a new civic-action and human-rights institution being envisioned for Copenhagen, Denmark and locations throughout the world. Michael is Salzburg Global Fellow, a Fellow at the Getty Leadership Institute; a Presidential Distinguished Fellow emeritus at the Council for Libraries and Information Resources (USA); and the creator of numerous startup initiatives around the world. Michael is an O'Reilly Foo Camp alumni and he was named a "Tech Titan: person to watch" by Washingtonian magazine.

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<https://glamers.eu/>



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