Museum Education Through Social Media

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Abstract

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The COVID-19 pandemic has forced museum educators to invent new resources, which has led to the increased use of social media as an educational tool in the museum context. This descriptive qualitative study explores museum education through social media using an adapted museum education theoretical model (Allard & Boucher, 1998; Meunier, 2011) and considers theories of connectivism (Siemens, 2004). The more specific aim was to address the approaches, experiences, and objectives of museum educators who use social media, and how youth aged 18 to 24 years respond to it. The overarching research question that guided the study was: *How does using social media as an educational tool lead to new museum education practices?* Twenty-eight art museum educators answered a qualitative survey, and fifteen youth participated in in-depth focus groups. The results provide an overview of museum education through social media through a thematic analysis and suggest that social media is a new horizon for museum education which can take many forms; that short-form videos are an effective tool for teaching and learning about art in museums; that the notion of a connection between educators and visitors is complicated via social media; and that the balance between high and low cultural practices is hard to strike. The study also provides practical recommendations for educators who wish to consider young people's experience of museums' social media content in their future utilization of networking platforms for educational purposes. This research builds a foundation for forthcoming explorations of teaching and learning mechanisms on social media platforms.

Keywords: Museum Education; Art Museums; Social Media; Youth; Digital Educational Tools

Résumé

L'éducation muséale par le biais des médias sociaux

Emma June Huebner

La pandémie de la COVID-19 a obligé les éducateurs muséaux à imaginer de nouvelles ressources, ce qui a conduit à une utilisation plus importante des médias sociaux comme outil pédagogique muséal. Cette étude qualitative descriptive se penche sur l'éducation muséale par le biais des médias sociaux en utilisant un modèle théorique de pédagogie muséale adapté pour cette étude (Allard & Boucher, 1998 ; Meunier, 2011) et tient compte des théories du connectivisme (Siemens, 2004). L'objectif plus spécifique était d'aborder les approches, les expériences et les objectifs des éducateurs muséaux qui utilisent les médias sociaux et la façon dont des jeunes de 18 à 24 ans y réagissent. La question de recherche qui a guidé l'étude était la suivante : *Comment l'utilisation des médias sociaux comme outil pédagogique conduit-elle à de nouvelles pédagogies muséales ?* Vingt-huit éducateurs ont répondu à une enquête qualitative, et quinze jeunes ont participé à des groupes de discussion approfondis. Les résultats donnent une vue d'ensemble de l'éducation muséale par le biais des médias sociaux grâce à une analyse thématique et suggèrent que les médias sociaux sont un nouvel espace pour l'éducation muséale et peut se présenter sous de nombreuses formes ; que les vidéos de courte durée sont un outil efficace pour enseigner et apprendre sur les œuvres d'art dans les musées ; que la notion de relation entre les éducateurs et les visiteurs est complexe via les médias sociaux ; et que l'équilibre entre les pratiques culturelles traditionnelles et populaires est difficile à atteindre. L'étude fournit également des recommandations pratiques pour les éducateurs qui souhaitent prendre en compte l'expérience des jeunes dans leur future exploitation des plateformes de réseautage à des fins éducatives. Cette recherche constitue une base pour les prochaines

explorations des mécanismes d'enseignement et d'apprentissage sur les médias sociaux en contexte muséal.

Mots-clés : Éducation muséale ; musées d'art; médias sociaux ; jeunes ; outils pédagogiques numériques

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Pour mes élèves qui m'aident à vivre pleinement le moment présent.

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Chapter 1: Introduction

1.1 Context

In the past decade, museums have quickly adapted and embraced the various

opportunities Web 2.0 has to offer (Vassiliadis & Charis Belenioti, 2015). Due to the COVID-19

pandemic and the forced closures of institutions, the rise in digital content produced by museums

has increased exponentially and has become crucial in allowing visitors to continue to engage

with their collections from home (ICOM 2020; UNESCO, 2021). Educational activities usually

draw a majority of visitors to museums, and so museums have attempted to transfer some of

these activities online. Among these initiatives, museums have created virtual exhibitions,

launched podcasts, filmed backstage videos, designed downloadable activities for families, and,

what is of interest for my thesis, have shared new types of educational content on social media

platforms (ICOM, 2020). Social media usually refers to an internet-based application that allows

individuals or groups to create profiles, share content[1], and interact and connect with other users

(Aichner et al., 2021; Obar & Wildman, 2015). Usually, this multimodal content takes the form

of text, images, videos, or music. Most major museums have been active on social media for

over a decade, and many researchers have their use of social media as a communication tool, yet

little has been studied on their use of social media as a museum educational tool (Drotner et al.,

2018; Gonzalez, 2017; Richani, 2016).

Although museums shared educational content on social media pre-pandemic, COVID-19

has propelled museums towards increasing their use of social networking platforms as

educational tools. An educational tool within the museum context can be defined as an

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[1] Throughout my thesis, I use the term "content" to refer to any data shared on social media in the form of text, sounds, images, or videos.

instrument that helps visitors assimilate a museum object or exhibition (Meunier, 2011). As a museum researcher who has an active presence on social media, among the new digital initiatives of museums, I noticed that educators were using social media to teach art history lessons, present museum objects, demonstrate visual arts techniques and share arts and crafts activities using different methods through various kinds of content.

As a high school media arts teacher, and given my interest in research that addresses the prominent place social media occupies in the lives of youth (Schimmele et al., 2021), I wondered how youth were interacting with this content. Were museums' social media posts engaging for them? What were they learning about museums' artworks and collections by interacting with their social media content?

Today, youth represent social media's primary users (Nesi, 2020; Schimmele et al., 2021). Social media has come to define how they interact and understand the world (Weinstein, 2018; Wood et al., 2016), and it has become a prominent place of informal learning (Fox & Ralston, 2016; Gleason & Von Gillern, 2018; Greenhow & Lewin, 2016; Rehm et al., 2019). Content produced by museums on these platforms contributes to this virtual informal learning space, and museums should thus reflect upon how best to employ these platforms to engage youth. Social media has a unique visual language and features that allow different types of interactions. Many of these visual practices are considered part of popular culture and would not instinctively be associated with the museum's institutional space. Therefore, I further questioned: In what ways are art museum educators navigating these visual and social practices? How can museum educators use social media to teach something meaningful while also following popular conventions and trends? I also pondered if youths' interactions with artworks on these platforms would motivate them to visit the museum in-person or find the museum more accessible.

These initial observations and questionings led me to conduct two preliminary case studies involving a critical visual content analysis of posts produced by museums to better grasp the types of content being published across two social media platforms. In the first study, I examined how Canadian museum educators use Instagram to teach art-making activities (Huebner, 2021). In the second study, I examined TikTok videos produced by the Rijksmuseum and the Uffizi Gallery in relation to theories of learning in the museum (Huebner, 2022). I conclude in both studies that further research must be done in order to address, on the one hand, the new practices of museums with social media and the pedagogical approach, objectives, and experience of educators in creating social media educational content and, on the other hand, the impact of the content on the people whom it is intended to reach.

These observations led me to conceive of my Master's research project because I felt that museum educators should not only use the same platforms youth use, but also understand the learning mechanisms within these multimodal networked spaces. I wanted to investigate museum educators' experience creating content, the various types of content they are creating, and discuss with youth who use social media and might interact with the content to better grasp what they were learning from it. I also wanted to know more about what types of content they found engaging and educational.

1.2 Proposed Study and Purpose

My Masters' research project's purpose explores the use that art museum educators make of social media as an educational tool, as well as analyzes young visitors' response to the social media content. The study was conducted considering the theory of connectivism (Siemens, 2004) and theories of learning in the museum through Legendre's (1983) didactic model adapted for

the museum context (Allard & Boucher, 1998; Meunier, 2011), which I further developed in this study to account for social media as a learning and teaching tool. Furthermore, given the participatory culture of social media and the more general shift towards co-creation within museums, these participatory practices were also considered (Kai-Kee et al., 2020; Simon, 2010; Russo et al., 2008).

1.3 Rationale

The rationale for my study is twofold. Firstly, social media as a teaching tool has been studied within the field of education and art education (Castro, 2019; Carpenter et al., 2019; Carpenter et al., 2020), but its use has not been widely studied within the field of museum education. Previous scholarship has occasionally mentioned the way visitors learn to use social media to engage with art in the museum space (Budge & Burness, 2018; Budge, 2017; Suess, 2018; Russo et al., 2009), and a few scholars have looked at social media as a museum education tool through concrete dated examples (Dolbeau-Bandin, 2016; Charitonos, 2011). However, no study has yet considered the impact of COVID-19 on these practices; additionally, no study has interrogated how newer platforms have contributed to the rise of short-form videos. My research serves as a record of the changing role of museum educators in the digital age and contributes to the literature questioning how social media can lead to new museum practices. Secondly, as Meunier (2011) has stated, museum educators develop tools, but it is purposeless to create them if their impact is not examined. She writes, "the approach to the evaluation of educational tools is to understand the real scope of the learning and to verify whether the objectives have been achieved" (*My translation,* Meunier, 2011, p.8).[2]

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[2] Original French text : « La démarche de l'évaluation des outils pédagogiques consiste bien à saisir la portée réelle des apprentissages énoncés et à vérifier si les objectifs ont été atteints » (Meunier, 2011, p.8).

I examined the impact of the social media educational content developed by museum educators on youth aged 18 to 24 years old in the past year. It is essential to note that social media is used by 9 out of 10 Canadians aged between 15 and 34 (Schimmele et al., 2021). In stark contrast, the 18 to 34-year-old group represents the smallest proportion of museum visitors (Bello & Matchette, 2018; Daignault, 2020). As a high school teacher, I chose to focus on the younger side of the age bracket because participants were closer to my students' age. Many studies have examined the presence and impact of these social media platforms on the lives of youth and seeing social media's impact on youth first-hand daily, hopefully, grounds my research within their reality.

Given the difference between the average age of social media users and the average age of museum visitors, this study also serves as a reference for museum educators who wish to see how their use of social media impacts younger audiences through digital engagement and how it might mobilize them to visit the museum itself.

1.4 Research Questions

My central research question was: *How does using social media as an educational tool lead to new museum education practices?* Based on my theoretical framework presented in Chapter Two, three follow-up questions that flowed from this were:

a) What are museum educators' approaches, experiences, and objectives in using social media as an educational tool?

b) What kinds of content are museum educators creating?

c) How do youth respond to educational social media content?

1.5 Objectives of the Study

Given my research questions, the central objectives of my study were to investigate the use of social media by museum educators and analyze young visitors' responses to social media content produced by museum educators to draw a portrait of museum education through social media.

1.6 Positionality

My interest in museum education and social media is rooted in my passion for art history and museology, my practice as a multidisciplinary artist, and my job as a high school teacher.

Throughout my studies, I spent many summers working for museums as part of federally sponsored government summer job programs (Young Canada Works and the Emploi été Canada). These jobs introduced me to both the museum sector and cultural mediation more generally. They allowed me to combine my interest in museums and education by developing museum education programs and evaluating already-existing programs. They also inspired me to pursue an undergraduate degree in Art History and Communications and then an undergraduate degree in Education. My studies, museum jobs, and my experience as a dance teacher led me to become a high school multimedia teacher.

As a teacher, I spend a lot of time with Generation Z students born roughly between the late 1990s and 2010. My students often refer to the content they encounter on social media platforms, whether it be through class discussions or as inspiration for their projects.

As a practicing artist, I also spend much time on social media sharing and promoting my work. I mainly follow other artists, cultural institutions such as museums, theatres, dance

companies, and a few pedagogical accounts run by teachers or arts organizations. My personal experience actively using social media for cultural and artistic means also informs my research.

1.7 Summary

In this chapter, I presented the general context of my research project and the various observations that helped me conceive of my study in the field of online museum education, specifically through social media. Also, I described how my past experiences working in museums and my current practice as a high school media arts teacher inform my stance as a researcher.

My study is divided into six chapters. Chapter Two defines social media and reviews the literature relevant to the field of social media and art education, digital museum education, and museums and social media. Chapter Three presents the theoretical framework that informs my research. Chapter Four addresses the methodology used for my study, including data collection and analysis. Chapter Five presents the findings from my research and a discussion of these findings. Chapter Six outlines the implications of my study and recommendations for museum educators, as well as the study's limitations.

Chapter 2: Literature Review

2.1 Introduction

The purpose of my research was to investigate museum education through social media via the experiences of museum educators who create the content as well as young people's perception and understanding of this content. Thus, this chapter offers a glimpse of the literature on various concerns that are active in the phenomena of museum education through social media.

For this literature review, I first sought to define the term "social media" and its definitions in academic literature because social media is the new context through which museum education is studied. Next, I wanted to explore the various relevant research areas related to this topic. Consequently, my literature review began with a general inquiry into social media and youth and then into social media as a learning and teaching tool, focusing on art education because my study considers art museums. Next, I looked at social media and museums. This search led me to identify two subcategories: the use of social media by museums and the use of social media by visitors. Following this section, I narrowed my focus to studies on digital tools for learning and teaching within museums. Finally, I specifically looked at the literature that addresses newer digital initiatives that began to be utilized during the COVID-19 pandemic because it is at this time that museum educators' use of social media increased exponentially. Correspondingly, this chapter is divided into the following sections: a) Defining Social Media, b) Social Media and Youth, c) Social Media for Teaching and Learning, d) Social Media and Art Education, e) Social Media and Museums, f) Digital Museum Educational Tools, g) Museums, Digital Educational Initiatives, and COVID-19.

2.2 Defining Social Media

Social media is present in most people's lives and, as previously stated, is used by 9 out of 10 Canadians aged between 15 and 34 (Schimmele et al., 2021). Despite its omnipresence, the actual definition of social media is not always straightforward because it is often used to describe a large variety of online platforms, including specific platforms that may not be considered traditional "social media" for everyone, such as blogs, product review sites, and virtual worlds to name a few (Aichner et al., 2020). Aichner et al. (2020) outline how the definition of social media has evolved and isolated the most dominant definition of the term in academic literature through their extensive structured literature review of the term in academic journals since 1994. They identify that the most cited definition of social media—mentioned 19 908 times—is that of Boyd and Ellison (2007):

Social network sites are web-based services that allow individuals to (a) construct a public or semi-public profile within a bounded system, (b) articulate a list of other users with whom they share a connection, and (c) view and traverse their list of connections and those made by others within the system. (p. 211)

Although this definition helps us to understand that social media are platforms that allow connections, it does not consider the creation of content for different purposes, whether it be for personal ends or marketing ends or, as in the case of my study, for educational ends. Similarly, when Aichner et al. (2020) outline the most common purposes of social media, they suggest that the most common uses of social media are to socialize with friends and family, to meet romantic partners, to interact with companies and brands, to find a job, or to do business. Once again, these listed activities do not consider education, whether it be for teaching or learning. Thus, for

my study, I followed the more recent definition of social by Kapoor et al. (2018) and considered throughout my study that:

> Social media is made up of various user-driven platforms that facilitate diffusion of compelling content, dialogue creation, and communication to a broader audience. It is essentially a digital space created by the people and for the people, and it provides an environment that is conducive for interactions and networking to occur at different levels (for instance, personal, professional, business, marketing, political, and societal). (Kapoor et al., 2020, p.536)

This definition considers the networks that can be created on social media and emphasizes how the generated interactions on social media can be used for different purposes—adhering to the general concepts of connectivist learning and networked learning (Siemens, 2004). "Education" is not listed in their listed examples but could easily be added.

Finally, it is essential to present an overview of social media terminology in this section because it is employed throughout my study (see glossary of terms in Table 1 on page 11). I assembled this table by drawing on various definitions available online and by combining them with my own understanding of the terms.

Table 1: Social Media Glossary of Terms

Term	Definition
App	An app—also referred to as an application—is a program that one can download or access using the internet. Apps can also be downloaded onto mobile phones (Merriam-Webster Dictionary). Most social media platforms are available as apps.
Caption	A caption is a few lines of text used to explain or describe an image that is shared on a social media platform (Hootsuite, 2022).
Challenge	A challenge is a call to take part in a competition on social media that requires users to use certain sounds or attempt certain actions. Challenges are usually intended to entertain or connect with others (Quinn, 2018; Mathew, 2021).
DM	A DM stands for a direct message. Private messages can be sent from one user to another on most social media platforms (Hootsuite, 2022).
Effects	When creating social media content, users can choose different effects to modify their image. These effects can be visual, create motion, be used as a transition, change the time and speed, split the screen, etc.
Engagement	The measurement of comments, likes, and shares of a given social media content (Hootsuite, 2022).
Ephemeral content	Ephemeral content is social media content that is only available for a limited time before it disappears (Hootsuite, 2022).
Facebook	A social media platform where users create profiles and share information such as photos and textual information about themselves (Nations, 2021). Users can connect with others by adding them as "friends" and can then message and access shared posts via timeline thread that acts as a newsfeed. Users can also "like" various pages that are run by compagnies and institutions such as museums. These pages also share posts that appear in users' timelines (Nations, 2021).
Feed	A feed is the newly published content on various social media platforms. A synonym that is commonly used as well for this term is thread (Hootsuite, 2022).
Filter	A filter is an effect that one can add on photographs and videos via social media to modify its colours or appearance (Houtsuite, 2022).
Followers	A follower refers to a person who subscribes to an account in order to be regularly informed about what it shares (Houtsuite, 2022).
Geotag	A geotag is a directional coordinate that can be attached to a piece of content online (Hootsuite, 2022). When posting to social media, users often identify their location with a geotag.
Handle	A handle is your username on social media platforms (Hootsuite, 2022). Often, one uses the "@" followed by the username to tag someone in a post or image.
Hashtag	A hashtag is used to classify or categorize content on social media by using the "#" symbol followed by a keyword (Hootsuite, 2022).
Highlight	A highlight is a permanent story that is saved on a user's profile (Harasewich, 2022).

Instagram	Instagram is a social media platform that is used to upload, edit, and share images and videos. These images and videos can take the form of posts, Stories, IGTVs, and Reels that users access through their feeds (Instagram, 2022).
Like	A "like" is a type of engagement through which users can click a button to express whether they like the content or dislike it (Hootsuite, 2022)
Platform	A platform is used as a synonym for site accessed using the internet. It is common to refer to social media as a "social media platform" or a "networking platform."
Poll	A poll is a feature of most social media platforms that allows user to answer certain questions. Often brands use them to understand users interests or opinions (Overmyer, 2018).
Post	A post is any type of content shared via a social media platform (Hootesuite, 2022).
Profile	A profile is an individual users' page that contains all the information they are willing to share about themselves as well their posts.
Reel	A Reel is a entertaining or creative short-form video often set to music or sounds that is shared via Instagram (Hootsuite, 2022). Reels resemble TikTok videos.
Share	To share on social media signifies to broadcast other people's content to their networks, groups, or online community of followers.
Short-Form Video	A short-form video is a video that is short in length. Usually short-form videos are under 10 minutes, with many apps limiting them to 1 minute or 3 minutes such as TikTok.
Stickers	A sticker is a digital image or information that one can overlay onto various types of social media content. Stickers are most common on Stories.
Story	A Story is ephemeral content shared on various social media platforms (Hootsuite, 2022). It is usually available for 24 hours.
Tag	To tag someone on social media refers to identifying them in a post or image in a way that this user receives a notification (Hootsuite, 2022). This is done by using the user's handle.
TikTok	TikTok is a short-form video app that allows users to create and share 15 second to now 3-minute videos. Users can access videos through a "For You" feed that is controlled by an algorithm or can access videos by users they follow via a "Following" feed. TikTok videos are known to be entertaining, humoristic and creative and "not too professionally or aesthetically produced" (Wang, 2020, p.2).
Trend	A topic that experiences popularity for a limited amount of time on social media (Hootsuite, 2022).
Twitter	Twitter is a social media platform that allows users to share short textual posts called tweets (Britannica, 2022). These tweets can be accompanied by images or GIFs.
User	A user is an individual who creates a profile and uses social media.
User-Generated Content	User-generated content is content that is produced by individuals, not by brands or institutions (Hootsuite, 2022).

Viral	Viral is word used to refer to any content that is widely shared and becomes popular in a short amount of time (Hootsuite, 2022).
YouTube	Youtube is a video-based social media platform that allows users to share primarily long-form videos (Hootsuite, 2022). Given the popularity of short-form videos, recently a new option called "Shorts" was added to the platform.

2.3 Social Media and Youth

Social media is a widespread feature in the lives of youth, and its use has come to alter the way they interact in the world on a daily basis (Weinstein, 2018; Wood et al., 2016). Social media uniquely impacts youth because of specific elements associated with this stage of life, such as "the establishment of intimate peer relationships, increasing independence from adults, and the exploration of identity" (Nesi, 2020, p.116). Thus, a large part of the research addresses these subjects and their intersection with social media, which both positively and negatively affect this population.

Negative impacts. A more significant portion of the studies addresses social media's adverse effects on youth's mental health (Abi-Jaoude et al., 2020; Nesi, 2020). Specific topics that have been frequently considered include depression and anxiety (Byars et al. 2020; Hamilton et al., 2020; Steers et al., 2014), social media addiction (Abi-Jaoude et al., 2020), poor sleep (Hamilton et al., 2020), harmful impacts on body image and identity (Burnett et al., 2017; Franchina & Lo Coco, 2018; Salomon & Brown, 2019), and online hate and cyberbullying (Nelson & Venkatesh, 2021; Nilan et al., 2015; Reichelmann et al., 2021; Oksanen et al., 2014). However, other research has addressed the positive impacts of social media.

Positive impacts. Research has addressed the positive effects of social media on the well-being of youth. Social media helps youth stay connected with their friends and shapes their emotional experiences (Wood et al., 2016). It is also a tool that allows youth to express and

explore their identity. For example, lesbian, gay, bisexual, trans, queer, and other sexual and gender minority (LGBTQ+) youth have experienced numerous benefits, such as having access to role models and emotional support and being able to represent themselves and their identity online to others (Craig et al., 2021). Weinstein (2018) describes social media's influence on adolescents' affective well-being. Although survey results from her study reveal that social media is, overall, viewed positively by youth, Weinstein (2018) concludes that well-being cannot be considered positive or negative: experiences with social media manifest themselves through binaries such as closeness and disconnection, admiration and envy, etc.

Other research addresses the positive impacts of social media on collective activism (Bisafar, 2020; Fullam, 2016), such as engaging youth in the climate movement (Napawan et al., 2017) and in politics (Butt et al., 2021; Dumitrica, 2016; Literat & Kligler-Vilenchik, 2019).

Finally, numerous studies address the benefits of social media on youth's informal learning (Gleason & Von Gillern, 2018; Fox & Ralston, 2016) and its ability to bridge formal and informal learning spaces (Greenhow & Lewin, 2016).

2.4 Social Media for Teaching and Learning

Social media is now widely used for teaching and learning. It was essential to survey other studies on social media as an educational tool to grasp where the field of museum education fits into the current literature available on the topic.

Rehm et al. (2019) cover 84 755 articles to understand the scope of disciplines addressing social media in education. They conclude that social media and education are mainly studied within medicine, followed by applied sciences, health care management, information sciences, psychology, with the field of social sciences coming last (Rehm, 2019). The authors also note

that only 1.74% of the examined articles were published in education-based journals. I explicitly noted that there was no mention in their literature review of the field of arts and humanities.

Indeed, social media as an educational tool is primarily studied in medical education and healthcare education (Nikolian et al., 2017; Pizzuti, 2020; Ranginwala, 2017) as well as higher education (Hashim et al., 2016; Cooke, 2015; Hamadi et al., 2021; Moghavvemi et al., 2018). It is also used in second-language education (Allam et al., 2016; Li, 2017; Siddig, 2020). Most of these studies conclude that using social media has become an effective, popular, and motivating tool in formal and informal learning settings because these platforms allow learners to easily share and exchange their ideas through various engaging formats.

2.4.1 Social Media and Art Education

Social media has been part of the art education discourse on using technologies in the art classroom (Guillard-Patton & Buffington, 2016). It has been written about as a tool for art educators to share their curriculum (DeWilde, 2017) and for elementary school art teachers to find inspiration (Lawrence, 2020). Others have written about social media in art education through complexity theory, identity construction, and collective community (Castro, 2012; Castro, 2019; Lalonde et al., 2016; Lalonde, 2019; Sweeny, 2009). Castro (2012) explains that the identity of art educators and art students should be reconsidered through social media and describes the interactions that occur on social media as a "complex dynamic system" for artistic inquiry (p. 165). Social media can also produce spaces for collective artistic peer-to-peer learning opportunities (Jones, 2015).

More recently, Timothy Smith (2020) describes post-internet art and the collective community in his art classroom. Specifically, he explains how "as art educators, we must be

conscious to avoid positioning art and technology only as a utility or as another artistic medium," shifting the discussion away from social media being a "tool" or a "new media" and instead encouraging one to consider it on its own terms. Additionally, he describes how the online communities produced through social media in his different art education classrooms generate greater engagement and community amongst his students offline. Finally, Sabol (2021) has discussed art education during the COVID-19 pandemic and its role in delivering online art instruction. The role of social media as a tool to provide art instruction has also been observed in the museum context, as later summarized in this chapter (Huebner, 2021).

2.5 Social Media and Museums

Given the speed at which the social media landscape evolves, I chose to limit my literature review on museums and social media to articles published in 2016 onwards. Most of the literature relating to museums and social media platforms can be divided first in terms of visitors' use of social media in the museum, or from a distance, and second in terms of the use of social media by museums.

2.5.1 Visitors' Use of Social Media

Dr. Kylie Budge (2017; 2018) has conducted numerous studies on how visitors use social media in the museum. Her focus has primarily been on the application Instagram. Her findings show that Instagram posts are used "to engage with the exhibition content" and serve "as a reinforcement or validation of meaning-making through lived experience with novel expressions of objects" (Budge, 2017, p.82). Another one of her studies, conducted with Burness (2018), suggests that visitors use Instagram to communicate their perspectives of exhibitions through photography. Villaespesa and Wowkowych (2020) examine visitors' motivations to share

content via Snapchat and Instagram stories during a museum visit at the Brooklyn Museum. They conclude that it is often driven by "capturing a feeling, an aesthetically pleasing museum object, sharing an experience, and building self-identity" and that further research must be done to address how sharing ephemeral content adds to the "intrinsic value of the museum experience" (p.11).

Within the field of museum education, social media has been considered a virtual museum space for youth and informal learning space (Dolbeau-Bandin, 2016; Russo & Watkins, 2009; Shaw & Krug, 2013). Adam Suess (2018) focuses on Instagram in his research and specifically looks at the implications of using the app for educators. He links the practice of Instagram to the different stages of a gallery visit (pre, during, and post) and explains how it can be used as a tool to contribute to an aesthetic experience. He also notes the English and Arts cross-curricular potential for teachers who wish to use it with their students.

2.5.2 Museums' Use of Social Media

The Routledge Handbook of Museums, Media and Communication (2018) provides a comprehensive overview of research on how museums use different types of new media, including social media, as communication tools. The chapters address many other topics and attempt to provide both the perspectives of museum professionals and the perspectives of the people whom the mediated museum impacts. In addition to this collection, several other scholars have conducted studies on museums' use of social media.

McMillen and Alter (2017) examine how museums can use social media to connect with visitors with disabilities. Dominic Walker (2016) writes about museums' collaborative and participative practices using social media and the democratizing effects of its use. Richani et al.

(2016) argue that museums must use social media for them to remain relevant in society. In addition, they explain that social media should be used as strategic marketing and communication tool to engage with "visitors without cultural, social, political and geographical boundaries" (Richani, 2016, p. 3).

Of particular interest for my study, Gonzalez (2017) describes the first appearance of social media within the museum sectors and how it was initially used by marketing and communications departments. However, with time, the platforms have shifted museum professional roles to incorporate many other tasks. She claims that social media allows visitors to experience the museum from multiple perspectives and suggests that "traditional roles of exhibition developers, designers, educators, and conservators" are merged with "roles previously assumed by marketing and public relations departments" (2017, n.p.). Additionally, she explains how social media allows museums to understand their visitors better and gives them a voice. She concludes that the ultimate goal of museums is to get people physically through their doors.

It is clear from the literature that social media offers both museums and visitors countless new opportunities, and a recurring theme is the tension between marketing and providing meaningful opportunities to engage with museums through these platforms.

2.6 Digital Museum Educational Tools

Museum education tools are designed and created to help visitors assimilate a museum object or an exhibition (Meunier, 2011). The rise of technology in all areas of life in the 21st century has led to various new museum educational tools involving mobile phones, the internet, interactive panels, and immersive experiences.

For example, Alexandri and Tzanavara (2014) address the potential of newer technologies as museum education tools. They mainly explain interactive applications for mobile phones and virtual museum tours. A few scholars have conducted content analyses of the education portion of museum websites (Etheridge, 2017; Saiki, 2010). Saiki (2010) looks explicitly at the level of interactivity in the activities that museum education websites offer. Through a case study of Canadian museum websites, Etheridge (2017) examines the different resources and lessons intended for teachers. She explains in her findings that these resources are presented as tools for teachers.

Finally, a few studies have been conducted on using social media as a museum education tool through specific case studies (Charitonos, 2011; Dolbeau-Bandin, 2016; Huebner, 2021). Charitonos (2011) studied the use of Twitter as tool for school visits at the Museum of London. The author suggests that Twitter helped improve students' participation during the visit because it allowed social interactions around museum objects to occur online. Dolbeau-Bandin (2016) examines the use of social media as an educational tool for the classroom through a case study of Caen Memorial Museum's use of Facebook. Her findings reveal how using social media as a tool creates a digital community and inspires motivation and pleasure in learning. She also argues that an adult must supervise students using the tool and recommends they act as a filter or a mediator between students and social media. My own research on Instagram examines the use of Instagram by Canadian art museums through a multi-case study (Huebner, 2021). I conclude that prior to the pandemic, no Canadian art museum had used Instagram's IGTV to teach arts and crafts activities. I also examined the use of TikTok by museums (Huebner, 2022) through a critical visual content analysis. In this study, I conclude that museum educators, via TikTok, use

either expository and didactic teaching practices, or performative TikTok practices, which include collaboration with youth.

2.7 Museums, Digital Educational Initiatives, and COVID-19

Most of the literature on museums and the COVID-19 pandemic can be within official reports produced by the United Nations Educational, Scientific, and Cultural organization (UNESCO, 2021) and the International Council of Museums (ICOM, 2020). A few recent studies from the end of 2020 and beginning of 2021 can be added to these reports (Agostino et al., 2020; Agostino et al., 2021; Burke et al., 2020; Kist, 2020; Rivero et al., 2020; Samaroudi et al., 2020; Zbuchea et al., 2020). This body of literature highlights the accelerated use of digital initiatives and engagement within the museum sector, the challenges connected to developing these new initiatives, and thoughts on their future impact on the museum sector. Social media became widely used by museum educators at this time.

2.7.1 Acceleration in Digital Initiatives and Engagement

Researchers have documented various types of digital initiatives in response to the COVID-19 pandemic. UNESCO's 2020 report provides the most comprehensive description of digital activities developed during museum closures, including the use of previously digitized resources, the digitization of previously planned activities, the creation of social media content, and the development of special activities created in response to lockdowns. The ICOM's report delivers extensive quantitative survey results which consider the input of over 900 museums. The survey covered many sectors of the museum field, including digital initiatives (ICOM, 2020).

In the Italian context, Agostino et al. (2021) write about how the COVID-19 pandemic forced museums to shift towards using social media as a communication tool to deliver a "public service." Burke et al. (2020) review three types of initiatives: touring the virtual museum, moving previously planned activities online, and crowd challenges. Notably, they explain the popular "Getty Museum Challenge," which involved people recreating versions of famous paintings with items at home such as clothing and domestic objects. These recreations were then photographed and shared on social media. Many art educators used this proposed challenge as an assignment or activity with their students at a distance. Rivero et al.'s (2020) study involving Spanish museums reveals that education content predominates social media at this time, shadowing promotional content. This is similar to what I observed in the Canadian context when I studied museum educators' use of Instagram as a teaching tool (Huebner, 2021). Prior to the pandemic, no Canadian museum had utilized Instagram IGTV to teach an art-making activity.

2.7.2 Challenges

Although museums have been adept at quickly shifting online, specific challenges have been noted. Agostino et al. (2020) explain that museums must know what their objectives are in using the tools, and must understand what users' objectives are when engaging with the new content; how museums are navigating between planned and unplanned initiatives and the unpredictable nature of the pandemic; and finally, whether these digital offers should be free or not. UNESCO's 2021 follow up report describes in more detail the growing role of digital technology and how it "appears to be essentially a communication medium, aimed at presenting the museums' activities, as well as its "backstage," but intended for audiences already familiar with the institution" (p.23). Burke et al. (2020) also argue that these initiatives attempt only to

replicate the museum experience and fail at exploring the new possibilities offered by these technologies. Some scholars have noted how the content produced is generally "positive," intended to uplift people's mood during the pandemic, but this can be challenging for museums or heritage sites dedicated to difficult topics such as the Holocaust (Kist, 2020).

2.7.3 Impact

ICOM's report reveals the future digital changes museums are considering integrating after the lockdown: 76,4% of museums are considering increasing their digital offer, and 76,6% are going to rethink their digital offer post-pandemic (ICOM, 2020). Burke et al. (2020) outline the global impact of some of the digital initiatives; for example, many Norwegian children took up the Getty Museum's challenge. He argues that these new international audiences should not be forgotten once museums open again. My Instagram study reveals that many museums stopped producing art-making activities on social media after the first lockdown, while other museums only began producing some after the initial lockdown (Huebner, 2021).

2.8 Summary

This literature review provided an overview of the studies that pertain to research areas related to the phenomenon of museum education through social media. First, I sought to define social media and the various terms employed throughout my study. Then I explored some of the literature that addresses social media and youth, social media for teaching and learning, social media and museums, museums and digital initiatives, and the impact of COVID-19 on museums' online presence, which, in turn, had an impact on their use of social media.

The following chapter presents the theoretical framework that was used to design my study and analyze my findings.

Chapter 3: Theoretical Framework

3.1 Introduction

In this chapter, I present the theories that frame my research. There are currently no theories that pertain directly to online museum education—let alone museum education through social media. Thus, I chose to focus this chapter on a museum education theoretical model that I adapted to social media using both the original model and concepts rooted in connectivism. Throughout my research, I employ this adapted model to analyze the learning mechanisms within social media's networked spaces. I also use this adapted model to structure my study and present my findings.

Chapter Three is divided into two sections. In the first section of this chapter, I briefly outline the general concepts of connectivism. Then, I describe theories of teaching and learning in the museum through the original theoretical didactic model (Allard & Boucher, 1998; Meunier, 2011), while paralleling how they can be understood in museum education through social media in my proposed adapted model. In the second section of this chapter, I present the theories relating to museum educational tools and how I understand social media as an educational tool. I also expand my adapted theoretical model for my study considering educational tools.

3.2 Connectivism

Connectivism can serve as a framework to analyze the actors involved in the networks that museums create by looking at social media as an educational tool and the youth who are joining and interreacting in these networks.

3.2.1 Learning

Connectivism is a learning theory that accounts for the way students, and, in this case, visitors as social media "users," engage with learning opportunities outside of their physical environments (Siemens, 2004). It is rooted in both constructivism and network theory. Connectivism asserts that learning takes place through the connection or creation of online networks. Learning lies in the quality of the created networks (de Eça, 2014).

Social media platforms that are intrinsically designed for people to build connections can thus be an enactment of connectivist learning. Museum educators who are employing social media as an educational tool are developing networks and communities with both users who might have previously visited the museum and potential visitors who might have encountered the content through the proposed algorithm or another user drawing attention to a museum's account or post. Depending on the type of user—visitor or potential visitor—the learning that occurs will differ because their relationship to the museum and their experience will differ.

3.2.2 Knowledge

According to connectivism theory, knowledge is present in all these networks through the interactions between the multiple information nodes involved, rather than originating from one source (Goldie, 2016). Web 2.0 has allowed the creation of endless different networks, ranging from local to global, and has allowed the learning environment to become even more personalized because users can create individual accounts to discuss and exchange with others. Goldie (2016) explains that learners "may traverse multiple knowledge domains as the peripheries of knowledge fields are porous" (p.1065). Users who engage with museums on social media might not only interact with content produced by the museum but might be led to

experience content produced by other users or other cultural institutions when museums repost content. In this way, learners jump from content to content, from account to account, as they spend time on social media. Furthermore, museums employing social media also open their collection to the world, thereby reaching users who might never have the opportunity to set foot in the museum itself.

3.3 Teaching and Learning in the Museum

Many theories of learning have been developed within the field of museum education throughout the past decades (Falk & Dierking, 2000; Hein, 1998; Hooper-Greenhill, 1999). These theories help situate and explain the practices that museum educators might be transferring to their use of social media content. Nevertheless, I primarily base my research project on Legendre's didactic model (1983) that was adapted for the museum context by Allard and Boucher (1998) (see figure 1). This model accounts for the museum object, the visitor, and the museum educator and the relation among these three players, as well as the museum space itself.

In the following paragraphs, I present this model and its different components and parallelly present the way I view these components to exist using social media platforms as the learning environment (see figure 2). Since the museum object is virtual it alters the original model, which I describe in this section. It is important to keep in mind that this museum education theoretical model was initially conceived of and written about in French; I propose English translations in my thesis.

3.3.1 Museum Education Theoretical Model

Environment (milieu). The environment refers to the space where a learning situation occurs (Allard & Boucher, 1998). In museum education, this environment is the museum,

specifically the various exhibitions that can be found in museums. Additionally, every exhibition is subdivided into units that assemble different museum objects according to an idea or message that a curator wishes to transmit to the visitor.

In terms of museum education through social media, the environment is the social media platform itself, for example, Facebook, Instagram, or TikTok. The exhibitions and units can be considered through the different formats of the platforms, such as a series of posts, stories, short-form videos, etc.

Subject (sujet). Exhibitions and museum programs are conceived for a subject, that is, a visitor or a group of visitors (Allard & Boucher, 1998). These visitors are of different ages, genders and races, have different interests, abilities, moral codes, acquired knowledge, experiences, developmental status, bias, cognitive styles, attitudes, health, aspirations, potentialities (Allard & Boucher, 1998, p.43). In museum education, visitors are often grouped into large categories primarily based on age (child-visitors, youth-visitor, adult-visitor, and senior-visitor) or based on social groups (individual, group, family, and school).

In terms of museum education through social media, the subject is no longer necessarily a "visitor" but is instead a social media "user" who could have previously visited the museum or not. Like the museum visitor, in research, social media users are often referred to based on age (children, youth, adult, seniors) or more precisely using age brackets (Schimmele et al., 2021). Researchers also refer to users based on their level of engagement and types of interactions with social media content. For instance, some scholars refer to users as either *active* or *passive* (Li, 2016). Within the field of advertising, scholars such as Muntinga et al. (2011) group users into three levels of engagement "*consuming*, *contributing*, and *creating*" (p.16). In terms of more recent studies examining how users interact specifically with short-form videos, Omar & Dequan

(2020) have found that people display three types of behaviours in their use of TikTok. People are either: *consumers*, *participants*, or *creators*. Consumers passively watch videos without further engagement for "escapism, social interaction and archiving purposes" (Omar & Dequan 2020, p.130). Participants will comment and share videos to "express themselves, interact with others, and escape from day-to-day pressure" (2020, p.130). Finally, creators produce videos "to fulfill their self-expression and archiving needs" (2020, p.130). In my study, I consider users based on their age-bracket and engagement level, but more emphasis is placed on the former.

Object (objet). The object refers to the learning objectives. These objectives are tightly linked to the museum exhibition or museum object itself in museum education. According to Allard and Boucher (1998), these learning objectives can be cognitive, affective, or psychomotive.

In terms of museum education through social media, the learning objects are also tightly linked to the museum objects or space, but they are adapted to the virtual environment. In other words, users do not interact directly with the museum object but rather with a reproduction or a representation of the museum object or museum space through photos, videos, or drawings that can be presented through different formats of a given social media platform.

Agent (agent). The last component of the didactic model is the agent. The agent is the person who is responsible for facilitating a learning situation and teaching the learning objectives. In museum education, this person can be called an educator, a guide, or a cultural mediator (Allard & Boucher, 1998). This person chooses the approaches and methods to communicate the object to the subject (Allard & Boucher, 1998).

In museum education through social media, this person can be a museum educator but can also be someone who works for a museum's communications or marketing department.

Previous research has outlined how the boundaries between these roles have become blurry and overlap in many museums (Gonzalez, 2017). This reality is also exposed in the findings of my study.

Didactic Relationship (relation didactique). The didactic relationship refers to the relation between the agent and the object. The museum educator (agent) must have a good understanding of the museum object to communicate it to the visitor (subject). The museum educator develops didactic strategies to make the museum object accessible to the subject**.**

In museum education through social media, this relation remains the same as in the original didactic model. The educator must similarly have a relationship with the museum object from which didactic strategies are developed.

Teaching Relationship (relation d'enseignement). The teaching relationship is between the museum educator (agent) and the museum visitor (subject). The museum educators can use different teaching strategies to help visitors assimilate a museum object. More recent museum pedagogies encourage participatory teaching strategies (Simon, 2010; Villeneune & Love, 2020) or activity-based teaching in the museum (Kai-Kee et al., 2020) rather than a unidirectional lecture approach.

In museum education through social media, museum teaching strategies are adapted for the virtual space. Some become direct virtual adaptations of existing traditional pedagogies that can take place physically in the museum, while others are informed by the social media platforms themselves (Huebner, 2022).

Learning Relationship (relation d'apprentissage). The learning relationship is the relation between the visitor and the museum object. According to Allard and Boucher (1998), museum education aims to help visitors assimilate the museum or museum object. It also entails

visitors learning *how* to learn in the museum space. Visitors either learn to become autonomous or are dependent upon the museum educator. In other words, visitors can learn where to look for information in the museum, or they can learn how to use the tools available such as didactic panels or audio guides and no longer require the help of an educator. At the same time, other learners might need the help of the educator to develop learning situations to help them assimilate the museum.

In museum education through social media, the social media user is also either autonomous or dependent. As presented in the findings chapter, users can experience artworks on a platform and read an accompanying post, or they might depend upon an educator on-screen asynchronously or synchronously. Nevertheless, there is always a certain level of dependence, even for autonomous users, because users cannot freely visit an entire exhibition on social media platforms. They only have access to the content made available to them on the platform through curation.
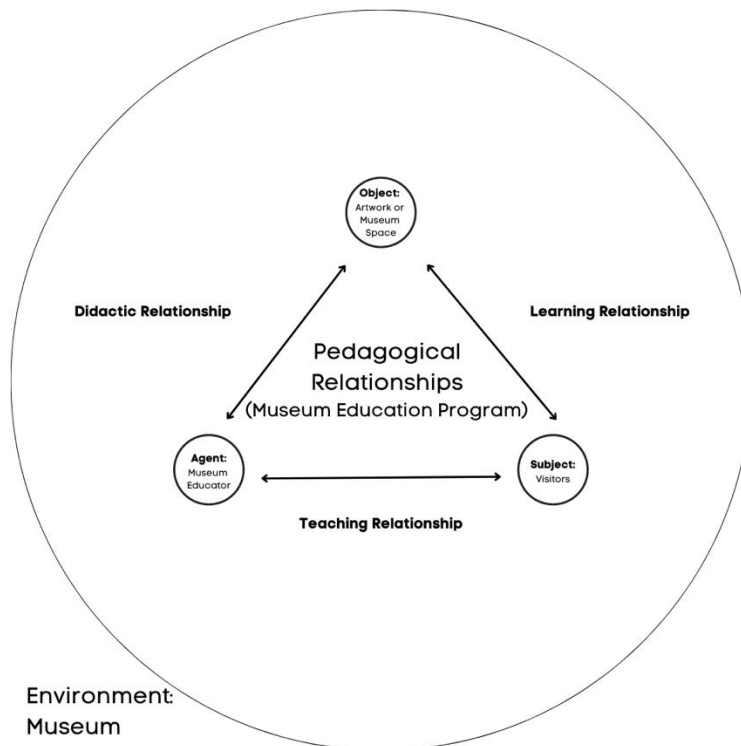
Figure 1: Museum Education Theoretical Model [Translation of Allard and Boucher (1998)]
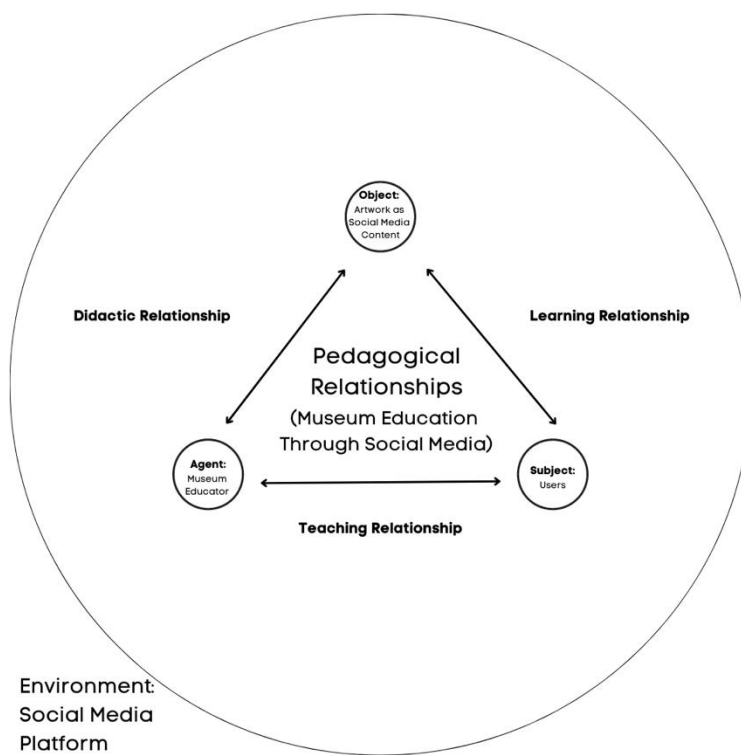
Figure 2: Museum Education Through Social Media [Adapted Version of Allard and Boucher's (1998) Theoretical Model]

3.3.2 Museum Educational Tools

In view of my research's focus on using social media as a museum education tool, it is important first to understand what I regard as a museum educational tool. I comprehend museum education tools in the same way as Dr. Annik Meunier (2011), a prominent researcher within the field of museum education, who defines them as follows:

> Educational tools are specifically designed for target audiences. They can be included in the exhibition or can be used on a recurring basis in the context of workshops, offered freely to visitors, handled by an educator or intended for use inside or outside the museum (e.g., educational trunk). An educational tool represents an instrument that favors a strategy or a way of proceeding with the specific aim of supporting visitors in the assimilation of the contents of the museum or the exhibition. (*My Translation* from Meunier, 2011, p.5)[3]

I consider social media content produced by educators to fit this definition and use it for my study. Other than offering a complete description of a museum educational tool, Meunier (2011) describes the different actors involved in creating them and why they are used. She also provides a variety of examples such as audio guides, activity booklets, interactive games, or online websites and platforms. Given these examples and the year in which I am writing this study, social media could be added to this list.

Education tools can be studied through the three relations of Allard and Boucher's (1998) theoretical model presented in the previous section of my theoretical framework. Le Groupe de

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[3] Original French Text: « Les outils pédagogiques sont spécifiquement conçus pour des publics cibles. Ils peuvent être inclus dans l'exposition ou être utilisés de manière récurrente dans le cadre d'ateliers, proposés en accès libre aux visiteurs, manipulés par un média- teur ou destinés à un usage dans ou hors les murs (malle pédagogique, par exemple). Un outil pédagogique représente un instrument qui privilégie une stratégie ou une manière de procéder dans le but spécifique de soutenir les visiteurs dans l'appropriation des contenus du musée ou de l'exposition » (Meunier, 2011, p.5).

recherche en education muséale (Museum Education Research Group) further develops Allard and Boucher's (1998) original model to account for the way museum education tools come into play through the relationships between the components (Meunier, 2011) (see figure 3). As in the previous section on teaching and learning in the museum, in which I present the original model, I first present these relationships pertaining to educational tools according to Meunier's (2011) original model and then parallelly explain the way these components are translated to museum education through social media (see figure 4).

This final adapted model (figure 4) that considers social media as museum educational tools will be used throughout my research to understand the relation between the museum educators using social media, the museum's collection, and the users who interact with the content from a distance on social media platforms. Additionally, this model will help evaluate the impact of social media as an education tool on youth.
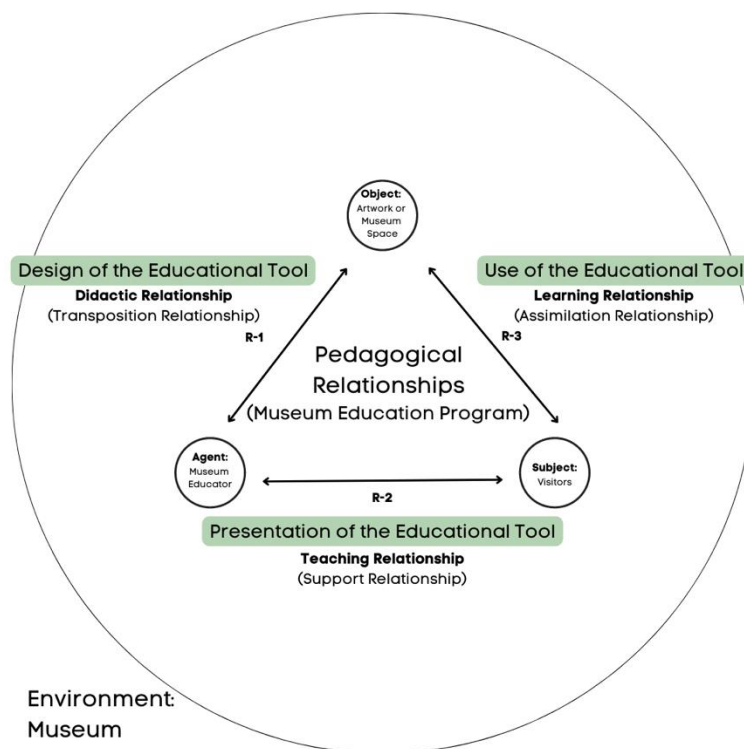
Figure 3: Museum Education Tool Theoretical Model [Translation of Meunier (2011)]
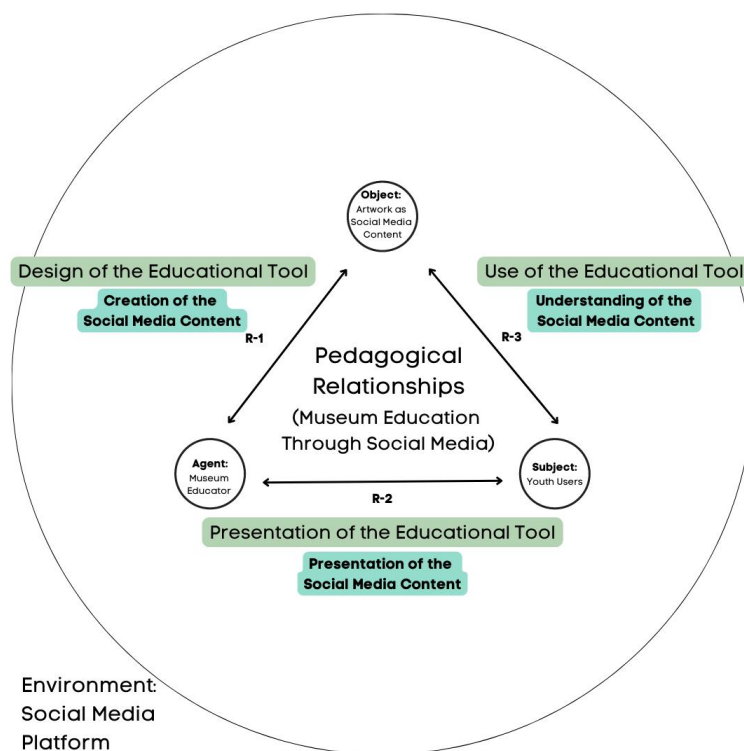
Figure 4: Social Media as a Museum Education Tool [An Adapted Version of Meunier's (2011) Theoretical Model]

Transposition Relationship (relation de transposition). First, the museum educator adapts a museum visit or a museum object for the museum visitor by creating an educational tool (R-1). This relation is between museum educators and the museum object or museum exhibition. The educator must develop their knowledge of the object to plan and create a tool that will be effective for a given age group. Additionally, the different components of the theoretical model (educator, visitor, and object) influence the educator's creative process.

In museum education through social media, this relationship is between the museum educators and the social media content developed based on a museum object or the museum space. Educators plan which objects they want to share and build their knowledge about, and accordingly choose the social media platform they wish to use as a tool.

Means Relationship (relation de support). Then, the museum educator presents this tool to the visitor (R-2) and encourages its use. This relationship is between the educator and the visitor and occurs through their interactions.

In museum education through social media, this tool takes the form of educational social media content that is created to support learning about a museum object. The educator presents this museum object via social media to the user. The presentation of the museum object can take numerous forms and implicates the educator at different levels. Sometimes, the content is simply posted passively and does not require further action from the educator. Other times, the educator must interact with visitors' questions or responses.

Assimilation Relationship (relation d'appropriation). Finally, the museum visitor uses the tool (R-3) to interact and deepen their understanding of a museum object. This relation is between the visitor and the museum object, and the experience can be cognitive, affective, imaginary, aesthetic or social (Meunier, 2011).

In museum education through social media, this corresponds to users' experience and understanding of the social media content, which can also be cognitive, affective, imaginary, aesthetic or social. Users can display different levels of engagement with the social media content in question.

Evaluation. Finally, Meunier (2011, p.10) highlights the significance of evaluating museum educational tools. Educational tools can be evaluated based on their design (elaboration), their implementation (mise en oeuvre), and their impact (impact). The evaluation of the design refers to what is planned in terms of objectives, content, strategies, and materials; the implementation refers to what activities or tools are offered; finally, the impact refers to what visitors assimilate in relation to what was planned and offered.

These three elements (design, implementation, and impact) are central to the questions that I developed for the participants who took part in my study. In my study, I look at museum educators' experience, the way their experience and objective are implemented through social media content itself, and, finally, the content's impact through the perspective of the youth who engage with the content.

Table 2: Summary of Translated Terms from the Theoretical Framework

Original French (Allard & Boucher, 1998; Meunier, 2011)	English Translations
Milieu	Environment
Sujet	Subject
Objet	Object
Agent	Agent
Relation didactique	Didactic Relationship
Relation d'enseignement	Teaching Relationship
Relation d'apprentissage	Learning Relationship
Relation de transposition	Transposition Relationship
Relation de support	Means Relationship
Relation d'appropriation	Assimilation Relationship

3.4 Summary

In this chapter, I first presented the central elements of connectivist learning theory. Then, I mainly focused on outlining Allard and Boucher's (1998) theoretical model and the way it was adapted by Meunier (2011) to understand museum educational tools while parallelly presenting the final adapted theoretical model for my study. This final adapted theoretical model (figure 4) is fundamental to the way my study was conducted and taken up here in my thesis. The following chapter presents the research design and methods employed for this study.

Chapter 4: Methodology

4.1 Introduction

This chapter describes the methodology that I used to conduct my study. This includes presenting the research design and the employed methods. I also outline the data collection, the management of the data and the analysis process, and the ethical considerations.

4.2 Research Design

This qualitative research project was descriptive-interpretive in nature (Elliot & Timulak, 2021) and used the adapted museum education theoretical model presented in Chapter Three to structure the entire study—from choosing the research methods to the data collection and analysis. Subsequently, each sub-research question posed at the beginning of my project was associated with one of the relations of the theoretical model. The first question, "What are the approaches, experiences, and objectives of museum educators in using social media as an educational tool?" was associated with R-1, which accounts for the design of the educational tool. The second question, "What kinds of content are museum educators creating?" was linked to R-2, which accounts for the presentation of the educational tool. Finally, "How do youth respond to the educational social media content?" was associated with R-3, which accounts for youth's understanding and experience of the educational tool. Figure 5 visually represents the three groups of findings according to the relations of the theoretical model and the guiding question linked to each one.
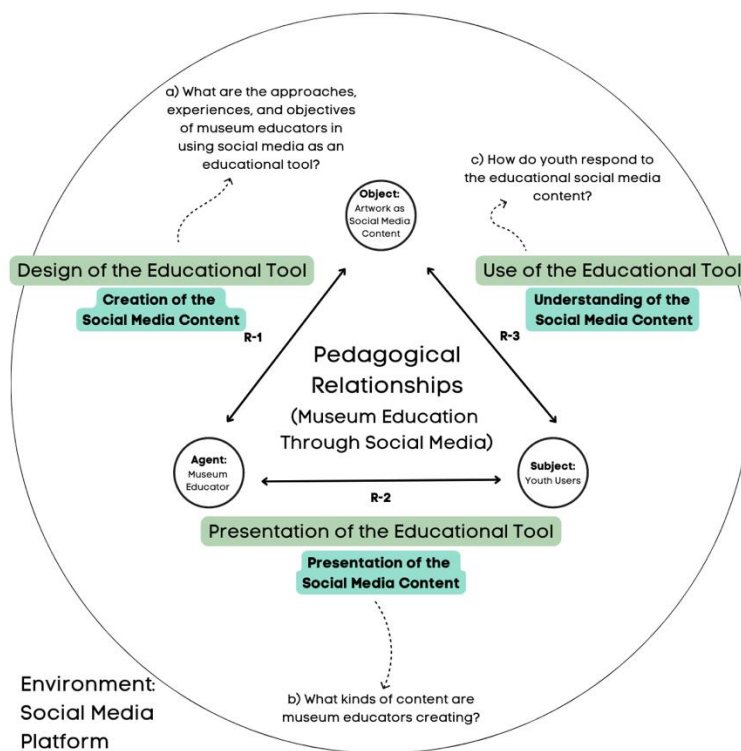
Figure 5: Social Media as a Museum Education Tool with associated Research Questions [An Adapted Version of Meunier's (2011) Theoretical Model]

4.3 Methods

I employed multiple methods to conduct my study by choosing the most suitable process to collect the evidence needed to account for each relation of my adapted theoretical model. I used a qualitative survey to address R-1 and R-2 and an online focus group to address R-3. Ethics approval was required. The SPF form was be submitted to Concordia University's ethics board and was issued for July 2021 to July 2022 (Appendix A). These methods and the justification for their use and more specific ethical considerations are presented in the forthcoming section.

4.3.1 Qualitative Survey

The survey accounted for museum educators' approaches, experiences, and objectives in using social media as an education tool. I developed a predominantly qualitative survey because

these types of questionnaires "seek to harness the potential qualitative data offer for nuanced, in-depth and sometimes new understandings of social issues" (Braun et al., 2021, p. 641). This type of survey is still relatively uncommon as the sole qualitative method but has been proven to be an effective tool for qualitative researchers (Terry & Braun, 2017). Essentially, I used the qualitative survey as a substitute for interviews or focus groups with museum educators to allow greater anonymity. This was important in order to protect educators' privacy and workplace and additionally, it ensured that I would not have to go through the ethics boards of every museum. The survey was the exclusive method used to gather the data to account for R-1.

4.3.2 Online Focus Group

Within my research design, I also conducted focus groups with youth ages 18-24 years old to gain insight into their understanding and experience of the social media content produced by museum educators (R-3). This was an appropriate format because I believed the conversation amongst youth would "yield the best information" for my project (Barlow, 2010).

An online focus group is defined by Fox (2017) as a "group discussion that is planned, hosted and moderated online by a researcher, with the aim of collecting qualitative data to answer a specific research question" (p. 275). Online focus groups follow a similar format as in-person focus groups and take place in real-time for 45-90 minutes instead of non-real-time, which would occur via online forum boards or blogs and can last longer (Fox, 2017).

There are several advantages to online focus groups (Fox, 2017). They can allow more control and equity for participants and diminish social discomfort. They are also more flexible, easier to organize, and are more accessible to groups that might be harder to reach in person. It was an especially appropriate method for my study because most young people are familiar and

relatively comfortable with technology. As Moore et al. (2015) explain, "online methodologies capitalise on increasing societal use of the internet as a powerful medium for communication and group interaction" (p.26). Online focus groups were also the safest option with the ongoing COVID-19 pandemic at the time of collecting the data for this study.

Finally, my focus group required me to share social media content, and having the group online made it easy for me to share visuals and ensure everyone had a clear view of the content.

4.4 Data Collection

4.4.1 Survey Design, Participant Recruitment, and Ethical Considerations

To properly design the survey, I followed Braun et al.'s (2021) recommendations and opted for a survey that contained open-ended questions. Participants had to type up their responses in their own words, and thus the data gathered from the survey were predominantly textual. The length of the response was not pre-determined—therefore, participants could choose their level of implication and time invested. The open-ended questions allowed me to access "participants' subjective experiences, narratives, practices, positionings, and discourses" (Braun et al., 2011, p. 641).

Nevertheless, I also included a short multiple-choice question section to gather more general information on the museum education social media landscape, such as what social media platforms are being used and for how long. As a result of these more closed questions, my survey belongs to the "mixed" qualitative survey category as defined by Terry and Braun (2017), and the questions resemble a traditional qualitative interview guide (see complete survey in Appendix B).

When designing the survey, I thought about how I was formulating the questions, what types of answers could be generated from these questions, and the length of the survey. I also thought carefully about the survey title, the instructions to complete it, as well as the consent page. Additionally, I considered the flow of the questions by dividing my survey into three sections. The first section was titled "Terms and Conditions," the second section was titled "Multiple Choice Questions," and the final section was titled "Short Answers."

The survey was conducted online via SurveyMonkey. Online surveys offer maximum anonymity of participants and can allow researchers to reach more participants that qualify for specific studies (Terry & Braun, 2017).

Social media recruitment has been proven to be an effective method (Gelinas et al., 2017). Museum educators were recruited through Facebook so that their place of employment would remain anonymous. I shared a post that contained the study's objectives and the link to the survey in various museum education Facebook groups (See post in Appendix C). Participants who wished to partake could click on the link in the post and read more information about the project before consenting to the survey. There was a specific button in the survey which participants had to check off to consent before commencing the survey. Participants were asked to provide a pseudonym and did not have to provide any personal contact information.

4.4.2 Carrying Out the Survey

After outlining the terms and conditions for my survey, I drafted numerous survey questions that would help answer my main sub-research question that addressed R-1 and museum educators, namely, "What are the approaches, experiences, and objectives of museum educators in using social media as an educational tool?" Then, I organized my questions into a

draft survey, played with the questions' order, and made sure there was no repetition or overlap in my questions. Next, as Terry and Braun (2017) suggest, I piloted my survey with a few colleagues to see what kinds of answers my survey would produce. Afterwards, I revised my survey and made a few minor changes. Finally, I shared the final version of the survey through my Facebook post and waited for participants to respond. Survey Monkey allows the researcher to monitor the responses. 31 people participated, yet only the data of 28 participants were kept because three participants did not answer all the questions and skipped certain portions of the survey.

4.4.3 Focus Group Design, Participant Recruitment, and Ethical Considerations

I conducted focus groups with fifteen youth participants divided into three groups of five on Zoom using a phenomenological approach to gain "everyday knowledge" and their perception of social media content (Vaughn et al., 1996, p. 22). I recruited youth through Facebook and Instagram by creating a public post on my personal account (Gelinas et al., 2017) (see post in Appendix D). To qualify for my study, the youth had to be aged 18 to 24 years old and had to use social media. Participants did not need to have any prior knowledge or experience with museums to participate in my study. If youth were interested, they had to email or send me a direct message. Since I made this post on my personal page, youth in my immediate network expressed interest, and thus through a snowball effect (Allen, 2017), I recruited 15 youth participants.

These focus groups were held over Zoom, and they were recorded and transcribed. Consent forms were sent and signed via email, and the participants' names were not used in my study. I opted to use pseudonyms (See complete consent form in Appendix E). Some participants

knew each other in the focus groups while others did not. This did not seem to impact the level of participation, and all three focus groups generated very lively discussions.

It is important to note that youth participants in all three focus groups spoke both French and English and responded in the language of their preference. For consistency, I chose to translate all the data from the focus groups into English. There is the risk that some translation decisions impacted the validity of the research (Goitom, 2020), however, being fluent and familiar with the cultural expressions in both languages allowed me to translate with minimal effect on the sense of the data.

4.4.4 Carrying Out the Focus Groups

Aiming to answer my sub-research question relating to R-3, I primarily wanted to present a variety of social media posts and videos during my focus group and ask youth to share their impressions and thoughts about them. Thus, before the focus group met, I prepared a focus group guide and gathered social media content that I would share during discussion (See focus group Guide in Appendix F). These social media posts were purposively chosen based on the survey responses provided by museum educators as well as based on my previous visual content analysis of museum education social media posts to generate a lively discussion (Huebner, 2021; Huebner, 2022). I made sure to choose examples from all the social networking platforms mentioned by educators and that accounted for all the different types and genres of content being created by educators.

Before starting the focus group, I began by welcoming the participants and restating the elements on the consent form. I also reminded them that they were free to withdraw from the research project at any time. I also thanked the participants for taking part in the study. During

the focus group, I showed one type of social content at a time and attempted to let participants freely discuss their impressions and what they learned from the content without interfering too much. I was cautious as a researcher not to share any information shared in the prior focus group and did not guide the conversation in any way, to avoid skewing their responses. I judiciously followed my initial focus group guide for each discussion.

4.5 Data Analysis

I managed the data following Creswell's (2018) data analysis spiral. The interviews and focus groups data were transcribed and then organized and saved in locked folders on my computer. A backup of the data was also kept on a hard drive.

4.5.1 Thematic Analysis

I conducted a thematic analysis of the survey and focus group data (Braun & Clark, 2006; Nowell et al., 2017). Thematic analysis identifies patterns in the data by reading and rereading it, and then categorizing it to develop themes. I used this method because it "provides a highly flexible approach that can be modified for the needs of many studies, providing a rich and detailed, yet complex account of data" (Nowell et al., 2017, p.2). More specifically, I used a hybrid approach within the thematic analysis method, using both an inductive process and a deductive method (Fereday & Muir-Cochrane, 2006). My thematic analysis was deductive because I utilized my adapted museum education theoretical model to create three groups of findings relating to each relation of the triangle as explained in my research design. In other words, I first analyzed the data about museum educators' experiences and objectives, then I coded the selected social media content examples, and, finally, I coded the data from the focus

groups that account for youths' understanding of the social media content. Yet, within each group of data, the coding process was data-driven, and there were no predetermined categories of codes (Braun & Clark, 2006). For each data group, I first "recognized an important moment" in the data and encoded it "prior to a process of interpretation" (Fereday & Muir-Cochrane, 2006, p. 83).

I conducted my thematic analysis by following the phases suggested by Braun and Clark (2006). To move through the data analysis process in a systematic and organized way, I used the qualitative analysis software Nvivo to help me with the phases outlined in the following paragraph.

First, I familiarized myself with the data and created initial codes. Then, I grouped codes relevant to each other into more significant categories. Lastly, these categories were gathered into potential themes. After this initial coding process, I reviewed the themes and made sure the coded sections of the categories of my data related to the data set. Finally, I defined my themes and gave them names by reflecting on the "overall story the analysis tells" (Braun & Clark, 2006, p. 87). Chapter Five presents the findings by "making carefully considered judgements about what is meaningful in the patterns, themes, and categories generated by analysis" and then representing the data through text (Creswell, 2018, p.195). In the last section of Chapter Five, I discuss and interpret the findings based on my literature review and theoretical framework.

4.5.2 Trustworthiness

To ensure the trustworthiness of my study, researcher reflexivity, dependability, and credibility were central concerns (Nowell et al., 2017).

I kept notes on my thoughts and assumptions throughout the research process to account for my personal biases. By taking notes, I was able to become aware of my assumptions. This was important because each focus group was held one week a part, and I had time to develop expectations between each one. As noted in the section focus groups, I actively made sure not to share any findings from prior groups with the participants during the discussions. Furthermore, I disclosed my position as a researcher and any bias by reflecting on how my work might have impacted the data collection and analysis.

To guarantee credibility and dependability, I triangulated the multiple data sources for my study—the survey, the focus group transcripts, and the social media posts (Creswell, 2018). Throughout the analysis, I considered these three data sources and examined their interrelations through the discussion I provide in Chapter 5. Furthermore, my "research process was logical, traceable, and clearly documented" (Nowell et al., 2017, p. 3). I included my justifications for choosing theoretical, methodological, and analytical choices throughout my study. Finally, I also utilized peer-debriefing as a form of external check. I regularly met with my supervisor and committee member to share the steps of my research and discuss my findings and analysis process. In the last chapter of my thesis, I explain the limitations of my study.

4.6 Summary

This chapter provided an overview of the methodology used to conduct my research. I first described my research design and methods. Then I explained the data collection and the data analysis process. The ethical considerations for my study were also outlined, as well as the strategies I employed to ensure trustworthiness and research reflexivity.

       In Chapter Five, I elaborate on how I developed my themes, and I present and discuss the ones that arose from my data collection.

Chapter 5: Results and Discussion

5.1 Introduction

The following chapter presents the themes that emerged from my data analysis. I outline the thematic findings through the three relations of the adapted museum education theoretical model that considers the creation and use of educational tools. These relations are the following: museum educators first adapt a museum artwork into a social media post (R-1), then they present this content through different formats on various platforms (R-2), and finally, visitors—social media users—use the tool (R-3). It becomes clear at this point that my sub-research questions, posed at the beginning of my research, parallel these three relations (R-1, R-2, R-3) and frame my findings as explained in my research design:

a) What are museum educators' approaches, experiences, and objectives in using social media as an educational tool?

b) What kinds of content are museum educators creating?

c) How do youth respond to educational social media content?

In this chapter, I first present the process of developing the themes according to the three groups of findings. Then, I present the first group of themes relating to museum educators (R-1), *Shifting Roles* and *Meaningful Connectivity,* which account for their experience creating the content and objectives. The analysis of the data from museum educators helped generate the second group of my findings. I present the themes relating to the kinds of social media content being produced by educators (R-2). These are: *Facts about Art, Artists*, *and Exhibitions, Participation*, and *Entertainment*. Finally, the most significant part of my findings corresponds to the themes that emerged from the responses and reactions of youth to the social media content

in question (R-3). These themes include *Learning vs Entertainment, Aesthetics of the Content,* and *The Museum Experience*.

In the final section of this chapter, I discuss the developed themes from each group of findings in relation to each other, considering my theoretical framework and literature review.

5.2 Developing the Themes

The themes emerged from the survey responses of 28 museum educators, the three focus groups that included 15 youth participants, and the various social media posts examined. It is essential to consider that I arrived at the themes by playing an active role as a researcher. As mentioned in Chapter Four, I coded the data relating to each relation of the museum education theoretical model individually, using my guiding question associated with each relation. For each relation, I first placed the data into descriptive categories, then grouped the categories into more prominent themes. I coded the data inductively, without making the data fit into pre-established categories. Table 3 presents an overview of the themes and categories presented in the upcoming sections according to each group of findings.

Table 3: Overview of Data Groups, Categories, and Themes

Groups	Categories	Themes
R-1: Museum Educators	Learning Curve Time Teamwork	Theme 1: Shifting Roles
	Sharing Connecting Creating	Theme 2: Meaningful Connectivity
R-2: Museum Artwork or Space in the Form of Social Media Content	Image posts Short-form videos Long-form videos	Theme 1: Facts about Art and Artists
	Quizzes and Polls Q&As Art-making Activities	Theme 2: Participation
	Challenges and Trends Dances Time-lapse	Theme 3: Entertainment
R-3: Youth Users	Accessibility Meaningfulness Interactivity	Theme 1: Learning vs Entertainment
	On Screen, Off Screen Speed and Length Camera Work Text	Theme 2: Aesthetics of the Content
	Online to in Person Personal Relationship and Emotions	Theme 3: Museum Experience

5.3 R-1: Museum Educators

The first group of findings considers the first relation of the education model that

accounts for how museum educators adapt a museum visit or object for the museum visitors by

creating an educational tool using social media. Two primary themes were identified in this type

of data: *Shifting Roles* and *Meaningful Connectivity.*

5.3.1 Theme 1: Shifting Roles

One of the first themes to surface out of the data from museum educators was *Shifting Roles.* The theme developed primarily from data that revealed that social media was not part of many museum educators' initial job descriptions. Thus, this reality has shifted the role of educators and led to various challenges that I categorized as a learning curve, the time required to create educational social media content, and teamwork.

Learning curve. Of the 28 participants who answered the question, "Was using social media part of your initial job description?" 19 responded that it was added to their initial list of tasks after they were hired (see Figure 6). Nevertheless, most had begun using social media as part of their job as an educator before the COVID-19 pandemic, which came as a surprise to me (see Figure 7). Initially, I had thought that educators primarily began creating social media posts during the pandemic, when visitors could not physically visit the museum.

Nevertheless, my survey results indicate that most museum educators have been creating social media content since 2018, and some even before. Still, in describing their experiences, several educators mentioned creating more educational content during the pandemic. Either way, it is no surprise that many educators speak to the challenging nature of learning and creating social media content because it was not necessarily what they were initially hired to do.

Was using social media part of your initial job description?

Yes ■ No ■
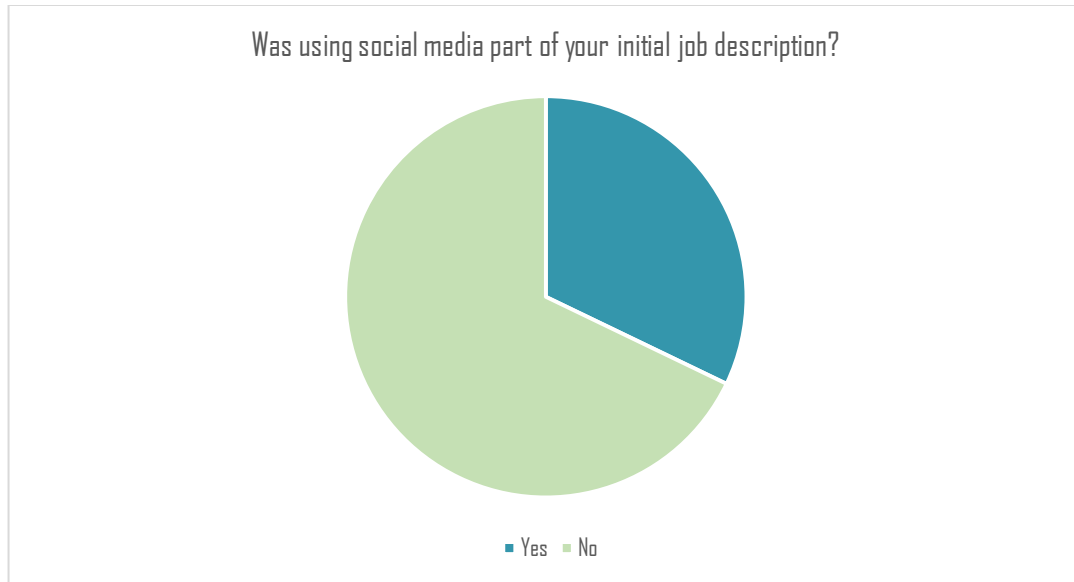
Figure 6: Museum Educators Initially Hired to Create Social Media Content

When did you start using social media as an educational tool?

Before 2018
2019
2020
2021

0   2   4   6   8   10   12   14   16   18   20
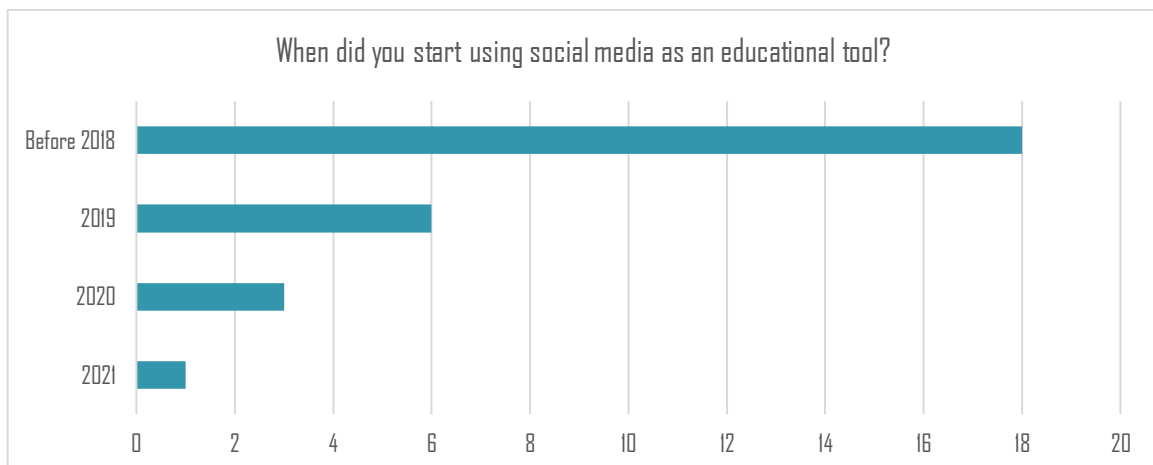
Figure 7: Year of Start of Use of Social Media

Five participants used the term "challenging" to describe their experience using social media as part of their job. Indeed, museum educators have various educational backgrounds, with communications and marketing usually not being part of their training. This can be understood through the testimony of one participant: "There are many unknowns—I've chatted with marketers who talk about social algorithms like IG Reels—I know nothing about how to have posts more or less seen." Museum educators might create various educational content, but

they are not trained to know the impact of sharing this content through multiple formats. In other words, sharing the same educational content via Instagram posts, stories or reels will reach different people—a wide range of museum visitors—which should impact the way museum educators manage and present museum objects or collections. In actuality, the museum educators I surveyed learned what worked and what did not work as they created and shared the content.

Additionally, one participant mentioned all the additional tools they needed to learn to use in order to create their social media content.

> It has been a steep learning curve requiring the mastery of several different digital programs such as Premiere Pro, Intuiface, Google slides, Google meet, Zoom, Youtube, Quizzes.com, and more. All these new tools needed to be self-taught in a very short amount of time. It has not been easy and often stressful. […] While I enjoy learning new things the pace throughout the pandemic to pivot has been gruelling.

This detailed response speaks to the fact that museum educators are not just using cellphones and the social media apps themselves to create their content. The social media creative process involves mobilizing numerous other digital tools, and learning to use them has been enjoyable yet challenging for many.

Interestingly, most educators chose to describe their experience using social media through a duality. That is to say, they first described a difficulty but then explained its value; for instance, "The never-ending cycle of creating daily content can be exhausting, but the appreciation from our audiences makes it all worth it." Others said: "Tiresome at times but rewarding when the posts do well, or I find people talking about them." Several other participants agreed and described their experience as: "Sometimes a fun, creative outlet,

sometimes draining." The data reveals that museum educators believe the engagement they elicit is worth overcoming the various difficulties of creating social media content.

Other participants described their experience learning to use social media exclusively in a positive light because it has brought museum visitors into to the physical museum: "I've enjoyed using social media! It widens the museum's audience and directs people who haven't been to the museum to either our website or the doors of the museum." Another participant expressed: "Visitors have said 'I saw this on IG' or have come into museum after a virtual program."

Nevertheless, despite the positive and negative sides to creating educational social media content, one of the primary challenges of learning to develop it and adding this task to museum educators' roster is the time it requires.

Time. Many museum educators described the time required to fit creating educational content into their job. This, too, communicates the shifting nature of museum educators' jobs. Museum educators are no longer expected to only adapt exhibitions for visitors and interact with them in real-time; they must also do this online. One participant stated: "It continues to be a challenge to fit it into my job. It is often seen as easy by management, and the time needed to do it, well, is not understood." Another participant similarly conveyed: "Hard, I don't enjoy it. I also do education and volunteer coordination: social media takes up a lot of my time." Other participants tended to agree, with many expressing their experience using social media as "time-consuming." While analyzing the data, these statements regarding time came as no surprise to me, given my own experience creating social media content and the fact that this was added to the numerous other tasks educators must accomplish. Accordingly, some museum educators have collaborated with other departments to overcome the barrier of unrealistic time-management expectations.

Teamwork. Although in the minority, some educators are not creating their social media content alone. They consult with other colleagues, including those in communications and marketing, in order to develop meaningful content. One participant explained: "We work as a team (curatorial, education, interpretation, marketing, etc.) to develop content and develop themes."

Ultimately, within the then *Shifting Roles*, it becomes clear that creating social media content has become part of museum educators' jobs. This task is challenging for many because it requires learning numerous new skills and finding time to do so, but it has been worth it because participants have seen its impact on visitors if they visit the museum after, or as a result of, seeing the content. This last aspect points to the following theme, *Meaningful Connectivity,* which accounts for museum educators' objectives driving the creation of the content and its desired impact.

5.3.2 Theme 2: Meaningful Connectivity

By analyzing the survey data further, I understood the motivation of museums that ask educators to create social media content. Despite a few mentioning that the goal was to get visitors physically to the museum, I was amazed that this was not the primary objective for most. It is through this realization that the second theme, *Meaningful Connectivity,* emerged. The three categories that make up this theme are sharing, connecting, and creating.

Sharing. Several participants described wanting to share their collections with people whether they physically visit the museum or not. The terms "accessibility" and "museum's mission" were often employed. This accessibility practice includes sharing artworks that may be in storage and cannot be displayed. As one participant explained, the museum wants "to

encourage engagement with collections for those who may not visit or for items which are in storage." Another described wanting to "represent and share the museum's dynamic and educational mission to as many people as possible." Educators also stated that they want to "democratize education and access to museum resources and ideas." They explained that they are trying to reconsider sharing museum resources, including the information produced by the research and knowledge staff. They also hope that through the social media produced, they can open up the daily life of the museum to a broader public.

Connecting. Through reading the survey results regarding museums' desires to share their collections with all (including with those who will never step foot in the museum), another category became apparent, this time the idea being to connect with visitors inside and outside the museum walls. Ultimately, museums are trying to reach audiences in new ways. One educator expressed: "They have now become a permanent part of our tool kit and will continue to have a large place in our educational programming as they allow us to reach a huge and diverse audience." Some educators described how they want to reach younger audiences. Yet, they want all these connections to be meaningful or make people feel good. As one educator put it: "What can we share to put a smile on their face and stay on their mind for the day!" This aspiration for significant connections leads to the final category of *Meaningful Connectivity*, creating, which can happen at the museum or off-site, at home.

Creating. When people follow museum education programs, there is often a post-visit activity that involves making art or a post-visit conversation after visiting an exhibition. This part of museum programming that usually occurs at the museum can also happen online and is reflected in the social media content and museum educators' survey responses detailing their objectives. Educators described wanting to help "students create meaningful creative content" or

wanting to "utilize YouTube for art-making activities." Another educator explained that they would like to help students develop critical thinking skills as well as help them "communicate about the museum to their peers." Finally, one educator expressed seeking contributions from visitors for their social media platforms. This motivation was only mentioned once but is significant in the discussion section at the end of this chapter.

This final theme regarding creating conversations, creating art, and creating social media content feeds well into the second group of findings of this chapter, in which I present the themes relating to the types of social media content produced by educators.

5.4 R-2: Museum Artwork or Space in the Form of Social Media Content

In this second section, I present the themes related to the second group of findings, which accounts for the types of social media content produced by museum educators and presented to the visitor through various kinds of content. I use the terms "type," "genre," and "kind" interchangeably in this section.

To determine the kinds of content being produced, in the survey distributed, museum educators were asked to first list which social media platforms they used to share educational content (Instagram, Facebook, Twitter, YouTube, TikTok, Vimeo, Pinterest) and which format of the platform they used (Image or Video Posts, Stories, Reels, IGTV, live streams, Shorts, TikTok videos, etc.). The data from the survey indicates that most museum educators used Facebook and Instagram platforms, and more specifically, the traditional post format. These two platforms were ranked as the most used by museum educators (see Figure 8 detailing the types of content on platforms being created by educators). This data is significant because various kinds of content will reach different audiences depending on the platform and format used, and will

require different levels of engagement from users. Moreover, certain types of content are more

customary or expected on specific platforms than others.
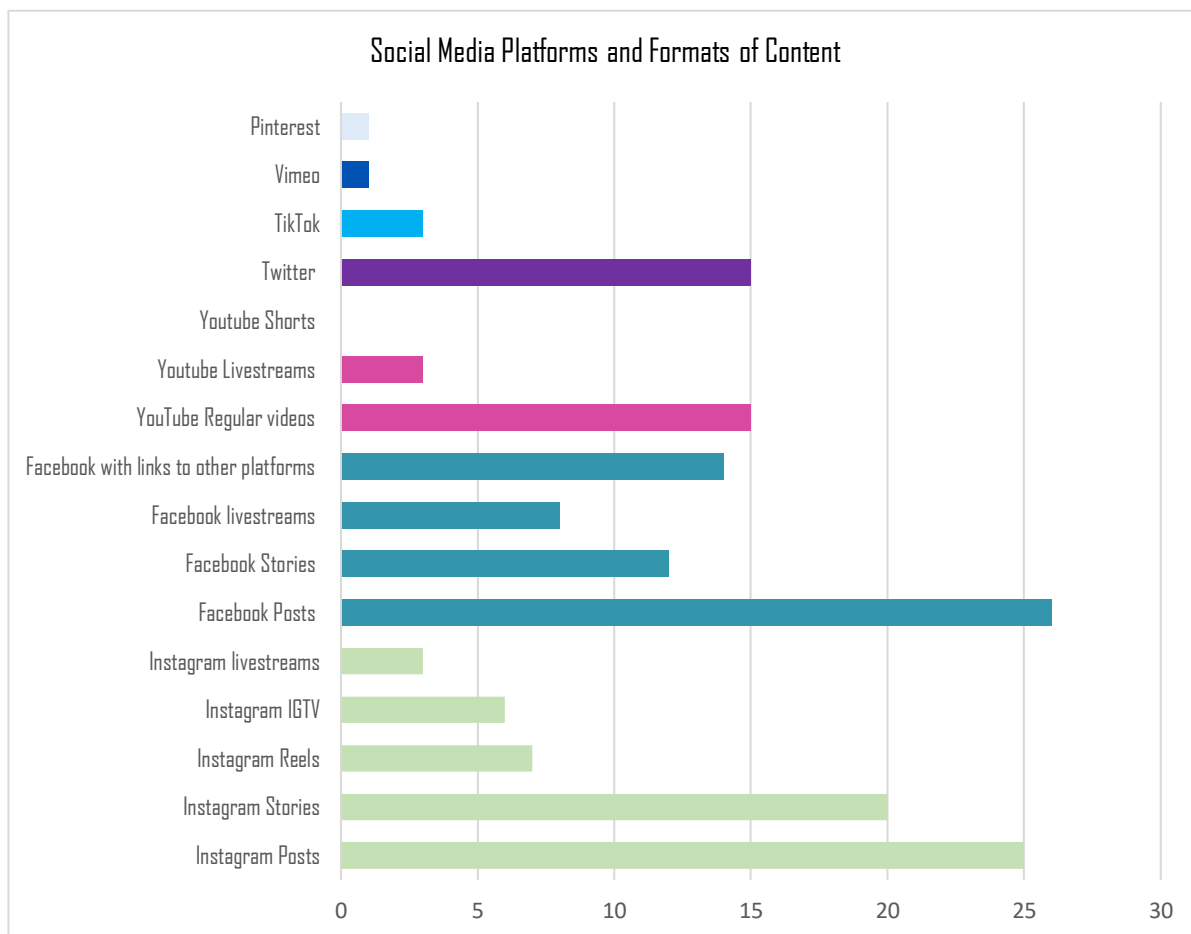
Figure 8: Social Media Platforms and Formats of Content

In addition to the platform and format, educators were also asked to describe the types or

genres of educational content or activities they share on social media. These questions, which

required participants to type out more extended responses, allowed me to create categories of

types of social content that I then grouped under more prominent themes. These themes are the

following: *Facts about Art and Artists*, *Participation*, and *Entertainment*. I was able to describe

further specific examples of these types of content based on my research experience in the field

as a social media user and based on findings from previous critical visual content analysis research studies I conducted (Huebner, 2022; Huebner, 2021). The specific examples of genres presented here are not meant to represent what all museums do. Rather, they serve as a concrete illustration to help visualize the categories of kinds of social media pertinent to this study.

It is important to consider that I purposively selected the specific examples I describe in the following paragraphs to display the enormous range of genres of content created by museums. I only included examples from museums that allowed me to share these examples in my thesis, or that have an open-access image policy for their collections' pictures. I understand the examples are partial and selective. Additionally, I only describe educational social media content; that is, I excluded examples that were solely for marketing purposes—content that only listed dates of an exhibition, ticket prices, or specific information about an upcoming event, because, based on the survey results, most museum educators were not tasked to create marketing posts and instead contributed to creating other content genres. In the following paragraphs, I present these themes and detail the content types created as sub-categories.

5.4.1 Theme 1: Facts about Art, Artists, Exhibitions

The most straightforward pattern to emerge in the kinds of content being produced is fact-driven content. These facts range from information about artworks, museum objects, artists, or exhibitions. They are presented in various formats: image or video posts (Facebook and Instagram), short-form videos (Reels and TikTok), and long-form videos (IGTV, YouTube, Vimeo). For this theme, it was most straightforward to consider the categories via their formats: image posts, short-form videos, and long-form videos.

Image posts. The content most often takes the form of a visual post, usually a picture of a given artwork, object, or artist accompanied by detailed text. These posts are shared on Facebook or Instagram and strongly resemble each other across both platforms. The text linked to the image usually tells when the artwork was made, where it was made, and why it is essential. The post will often indicate in which gallery room it can be found, or in which section of an exhibition. For example, le Musée national des beaux-arts du Québec shared a piece called "B.r.e.e.z.e" by Susan Edgerley on Facebook and Instagram (See figure 9). The post is accompanied by a textual description of the artwork as well as various descriptive hashtags.
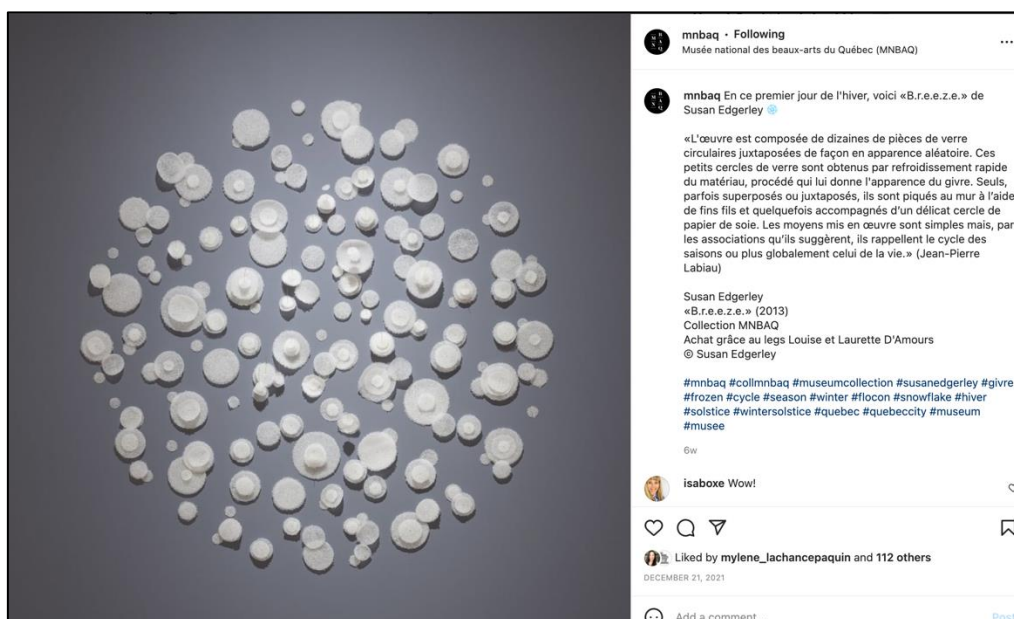
Figure 9: "B.r.e.e.z.e" by Susan Edgerley posted to Instagram and Facebook 21 December 2021 by @mnbaq, Courtesy of le Musée national des beaux-arts du Québec

Short-form videos. Museum educators also produce many kinds of informational and fact-driven short-form videos such as Facebook posts, Instagram posts or Reels, and TikTok videos. These videos are often narrated artifact videos. This narration regularly includes information about who made the artwork, when it was made, and why the viewer should know about it. The video itself can either show the object in the museum space, in front of a neutral

background. Sometimes, often in the case of paintings, the viewer exclusively sees the painting; the video does not disclose its location. In this last example, the video then tends to zoom into different sections of the paintings as the narrator provides pertinent information. For example, the Rijksmuseum produced a detailed narrated video of Vermeer's *The Milkmaid* (See Figure 10).

Figure 10: Vermeer's The Milkmaid, Posted to TikTok on 20 January 2021 by @rijksmuseum, Courtesy of The Rijksmuseum, Amsterdam.

Educators have also created education or curator talks in the form of short videos. These present the same information as the artifact videos and show the educator or curator on screen, in the museum space, presenting this information. These videos are more edited, showing intercuts of the object and the person on screen. For example, the Rijksmuseum created a series called "An Artwork in 60 Seconds," in which a painting with an overlay of a clock in the upper left

corner is described in detail for 60 seconds. (See Figure 11). Numerous other museums have adopted their own versions of this type of video.

Figure 11: Rembrandt's Jeremiah, Posted to TikTok on 20 January 2021 by @rijksmuseum, Courtesy of The Rijksmuseum, Amsterdam.

Virtual visits have also been displayed as short-form videos. These videos usually feature someone on screen walking through an exhibition providing a few quick facts about it or about the artist(s) whose work is exhibited.

Long-form videos. Finally, long-form videos often follow the same format as short-form videos. That is, they show the object with accompanying narration, a person on screen showcasing an object or showcasing an exhibition space. However, the museum object or exhibition is presented in more depth through detailed stories and anecdotes rather than the simplified model: *who, what, where, when, and why*. These long-form videos can be found on Facebook, IGTV, YouTube or Vimeo. For example, the Art Institute of Chicago produced a

video about *The Statue of a Young Satyr Wearing a Theater Mask of Silenos* (1st century), as

part of their "Art Institute Essentials" series. It is the most viewed video on their Facebook page

and was also adapted to vertical format for Instagram (see Figure 12 for an image of this statue).
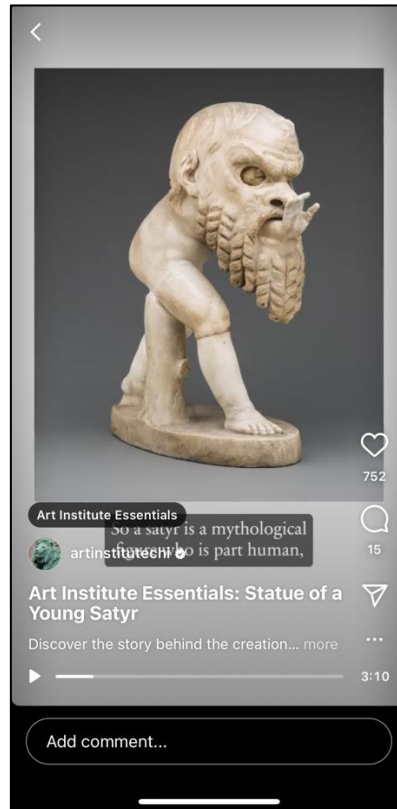
Figure 12: Statue of a Young Satyr Wearing a Theater Mask of Silenos posted to Instagram on 5 November 2021, Art Institute of Chicago, Open Access Image.

5.4.2 Theme 2: Participation

The second theme that I developed through reading the survey data is *Participation*.

Participatory social media content asks visitors to engage actively or interact with the content if

they so wish. I categorized this content into quizzes and polls, questions and answers, and art-

making activities. The first two categories are usually only found as Instagram Stories. In

contrast, art-making content can be found in the format of Stories, short-form videos, and long-

form videos.

Quizzes and polls. Many museums chose to develop quizzes about their artworks or artists. These employ two integrated functions of Instagram Stories: the multiple-choice question quiz option or the open-ended questions function. Museums often used the quiz function to ask a particular question about an artwork, such as in "What year was this painting created?," with a few answer options. Users select their answer, and the correct answer is then automatically displayed. Other museums chose to ask a question without necessarily offering a choice of answers. Instead users had to type their answer and submit it. For example, the Art Institute of Chicago asked, "Can you name the artwork captured in this detail?" (See Figure 13). Usually, the museum would share the correct answers the following week, while also showcasing answers users had sent it.
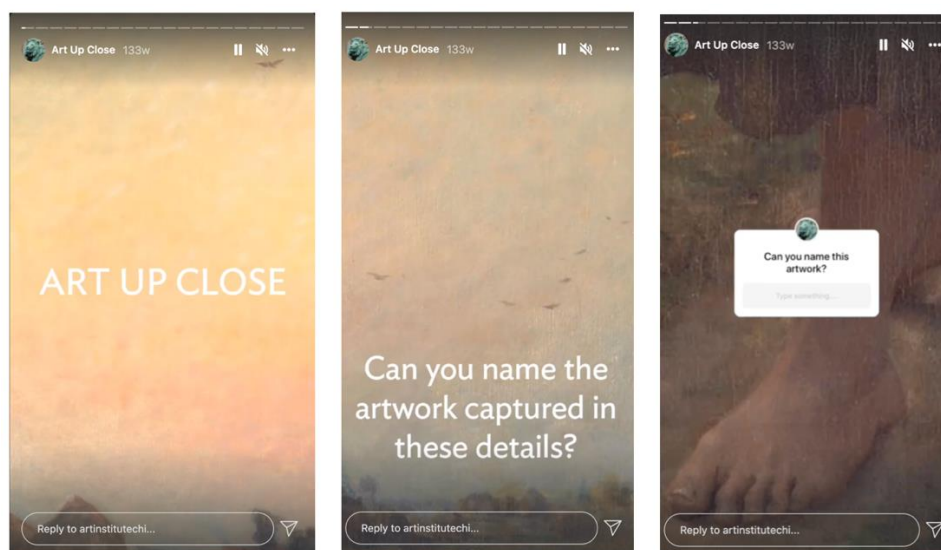
Figure 13: Art Up Close, Instagram Story Quiz, posted to Instagram in June 2020 by @artinstiturechi, Art Institute of Chicago, Open Access Image.

Finally, museums also created trivia with the polling function in Instagram Stories. These were like quizzes, but only two answer options were offered, and users could then see how many people had selected each option. For example, New York's Metropolitan Museum of Art asked, "A maker from which Greek civilisation created this jar?" The user could choose between

"Minoa" or "Mycenae." Once the user had selected their answer, they were able to see the percentage of responders who had chosen each option. The museum then provided information about the jar in a few additional story slides (see Figure 14).
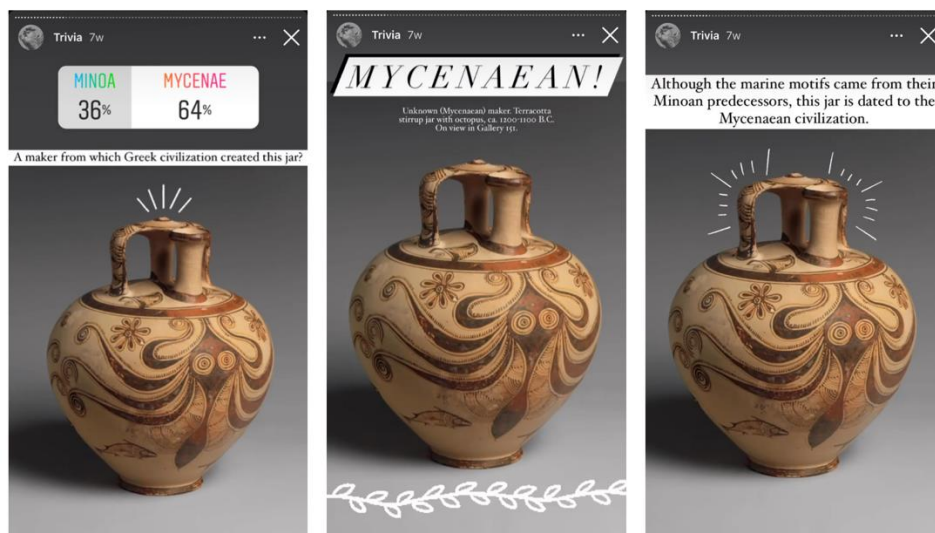

Figure 14: A maker from which Greek civilization created this jar? Instagram Story Trivia, posted to Instagram in December 2021 by @metmuseum, Metropolitan Museum of Art, Public Domain Image.

Q&As. Question and answers sessions were also hosted via Instagram Stories. Instead of users answering questions, they posed their questions to the museum. Museums used this opportunity to interview different people who work within their walls. For example, users could address their inquiries to a curator, a conservator, or an educator. Said museum worker would then provide the answers via Instagram Stories. This function allows users to learn from other people's questions.

Artmaking Activities. Finally, numerous museums chose to teach art-making activities. This was attested to by multiple educators who answered the survey but was also revealed through a previous study I conducted about museums and artmaking via Instagram (Huebner, 2021). Through a visual content analysis of 10 major Canadian art galleries and museums' Instagram content involving artmaking, using Rose's (2016) four sites of a critical visual

methodology, I found that museums used Instagram stories, posts, or the IGTV function to share various art-making activities. Instagram stories were used to display the different steps of an art-making activity.

Usually, each slide represented one step, and these slides were strung together to display the order in which to execute them. For example, the Art Gallery of Vancouver shared numerous activities, including one on abstract printmaking, serving as an example here in Figure 15. Museums also used Instagram posts. Often in this kind of content, museums would share a work from their collection as visual inspiration, and would provide instructions for the activity in written overlay.

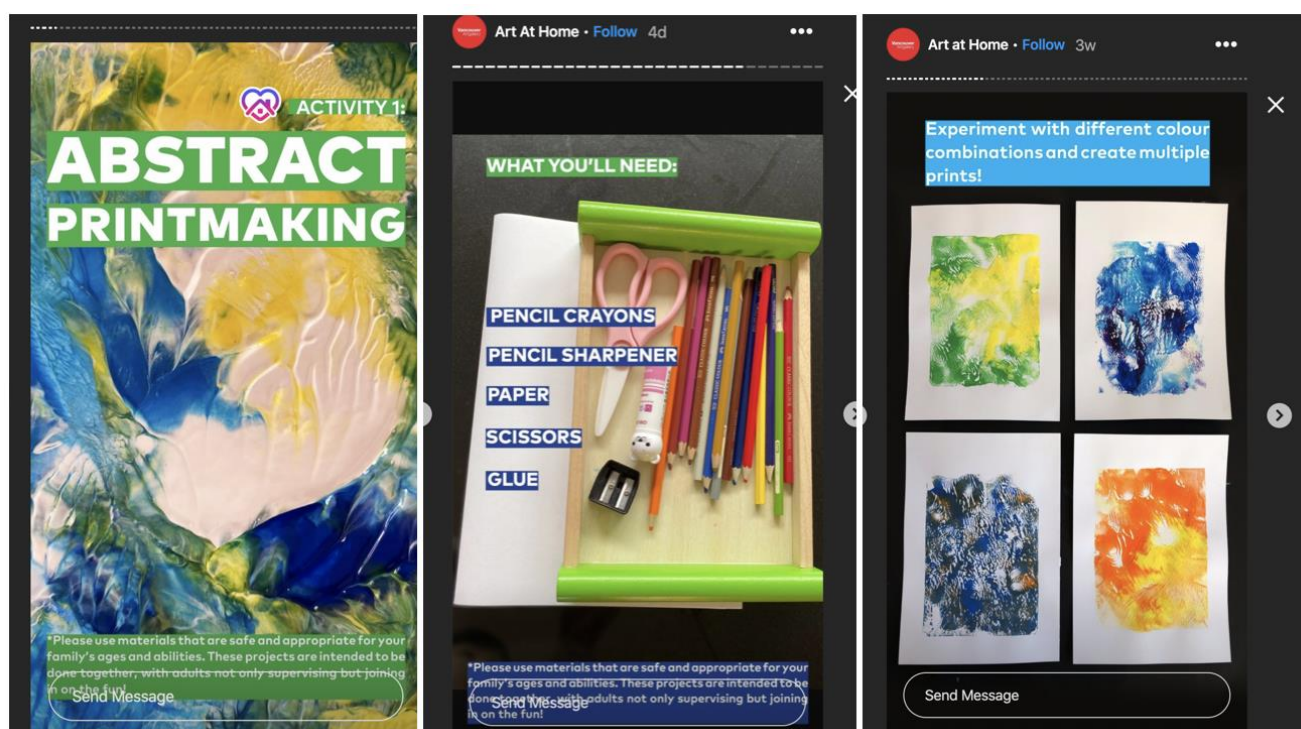*Figure 15: Art at Home "Abstract Printmaking" posted to Instagram Story in April 2020 by @vanartgallery, Courtesy of the Vancouver Art Gallery.*

The IGTV format was the most popular format to share art-making lessons—probably because this format allows for longer videos. For example, the Art Gallery of Nova Scotia shared a watercolour art lesson based on *Cooper Island, British Columbia* by Norman Anthony (Toni)

Onley via IGTV and Facebook in their video series entitled "Connect Through Art: Studio from Home" (See Figure 16). Overall, my visual content analysis study concludes that Instagram was a new education tool for museums and that sequential learning was the favoured approach to teaching.

Figure 16: Connect through Art: Studio from Home posted to Instagram IGTV on 26 October 2021 by @artgalleryns. Courtesy of the Art Gallery of Nova Scotia.

Through the survey, I also learned that museums have begun using TikTok and Instagram Reels to share art-making activities. Given TikTok's one-minute limit, these art-making activity videos are particularly fast-paced in their instructions. For example, the Museum of Contemporary Art in Los Angeles chose this format to teach a photo transfer lesson based on Laura Aguilar's photograph titled *Clothed/Unclothed* (see Figure 17).
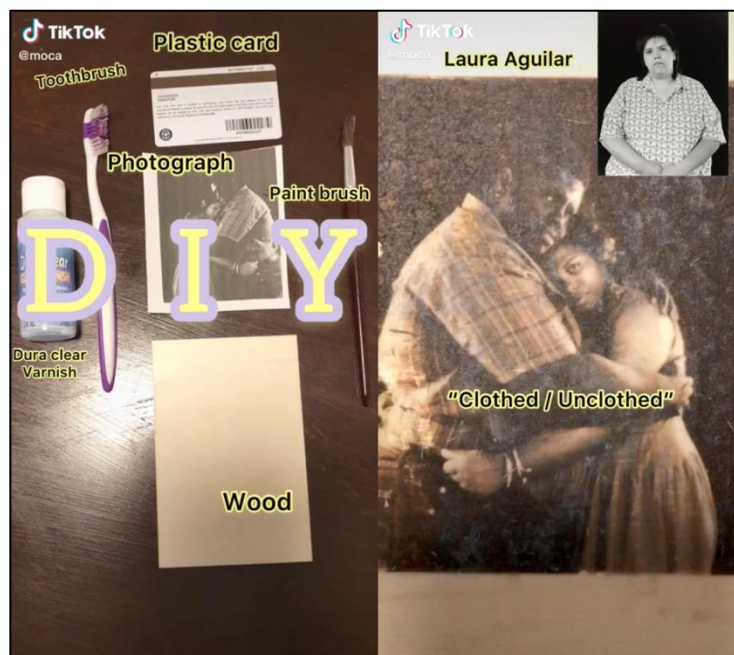
Figure 17: DIY Photo Transfer craft inspired by Laura Aguilar posted to TikTok on 3 February 2021 by @moca, Courtesy of the Museum of Contemporary Art in Los Angeles.

5.4.3 Theme 3: Entertainment

The last theme emerging from the types of social media content produced by educators is *Entertainment*. I chose to categorize all the content that did not provide specific information about art, artists, or exhibitions as entertainment. These posts mainly consisted of creative interactions with museum objects or the museum space through this theme.

Challenges and Trends. Many museums chose to engage with various trends or challenges through social media content. This usually entailed user-generated sounds, music, filters, stickers, or effects and was most common on TikTok. For example, the Uffizi chose to animate sculptures and paintings performing contemporary TikTok dialogue using dynamic editing to make the inert objects come to life (See Figure 18) Museums also decided to use contemporary music and effects related to the content of the museum object or painting; for

example, pop music with lyrics about dancing was used in a video with dancing renaissance

women (see Figure 19). Overall, these videos are of a humorous nature.
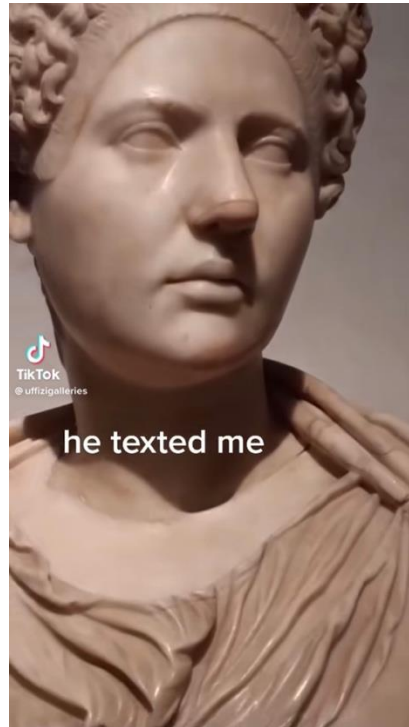
Figure 18: "Texting boys be like," Posted by @uffizigalleries to TikTok on 11 November 2020, Courtesy of The Uffizi Galleries, Florence.

Figure 19: Morandini' Three Graces (1570), Posted by @uffizigalleries to TikTok on 24 July 2020, Courtesy of The Uffizi Galleries, Florence.

Dances. Some museums, such as the Rijksmuseum and the Metropolitan Museum of Art, have featured dance videos on their accounts. In most examples I have found, these dances involve someone executing movements inspired by the shapes of a painting or by the position of the characters and objects depicted. These videos are found either as TikTok shorts or as Instagram Reels. For example, a dancer executes movements inspired by the geometric shapes of an unidentified painting at the Metropolitan Museum of Art.

Time-lapse. Lastly, several museums have chosen to share time-lapses as short-form videos on either Instagram, Facebook, or TikTok. These time-lapse videos display either the creation of an artwork or the mounting and dismounting of an exhibition. For example, le Musée des beaux de Montréal captured in this way the process of creating the outdoor street painting "La Dérive" on Avenue du Musée in Montreal.

5.5 R-3: Youth Users

The final section of findings pertains to the third relation of the adapted museum education theoretical model. It accounts for the way users employ the social media content to interact and deepen their understanding of a museum object. It also accounts for young people's experience of social media content. As previously explained in Chapter Four, fifteen youth were divided into three focus groups of five participants. Each contributed their thoughts and experiences of the social media content produced by museums. Through the analysis process, it was interesting to note that each group independently raised similar points, which led to the themes presented in this section.

This section is divided into three themes. The first theme is *Learning vs Entertainment* and groups the categories of findings that pertain directly to the meaningfulness, accessibility, and youth's level of engagement with the social media content. The second theme, *Aesthetics of the Content*, presents all the findings that account for the way youth perceive and view the visual codes and practices of the content. The final theme, *Museum Experience,* relates to the youth's relationship to the institution through the social media content.

5.5.1 Theme 1: Learning vs Entertainment

The first theme that emerged from the focus group is *Learning vs Entertainment*. The young people I interviewed explained what they took away from certain types of content. When asked for first general impressions of a kind of content, they would always say if they liked it or not, and why. These initial takeaways can almost always be summarized as either "I learned something" or as "it was entertaining." Their justifications and explanations for these initial

responses can be placed into three categories: "meaningfulness," "accessibility," and "interactivity."

Meaningfulness. The largest category is that of the meaning of the content. The youth expressed their desire to learn something meaningful about art and museums on social media. Although they found certain types of humoristic content entertaining, their responses were almost always more positive and enthusiastic after viewing content that shared facts or details about artworks. To illustrate this, after watching a straightforward fact-driven short-form video on Instagram, Morgan stated: "That one was good. I think it was the best one so far. I *actually* learned a little about the painting because they show specific things they are talking about." Another participant, Elise, explained that she spends so much time on social media and sees a lot of insignificant content on social media that she enjoys experiencing educational content, by contrast. The following is her response to a short-form fact-driven TikTok video:

> Personally, since I spend too much time on TikTok, I like to have more educational videos so that I don't feel like I'm wasting my time on TikTok. I'm interested in videos like that. I would watch it if it popped up in my feed. I would take the time to stop, scroll down, and say, OK I'm going to learn something. I have no idea who the painter is, and I've never seen this painting before, but I'll stop anyway just to say I've learned something.

In comparison, the response to more light, humoristic content produced by museums was more nuanced, and youth were not entirely convinced by it, beyond the fact that it made them laugh. They would enjoy and sit through the entire video, but were left with questions concerning the purpose of a comical video produced by museums. This is captured by this short discussion between four youth from the second focus group:

Emma (Researcher): Any impressions?

Carolina: Actually, I have the impression that this is a video that Noah would send me [*laughs*]!

Noah: I would have watched the whole thing!

Emma (Researcher): Why would you watch the whole thing?

Ben: Because the guy made me laugh right away. So, I was interested in laughing a bit more.

Carolina: It's not the kind of video that appeals to me, but I think it's funny, [*laughs*].

Zoe: I liked the fact that it explained... One of the things I said earlier, the level of language, it was very accessible to everyone. And I feel like he kind of explained it in a very basic way and very obviously in a comical way. I think it's catchy when you instantly laugh at it, it makes me want to keep watching, but there was...

Carolina: You see, since I laughed too much, I didn't listen. I was more inclined to laugh than to listen to what he said. Like I was more prone to find it amusing than to understand what he was saying.

Lucy: But my question is that, is this about bringing the people to the museum? I'm more interested in seeing, like, this series of silly little videos than going to the museum to see the object. Because he didn't say what the object was that he was showing. I don't know what the purpose is, it depends on what the purpose of the video is.

This short interaction hints that the youth did find specific types of content entertaining but were searching for meaning past the laughs. This brief interaction also foreshadows the second category of the *Learning vs Entertaining* theme, which addresses accessibility and includes a reflection on the language register employed in the social media content.

Another aspect that can be considered part of "meaningfulness" that came up in all three focus groups is a desire for the content to have a meaningful, direct connection to the actual subject matter of the presented artwork. To my surprise, this meant that the social media content that employed popular sounds or effects was consistently not well received by all three focus groups. Naomi expressed this by stating, "They [museum educators] said to themselves 'this is what they like': we'll put some light, colors, some funny culture, they will like it. But since I don't see the connection with the artwork... I don't see… it doesn't have an educational message." Similarly, Melanie explained that she almost found it disrespectful to associate popular sounds with historical artworks. She explained: "[…] I also think that… I don't know if you can say this… but it doesn't pay tribute to the works or to the artists who created them. I think that it ridicules them a little bit." In another focus group, Elise also noted that the trends are fun, but expressed the desire not only for a connection with the artwork but for a connection with the museum as well: "They really take the trendy sounds and then reuse them in their own way, which is still fun. But it seems like there's no connection with the artworks, it's just like there's no connection with the museum." Finally, Vincent used a playful metaphor to illustrate how he felt about museums using trends: "Because it's like... yeah, it uses TikTok trends, but it's like putting spaghetti sauce on the wrong kind of pasta, like on macaroni. It just doesn't look great to me." These different excerpts across the three focus group discussions exemplify the young people's skepticism when faced with social media popular trends adopted by museums.

Generally, they responded more positively and agreed that the educational, fact-driven content was more successfully delivered. And, in addition to their desire for an educational experience on social media, the youth explained how this information about artworks and museums must be presented in an accessible way.

Accessibility. The youth were quick to note when content was inaccessible such as including when there was too much information about an artwork, or the language was unfamiliar to them. Adalynn explained, "If the videos use a vocabulary that everyone can understand very quickly… I learned something in this video, whereas in the two others, it was too much information." In a different focus group, Zoe echoed Adalynn's comment when she expressed: "To me, I feel like it was very technical. She was saying words, she said a word that she didn't explain, and I was like, I have no idea what she is talking about." These testimonies disclose that the language register employed must be clear and consider various types of social media audiences.

The content must also be accessible for people who do not know anything about art. Regarding the types of interactive posts in which people must submit their responses, participants explain that they had no idea which terms to use to answer the question, so it was inaccessible to them. One participant, Carolina, suggested a solution to this problem: "I think it would work better if it was a question where you can display the answers and then you can choose which one by guessing. That way, people who don't know much can also participate." Some museums do, in fact, do this, but none of the examples I showed during the focus groups fall into this category.

Interactivity. Finally, social media content that allowed youth to learn something through interacting or responding to a post seemed to balance their desire to learn facts about art and be entertained. Zoe explicated:

Trivias in stories are fun. The details, you know, like the fun facts: what century is this artist from? Or where is this artist from? Whose painting is this? Little things that you can learn on the go, and it's like interesting to know.

Another participant, Elise, also explained that promoting interactive posts helps her learn on social media. She also enjoyed the challenge of answering a question about an artwork and was motivated to see other users' responses as well as the correct answer offered by the museum:

I would say that on social networks, it promotes learning to do something interactive [...]. I really like interactive stuff, like I want to participate. Then, I want to look at the answers to know what people guessed. Afterwards, I want to know what the right answer is because I had no idea, but I want to know! Now that you have challenged me, I want to know the answer.

Nevertheless, several youth users explained that interactive posts were fun, and they enjoyed reading users' responses and questions, but they would not engage and respond themselves. For example, Vincent said: "I think it's really cool. […] If I had seen the *Ask a conservator* post, I might not ask a question myself, but I would have gone and seen what other people had asked." These final focus group excerpts again reveal the young people's curiosity and desire to learn.

5.5.2 Theme 2: Aesthetics of the Content

I created the second theme, *Aesthetics,* by grouping all the categories relating to youth's interpretation of visual codes and social media content practices. These practices pertain mainly to the content in video or image form. They include the way the subject or museum object is displayed in the video or image, the speed and length of the video, the camera work, and different elements relating to visual text.

On-Screen, Off-Screen. Members of all three focus groups drew attention to the fact that some videos had an educator or curator on-screen, discussing an artwork, while others only included the voice narration, with the museum object as the central part of the image.

Unanimously, the youth found it distracting when a person teaching was depicted in the video. They repeated several times that the person prevented them from seeing a clear view of the artwork. For example, Etienne said, "We want to see the work of art, not the lady speaking about the work of art." Naomi explained this aspect by referring to timing decisions: "It zooms in on the face of the lady for 45 seconds. It takes a minute and a half before they show us a work of art!" A few participants noted that they became distracted when someone was on screen. Zoe explained:

> I think when you don't have the person, you're really more captivated by just the artwork versus being distracted by what she's wearing or what she looks like. It's easy to focus 50% of your attention on insignificant elements, whereas in this other example [an example that only features artwork on screen] your undivided attention is on the artwork.

Elise described how she feels about having someone on screen in terms of her attention to the artwork and her capacity to retain information:

> But when you see the person, it breaks the bubble; it breaks, like, your immersion. It seems like you're not focusing as much on the painting. I remember the examples with people because I remember the person and not the painting because I was just focusing on that. It's not the right element to focus on.

Speed and length. Through my analysis of the focus group transcripts, I noticed that the speed and length of the content were also regularly brought up as a first impression after watching a video. In terms of speed, the participants commented that they did not grasp everything when the information was presented very quickly. Paradoxically, participants were also drawn to the short videos that often employed this rapid-fire information delivery. Miriam explained this double standard:

Okay, well, it's a bit contradictory what I'm going to say here, but, I think, it's effective when there is quick delivery of information. That is when you shoot all the information quickly and it's super concise: you can really understand a super complicated concept in 30 seconds. But even if it's quick delivery of information, sometimes, the educators are a little too quick. But yeah, I think it is good to be able to learn a lot of information in a short amount of time. It's kind of like fast food!

The youth also spoke about the importance of seizing their attention in the first few seconds of a video—especially long-format videos— because, otherwise, they would not watch all of the content. Carolina said: "It's really beautiful visually, but the fact that it's really long to get into the subject... People have like a 5-second attention span: you lose people."

Overall, youth responded more positively to short-form videos and noted that they corresponded more to what they personally enjoy watching. Morgan explained: "It's less than a minute, so I would watch it. It's more for my generation, for people my age. I thought it was interesting."

Camera work. Camera work and image composition were also common for participants to bring up in their discussions. The young people wanted the content to seem professionally produced, without being too sophisticated, either. William described some of the content as "a televised process, it's something I would see, like, on the History Channel." He enjoys this kind of content but notes that not everyone would. In another focus group, Carolina also explained that she loves beautiful camera shots: "[…] When there are beauty-rolls like beautiful images, well, that appeals to me." Camera zooms were also central to the youth's appreciation of a video, and this aspect ties into the previous category of "on-screen, off-screen." Several participants noted that they enjoyed it when the camera would show specific parts of an artwork as close-up

shots. For example, Naomi said: "I really like the fact that with the zooms, you can see not only the work, but you can also see the texture of the canvas." Other participants also said that these zoomed-in shots had to match up with the narration or the information being presented. The different testimonies given in this paragraph were usually articulated in response to content filmed with camera equipment, and not a cellphone.

Yet, the youth were also drawn to the visual practices specific to different types of social media platforms. Many of these practices have a low-budget, mass media look and were more likely to have been filmed using mobile devices. For example, Elise stated: "It's really in the very mainstream TikTok style. You see a lot of videos in the same genre in your feed. […] Yeah, but it's a good TikTok."

Text. Finally, the participants unanimously agreed that all videos should have the spoken information transcribed over the visual images because this technique helped them retain information.

Ariana said: "I would have appreciated subtitles. It took me a couple of seconds to understand that we were talking about a Rembrandt since I zoned out during the beginning of the video, which is very common when scrolling." Vincent similarly noted: "I liked it, but it was a lot of information in a short amount of time and, without the subtitles, for me, I couldn't remember the name of the artist or the artwork or anything."

In terms of image posts accompanied by text, most participants also said that they would take the time to read the text, even if it was an actual paragraph, if this text was not too long. They spoke to the fact that they would be more likely to do this on Instagram than on Facebook because they need the image to draw them in before they will look at the text. William explained this as follows:

If one [a post] was a wall of text like the Berlin Wall example [Facebook post shown that

featured a long paragraph of text], it's like, it's really a lot of information with a little

image at the end to grab my attention. Whereas the other one [post on Instagram] was the

other way around, I was interested in the image, so then [I] read the text.

Instagram is more image-based than text-based and was the preferred platform for static image

and text content.

5.5.3 Theme 3: The Museum Experience

The final theme of this last group of findings is entitled *The Museum Experience.* It

relates to whether the content depicted an experience that prompted the youth to want to visit the

museum and interact with the artwork in real life. This last theme also accounts for the youth's

desire for a personal relationship or experience with the museum educator or the museum object.

These two aspects are presented in the categories Online to In-Person and Personal Relationship

and Emotions.

Online to in person. At the end of each focus group, I asked the youth participants if

there was any social media content that would draw them to visit the museum in person to see

the artworks. They concluded in all three groups that only social media content that depicted an

"experience" or the exhibition or gallery space itself would *maybe* entice them to go to the

museum. They would not think of visiting the museum after learning specific facts about a

painting on social media because they had already experienced the artwork online, and that

seemed enough. Etienne explained his desire to potentially visit the museum by referring to a

"feel" of the museum. Social media content that was able to depict this atmosphere would

prompt him to consider a visit. He said: "I think, if you want to attract people to go and see an

exhibition, show the exhibition, not the specific artworks. [...] Show the feel of the exhibition,

the atmosphere." Elise explained something similar by describing that she needs to see different options of what she could potentially see at the museum, rather than be shown facts about one specific artwork. Yet, these fact-driven painting posts were also her favourite, as was the case for many other youth participants. She described a desire to go to the museum to experience a "vibe" and that this "vibe" must be depicted in the content. She also hinted at the fact that the content must show the museum exhibition space itself:

> Well, for me, it's the Monet vs Manet video: you see the museum, but you also see different paintings that you can see. It put me in the mood to walk from one painting to another, to look at the paintings. I like that vibe; it makes me want to go to the museum and feel that vibe.

The young people mentioned several times that time-lapse exhibition set-up videos would also draw them to want to go to the museum in person because they allow them to experience the behind-the-scenes of an exhibition—something they would not get to see in normal circumstances. Regarding this point, Etienne said: "I like making-of posts, especially for art installations. […] Now that I've seen a little bit of how it was set up, I'm more interested in going to see it." Ariana specifically describes a "nice experience" and "it looked like fun" when explaining why the set-up videos would bring her to the museum in person.

Overall, the key takeaway for this category is, in order to mobilize them to visit the museum, the youth want to see what an experience would look like via social media. This experience can be depicted either by showing the museum space or the set-up of a museum space or installation. If youth can access detailed information about an artwork online, that will meet their learning desire, and they will not go in person. Nevertheless, it is essential to keep in mind that the detailed information about artworks also tended to be their favourite content to

experience online. Thus, educators must consider both presenting clear information about artworks and presenting "the museum experience."

Personal Relationship and Emotions. The participants spoke about the importance of their personal relationship to the museum and their desire to connect with the person presenting the museum object in the social media content.

This aspect manifested itself through participants stating that they wanted to know the person in the social media content over the museum object they were presenting. For example, Miriam explained that she preferred learning about the educator's life and experience, rather than learning about the museum itself: "I think I'm so not into the museum world that [...] I liked knowing more about the lady who was talking. I was like wow, she did this for 20 years. I was [...] more interested in her life than the museum, but it's different areas of interest." Similarly, Morgan specifically spoke of "emotion" when she described the type of content that she enjoys the most on social media. She was more drawn to the content that shared the educator's personal point of view or interpretation of an artwork. She said:

> I think that would really interest me because there is emotion to it. It is not "this person painted this, in this year, look at the technique he used…" It has to be more emotional for me. Something I will actually care about. Those are things that will interest me more than painting facts.

It is important to draw attention to the fact that these two testimonies contradict the youths' other desire for the educator to be off-screen due to the distractions they create, as presented in the previous theme regarding *Aesthetics*.

The last element to consider regarding personal relationships and emotions is Melanie's comment regarding her desire to belong. She explained: "I liked it; I recognized the place, so it

made me feel like I belonged. Then I was like, 'ahh, I'm going to go see it' […]." I consider this desire to "belong" to be directly related to the desire to "connect" with the museum educator.

5.6 Discussion

The purpose of this study was to investigate the use of social media by museum educators and analyze young visitors' responses to social media content produced by museum educators in order to draw a portrait of museum education through social media using the three relationships of the theoretical framework: the design process of the educational tool (R-1), the presentation of the artwork using social media as a tool (R-2), and youth's assimilation of the artwork and museum (R-3).

In this section, I present a discussion in which I consider the data from all three groups of findings in relation to each other. I draw attention to the most noteworthy findings that will have direct implications on museum education through social media, as well as to fundamental tensions that emerged in the study. These are important to examine because they reveal the complexities and limits of learning about art and museums via social media.

First, I present a central discovery related to the rise of *Short-form Videos as a Teaching and Learning Tool* that is positively embraced by youth. Then I describe two key contradictory elements that emerged in the data, which I discuss in the subsections entitled *Towards an Emotive and Personal Connection with the Museum* and *Dissonance Between High and Low Cultural Practices.*

5.6.1 Short-form Videos as a Teaching and Learning Tool

The data from my study makes clear that short-form videos are an effective museum educational tool and helped visitors assimilate museum artworks. Fourteen out of the fifteen

participants noted that their favorite examples from the focus groups belonged to the short-form video format—with the longer videos often being "too long," which meant they "would stop watching." Adalynn confirms this through her testimony when she describes a long IGTV video of a curator presenting an altar piece at the Cloisters of the Metropolitan Museum of Art in New York: "It's more like a YouTube video, so it's not a very quick pace… it's kind of... I wouldn't want to watch nine minutes of that actually. I wouldn't. I think it's kind of boring." Participants explain that they enjoy going to TikTok to quickly learn about random facts across multiple interests they might have. They agreed that they would always take the time to watch the more informational short-form videos in their entirety when they would be more likely to skip and jump from one entertaining video to another. They further justify this by explaining that they tend to see a lot of lighter, more humoristic social media content, thus the educational videos stand out to them. My study suggests that short-form video-based learning is on the rise, shifting away from the previous studies that reveal that youth go to longer YouTube videos for new knowledge (Seemiller & Grace, 2019; Moghavvemi et al., 2018). My research also indicates that these short-form videos can also be an effective multimodal learning tool for museum educators to use in order to teach youth about art.

TikTok caused the rise of short-form videos and is known for videos that "cover numerous aspects of life, e.g., beauty, cooking, cinema, education, health, and technology" (Wang, 2020, p. 2). These short-form videos are now prevalent across all major social media platforms and are very popular amongst youth. As my previous study on TikTok and museums revealed, museums have been slower to join the short-form video trend (Huebner, 2022). The more extensive qualitative study presented here further suggests that museums should join the short-form video trend to teach visitors about their collections. As mentioned in the findings

presented thematically in the previous section, the length and pace of videos was attractive to youth. For example, as one participant stated: "It's less than a minute, so I would watch it. It's more for my generation, for people my age. I thought it was interesting." This confirms that the young survey participants liked the length and felt that it was engaging to learn something via this format.

The popularity of these educational short-form videos, including the museum examples from my study, begs the question: why have short-form videos become such a powerful learning tool? Here I suggest two possible explanations.

The first possible reason for this is that youth have become primarily multimodal learners and are accustomed to decoding multiple sources of meaning simultaneously (Lebrun et al., 2013). Short-form video as a genre of content is inherently multimodal through its promotion of the simultaneous use of sounds and music, visual images, as well as the regular use of captions and subtitles. A few studies speak to learning and multimodality and the competencies needed to decode multimodal content (Lacelle et al., 2017; Lebrun et al., 2013). Although there is not yet a referential multimodal competency framework,[4] my research suggests that youth have developed natural competencies to decode such types of content. For example, youth participants were quick to comment when either the narration, music, visuals, or overlays conflicted with one another, and they consistently wanted all elements to fit together harmoniously. This partly explains why youth critiqued the historical painting videos that employed popular music and trends. My participants felt uneasy perceiving a clash between the three modes of communication—the use of contemporary sounds or overlayed popular dialogue clashed with the historical visuals.

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[4] The Groupe de recherche en littératie médiatique et multimodale is currently developing a competency framework. See their work here : https://www.litmedmod.ca/

Additionally, youth participants repeatedly noted when museums' videos did not have subtitles, stating that this feature was crucial for them—even if they had their headphones on and were listening to the video—because it helped them better grasp the information. For example, Vincent said:

> If you look at the Monet and Manet video, all the text was on the screen, so it helped to follow when he was talking about Monet and when he was talking about Manet. We didn't have to just listen for the difference in their names, we could see it too, whereas here [another example with no subtitles] it was a lot of new information, with no other support than just the audio.

This example from my study highlights the efficacy of overlayed text on short-form videos in learning via this genre of video on social media. It also supports the fact that the participants of this study prefer learning through more than just one semiotic mode.

The second possible reason for the power of short-form videos as a learning tool is their engaging and quick-paced nature. As a participant from this study stated: "It's short and it's concise, so you learn little things here and there, so it's fun." Not many other studies support short-form videos as an engaging teaching and learning tool. My previous study regarding TikTok and museums also touches on the subject (Huebner, 2022). Hayes et al.'s (2020) study reveals that TikTok videos are motivating in chemistry education. TikTok has also been demonstrated to be an effective tool for learning English pronunciation (Pratiwi et al., 2020), learning to write descriptive texts (Nabilah et al., 2021) and learning creative skills such as cooking and drawing (Qiyang & Jung, 2019). Most literature on the subject is only available through popular articles that speak to the phenomenon. For example, teenagers have reacted to various world-historical events using special effects and sounds on TikTok, which teachers have

said they would use as a tool in their history class (Noor, 2019). Art history lessons have also become popular on TikTok through the community known as #ArtTok, with some art history videos reaching 5 million views (Reich, 2021). Another phenomenon is that of #BookTok, through which users create visuals for the books they are reading (Flood, 2021). In addition to the findings from my study, these examples suggest that youth find it appealing and rewarding to learn via short-form videos.

To conclude this section, it is essential to consider the role of the museum educator who must create these engaging and multimodal short-form videos. Museum educators who wish to employ social media as a teaching tool must become communicators who possess "keys to other semiotic modes and technological supports that are increasingly original, interactive, diversified and, consequently, complex" (Lebrun et al., 2013, p.75).[5] As shown in my findings, creating social media content was not part of the initial job description of most museum educators. One might wonder if it is the job of a museum educator to create educational social media content? As the survey results suggest, in some cases, educators were helped by marketing experts at their museums, but, mostly, they were asked to create content without the skillset needed to produce them. According to my study, producing content appealing to youth brings with it a steep learning curve.

One possible avenue to remedy this situation could be to explore a collaboration between museum educators and youth who are accustomed to these multimodal forms of expression, to bridge the gap between the various clashes that have been commented upon in this study.

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[5] Original French : « Un bon communicateur contemporain est celui qui possède ainsi les clés d'autres modes sémiotiques et de supports technologiques toujours plus originaux, interactifs, diversifiés et, conséquemment, complexes. » (Lebrun et al., 2013, p.75)

Collaborating on these types of videos could help educators and provide unique learning and teaching opportunity for youth.

Based on the findings from my study, short-form videos were the preferred social media museum educational tool to help youth learn specific facts about artworks, artists and exhibitions. These findings must be further explored through future research projects in the context of museums as well as in other educational contexts.

5.6.2 Towards an Emotive and Personal Connection with the Museum

This section presents the first central contradiction that emerged in the data. Both museum educators and youth participants mentioned the desire for meaningful personal connections to art, suggesting that emotional interpretations are just as important as intellectual interpretations of artworks for Generation Z youth. Yet, achieving this balance via social media is difficult and causes youth to express numerous contradictions throughout the focus group discussions.

This primarily manifested itself through the recurring paradox between, on the one hand, the posts that youth enjoyed and considered successful and, on the other hand, what they hoped and desired as an experience from the social media content. Hence, youth expressed a constant yearning to learn from fact-driven content about a specific artwork with no educator on screen because an educator was distracting. Yet, they also longed an emotional connection with a museum educator to be depicted in the content, in addition to the museum space itself.

The findings from my research suggest that youth from the next generation (Generation Z) want more than just a fun experience; they want to develop a personal relationship with the museum, through the educator's emotions, life, and personal experience of the artwork, while also learning straightforward facts about the artwork. According to literature, this reveals a new

motive for visiting the museum or experiencing the museum on social media that was not as prevalent in the past. In their research, Bello and Matchette (2018) explain that museums were spaces in which older generations, such as the baby boomers, would seek out educational experiences. Millennials (people born roughly between 1981-1996) sought out the museum for pleasurable experiences as part of something Bello and Matchette (2018) describe as the "experience economy," which considers education, entertainment, aesthetics, and escapism.

Youth's desire for emotional resonance within their learning echoes general characteristics of teenagers belonging to Generation Z who have been defined as sensitive, morally attentive, and looking to people in their lives, such as teachers, for emotional support because they want to feel cared for (Seemiller & Grace, 2019). It also reflects that Generation Z youth enjoy independent learning via various technologies because it gives them a sense of control (Seemiller & Grace, 2019). This is confirmed by one participant from this study, Morgan, who says: "I can read about it [the artwork's facts] at home. If it is not something that draws me in personally, then I won't be interested." She highlights throughout her interactions in the focus group that the content needs to be "emotional" for her. As Kai-Kee et al. (2020) insist, "the first-person view of works of art must be of no less interest than the 'scientific' view—at least to the museum educator"—stressing how emotions are important for the aesthetic experience (p.129). With regards to other studies on museums and social media, Budge (2018) notes that visitors seek to share their presence in the museum on social media in order for others to see the emotions they are experiencing in the space. Thus, this could serve as one possible explanation for youth seeking emotive and personal interpretations from educators in the museum.

As users share and enjoy looking at personal and emotive experiences on social media, they seek this from museum educators. Nevertheless, as the focus group discussions reveal,

educators' personal emotional responses to art were never successfully received by youth despite their yearning for these emotions. One way to account for this could be that learning in the museum through social media adds additional layers of complexity. Many youths will experience the museum first online before ever setting foot in the museum—making it hard to have prior real social interactions with museum educators before encountering them online. Whereas, if they are faced with a post by a visitor on social media, it is most likely be a friend or acquaintance they know and follow; thus, they already have a certain connection or relationship to the person posting the content.

Consequently, when an unknown educator shares a personal interpretation of an artwork via social media, it is not well received by all youth. After all, they feel disconnected from the person because they have no prior relationship with them. Naomi, one of the youth participants from this study, describes this in part when she explains that there is just not enough time to get to know a museum educator through social media. She believes that, given this reality, certain elements should not be discussed, such as emotions and personal readings of artworks. She clarifies her outlook by comparing the experience of interacting with an educator in the museum space with the experience of interacting with an educator on social media:

> In a real guided tour, when we see the guide for 1 hour, 2 hours sometimes, and the guide says: "My impression of the work is…" It is good that he or she is sharing this information: it is relevant because we have the time to create a relationship with them; however, in a one-minute video, and she spends 20 seconds talking about her emotions when we don't know her, we've never seen her, we'll probably never see her again, how the algorithm is made... I really find that it doesn't fit. I find that the flaw of the video is that it seems that it has not been adapted to the impersonal format of social networks.

Perhaps, therefore, the social media content that is solely fact-driven is consistently successfully received by youth because there is no "failed" attempt to connect—the focus is placed on information about the artwork, which answers youth participants' deep desire to learn. This would also explain, in part, why youth found it distracting when the museum educator was on screen and preferred the content that focused on depicting the artwork and its unique details.

Additionally, it is also important to highlight that the format youth preferred, as previously explained, was short-form videos produced by museums. The short-form video format may not be the appropriate format through which to share personal interpretations because of its length—suggesting that perhaps on social media, it is harder for visitors to develop a personal relationship with museum educators online and that more emphasis should be placed on finding interactive ways of teaching facts about art via social media, such as through quizzes and trivia which youth also enjoyed, but not to the same level as short-form videos. Another option would be to adopt a hybrid social media teaching approach, a successful learning method for Generation Z youth (Seemiller & Grace, 2019). One participant, William, suggests a solution that resembles "hybrid learning," where one could go to the museum and meet the educators or characters in the TikTok videos in real life. He thinks that maybe this would meet young people's desire to belong and build connections. Learning via social media does not remove the fact that youth seek an emotional and personal relationship with the museum and desire relational learning situations.

5.6.3 Dissonance Between High and Low Cultural Practice

In this final section of the discussion, I present the second central conflict that emerged in the data. The focus groups and survey highlight how museums are actively trying to create posts

that will appeal to youth by adopting youth cultural practices on different social media platforms. Yet, such posts produce dissonant results with what youth perceive and understand the visual imagining of the museum to be.

Generally, humorous videos which adopted popular sounds and trends systematically left an unfavourable impression on youth. Numerous participants mentioned this (see the *Learning vs Entertainment* theme of the previous section). Etienne had a particularly extreme response, saying he would "almost put it [video with trending sounds] in the category of misinformation, it's really, it's a classic artwork, and then you know, you just make it completely ridiculous, it's like it [...] shouldn't exist!" Through the focus group discussions, it became clear that youth view museums as a serious place of learning and preferred the polished social media content that reflected this reality. For example, Caroline explains: "All the quality content that is better executed and takes longer to produce, it seems to make me want to go to the museum because I know that what is going to be offered is something of quality." Elise similarly discusses the effort behind the production of one short-form video that adopts popular sounds and effects. She says:

> I think it's a very good attempt to realize a trend that was viral in 2020, it's still a good attempt, and it makes appear on the 'For You' page, but it's true that as far as effort is concerned: you reverse, you put the music, a little film effect. Yeah, other than the catchy music, it's like…

She acknowledges in her response that the museum did manage to successfully adopt a trend that could help its visibility but that, overall, it seemed a minimal effort and did not convince her of or teach her anything.

Youth's rejection and dismissive attitude towards the content that employs popular trends could be explained by canonical anthropological studies regarding liminality (Turner, 1969). Youth participants in this study are in a liminal space before adulthood. They want museums to serve and teach them, but not "be them." Consequently, when museum educators try to engage youth using popular social media practices—especially the short-form video challenges with trending sounds—youth reject it, because they perceive these practices as the museum trying too hard to be something it is not.

Yet some types of content, such as interactive quizzes, managed to be both educational and trending, and successively bridged social media practices and education practices according to the youth surveyed. The youth found it to be an effective and engaging format for learning; however, most did express that they would prefer reading the responses of other users rather than participating themselves. The only other popular content types that bridge practices were a few of the physical or artistic responses to museum artworks via social media. Miriam explains how this type of content leaves a lasting impression on her imagination, making her want to visit the museum physically:

> Everything that was, like, really different, let's say the guy who danced like the 2nd one with the geometric shape and the street art in Montreal. It's like a little bit of a break from what we usually see. That's what I remember. It makes a bigger impression on my imagination, and it makes me want to go there more.

In the case of museum education, my study suggests that youth inherently want to learn significant information about art via social media in an aesthetically thoughtful and sophisticated format because they understand the museum to be a place of high culture and adhere to the museum's educational mission. My study thus differs from Faucher's (2016) research that

encourages art educators to adopt informal youth practices in their classrooms to increase young people's motivation. Instead, my findings agree more with Castro et al.'s (2019) research: teenagers wanted to learn to take better photos using social media and mobile devices, just as youth participants of this study wanted to learn facts about the museum, rather than just be entertained. Miriam's response also resonates with Kai-Kee et al.'s (2020) argument for how movement and play within the museum can "constitute a process of discovery and learning conceptually distinct, but supportive of, traditional dialogue-based modes of museum education, which they supplement rather than supplant" (p.7-8). Consequently, the findings from my study suggest that using mobile devices and social media platforms could be a tool to explore these alternate ways of knowing and bridge the gap between low and high culture.

Considering the theoretical framework for this study, these contrasting examples reflect the design process of the educational tool (R-1) and educators' relationship and understanding of youth social media practices (R-2), which have a direct impact on youth's assimilation of the artwork (R-3). Museum educators are trying to focus on informal social media youth practices as a way to engage youth, bring them to the museum, and adapt the museum object to these practices. Still, generally, young people do not receive these attempts meaningfully. Youth associate the museum with higher aesthetics, not popular trends, and want to be seen as people capable of learning via social media. It is almost as if some of the content employing popular trends completely forgoes the aesthetic and epistemic criteria for determining the content's legitimacy. The focus is solely on the social criteria, when both should be considered equally.

Finally, it is crucial to consider the recurrence of youth stating what types of content—educational or entertaining—would drive them to go to the museum in person. These statements raise the question of whether this museum educational content is a learning and teaching tool, a

marketing tool, an entertainment tool, or all of the above. The survey answers of numerous educators explained that they wanted their educational content to bring visitors to the museums. Thus, the data from my study seems to suggest that through using social media to teach about art, educators are marketing the educational experience of the museum. In this way, museum education through social media can be added to the numerous practices part of "edutainment," a marketing strategy used to attract new potential visitors (Balloffet et al., 2014; Komarac et al., 2020). Like other research that suggests that museum professionals positively embrace edutainment in museums to make cultural institutions more fun (Komarac et al., 2020), educators who took part in my study seem to have positively incorporated the use of social media as an educational tool, despite experiencing challenges. Nevertheless, as previously mentioned, educators must learn to balance their use of popular social media practices in order to provide an authentic experience to youth who still understand the museum to be a more traditional place of learning and reject most types of entertaining content.

5.7 Summary

To summarize the chapter, this study revealed eight themes across three data groups. The first group of themes related to the experiences and approaches of museum educators creating the social media content. The second group of themes was concerned with the types of social media content being made and their unique particularities. The final and largest group of findings correlated with the impressions and understanding of the educational, social media content produced by museums of youth aged 18-24 years.

These three groups of findings resulted in a discussion on short-form videos being an effective tool for learning, on the desire for personal connections with educators and on tensions between high and low cultural practices.

Chapter 6: Conclusion, Implications, and Recommendations

6.1 Introduction

This chapter presents the conclusions I arrived at from my study, including the pedagogical implications and recommendations for museum educators, possible limitations, and suggestions for future research studies.

Each chapter of my thesis helped me reach these conclusions. In Chapter One, I presented the general context for my research and the observations that led me to conceive of my Master's research project. I also outlined my specific research questions and the study's rationale. Chapter Two presented an overview of the literature covering social media and youth, social media as a teaching and learning tool, social media and art education, social media and museums, and the impact of COVID-19 on museums and their digital initiatives. Chapter Three described the theoretical framework for my research that resulted in creating the adapted museum education theoretical model for social media that structured my data collection, analysis, and findings. The research design and methodology employed are described in Chapter Four. Finally, in Chapter Five, I presented the findings of my study rooted in my theoretical framework and discuss these findings.

6.2 Moving from Themes to Pedagogical Implications and Recommendations for Museum Educators

My study raises questions concerning how cultural institutions, specifically museums, use social media as a teaching tool and how youth learn via the created content. Although each young person has a unique relationship with social media depending on what they enjoy experiencing via the platforms based on their interests, there was consensus about various

aspects that lead to a few critical takeaways for museum educators who wish to consider youth's

perspective in their future utilization of social media for educational purposes.

6.2.1 Theoretical Recommendations:

Social media is a new resource for museum education and can take many forms.
Museum educators have embraced teaching via social media. They have explored multiple

formats and methods of adapting artworks to social media—from fact-driven videos to

interactive quizzes and informational image posts. Youth participants appreciate the variety of

types of content offered by museums.

Short-from videos are an effective tool for teaching and learning about art in

museums. Short-form videos allow youth to remember basic facts about artworks and artists

effectively because they enjoy short and fast-paced content. Harmony between these videos'

visuals, sound, and textual elements is crucial.

The notion of a connection between museum educators and visitors via social media

is complex. Youth want relational learning but building this relationship via social media is

tricky. This is because youth encounter the museum first online before ever setting foot in the

museum space. Museums must try to answer young people's desire for connection in new ways,

perhaps by offering hybrid experiences during which they can meet or interact with educators in

real-time online, or by offering in-person meeting opportunities.

The balance between high and low cultural practices is hard to strike. Educators

want to appeal to youth by employing popular trends, but youth reject this type of content

because they associate the museum with high cultural practices. One possible avenue to

remediate this situation could be to explore a collaboration between museum educators and

youth to bridge the gap between the various conflicts that have been commented upon in this study.

6.2.2 Practical Recommendations:

Short-form videos are the most popular. Short-form videos left a lasting impression on youth. They remember more facts about the artwork and the museum through this format. In addition, youth spend hours watching this content format and appreciate the more educational videos because it provides an alternative to strictly entertaining videos. Not many museums are on short-form video platforms such as TikTok; joining them would allow museums to share their collections in an engaging way for youth.

Subtitles are necessary for video-based content. All video-based content must have subtitles. Youth systematically wanted text because it helped them better grasp the information.

Accessible language must be employed. Social media appeals to all kinds of learners, and youth wanted educators to use a language register and vocabulary words familiar to them. If lesser-known concepts are introduced, they must be explained.

Fact-driven videos are preferred. Unanimously, the youth participants chose fact-driven videos over all types of other videos and content. They enjoyed learning fun, new information about the artwork, and it made them curious to discover the museum and watch more videos.

Interactive posts are a fun and engaging way to learn on social media. Utilizing the trivia function rather than the quiz function of the Story format across platforms should be considered. Youth feel more comfortable responding to questions when there are options to

select from, as opposed to coming up with their possible answers. The trivia option also lets youth see what other users responded to and ultimately provides them with the correct answer.

Show the museum space or the behind-the-scenes of an exhibition. Depicting the museum or gallery space itself with all the possible artworks that one might see within it is more likely to bring youth physically to the museum than providing detailed information about one painting. Youth are happy to learn facts about a specific artwork at home and would not feel the need to visit the museum to see it in the flesh.

6.3 Recommendations for Future Research

Museum education through social media is a new area of research interest. This research is only a foundation for forthcoming explorations of teaching and learning mechanisms on social media platforms.

First, this study raises questions concerning the role of museum educators. My study reveals the changing nature of the role of the museum educator and the additional tasks they must take on. My study as well as the recent experiences of university professors who taught museum education during the pandemic (Dicindio et al., 2022) speak to the fact that educators must now learn how to use social media to engage with visitors. As my study suggests, this entails learning how to use and communicate through new technologies. That is, learning how to photograph, film, edit, and write for various platforms and audiences, as well as learning how to speak in front of a camera or how to record dynamic audio descriptions. Further in-depth phenomenological research should be conducted on the professional preparation and training of museum educators in light of the new realities of post-pandemic programming.

Second, this study suggests that further research must be done on short-form videos as a teaching and learning tool. As my study suggests, short-form videos have impacted pedagogical practices. In order to be able to measure the impact of these videos on learning, a competency framework would need to be developed, tested, and then evaluated. Short-form videos also raise queries concerning whether social media is a museum educational tool or a marketing tool. A more in-depth study must be conducted in order to understand what youth are actually learning from the short-form videos—not only what they find engaging.

Finally, I suggest practice recommendations for museum educators, but these recommendations do not address the fact that the use of social media has primarily been a one-way practice in which the museums create and distribute educational content to the visitors. This practice does not recognize that one of the primary reasons social media platforms are popular is that they encourage user-generated content, that is, content created by people and not by institutions or brands (Wyrwoll, 2014). This practice also does not recognize the multiple benefits of peer instruction (Topping et al., 2017), the unique and motivating learning opportunities social media can offer to youth (Moghavvemi et al., 2018; Baboo & Yi, 2018) and its potential in museum education programming (Huebner, 2022; Suess, 2018).

Thus, building on this Master's research project that points towards the need to understand better what social media has to offer to museum educators and young visitors, I plan on conducting future doctoral research that will initiate and explore collaborative practices using social media and will address the following general question: How might multimedia creations by young visitors using mobile technologies and social media impact teaching and learning in the art museum? Two sub-questions that grow out of this are: a) Can social media practices and trends contribute to building multimodal collaborative pedagogies that actively engage young

visitors and allow them to connect with artworks and museums in an accessible and meaningful way? b) What are the implications of social media on the aesthetic experience in the museum?

I suggest an education design-research methodological framework for this study in order to find practical solutions to these questions, while also contributing to a better theoretical understanding of museum education through social media.

6.4 Summary

Beginning from the question *How does using social media as an educational tool lead to new museum education practices?,* the purpose of this study was to investigate the use of social media by museum educators and analyze young visitors' responses to social media content produced by museum educators to draw a portrait of museum education through social media.

To summarize the museum teaching and learning mechanism that take place on social media, I will use a participant Naomi's testimony that embodies museum education through social media. Her thoughts suggest that making social media content is a complex process, and museum educators should be asking themselves multiple questions before creating posts. In her opinion, the amount of planning will significantly impact how the educational content is received and interpreted by youth. She articulated:

> I think what I remember is the importance, yes, of having videos be as dynamic as possible, but still that it be purified so that we don't give too much information at the same time. And that we can learn something, because when we give too much or when, as I said earlier, we are taken for idiots, young people learn nothing... You have to balance it out, you have to... you have to add the music, you have to zoom in. Do you have to do all that? I think people think that these are little decisions, but it influences the

content a lot in the end. It proves how much you must ask yourself before making a

TikTok. You can't just grab a cell phone and say, 'let's make a lot of them,' it's a long

process.

Indeed, creating engaging social media content for young people is a long process and these networking platforms have had a considerable impact on museum pedagogies. Young people have specific needs and desires concerning learning about art and museums via social media, and educators must leverage technologies and visual and popular practices in a meaningful way to reach them effectively via these platforms. Thus, many museum educators have seen their jobs transformed by social media and this study suggests that these changes are here to stay in post-pandemic museum programming. This research builds a foundation for forthcoming explorations of museum teaching and learning through social media platforms.

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Appendix A: Ethics Certificate

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CERTIFICATION OF ETHICAL ACCEPTABILITY
FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant: Emma June Huebner

Department: Faculty of Fine Arts\Art Education

Agency: N/A

Title of Project: Museum Education Through Social Media: A Multi-Case Study

Certification Number: 30015307

Valid From: July 14, 2021   To: July 13, 2022

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

Richard DeMont

_____

Dr. Richard DeMont, Chair, University Human Research Ethics Committee

Appendix B: Survey Questions

MUSEUM EDUCATION THROUGH SOCIAL MEDIA

SURVEY

Museum Education Through Social Media

Thank you for your interest in my survey!

Section 1: Terms and Conditions

Who am I?

My name is Emma June Huebner, and I am a graduate student completing my MA at Concordia University in Montreal.

What is my project about?

My project is about museum education and social media. I am researching the way museum educators use social media as well as the way 18–24-year-old youth respond to the content shared by museums.

Survey Terms and Conditions

- The survey and information gathered are anonymous. You will not be asked for your name or place of employment.

- You will be asked to provide a pseudonym (a fictitious name)
- All information gathered is strictly related to the social media content produced by museum educators.
- Please only share information you are comfortable sharing.
- All survey data will be stored in a locked folder and hard drive
- The survey data will be used in my thesis and possible articles for publications.
- If you would like your survey results destroyed and deleted from the study after taking it, you must let me know by 1 November 2021 at the following email: museumeducationsocialmedia@gmail.com

By participating you are contributing to advancing research in museum education and helping better evaluate the output of using social media as a museum education tool. This information will help museums orient their future use of social media. This thesis project has received ethics approval from Concordia University and is funded by graduate scholarships offered by the Fonds de recherche du Québec - Société et culture (FRQSC) and the Social Sciences and Humanities Research Council (SSHRC).

1. I have read the terms and conditions. I understand the nature of and reason for my participation in the project. By completing the questionnaires, I confirm that I freely agree to the terms and conditions.

○ Yes

○ No

2. Please provide a pseudonym for the study.

[   ]

3. I am going to raffle five 15$ gift cards to survey participants who wish to enter the raffle. You must provide your email **only if you would like to enter the raffle.** The email is only for the raffle and is not used for research purposes or identification purposes. The emails will be deleted after the gift cards are sent.

Would you like to enter the raffle?

○ Yes

○ No

Enter an email address if you want to be part of the raffle.

[   ]

Next

MUSEUM EDUCATION THROUGH SOCIAL MEDIA

SURVEY ⓘ f ♪ ▶

Museum Education Through Social Media

Section 2: Multiple Choice

4. Which social media platforms do you use to share educational content (check all that apply)?

☐ Instagram Posts

☐ Instagram Stories

☐ Instagram Reels

☐ Instagram IGTV

☐ Instagram livestreams

☐ Facebook Posts

☐ Facebook Stories

☐ Facebook livestreams

☐ Facebook with links to content posted on other platforms

☐ YouTube Regular videos

☐ Youtube Livestreams

☐ Youtube Shorts

☐ Twitter

☐ TikTok

Other (please specify)

[   ]

5. Which platform(s) do you use the most? Rank the platforms. Indicate N/A for the platforms you do not use.

☰ [   ] Instagram ☐ N/A

☰ [   ] Facebook ☐ N/A

☰ [   ] YouTube ☐ N/A

☰ [   ] Twitter ☐ N/A

☰ [   ] TikTok ☐ N/A

6. When did you start using social media as an educational tool?

○ 2021

○ 2020

○ 2019

○ Before 2018

7. Who is your target audience for your social media educational content (check all that apply)?

☐ Kids (6-12)

☐ Teens (12-18)

☐ Young adults (18-34)

☐ Adults (34-60)

☐ Seniors (60+)

8. Was using social media part of your initial job description?

○ Yes

○ No

Prev   Next

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MUSEUM EDUCATION THROUGH SOCIAL MEDIA

SURVEY ⓘ f ♪ ▶

Museum Education Through Social Media

Section 3: Short Answers

9. What kinds of educational content or activities do you share on social media?

[   ]

10. What types of content seem to work well on social media and which ones seem to work less well?

[   ]

11. What do you or your museum hope to be able to do in the future with social media platforms in terms of using them as educational tools?

[ ]

12. What are your objectives in using social media as a museum educator?

[ ]

13. How has your experience been using social media as part of your job?

[ ]

14. Is there anything you would like to know from social media users who see your educational content?

[ ]

Prev   Done

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Appendix C: Facebook Museum Educator Participant Recruitment Post

Appendix D: Facebook Youth Participant Recruitment Post

Appendix E: Focus Group Consent Form

INFORMATION AND CONSENT FORM

Study Title: Museum Education Through Social Media
Researcher: Emma June Huebner
Researcher's Contact Information: emmajune.huebner@mail.concordia.ca 514-601-4025
Faculty Supervisor: Vivek Venkatesh
Faculty Supervisor's Contact Information: vivek.venkatesh@concordia.ca

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

A. PURPOSE

The purpose of the research is to explore the use that art museum educators make of social media as a museum education tool in the Canadian context through a multi-case study, as well as analyze young 18- to 24-year-old visitors' response to the social media content through focus groups. For the past decade, museum educators have been using a variety of technologies as education tools to help connect visitors with collections. Nevertheless, the COVID-19 pandemic has forced them to invent new resources, which has led to a widespread use of social media as a museum education tool. I will consider museum educators' creation of the content for social media, the way it is shared and presented to youth, and the way it is used and interpreted by youth.

Specific Research Questions
- What are the approaches, experiences and objectives of museum educators in using social media as an education tool?
- How do youth respond to the educational social media content?
- How does using social media as a tool lead to new museum education practices?

B. PROCEDURES

If you participate, you will be asked to take part in a focus group with other youth around your age.

The focus group discussion will be audio recorded.

In total, participating in this study will take 45 minutes to an hour.

C. RISKS AND BENEFITS

Potential benefits for the participants include contributing to advancing research in museum education and helping better evaluate the output of using social media as a museum education tool. This information will help museum orient their future use of social media.

D. CONFIDENTIALITY

We will gather the following information as part of this research:
- Your thoughts about social media content produced my museums
- Any ideas you may have to improve this content

We will not allow anyone to access the information, except people directly involved in conducting the research. We will only use the information for the purposes of the research described in this form.

We will ask participants to respect the confidentiality of the other focus group participants. However, your identity will be known to other focus group participants and the researcher cannot guarantee that others in the group will respect your confidentiality.

The information gathered will be confidential. That means that it will not be possible to make a link between you and the information you provide. We will destroy the information five years after the end of the study.

We will protect the information by keeping it in a password-protected folder and hard-drive.

We intend to publish the results of the research. However, it will not be possible to identify you in the published results.

F. CONDITIONS OF PARTICIPATION

You do not have to participate in this research. It is purely your decision. If you do participate, you can stop at any time. You can also ask that the information you provided not be used, and your choice will be respected. If you decide that you don't want us to use your information, you must tell the researcher before January 1st, 2022.

There are no negative consequences for not participating, stopping in the middle, or asking us not to use your information.

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME (please print)   _____

SIGNATURE _____

DATE   _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page 1. You may also contact their faculty supervisor.

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

Appendix F: Focus Group Guide

<u>**Focus Group Guide**</u>

- I will begin my focus by welcoming the participants and restating what is on the consent form. I will remind them that they are free to withdraw from the research project at any time. I will thank those who are present.
- Then, I will ask them how often they use social media and who has already followed a cultural institution on social media.
- I will then share one example of education content from each social media platform (Instagram [post, story, reel, IGTV], Facebook, YouTube, TikTok).
- For each type of content, I will ask them a few different questions.
  - Overall, do they like it? What are their impressions?
  - Who do they think the target audience is?
  - Is this something they would look at?
  - What did they learn from it?
  - What works well and why?
  - What doesn't work and why?
  - If they could improve it, what would they do or suggest?
- To finish the focus group, I would ask them a few broad questions such as what they would imagine museum educators could do with social media that they would enjoy? I would also ask them, if they could participate in creating content for museums is this something they would enjoy doing.